The Creation of
"Elvira and the Party Monsters"

Plus:
Babylon A.D.
Ragin' in the Promised Land
Dr. John
The Doctor Is In
AZOFF IS WARNER'S NEWEST BROTHER: It didn't take long for Irving Azoff to get back into the record biz in a big way. Less than two months after Azoff resigned his position at the top of MCA, Warner Bros. Records has announced an agreement to fully fund a joint-venture recorded music and publishing company with Azoff. He will own the company in a 50-50 partnership with Warners' and reportedly, will have the future option to either buy Warners' share or sell his half of the company. The label, which does not have a name at this point, will start up operations on January 1, 1990.

Warner Bros. chairman Mo Ostin, citing Azoff's history of success, said: "The prospect of our involvement in Irving's energy and enthusiasm for the music business is tremendously exciting." Azoff added that, "My 20-year relationship with Mo Ostin and the Warners family has always been a successful collaboration as opposed to some of the multinationals." Although no staff positions have been announced, look for ex-Cash Box editor and former Aristat/R & A&R man Bud Scoppa to join the label.

Azoff began his career while attending college in Champaign, Illinois, looking local R.E.O. Speedwagon gigs. He subsequently met and began to manage a coffeehouse artist named Dan Fogelberg and the two travelled west to L.A. From there Azoff hooked up with the Eagles and the rest is, as they say, history.

ANTE UP: NV Philips, the Dutch consumer electronics giant, recently announced that they have acquired the outsourced A&R operations of PolyGram and now plan to make 20% of the company's shares available via a public stock offering. Prospective investors will have a few weeks to mull over the opportunity to purchase shares in the world's third largest music company while authorities in the United States and the Netherlands work out the details. Meanwhile, we'll be breaking open those piggy banks.

SLIP OF THE TONGUE: Geffen Records president Ed Rosenblatt was driving to Santa Barbara a couple of weeks ago when he tuned into KHJ-FM and heard the DJ urge listeners to "get your tape recorders ready" as he was about to play an as-yet-unreleased album. Imagine the stunned look on Rosenblatt's face when the album turned out to be Geffen's new Whitesnake album, Slip of the Tongue. Still smarting from a similar occurrence in May when the station's unannounced master of Don Henley's The End of the Innocence, the David Geffen Company, in conjunction with Warner Brothers Music, has filed a lawsuit against KHJ-FM and owners, Pinnacle Communications, for airing the album prior to its release date and encouraging listeners to tape it.

The lawsuit comes on the heels of the recent Office of Technology Assessment (OTA) study that found that Americans tape more than one billion hours of recorded music in the past year, representing a 22% leap in the past decade. This is especially alarming to the industry now that DAT and other high-end consumer recording formats like CD may make it possible to produce virtually perfect copies. In addition, the OTA study found that 93% of the public surveyed found DAT "easy to use" and 90% found DAT to be "easy to use" for tapes one's own use or to give to a friend. Jay Berman, president of the R.I.A.A., finds these figures "particularly disturbing" because they cause the public is now copying music to the tune of $1.5 billion dollars per year, does not make it right." He went on to claim that "the same people who are copying music and tape stealing at a friend's collection are those that are diminishing the ability of the music community to nurture and support a new talent and ability to provide alternative forms of music.

WALK ON THE AWARD SIDE: Lou Reed will need to make some shelf space for his recent slew of awards. The New York Chapter of NARAS has named Reed as recipient of its Governor's Award for significant musical contributions. Sony has tabbed Reed for its Tidal label, a division which will net him a sterling silver Sony Walkman (can he play tapes on it?) in ceremonies at NY's Hard Rock Cafe on November 8. Finally, CMJ has picked Reed for its No. 1 Album of the Year between picking up accolades, Reed has been polishing Songs For Drella (ex-VU) mate John Cale. The two will premiere the piece November 24 at the New York City's Brooklyn Academy of Music. The only thing missing here is the Lou Reed boxed set... The non-profit Rhythm and Blues Foundation, started with the help of R&B greats like LaVern Baker, Charles Brown, the Clovers, Eta James, Jimmy Scott, Percy Sledge and Mary Wells at a November dedication, is finally concert at the forthcoming erasable veritable Atlantic Records Foundation has announced the first recipients of its cash grants. A total of $125,000 will be distributed to R&B greats like LaVern Baker, Charles Brown, the Clovers, Eta James, Jimmy Scott, Percy Sledge and Mary Wells at a November dedication. The forthcoming concert will feature many artists. Pennsylvania was the first Bertelsmann Music Group Award in New York last week in recognition of its outstanding achievements and contributions to the global music business... Irving Caesar, the 94-year-old songwriter of, among others, "The Things We Said Today" and "Swanee River," is this year's recipient of the ASCAP/Richard Rodgers Award for veteran musical theater composers or lyricists.

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MOVES & SHAKERS

MTV Networks made two major announcements this week. John Cannelli has been named vice president of music and talent relations for the network. Cannelli has been with MTV Networks since 1983, last serving as director, talent and litigation. Joe Gelten has been named vice president of vice president, production. Gelten has been with the network for six months as executive producer, special programs after spending the previous ten years producing for network, syndication and cable. WEA International Records has promoted Paul Ewing to assistant vice president of the company. Midani, who has been managing director of WEA Discos Ltd. of Brazil, will also supervise WEA's Latin American operations. In addition, following the retirement of WEA's Brazilian chairman, Kitzer, general manager, international division and Ana Fonseca to manage the domestic division. Ewing, who has been managing director of the company's Hong Kong affiliate, will also be chairman of WEA Hong Kong. PolyGram has announced five new appointments. Tom Laskey has been named a&R producer, special projects, responsible for arranging client in developing international touring and marketing packages and in selecting music for films and television. Frank Dattoloma has been promoted to vice president, inventory management/production. His most recent position was director of the company's New York office and he has been with the label since 1988, coming from CBS Records, where he was manager, production coordination. Donna Goral has been appointed tax director, responsible for all tax matters involving the company's domestic and local and federal tax filings for the company. Michael Kushner has been named director, business affairs, moving up from senior attorney for legal affairs. He has been with the label since 1987. And Nancy Kielblock has been appointed manager, international order services. Kielblock has been with PolyGram since 1983. She went to work at the Edison Depot as a customer service representative. Columbia Records has appointed Wanda M. Ramos director, national, promotion, black music. Prior to this promotion, Ramos was local promotion manager in the Los Angeles department in the Southeast region. Columbia House has announced three promotions: David Haviland has been appointed manager, creative operations. Robert Pacifici has been appointed manager, promotion, director, direct mail. And at CBS, George Becker has been appointed vice president, business planning and analysis for the label. Becker spent seven years as director, marketing research and administration, the last two years as director, financial analysis and budgets. A&M Records also has two promotions this week. Lauren Zelisko has been named East Coast publicist for the label. Zelisko has been with A&M since 1986, most recently as East Coast director of publicity. Zelisko most recently has been promoted to the position of product manager. Kennedy started with A&M in 1987 as director of the Y.E.S. to jobs program. At Almo/Irving Music and Ronder Music International, Mary Lee Ritter has been named vice president, business affairs. Ritter was previously director of music business affairs at Columbia Pictures. Elektra Nonesuch has announced the promotion of Peter Clancy to the position of vice president of marketing & creative services for the label. Clancy first joined the label in 1984 as promotions manager and before that, served in press and artist relations for Philips Records at PolyGram classics. Enigma Records announced the appointment of Gilles "Frenchie" Gauthier to the position of vice president of marketing. Gauthier's music industry career has spanned two decades including stints at Capitol-EMI as manager of international promotion and EMI-America as vice president of creative services. Most recently, Gauthier formed New York-based marketing company. Arista Records has announced the promotion of Nicki Brown to the position of regional marketing director, southwest. Brown has been with Arista since 1985. Greg Louden has been appointed to the newly created post of southeast regional promotions manager for Arista Records. Nash. Louden last held the position of field merchandiser for WEA in Atlanta where he will continue to be based. Tabu Records has announced the appointment of Robin Tucker to manager, A&R administration. The RIAA announced the appointment of David E. Leibowitz as senior vice president and general counsel. Leibowitz was previously a partner in the Washington, D.C. law firm of Wiley, Rein & Fielding.
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LET US NOW PRAISE FAMOUS GUITARISTS: Well, one at least, and he's nowhere near as famous as he should be... I'm talking about Bob Mould, ex-welder of the Gibson Flying V for the late, lamented Minneapolis noise merchants Husker Du (sorry, you'll have to imagine the unlace). Mould recently opened up for the Pixies at that carnivorous cavern of grunge, the Palladium, and proved that it is time to reconsider our guitar heroes.

After an opening set by John Doe with a band (the name of which got swallowed up by the Palladium's black-hole acoustics), Mould played pretty much the same set that he used to damage my ear drums at the Whiskey a Go Go just about four months back. At the Palladium, Mould danced and hopped around the stage like a bear that had swallowed a comet, reminding everyone in attendance of one of the reasons why the Huskers were one of the most ferocious live acts ever to burn up a stage. (Do you remember?) As during the Whiskey show, one of the highlights of the show was an extended feedback solo, molded by Mould as he stood, back to the crowd, dipping and zooming his guitar in front of, around and between a bank of four speakers as if he were a ten-year-old aviator, and his guitar the toy plane.

This, and the searing, cry of Mould's open, ringing guitar, caused Cash Box Chart King Gene "Prescience" Ferriter to remark before Mould's second encore that this man is the true heir to Neil Young's throne (while Young's still in it, even). On cue, then ground into a cover of Young's "Cinnamon Girl," playing it note for note, including the solo, with a growling power that Crazy Horse would have been very hard-pressed to match. While he whanged through the song, Mould sported a grin so wide, it threatened to swallow his face; it was perfect, and he knew it.

Keith Gorman

NY

ANOTHER CMJ CONVENTION OVER WITH: Happens every year, with an alternating feeling of relief and regret. The former because you can actually get some much needed rest, the latter because you never seem to accomplish everything you set out to do.

This year I managed to get to more panels than usual. I always try to hit at least one that covers a topic I know absolutely nothing about, and this time it was video; how they're serviced, priorities and so on. An interesting point that came up was MTV's new policy of requiring that lyrics accompany submission forms. This seems to be one of those true Catch-22's. MTV is not one of the Big Three-and-a-Half major networks, so obviously the standards are going to be a bit looser. Perfect—and timely—examples are the new Bon Jovi clip for "Living in Sin" and Cher's "If I Could Turn Back Time." The Bon Jovi video is in the new Vogue of mixing religious imagery and sex. Cher's shows her tattoo and her extensive Holiday Spa work to its, um, best advantage. Neither of those clips are likely to be shown in their entirety on a network broadcast. Even A Current Affair, the cream of the sleazebag "news" shows, did a lot of editing. So obviously MTV's standards, at least visually, are not as strict. Verbally, or lyrically, however, certain things are still taboo, even though speech is protected by the First Amendment. While I'm not suggesting that artists should be allowed to say anything and everything in their lyrics, if the network is worried about a video having a negative impact on viewers, the question is which impact is actually stronger: the immediate visual impact or the less immediate lyrical one? It's an intriguing question.

Another interesting panel was part of the Metal Marathon segment, an interview workshop called "Getting Beyond 'So Dude, How'd You Get Your Name?'" Bruce Dickinson of Iron Maiden had some of the best comments. Having been through the interview rigmarole more times than he probably cares to think about, he addressed subjects like stereotype-by-instrument, e.g. the Dumb Drummer Syndrome (which a couple fellow panelists took seriously and were highly offended by; one was a drummer). The most interesting thing brought up, as far as I was concerned, was that interviews should be more like conversations than like the Spanish Inquisition; two or more people with similar interests sitting down and discussing them. I never thought of it that way.

I hit two other press panels, the "underground" press panel, called "Rags and Other Riches," and the mainstream press panel, which dealt with "The Role of Journalism in Artist Development." If you really didn't have your own opinion on the subject, going to both panels would have scrambled your brains. According to the underground panel, which featured writers who contribute to both fanzines and mainstream publications, zine editors, and a couple of label people, none of us are ever going to get rich, major labels are the rubber barons of the '80s, it's highly amusing that several majors put up alternative marketing departments before they had signed any alternative bands, and all sorts of other cynical-but-true stuff.

Panel number two addressed the serious stuff, like how it is incredibly difficult to get national rock press on alternative black artists, because quite simply the American rock press continues to be a basically racist machine. Hip hop and rap have basically had to make it on their own. No one can argue with that; think for a minute about how many black artists have been on the cover of the major music magazines in the past year. This one was kind of the press panel for grown-ups, although there was probably very little age difference in either the audience or the panelists. It was more of a difference in attitude. But I'm still not sure anyone believes the press, underground or otherwise, has any role in making or breaking artists.

Other Convention stuff: it's amazing that people will walk up to the label person on duty at any particular booth, and basically ask for a job. I witnessed this once, was told it happens all the time. Wow. Talk about chutzpah. It's also amazing how much useless junk you can collect in three days. This year's winners had to be the SBK Joy buzzers, which didn't work very well, the Wonder Stuff toilet paper, the Katrina and the Waves keychains, because they make great subway toys, and the Too Much Joy keychains, because they're bottle openers. Too Much Joy also gave out postcards that say "Lloyd Cole thinks they suck." Also high on my list were the Nestle's Crunch bars someone was giving out, because it took me three hours to find my lunch date, who at that point had already eaten. And, of course, the t-shirts. Everyone needs more t-shirts. I need more t-shirts.

Oh, and the bands...almost forgot about that. Since I'm running out of room, I guess I'll cover that in Shock of the New. Although in this case maybe it should be called Shock of the Noon.

I HAVE TO THROW IN: Thanks to the <LA> "Pose" for making the convention so much fun, specifically Tom DeSavia, Erik Felkman, Dan Fredman, Lisa Johnson, Loretta Munoz, Sandy Tanaka and Rob Yardumian. Two months till Disneyland.

Peace

Karen Woods

NA

DUBBED "THE UNITED NATIONS OF MUSIC," The International Marketplace Of Festivals (IMOF) is a gathering of major festival and fair organizers, record companies, artists, songwriters, music publishers, talent buyers and promotion companies from around the world. Held in Los Angeles the past two years, this was the first year IMOF was held in Nashville. Representatives from approximately 100 music festivals throughout 52 countries turned out for the five-day event, which featured local and international artist showcases as well as panel discussions on the international music scene.
JESSI COLTER & WAYLON JENNINGS

"The global music market is becoming a very important arena," says Jim Halsey, president of International Federation Of Festival Organizations. Among this year’s performers were country greats Roy Clark, Johnny Cash, Waylon Jennings, Jessi Colter, as well as Russian music superstar Alla Pugachova, all of whom performed at the Nashville Gala, which was held at the Nashville War Memorial Auditorium.

This year’s event was moved to Music City after organizers accepted an invitation from the Nashville Association Of Talent Directors (NATD) to host the forum. "It’s almost impossible to describe how exciting this new venture is and what it means to the American music community," says Sonny Simons, president of NATD. "IMOF marks a unified effort by the Nashville music industry to open a new market of worldwide opportunities."

Topics discussed included the expansion of the global market, changing currency regulations, artist touring and festival production and planning. Panels included music industry experts in international law, banking and corporate sponsorships.

Composer/songwriter Les Reed, famous for such hits as “There’s A Kind of a Hush,” “Delilah” and “The Last Waltz,” judged an international music competition that featured artists from 36 countries. Mendoza and Richard Marx also served as additional highlights to the week’s activities. Both performed at Nashville’s annual Riverfest, where the competition was held.

IMOF was timed this year to coincide with the Country Music Association’s Talent Buyers Entertainment Marketplace, a somewhat similar event that annually precedes Country Music Week.

Kimmy Wix

UK. SMASH PALACE: The Smash Hits Awards have been labeled the Stock Aitken Waterman Awards; their creations Jason and Kylie swept the boards. Even the anonymous Sonia—a more heavyweight version of Kylie—was there to sing her heart out.

Jason Donovan won Best Male Singer, Best Album, Most Fanciable Male and Best Dressed Person. Kylie won Best Female Singer and Most Fanciable Female. Bros hung on with Best Group. Best House Act was Neneh Cherry, Best Rock Band was Guns N’Roses, Best New Group was the dreary and unfun Big Fun and Best TV Show was Neighbours.

The show, held at the Docklands Arena, had two highlights: 1. They played a clip of Guns N’Roses’ 2. The elevator from floors one to two was a silent little vacuum—you couldn’t hear a thing.

Even if you sat with your fingers in your ears, which I did most of the time, you could not drown out the high-frequency piercing scream of Kylie Young. Nor could it stop the vibration of the pitter of tiny feet. Over 12,000 of them stamping away.

It has to be remembered that the Smash Hits Awards do not necessarily reflect the taste of the nation; merely the nation of teenage girls. Perhaps it is self-righteous of me, but I can’t help feeling that this monotonous, dull, mindless music is bad for the soul. There is skill rather than artistry. There is production rather than creation. I found it sad, and was nostalgic for a great swoop of Roxy Music or early Bowie.

The party afterwards was another great disappointment. It was held at the refurbished Limelight Club, where myself and Boy George were once permanent fixtures of the VIP room. Neither of us were welcome; we were not on the guest list. And, to their credit, neither were the London Boys, who arrived with an entourage of 25, mothers and girlfriends, and took over one of the balconies.

They said: “If it’s not us-plus-25, it’s not us at all.”

They had had their own exclusive party at the Groucho Club where they served champagne, goat cheese on toast and basil tortellini on sticks. It was the only civilized part of the evening. I would like to have savored more of it, and so would the London Boys, but we were all stranded, prisoners in the Docklands Arena. It describes itself as 30 minutes from the center of London, but it took us four hours to get out. No cars could get in to collect us, no cars could get out once they got in because of traffic jams. I should mention here the light railway service that sometimes operates to the City. It is closed on Sundays. There was no public transport and no taxis.

Neil Tennant ventured out of the VIP room only briefly and confirmed that he had split from the management group of Tom Watkins, so the Pet Shop Boys will now manage themselves. Watkins is the marketing genius who created their feel, as well as restructured Bros’ image. Bros also designed to come out of the VIP room briefly for a walkabout, like the Queen does in Australia. They were severely censured by bodyguards, but at least they made the effort.

The Brits Awards is the industry trying to be fair—record companies putting each other on the backs. This is Smash Hits, by far the biggest-selling pop magazine, so it honors the latest teen dream and pays homage to whoever or whatever that is.

This year’s Kyle, but it won’t be next year. You see, Kyle is every little girl’s (and it is little girls who like her, not little boys) televisual pal. They come home from school and she is there for them to play with on TV. But Kyle didn’t see it that way, and as of this week she has quit Neighbours; she wants to be a pop star and a more serious actress—clearly a mistake. The girl is so crazed with love for herself that she has tried to ban a video of Kylie and Jason highlights from the show. There is currently a court case deciding whether such a video is damaging to her career, as she now has a new one out and doesn’t want it to be trapped by the old one. But it’s that very availability that made her a starlet.

She will do well to remember that the little girls liked her in her boring, mismatched, I’d-like-to-be-trendy-but-I-can’t-manage-it clothes. She looked just like them. Now she looks like Madonna, circa 1987. She seems to be permanently in a gold spangled bra and some kind of spangled knickers. There is one tried and trundled and of which I don’t understand if Madonna wears it, she’s a slut; if Kylie wears it she’s still the squeaky-clean girl next door.

Chrissy Hey

APPROVING THE GROOVE: Chrysalis recently hosted a party for Paul Carrack at Manhattan’s Blue Willow to celebrate the release of his new album, Groove Approved. Pictured here are, from left, Chrysalis chairman Chris Wright, executive VP Joe Kiener, Carrack, and president Mike Bone.

FAVOURITE COLOUR—PLATINUM: Living Colour took time out from their hectic Rolling Stones tour to collect plaques certifying that Vivid has gone platinum in Canada. Pictured at the Toronto presentation are, from left, manager Jim Grant, Will Calhoun, CBS Canada president Paul Burger, Corey Glover, Muzz Skillings, Epic label manager/CBS Canada Bill Neilly, Vernon Reid, and CBS Canada VP/sales & marketing Don Oates.
The Creation of Elvira and the Party Monsters
(as told by game designer Dennis Nordman)

CASH BOX recently spent some time with the members of the Bally team at the 3401 N. California Ave. facilities in Chicago—which have been considerably expanded, by the way, as the result of the extensive reconstruction that got underway out there this past summer. It had been only a few months since our last visit, but we were astounded by the improvements that were completed in what seemed like such a short period of time.

At any rate, our main purpose was to sit down with the sales and marketing people and the creative staff at Bally headquarters to get as much background information as we could on this dynamic new pinball machine Elvira and the Party Monsters, which has taken the trade by storm. It was premiered in the Bally exhibit at AMOA Expo '89, was subsequently declared the "best of the show" piece, and is proceeding to become a hot item in the pinball market.

At the time of our visit, sales and marketing veep Steve Blattspier was in the middle of organizing the display. However, we managed to touch base with sales manager Ron Bolger and marketing manager Laura Rezek, who gave us a firsthand look at how well this machine has been functioning in the marketplace. Laura took time from her busy schedule to guide us through the production area, and to assemble the members of the design crew who assisted Dennis Nordman in the creation of this outstanding machine. While we were geared for a Q&A session, we were grateful for the following prepared statement from Dennis Nordman. So, read on and take note of how Elvira and the Party Monsters came to be, in Dennis's own words.

"Elvira and the Party Monsters is the result of the combining of three separate themes or game ideas. For years, one of the games I had planned to develop was one using monsters as a theme called Monster Mash. This game would have used the dancing 'Boogie Men' that are now in the Elvira game. The idea for the 'Boogie Men' came to me about five years ago while I was shopping at Halloween time. I noticed these funny little finger puppets with wildly dancing arms and I thought it would be great fun to see them hopping up and down in a pinball game.

"Early this year, Greg Freres mentioned to me an idea he had for a game he called Party Monster. This game would have been a follow-up to my previous Party Animal game. Greg and I decided to combine our efforts and develop this Party Monster idea for one of our future games, a business trip. In March of this year, Roger Sharpe (Williams' marketing director) approached us with his idea for using the theme of Elvira, who is a popular (and beautiful) movie star and TV movie hostess. Greg and I both jumped at the chance to use this theme and decided to combine our ideas to create Elvira and the Party Monsters!"

"From the beginning I had two main goals that I wanted accomplished with this game. One was to design a game with rules that would be uncomplicated and easy to understand. The second goal was to create a game with as much exciting three-dimensional action and animation as possible; something pinball offers that video can't.

"I wanted the rules to be fun for the average player and challenging for the more skilled player. An example of this is the 'Monster Slide' ramp shot. The shot is fun for everyone because of its exciting pinball action, great sounds and brilliant light show. It is challenging for the skilled player because consecutive shots increase in value to one million points!

"Creating a more visually interesting game was the challenge of the second goal I set for myself. The 'Boogie Men' idea was the first three-dimensional feature developed for Elvira. Searching for other ways of getting more visual action, I realized that attaching the bumper bumper cap directly to the ring that propels the ball would cause a jumping action. This idea developed into the exclusive new Bally 'Jumper Bumpers'!"

"The flip-up targets and downhill/uphill section of the 'Monster Slide' were both developed to create more visual excitement.

"The 'Skull Cave' was created one day when Greg Freres and I were discussing ideas for the game. I was flipping through the pages of a fantasy comic book and noticed this great illustration of a mountain with a cave entrance through the mouth of a giant skull. Jack Haeger, the video graphics designer who did most of the graphics for Narc, sculpted the original skull for the game. A mold was made from that so we could make production pieces.

"The first whitewood was completed by mid-April and after playing it for a while, we were ready to make game revisions. On April 30, I decided to take a break and go dirt-bike riding with Steve and Mark Ritchie. Unfortunately, my 40-year-old body couldn't keep up with my 18-year-old brain and I crashed, breaking my leg and several other bones in my body. I spent the next three months in the hospital. (There are many broken bones in the artwork for this reason!)

"I would like to thank the following people whose support and dedication helped me get this game to completion while I was recuperating: Steve Kordek, who is in charge of the Bally Design Group, attended every meeting that all the details were getting taken care of. He also contributed his experience to the development of rules for this game.

"Greg Freres, the man responsible for the beautiful artwork on the Elvira pin. His previous games include Strange Science, Escape From Lizard Island and Rolling Stones. During the last months of development, for this game, Greg worked night and day, giving two months of work done in one month. With this kind of talent and dedication, he has created a visually exciting and appealing package.

"Mark Penacho is the software designer who brought all of our ideas together and made them work. He took a great idea for rules from Mark's development and he created all of the brilliant light shows in the game. Mark's previous game was Earthstaker.

"Chris Granner is sound designer and he created all of the exciting music and sound effects for the Elvira game. All of the music for the various stages of the game was written by Chris and was selected by Chris. Chris's music brings the game to life and makes playing it a very enjoyable experience. Chris, by the way, is the one who screams 'Party!'"

"Tony Pugh is the mechanical engineer responsible for design and refinement of all of the mechanisms in the game. Without him, the flipper targets, the 'Boogie Men', the 'Jumper Bumper Caps', etc., would still be just ideas.

"Jim Patla is the man most responsible for getting Elvira ready for production. Without him, this game would never have been finished in time for the AMOA show. I'm sure you will recognize the game as the design of Chris, the sound effects of Chris, the music by Chris, the artwork by Mark, the software by Mark, etc."

"WHAT CAST? Who'd notice that long, heavy cast when it's planted alongside Elvira's long, shapely leg! Taking a break from work is not supposed to come out like this! Unfortunately, game designer Dennis Nordman suffered his broken leg at a most inopportune time during the development of Elvira and the Party Monsters. He obligingly posed for this photo (with Elvira for support) at the detailed press conference during AMOA Expo '89, much to the envy of every other male present!"
COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

THERE ARE QUITE A NUMBER OF major trade functions coming up over the next several weeks. Rowe International will be hosting a Jukebox Birthday event which will start with cocktails and buffet dinner on Wednesday evening, November 15 and continue through Thursday at the Doubletree in Grand Rapids, Michigan. Highlights will include a tour of the jukebox manufacturing plant out there, a luncheon birthday party and a “trip through Memory Lane” for a look-at-55 years of Rowe’s jukebox history that’s on display in their private museum....

Taito America Corp. has scheduled three regional distrub speaking engagements. The exciting new driving game S.C.I. (Special Criminal Investigation). Dates are November 13 at the Stouffer Hotel in Los Angeles and November 15 at the Ritz Carlton in Atlanta, Georgia.... A joint product introduction and dinner is being hosted by Atari Games and Sega Enterprises on Thursday, November 30, at the San Francisco Airport Marriott in Burlingame, California. Looks like distributors will be chalking up some traveling miles between now and the holidays!

Nice chatting with C.A. Robinson’s Hank Tronick, who gave us a quick call this past week. He confirmed that there’s been a quite a resurgence of interest in pinball machines out there, with a number of ops who were previously lukewarm about them starting to do some serious buying. Distrib’s three best sellers in this category are Bally’s Elvira.... William’s Police Force and Premier’s Bone Busters. Hank noted that there’s a lot of good product hitting the market right now. Rowe is coming out with a new version of their popular Elvira game, and C.A. Robinson is moving a variety of equipment. And that’s always good to hear.

As a native Chicagoan, based in the Windy City, May I tell you that we are experiencing what has to be the most ideal October weather in our city’s history. Temperatures are in the low-to-mid 70s for seven straight days! Are we in heaven, or what! “Course, it just occurred to me that this column won’t make print until November 6, at which time I hope I will not have to swallow these words!

Hope to very shortly have the results of the manufacturer/operator equipment test that got underway this past summer, under auspices of the Illinois Coin Machine Operators Assn. This project came about when operators and manufacturers sat down and talked, during the ICMA state convention this past June, and will hopefully result in improved marketing and promotion of amusement games. Keep tuned.

AAMA to Honor Members’ Achievements

RECOGNIZING THE IMPORTANCE of honoring those companies in the coin-op business that go the extra mile for the industry, and the need to acknowledge companies for sales excellence, the American Amusement Machine Association board of directors has approved the establishment of achievement awards for its members.

Ten award categories will be available, based on a variety of criteria. Sales awards, which will be based on sales volume and available in silver, gold, platinum and diamond categories, will be presented for video software and video dedicated, pinballs, jukebox, pool tables and specialty games (air hockey, football, basketball, crane). AAMA member distributors will be asked to vote on “Factory of the Year” awards in quality of production and design, sales satisfaction and industry promotion. Additionally, AAMA manufacturers will be asked to vote for “Distributor of the Year.”

All awards are open to AAMA members only and will be presented during the American Amusement Machine Charitable Foundation’s annual Appreciation Dinner, which takes place each year in conjunction with the American Coin Machine Exposition. The first achievement awards will be presented in Chicago on March 10, 1990.

AAMA president Gil Pollock feels “that a program such as this is long overdue for the coin-op industry.” All entertainment industry trade association offer achievement awards to their members. The Motion Picture Association, the Software Publishers Association, etc., all have their awards. We are the only major amusement industry that doesn’t. It’s indisputable that there is no greater distinction than to be recognized among your peers for your accomplishments, and I think this will promote some very healthy competition as well as re-establish workman’s pride in the industry.”

Further information regarding the achievements award program may be obtained by contacting the American Amusement Machine Association, 205 The Strand, Alexandria, VA 22314.

INDUSTRY CALENDAR 1990

January 23-24: AMOA-sponsored meeting for state association executives; Westin O’Hare Hotel, Rosemont, IL. For info contact Fred Newton of AMOA at 312-644-6610.

January 23-26: IMCA (Int’l Amusement & Vending Trade Fair); Frankfurt Trade Center, Frankfurt, Germany.

March 9-11: ACMX (American Coin Machine Exposition); Hyatt Regency, Chicago.

March 23-25: NAMA Western Convention-Exhibit (Nat’l Automatic Merchandising Assn.); San Jose Convention Center; San Jose, CA.

Rowe Realigned Corporate Structure

CHICAGO—Bruce K. Cowles, president and chief executive officer of Par- sippany, New Jersey-based Rowe International, Inc., announced a major reorganization of Rowe’s corporate organization. The new structure, he explained, “will focus on distinct business segments and position Rowe for aggressive growth and improved response to market opportunities.”

In direct support of the revenue and currency products segments, Jerry Hejtmanek has been elected to the position of executive vice president, for each segment’s responsibilities of manufacturing and marketing operations, as well as the corporate-wide sales efforts.

Jerry Gordon has been elected senior vice president, sales, and assumes the additional responsibilities for the Showcase Junior sales efforts, technical services and Rowe’s order service function.

Ed Wiler, in addition to his duties as vice president, national account sales and his responsibility for communications programs, assumes additional responsibilities for vending market analysis and development. Under the direction of Jerry Hejtmanek, Wiler and Carmine Cortese, director of vending products, will be responsible for analyzing and developing vending seg-

ment growth opportunities.

Jol Friedman and Sanford Murek have been elected senior vice presidents in charge of directing the growth of Rowe’s music and currency products businesses, respectively.

Rowe has also established a Corporate Executive Committee to support continuing operations and, under Mr. Cowles’ direction, to facilitate development and implementation of the corporate strategy. Named to the committee along with Messrs. Cowles and Hejtmanek, are Jay L. Spannem, also elected senior vice president and chief financial officer; and Stanley H. Davis, also elected senior vice president, human resources and organization development.

“By capitalizing on the dedication of our fellow employees and our leadership in the markets we serve, Rowe will be better positioned to take advantage of the many opportunities that lie ahead,” observed Cowles. “An aggressive corporate structure is representative of Rowe’s new, bold posture toward its operations and the growth of our company,” he continued. “Our business segment focus, redefined support systems and movement toward strategic business management reinforce Rowe’s commitment to our customers, vendors and employees.”

MAKING IT WORK! If you can produce a hit game incorporating all of the tools for making it profitable right from the start, you’ll come up with a winning combination that can’t miss. And that’s exactly the case with Bally’s Elvira and the Party Monsters. As explained by marketing manager Lani Horne (pictured in her office), “The pricing on this machine is one play for 50 cents, two plays for 75 cents, three plays for a dollar. I am finding that, on test, Elvira’s been bringing in terrific earnings, so 50-cent play is really working!”

For further backup there are two serious national promotional tie-ins. Laura told us about, including one with Pepsi that involves radio contests where listeners can actually win an Elvira machine. So, Bally has provided a total package enhanced by the celebrity image and equipped with the essentials operators require for increasing their collections. But even without the plusses, “The game itself is outstanding and has so many features that appeal to players,” Laura pointed out, “the added Elvira touch just makes it even better.”

CASH BOX MAGAZINE November 11, 1989
Say Hello to the Members of the Elvira... Design Team

ELSEWHERE IN THIS ISSUE you've read about how the Bally Elvira and the Party Monsters pinball machine was conceived, developed, produced and put to market. By now you're aware of the creative energy, the burning of the midnight oil and the dedication that was put into this machine. I hope I was able to convey to you what I observed firsthand. An exceptional crew of designers was responsible for the creation of Elvira. Each and every one of them was so cooperative when I was out at the plant with our Cash Box photographer. I wanted to get some unusual shots and they gladly obliged, even though it involved some climbing and some moving of equipment. Thanks a lot, guys!

Dennis Nordman's cast is once again upstaged, this time by Laura Rezek's shapely leg. Tony Pugh and Jim Patla also got into the act, as (left to right) Chris Granner, Mark Penacho, Ron Bolger and Greg Freres played it straight.

This is a "thumbs up" shot in the production area, with Laura and Dennis up front, along with Mark Penacho, Chris Granner, Greg Freres, Ron Bolger, Jim Patla and Tony Pugh.

This time around the guys planted their heads (at our request) on the Elvira. You'll recognize (left to right) Tony Pugh, Dennis Nordman, Mark Penacho, Jim Patla, Greg Freres and Chris Granner.

Let's get serious. This shot was taken in one of the executive offices, so here's a full view of (left to right) Mark Penacho, Chris Granner, Dennis Nordman, Tony Pugh, Greg Freres, Jim Patla and the lovely Laura Rezek right in the middle.

 Couldn't resist taking this shot of the production line at the factory as plant personnel were assembling Elvira and the Party Monsters and getting the machine ship-shape for delivery.

AMOA to Sponsor State Assn. Execs Meeting

CHICAGO—The State Association Committee of AMOA (Amusement & Music Operators Assn.) will sponsor a meeting for state association executives and/or key state officers on January 23-24, 1990 at the Westin O'Hare Hotel in suburban Rosemont, Illinois. This event marks the first time the nation's state leaders, who serve the coin-op amusement, music and vending industry, will meet outside of AMOA's annual expositions.

According to Jim Stansfield (Jim Stansfield Vending, LaCrosse, Wisconsin), chairman of AMOA's State Association Committee, the meeting "is something that is needed to correlate positive efforts between state associations, their leaders and AMOA's leadership."

The meeting will provide a platform for idea-sharing discussions. Among the topics on the agenda are: recruiting and retaining membership; conducting annual meetings; fundraising; educational programs; legislative lobbying efforts; newsletter exchanges and licensing fees.

Every state association executive and/or key state officer will soon receive an invitation to this function.

The Committee's last meeting, which was held during AMOA Expo '89 in Las Vegas, attracted some 40 state association executives and officers.

An aerial view of the immense crowd that gathered in the Bally exhibit at AMOA Expo '89 when Cassandra Peterson, otherwise known as "Elvira, Mistress of the Dark," made her appearance. Some waited as long as an hour and a half just to see her in person and get their posters autographed. The members of the design team were distinguished by their long black cloaks.
YOU’RE GONNA HAVE A BALL!

MONSTROUS PINBALL

ELVIRA® and the PARTY MONSTERS™

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spent the previous night and were discussing the shenanigans that had taken place, obviously thrilled to have been involved in the daily drama of Tinsel Town. I sat and quietly observed their animated descriptions of the police officers who had been called to the scene the night before. The conversation became riveting as one band member imitated a particularly brashly sheen, painting in my mind a vivid picture of Jabba the Hut wielding hollisters. Suddenly a whistle went up from a few feet away, where lead singer Derek was examining his concrete laminate pass and making sounds that signaled an impending temper-tantrum.

"They spilled my name wrong! It's D-E-R-E-K. It's very simple. And why is my last name on here? It's Derek, just Derek. Hey, man, can we get this fixed?" Maybe downstairs we can... do you think they can change it today? Yeah? All right, then, I'm goin' down there... As you can see, Derek is not the most patient guy. I don't know what became of that laminate, but while Derek was off terrorizing the folks downstairs, the rest of the guys had discovered the tiny kitchen-like alcove that sported a refrigerator of overpriced soft drinks and snacks and alcohol. Since anything you took from the fridge was conveniently added to the room bill and since Arista was conveniently footing the bill, we secured provisions, headed back to the couch, and began the grueling task of the interview. An hour and a half later they were still going strong, getting off on a string of tangents that are probably better left unprinted.

It all started somewhere in Northern California. Derek, who had just returned to us from a lamination, laments, ranted off an array of cities. "We're from Alameda County, around that area. Hayward, Oakland, Fremont, San Francisco," he explained. "We either knew each other from rival bands or had gone to school together. We just started hanging out and finally said, "Let's start a band." So we got together in 1986. We started jammin' around, playing the clubs, doing the whole circuit. We came down here to L.A. and played a few dates. We just basically did what everyone else does, you know, made up a mailing list, put flyers up and started playing the clubs so much we got to be known."

The club thing just wasn't enough for these aspiring musicians. This band knew what they wanted and went right after it. "From the inception we got pictures done and started doing demos right off. We knew this was where we were and we weren't going to be satisfied with just playing the clubs," states bassist Robb Reid. "That's just an avenue to get your songs and the band together and a way to gain interest from management or record companies."

The guys were itching to gain some major label interest or management so Derek and guitarist Jamey Pacheco decided to take matters into their own hands. Arista was not nearly as interested as not much else, they headed south. "The first time Jamey and I came out here to Hollywood was about two and a half years ago on a tour. We didn't know anybody. We had about $50 each, no car, no nothing, just determination that we were going to find a record deal. We came out of L.A.X., with a map, and we were trying to figure out a way to get a car," explains Derek. That evening they somehow ended up at the illustrious Red Onion in Marina Del Rey and finally came upon the perfect solution to their...
SHOCK OF THE NEW

THEM CALL IT A MARATHON and they ain't kidding. The showcase portion of the CMJ convention is just that. It's like playing pinball, except you're the ball—whenever bounces from show to show the most wins. We tried, Lord knows we tried.

R E D H O T C H I L I P E P P E R S

It all officially kicked off on Thursday, October 26. First on the agenda was the New Music Awards at the Beacon Theater. The program was put together with the best of intentions, but problems with sound, power and various other factors made it a little uneven. Not too many people, unfortunately, stuck it out for the full three or so hours. Most left after the band they wanted to see the most had played. For me, it was the Red Hot Chili Peppers fairly early in the evening, because I figured it was unlikely I'd get to see them the next night at the Ritz. One song is better than nothing at all. Then it was off to the Ritz to see Camper Van Beethoven, for the zillionth time, but who cares. Camper is just one of those bands. I first started going to their shows when they were still strictly a West Coast commodity, and I'd never been further east than Dallas—a long time ago, to be vague. The jump to a "real" label and a change in violinists hasn't changed them a bit; while they aren't quite as off the wall as they were circa "Take the Skinheads Bowling," they are every bit as entertaining. They are also much better musicians.

After that it was downtown to the Limelight to see a new band from Louisville called Hopscotch Army. To be brief, I like these guys a lot, and the response from the people I dragged along with me was favorable as well. We did, however, get lost in the Limelight labyrinth on our way back to the dressing rooms. The Club used to be a church, and it seems the penance for this desecration is to make sinners find their way from one end of the building to the other.

We ended up at Tramps, to witness the second coming of Jerry Lee Lewis. Unfortunately, no one had any idea who it was. We're still trying to find out.

On Friday, ASCAP showcased one of the Buzz's favorite bands, Strange Cave, fronted by former Bongo James Mastro. To refresh a few memories, Strange Cave is an exceptionally melodic rock band with a twist—a cellist and a violinist. Maria Externs made up for any lack of intensity that they were at CBGB's Canteen, listening in delight to the Lilac Time. I've never seen the record store/bar/club so full. Stephen Duffy and company were perfectly perfect and perfectly at home; this is basically their element. The last tour, for their self-titled debut, took place mostly in little bars and on street corners, which are usually the right places for gentle acoustic stuff like this. The new album, Paradise Circus, is available now. Check it out. They also won the hearts and minds of old fans and new by doing an acoustic version of "Kiss Me," the Tin Tin hit that preceded the Lilac Time.

We missed the Walkers, because we had to run off to Tramps to hear "Toad the Wet Sprocket's" set. Or part of it, anyway. We caught the last few songs, and an inspired encore of "Starway to Heaven." Nuff said. Drummer Randy Guss and vocalist Glen Phillips traded places for a few minutes, on the intro and the ending, which was pretty funny. Speaking of Toad, one of the musical highlights of the weekend was catching their soundcheck at New York University's student center the night before. We only heard one song, but it was one of those times when music transcends both location—"the obscure white room"—and technology—the sound system—and becomes almost magical. And after Toad's Zappellini, SBK's new band Will and the Bushmen hit the stage. This band really reminds me of someone, and I can't for the life of me place it. But it has to be someone I like, because they impressed the hell out of me.

Soundgarden, however, did not. To my slightly dazed eardrums, it sounded like a lot of disjointed noise with someone bowling over the top. Since every one I know loves this band, it could have been a combination of bad sound and burnt ears; I did like them when I saw them a year ago.

Saturday it started all over again with the always-wonderful Grapes of Wrath. The Knitting Factory is a perfect place to hear a band like this—it's small, it's intimate, it's like having the band over to play in your living room. In keeping with a weekend of inspired covers, the Grapes did a great version of Paul McCartney's "Let Me Roll It," which we heard from the stage as we were making our way up to the second floor of Tramps. To Tramps again, to hear the Gym Blossoms, another of the up-and-coming Arizona bands. Seattle's Young Fresh Fellows played immediately afterward; like Camper Van Beethoven, what the Fellows are losing in collegiate goofiness they are gaining in musicianship. After that, we caught the Mighty Sparrow at NYC's world music headquarters, S.O.B.'s. That stands, by the way, for Sounds of Brazil. That, as they say, was the end of the day. We were going to catch Crazyhead at the Pyramid, but the coffee shop across the street held a bit more promise than hanging out with transvestite dancers before the band went on. All in all, it was quite the weekend. And it starts all over again in the spring, with the Gavin Convention in San Francisco, if the city has recovered from the last, and South by Southwest in Austin. See you all then.

Stay tuned.

Karen Woods

CASH BOX MAGAZINE 11 November 11, 1989
DRAGON FLY: Buffalo, New York is not exactly the rock n'roll hot spot of America, but from the look and sound of Dragon Fly, I can see that there is definitely something cooking up there. This energetic five-piece have been tearin' it up all over New York and Canada, introducin' rock fans to their unique style and Big sound. Led by vocalist Chuck "Demon" DiMaria, their music is a fierce blend of pop-rock and metal, sort of like a Queensryche meets Bon Jovi, DiMaria's raw, untamed vocals perfectly compliment the band's relentless energy, bringing out a musical intensity that often seems to be missing in a lot of today's rock. Their lyrics are about the typical rocker priorities: partyin', mushy love, breakin' hearts, and a few loose women, too. Their tune "Promised Land" is an immediate addiction for all you Warrant and Poison fans, while the hard and heavy "One Track Mind" would satisfy almost any dedicated headbanger. Dragon Fly has the potential to be a real heavy metal group, but they tactfully add just the right amount of fluff without making me sick. If you get the chance, you will definitely want to check out Buffalo's finest. Contact Neil Vicars-Harris at (213) 876-8514 or write 160 Villa Maria Road, West Seneca NY 14224.

SEDITION: All right, enough about pop-rock, these Texans are about the furthest thing from rock that you could possibly imagine. This is some real metal, the fastest, angriest speed-metal demo tape that I've yet to encounter. The tape, entitled Living in This Hell is a vicious, insane journey through the most twisted thriller territory, ripping into the darkest corners of your consciousness with an intensity that is almost frightening. The lyrics are fairly demented, of course, but if you play music like this, you can't exactly sing about hearts and flowers. Visions of Slayer and Heathen cracked around in my head as I became totally caught up in the power of Sedition. Technically, their music is not extremely difficult, but because of their ability to remain tight and tuned into each other, the intricacy of the music really had no bearing on my overall view of the band. Sedition is well on their way to becoming an underground sensation in the thrash circuit, combining earth-shaking power, demonic vocals, and an unreliant, blistering speed that had me conjuring up images of a four-armed drummer more than once. And you thought Texans only sang about yellow roses... Contact Turner Scott Van Blaricum at 1206 Doncaster, Irving TX 75062, or call (214) 252-2848.

MURDERCAB: I find it pretty amazing that a speed-metal band such as Murdercab can even survive in the lipstick 'n' hairspray world that we so lovingly refer to as L.A. Metal. Murd... actually, maybe a year and a half. I should have found this in this glam-limbed dude, which is certainly discouraging for those of us who would just like to go see a band for the power of their music instead of the height of their hairdos. I had the opportunity to see Murdercab live at the Concrete Foundation Forum, and their performance intrigued me enough to request a tape. I was a little disappointed by the tape because the wild spark that had attracted me to their live show seemed to be absent. However, the tape revealed a few things that I didn't get the full impact of at the show, such as the incredibly precise drumming and the unusual Exodus-ish guitar work. Murdercab shows undeniable promise and skill, and I look forward to hearing more from them. Vocalist Sean Hamrick's style effects me the same way that Testament vocalist Chuck Billy's does. He roars and screams his way through song after song but somehow manages to remain totally un-irritating and unusually tolerable. Definitely a group to watch... Contact Murdercab at 5900 Sunset Blvd. #250, L.A. CA 90028.

ROCKCANDY: Here we are treated to yet another taste of Buffalo, New York but I don't know if I like this flavor. (I have no idea where the dalm tape came from, either.) Rockcandy is sticky, almost disgustingly sweet, and win hands-down my award for "Best Poison Sound-Altikes." Their manager David Buf-

famonti is quoted as saying, "Rockcandy is a 98% original band," but I'm still looking, Dave, still listening for that originality to come shining through all the fluff and hype. I'm becoming known for my scathing criticism of commercial pop-rock bands, simply because if I've already heard it from one band, I don't want to hear it from another, and I'll tell you right now, we surely don't need another Poison. On the other hand, Rockcandy is remarkably good at what they do, performing that same old predictable fluff-rock with confidence and expertise. Their demo, recorded in 1988, is wonderfully produced, sounding so professional and polished that you, I could see them dancing around in matching leather-and-lace ensembles on MTV, winning the hearts and undying devotion of every mindless teenage bimbo watching. If you like that type of music, Rockcandy would probably really impress you and make you wonder, "Why haven't they gotten nabbed up by a record company yet?" You tell me... Contact Mark A. Costello, 900 Midtown Tower, Rochester, NY 14604, or call (716) 322-5300.

TEMPORARY INSANITY: Unbelievable. Another L.A. thrash band has surfaced from the Aqua-Net fumes, but this time the metal is definitely of a different breed. The Temps are not strictly thrashers. They blend their speed with a gothic, melodic aura—a aura of danger, fear and death that is expressed through their sound. Gore, that's the key, sometimes rambling lyrics, Their sound is disturbing (mostly about killing and dying) and it seems these boys have some abnormal obsession with vampires. Going so far as to legally change his name to LeStat, (Anne Rice would've loved 'em), the mysterious frontman has a haunting, eerie vocal style that is unusual, but becomes a bit abrasive after a while. The songs themselves are very well written and arranged, sometimes actually making it easier to digest some of the less-human lyrics. Temporary Insanity has begun to build a firm foundation for themselves, and with a little more development and lyrical maturity, they could be recognized as one of L.A.'s hottest metal bands. Call Temporary Insanity at (213) 850-3514.

Stephanie Brainard
BEATS & HYPE

NEWS: Heavy D. and the Boyz will perform their latest single, "Somebody for Me," on an upcoming episode of the NBC sitcom, "Different World." No word yet on when that will air... I never cared much for the Beastie Boys’ personas; the notion of moneyed, privileged kids affecting their idea of urban cool just automatically pulls my eyes skyward. With even stronger sentiments on the matter are Def Jam rapppers 3rd Bass, who’ve seen fit to give notice before their upcoming debut LP The Cactus Album is released that they don’t appreciate comparisons between the two groups. “It’s the biggest insult in the world to us,” says group member MC Serch. Adds his partner Prime Minister Pete Nice. “We’re not some played-out novelty act. We both came up in the black community... we’ve been rapping for nearly a decade. We were emceeing when the Beasties were still punk rockers. Comparing us to them, just because we’re white, is bull.” Or as they put it in the lyrics to "Sons of 3rd Bass:" “Counterfeit style, born, sworn, and sold out, with high voice distorted / If a Beastie played futs, I’d have him aborted...”

Ernest Hardy

■ NEW BEATS

■ Pick O’ The Week

AWESOME DRE’ & THE HARDCORE COMMITTEE: "Frankly Speaking" / "Executioner Style" (Priority Records Inc., PVL 07274)

"I come from Detroit, the hardest city on the map," boasts the Awesome One, and the wonder is that the former Murph Capital of the U.S. hasn’t produced more street spokesmen in the manner of Compton (home of N.W.A.). The distinction of “murder capital” may be up for grabs, but the city is still hard. As Dre’. But his no-nonsense machismo is balanced by some fresh rhymes and an even fresher depiction of the streets. While traces of rap’s elite can be found in his style, there’s no mimicry here. What you have instead are a voice and personality all their own—and a talent for stringing together fine one-liners (“When God was passing out organs, he missed your heart”) into a solid work. Highly recommended....

■ Singles

DONALD-D: "F.B.I." (Rhyme Syndicate 4973102)

DIVINE STYLER: “Ain’t Sayin’ Nothin’” / "Tongue of Labyrinth" (Rhyme Syndicate 4973123)

BANG O: “Big Bang Theory” / "Mass Movement" (Rhyme Syndicate 4973111)

Rhyme Syndicate Records, distributed by Epic, is quickly establishing itself as a force to be reckoned with in the hip-hop field. Its three most recent single releases show why. The standout of the three, Divine Styler’s "Tongue of Labyrinth," is as notable for the eerie mood it creates as for its lyrics. Opening in a delivery room, it sounds as if someone left a recorder on in the Twilight Zone: lyrics that are almost surreal are tossed over a music/sampled background that is moody and jarring. Both sides are of the latter sort—deranged De La Soul... but not. It’s not really a sample-fest, as that comparison would suggest, and doesn’t wear technical wizardry on its sleeve. All three disks are definitely worth a listen, and keep an eye on the label.

■ Albums

SHELLY THUNDER: Fresh Out the Pack (Mango MLP98945)

FUNKY REGGAE CREW: Strictly Hip Hop Reggae Fusion (Warner Bros. 4-36011)

The fusion of hip-hop and reggae seems such a natural—the “toasting” done in Jamaica is sister to the rap of the U.S.—it’s a wonder that it has only recently received the kind of major push these releases suggest it now will. (But considering the relatively recent “push” hip-hop has received from the record companies, the music marketing of this latest “find” is right on schedule.) The reggae rhythms and patois that influence these albums make them dance records minus the aggressiveness of their straighter, purer hip-hop or dance counterparts. Thunder’s is the more pop-oriented of the two, especially with her updated versions of “Break Up” and “Teenager in Love,” but the lifting grooves and her winning take on her subjects, whether with lightning-fast delivery or straight-ahead rap (particularly on "Working Girl" and “No Future in Frontin”), ensure her move from dancehall/cult favorite to the forefront of women in hip-hop.

Strictly Hip Hop Reggae Fusion, a collection of works from various artists, is a little harder than Thunder’s album, and its blending of hip-hop and reggae elements, simply because the variety of artists allow the LP to range from humorous (“Jimmy in the Valley,” a sort of Valley-girl-meets-the-islands cut) to pointedly political (“What’s Gone Wrong,” “Free Mandela”).

If you’re a fan of either reggae or hip-hop, but not both, or simply think of the two as mutually exclusive, both these releases will go far in changing your mind. They bridge gaps and broaden genres, finding common ground and building on it. Give a listen.

CASH BOX MICRO CHART

RAP LPs

1. STONE COLD RHUMY (Delicious/Isham 91200) Young M.C. 1 7
2. IT’S A BIG DADDY THING (Cold Chillin’/Reprise 25941-1) Big Daddy Kane 2 7
3. THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Astonic 91276) The D.O.C. 4 14
4. AS NASTY AS THEY WANNA BE (Luke Skywalker/RTHX 14107) 2 Live Crew 3 18
5. NO ONE CAN DO IT BETTER (Atlantic 91275) The D.O.C. 4 14
6. EYES ON THIS (First Priority/Atlantic 91304) MC Lyte 6 5
7. BIG TIME (MCA 42323) Heavy D & The Boyz 5 20
8. LET’S GET IT STARTED (Capitol 90924) M.C. Hammer 7 42
9. WALKING WITH A PANTHER (Def Jam/Columbia 45172) L.L. Cool J 8 20
10. THE BIZ NEVER SLEEPS (Warner Bros. 9 00031) Biz Markie 3 2

11. STRAIGHT OUTTA COMPTON (Priority/Ruthless 57120) N.W.A. 10 36
12. UNFINISHED BUSINESS (Fresh LPRE 92112) Eazy-E 11 14
13. TOO SHORT (Jive/RCA 1149-1-J) Too Short 13 40
14. EAZY DUZ IT (Priority 57100) Eazy-E 12 2
15. IT TAKES TWO (Profile 1267) Rob Base & DJ E-Z Rock 14 42
16. KNOWLEDGE IS KING (Jive/RCA 1182) Kool Moe Dee 15 22
17. PAUL’S BOUTIQUE (Capitol 92844) Beastie Boys 9 14
18. YOUNGEST IN CHARGE (Profile 1280) Special Ed 16 27
19. EVERYBODY WANTS SOME (Gucci/Hot Productions 33141) Gucci Crew 12 19
20. SWASS (Nasty Mix 70123) Slick Rick & Allies 22 4

1. GETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J) Boogie Down Productions 18 18
2. LOC-ED AFTER DARK (Definitive Vinyl/Violent DV3000) Tone Loc 20 36
3. TWINS HYPE (Profile 1208) Twin Hype 23 16
4. TEENAGE LOVE (Def Jam/Columbia 38 48105) Slick Rick 21 42
5. IN THA HOOD (Top 9002) Success-N-Fate 25 10
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7. THE YOUNG SON OF NO.1. (Atlantic 81995) Breeze 23 18
8. NO MORE MR. NICE GUY (Wild Pimp/WPL3001) The Gang Starr 30 10
9. I GOTA HABIT (Atlantic 82189) Cool C 31 5
10. A SHADE OF RED (Virgin 91269) Redhead Kingpin 27 12
11. THE MIC STALKER (Jive/RCA 1249) Doctor Ice DEBUT
12. 2 HYPE (Select 21638) Kid N Play 28 42
13. YOU CAN’T HOLD ME BACK (Profile 57114) Awesome Dre’ & The Hardcore Committee DEBUT
14. DROP THAT BOTTOM (Atlantic 82025) L’Trimm 36 3
15. WILD & LOOSE (Capitol 90526) Oakstems 3.5 29
16. NOTORIOUS (Columbia 45238) Donald D DEBUT
17. I AM BLACK ENOUGH (Jive/RCA 12377) Scooby D 29 12
18. THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941) Kwame 34 34
19. CAT GET YOUR TONGUE (Arista AL.85966) Bebe 35 18
20. ORIGINAL STYLIN’ (Arista 8571) Three Times Dope 37 32

COME TO THE SEMINAR

SIR MIX-A-LOT follows his platinum bound album "SWASS" with a new mix of rap styles and social comment. "SEMINAR" (70750) hits the street October 20. Watch for the first single and video, "Beepers." (76980)

NASTYMIX
MORGANIZING: Frank Morgan (left) grins it up with producer John Snyder (right) and guide Wynton Marsalis at the sessions that produced Morgan's excellent new Antilles album Mood Indigo.

THERE, I'VE SAID IT AGAIN: Is it my imagination, or are there an awful lot of jazz albums coming out? From reissues of archaic sessions from the '20s to cookie-cutter fusion albums from last Tuesday, I am being inundated with albums—good albums, bad albums, all kinds of albums. How does a reviewer deal with this glut? How do record stores deal with it—where do they put it all? How do radio stations deal with it—how do they figure out what to play? How do the record companies deal with it—sending their poor little albums out into this overcrowded world to fend for themselves?

I don't know. It brings up that old question of new albums versus reissues: How can unknown acts compete in the record stores against reissues of classic Charlie Parker or Thelonious Monk albums? I don't know the answer to that either. And what about all these boxed sets? Who listens to all this stuff? At whom is all this stuff aimed? Is all this stuff paying for itself? 24 albums a week is a lot I'd raise them.

Let's take Chet Baker as an example. Chet Baker was the kind of guy who'd record on any day of the week for cash. Give him the bread, point him to the studio, you've got yourself a Chet Baker album. I was at a friend's apartment in Italy the other day. He picked himself the Chet Baker collection. I flipped through: Baker on Tuesday in Sweden, with a Swedish rhythm section, on a Swedish label; Baker on Thursday in Italy, with an Italian rhythm section, on an Italian label; Baker on Friday in Finland, with a Finnish rhythm section, on a Finnish label. You could plot Baker's wanderings across Europe by these albums, and many of them featured the same tenor sax.

Earlier this year, Chet Baker became hot stuff: the subject of Let's Get Lost, a paean to a pretty face gone bad. Suddenly, everybody wants to release a Chet Baker record. Well, no problem there—almost everybody has some Chet Baker in the can; those who don't can easily find Chet Baker albums somewhere. You can't turn around now without running into a Chet Baker album. Baker's Holiday, Baker does Billie Holiday (PolyGram); My Favourite Songs, Volume 1, Baker recorded in Europe with strings two weeks before his demise (Enja); Let's Get Lost: The Best of Chet Baker Sings and... with Art Pepper, The Route (Capitol Pacific Jazz; Once Upon A Summertime (Fantasy); etc., etc. Baker meets Charlie Haden, soon-to-come from Soul Note. I mean, c'mon. How can the consumer figure all this out? Who cares about all this stuff? Ironically, the album that was most successful, that started this, is Let's Get Lost sound track (RCAs), the worst of the bunch. The best of this current crop, by the way, is the Capitol reissue called Let's Get Lost, which has the original recording of the song that inspired Bruce Weber's film along with more fine Baker from the '50s, his prime. Would that there were Stacks of Monk albums lying in wait, what with the success of the new documentary about him. Thing is, most of the Monk is out already, and he recorded nowhere as prolifically, or carelessly, as Baker.

What else is out there?

Well, Charlie Parker basically recorded for three record labels: Savoy, Dial and Verve. The Savoys (via Muse) and Verve (via PolyGram) have been quite available on vinyl, cassette and CD, in complete, unexpurgated form or as normal-sized albums. The Dial have been a problem here in the U.S. They've been, to put it mildly, hard to find. Warner Bros. licensed them for a little while, but they put out a bungled, incomplete reissue. Imports from England's Spotlite have turned up, but they've turned up way to expensive. So Stach's reissue of two CDs—The Complete Master Takes, Volumes 1 and 2—is cause for celebration. Get 'em before they disappear. What Stach has done is put the master takes in order (25 on the first CD, 10 on the second), bungled them up with some of the essential alternate takes and a legendary jam-session recording. Another two CDs should cover the remainder of Bird on Dial—alas the alternates—and, finally, all of Bird's essential recordings will be available in the country where they started off. One thing Stach did that I find charming: not only do they give you the complete discographical information (who, what, where, when), but they tell you on what side of the time tape the track is found, as well as the key it is, and the song form. Like: "Quasimodo" (Charlie Parker). Source: 'Embraceable You' by George Gershwin. 32 bars; abab; E flat." What a nice idea.

To clean up: also reissued from Pacific Jazz (which is under Blue Note's wing at Capitol) were Richard Holmz and Gene Ammons' Growin' with Jug, Gerald Wilson's The Moment of Truth, Less McGann Ltd. in New York and Russ Freeman/Richard Teardrizz Trio.

More on all this next week.

Lee Jeske
GOSSIP

Gospel in the '90s: I want to take this time before we end 1989, before people start talking about New Year's resolutions and prophecies regarding the future, to raise a few questions about gospel music. The question you read here are questions that I've pondered about and questions raised by others. Nevertheless, in my humble opinion they are some of the many questions that speak to issues which I believe need to be raised concerning the future growth and promotion of gospel music. I feel it is important to raise these questions at this time, because we are beginning of 1990, a new decade, a fresh new start for us as human beings, a beginning of a new decade, the last decade of the 20th Century and the decade that represents the threshold of the 21st Century. Thus, I believe the time is right to raise these questions. If you have any comments at all, and we welcome them, regarding the questions in this column, please advise this writer.

1. Why is gospel music not promoted as actively as other art forms?
2. Why is it not given more consistent exposure via radio, television and print media?
3. Why are so few stations committed to formatted gospel programming?
4. Why are there so few stations programming any gospel?
5. Can gospel programming save AM radio?
6. Why are gospel records not broken at radio?
7. What made "Oh Happy Day," "Rough Side of the Mountain" and "You Brought the Sunshine" such big sellers?
8. Do church members believe in gospel artists and/or their messages?
9. Does a star make a new artist away from the body of the church?
10. Consumers determine the success of records (sales), but does the music get exposed to the bulk of the consumer base, if not via radio?
11. A great percentage of recording artists who sing gospel have left the body of the church. Why?
12. Millions of people attend church every Sunday. Artists within the body of their religious denomination could sell a few thousand/thousand records via retail stores to church members, who buy records, couldn't they?
13. Does greed and/or crossover desires affect an artist's thinking?

Since we still have time left in the year, please give me your questions so that I may record them in this column. More questions to follow.

Cash Box Commitment: George Albert, president/publisher of Cash Box, stated: "Gospel has been, still is and will be the #1 music known to man. I give to you my personal support, the support of Cash Box magazine and every ounce of energy I have to bring gospel music back to the forefront of the entertainment world today. For some time now I have been searching for the right formula to bring gospel back to the forefront. It has been brought to my attention by several industry leaders the need for a major publication to step forward and render consistent support to the exposure of gospel music, artists, radio stations and record companies. Therefore, I submit to everyone, at every level associated with gospel music, its genre, that I, George Albert, president/publisher of Cash Box commit my wholehearted support to consistently support gospel music via Cash Box. We will have weekly stories on the gospel music industry as well as our gospel charts. You have my unwavering support for gospel music exposure in Cash Box. We must work together for the continual growth of gospel music.

A.A.R.C. FORMED: Noted religious leader the Reverend Clay Evans, born June 23, 1925 in Brownsville, Tennessee has been preaching the gospel for more than three decades. The illustrious founder, and pastor for 37 years, of Fellowship Missionary Baptist Church, created the African-American Religious Connection (A.A.R.C.) out of a desire to unite African-Americans under one roof of faith, religion and fellowship.

A.A.R.C. is an interfaith, interdenominational network made up of persons from all disciplines of the religious community. Membership is open to all denominations, individuals, lay persons, ministers, students, musicians, recording and performing artists, recording companies, radio and television broadcasters, businesses, publishers, religious conferences, organizations and conventions.

The A.A.R.C. recently held its first annual convention in Chicago November 2 & 3, 1989 at the Fellowship Missionary Baptist Church, 45th Place and Princeton Avenue, Chicago. A soulful Gospel music concert and a series of informative workshops were conducted to enlighten and inform attendees on the necessary purpose of A.A.R.C. For more information, contact A.A.R.C. at (312) 924-3232.

Davis & Girard Host Stellar Awards: The Stellar Awards, which have become one of the industry's premiere music awards programs honoring the top names in gospel music, will celebrate its fifth anniversary when stars Clifton Davis and Maribb Gibb co-host the annual two-hour nationally syndicated music program. The gala black-tie event will be taped for the first time at the Aquarium Theatre in Hollywood December 11, 1989.

Bob Long
LIKE FINE WINE: During a recent conversation with Warner Brothers recording artist, the legendary Isley Brothers' featuring Ronald Isley, one has to marvel at the incredible tonality of Ronald's voice after delivering so many passionate vocals on so many songs over several decades. Another in the long list of talented artists from the Cincinnati area, the Isley Brothers are looking for the same satiety into the 90s as their latest creation Spend the Night is projected to become another in their long line of hits.

The musical trek started in Cincinnati, Ohio with Ronald, Rudolph, and O'Kelley Isley performed as gospel singers with their pianist mother Sally Isley. The brothers were highly influenced by the success of such gospel-rooted artists as Ray Charles, Clyde McPhatter and Jackie Wilson. The brothers' next move was to New York City in an effort to place themselves at the hub of the entertainment field. They quickly began performing in such legendary places as the Apollo Theatre in Harlem, and the Howard Theatre in Washington.

In 1958, the Isleys got their break. They signed with RCA Records. Shortly after they recorded their first hit, "Shout," parts 1 & 2. In 1962, they recorded perhaps one of their most famous works, "Twist and Shout," which was recorded by the Beatles as well as a vast number of other artists. The Isleys were not only good on wax, they were a premiere live act, developed through extensive touring. In 1964, they made a great leap for black music as they formed T-Nek Records, one of the first black-owned record companies. They were in control of their own destiny, and knew where they wanted to go. They went through many phases during this time. They hired a young Jimi Hendrix to play guitar for their live shows. The Isley were on their way to the top, and nothing could hold them back.

In 1966, they hit it big with the smash hit "This Old Heart of Mine." In 1969 they hit with their biggest chart success to date—"It's Your Thing." The hits were not only good on wax, they had a string of hits including "I Turned You On," "Blackberries," "Bless Your Heart," "Keep On Doin',' "Work To Do," "Warpath," "Layaway," "Pop That Thang" and "Get Into Something." This amazing string of hits engulfed the Isleys' name in stone in the record industry tabloids.

In the '70s the group revamped the path of black music with a ton of hits, including "That Lady," "Live It Up," "Midnight Sky," "The Pride" and "Fight the Power." During these years they were a dominating force in the industry as they sold over 12 million albums (up to the '80s) without compromising their unique, timeless style.

In 1985 the group debuted on Warner Bros. Records with the album Masterpiece, featuring the hit "Colder Are My Nights." Shortly after the album began to hit big, the group as well as the family suffered the untimely loss of O'Kelley Isley. But with perseverance and faith, the Isley Brothers bounced back to the Isley legacy. In 1987, they recorded the album Smooth Sailin'. The title cut was in remembrance of O'Kelley, and grew to be one of the biggest hits of their illustrious career. It was the success of this song which thrust Ronald into the forefront as the solo lead singer. He feels it is a "responsibility" and hopes it will do the Isley name proud.

Spend The Night is just the beginning for this group with over 30 years of recording experience and it will catapult them straight into the '90s and beyond. Such songs as the current single "Moving On Without A Love" and "Real Woman" will give that added push as the Isleys go for it in a fresh new way. With the talents they possess and the brilliance of producer/artist Angela Winbush, it is undeniably true—they are on the threshold of another masterpiece.

DESTINATION Hitsville: Five years ago, a young Cardell Harrington left Chicago with an awful lot of talent and a burning determination to become a successful singer/writer/producer. The time is now!

Based on his debut release, entitled "Baby Don't Fool Around" on Sedona Records, Harrington is destined to see the fruits of his labor pay off in a big way.

A very religious, well educated man, Harrington is blessed with an abundance of talent, which you will hear in his debut single from his forthcoming album Cardell. This writer, having seen a few hundred aspiring artist over a 25-year career in music firmly believes this young man's star will shine brightly for many years to come.

Bob Long
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<td>128 PHANTOM OF THE OPERA (Polydor 831-273-1)</td>
<td>KID 'N PLAY 5</td>
<td>1985</td>
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<tr>
<td>129 DOOLITTLE (A&amp;M/Elektra 68665)</td>
<td>The Pixies</td>
<td>1985</td>
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<td>130 HEAR &amp; NOW (Capitol CI 47846/CAP 8.98)</td>
<td>BILLY SQUIRREL</td>
<td>1985</td>
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<td>131 PERFECT SYMMETRY (Metal Blade/Enigma 73480/CAP 8.98)</td>
<td>FATES WARNING</td>
<td>1985</td>
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<td>132 STEVE STEVENS ATOMIC PLAYBOYS</td>
<td>Warner Bros. 25920/CAP 8.98</td>
<td>1985</td>
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<tr>
<td>133 THE OTHER SIDE OF THE MIRROR (Modern Atlantic 91245/CAP 8.98)</td>
<td>STEVIE NICKS</td>
<td>1985</td>
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<td>134 VESTA 4 U (A&amp;M 03378/RC 8.98)</td>
<td>VESTA 4 U</td>
<td>1985</td>
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<td>135 TURN OF THE SCREW (Atlantic 89192/9.88)</td>
<td>DIRTY LOOPS</td>
<td>1985</td>
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<tr>
<td>136 GOOD TO BE BACK (EMI 49920/CAP 8.98)</td>
<td>NATALIE COLE</td>
<td>1986</td>
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**ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)**

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<tr>
<th>Artist</th>
<th>Album Title</th>
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<tr>
<td>Andy Gibb</td>
<td>ANDY GIBB (MCA 8679/CAP 8.98)</td>
<td>1978</td>
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<tr>
<td>Aerosmith</td>
<td>AEROSMITH (MCA 8689/CAP 8.98)</td>
<td>1978</td>
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<td>Anderson, John</td>
<td>JOHN ANDERSON (Polo 12035/CAP 8.98)</td>
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<td>Anonymous</td>
<td>ANONYMOUS (Atlantic 25036/CAP 8.98)</td>
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<td>Atlantic</td>
<td>ATLANTIC (Atlantic 25036/CAP 8.98)</td>
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<td>Avengers</td>
<td>AVENGERS (Capitol 11486/CAP 8.98)</td>
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<td>B.B. King</td>
<td>B. B. KING (MCA 8680/CAP 8.98)</td>
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<td>Beach Boys</td>
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<td>The Beach Boys</td>
<td>THE BEACH BOYS (MCA 8681/CAP 8.98)</td>
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<td>Black Sabbath</td>
<td>BLACK SABBATH (MCA 8683/CAP 8.98)</td>
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<td>Blue Oyster Cult</td>
<td>BLUE OYSTER CULT (MCA 8682/CAP 8.98)</td>
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<td>Bon Jovi</td>
<td>BON JOVI (MCA 8684/CAP 8.98)</td>
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<td>The Boss Hogg</td>
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<td>The Brothers Marshall</td>
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suggested that *Ghosts Upon the Road* is his magnum opus, but the album suggests Andersen's artistic maturation is still continuing; he may just be entering his prime.

The opening cuts, "Belgian Bar" and "Spanish Steps," lead off almost as if to tell us how and where he's been. The third cut, "It Starts With a Lie," seems more the typical kickoff, with its punchy acoustic rhythm riff coupled with melody and lyrics that weave a paren for lovers where the landscape's bleak but where hope endures. Then follows "Trouble in Paris," a jolting narrative that reads like a novel telegraphed in a dream. Andersen's first-rate storytelling skills combined with his bent for poetic imagery have now been developed to a stunning degree.

"Listen to the Rain" is typical Andersen, reaffirming his role as a true romantic. It's a pretty song that might be dismissed merely as such had it not been set between two of the most profound pieces he's ever written. "Ghosts Upon the Road" is up next and its impact, even after first listening, can be devastating. As with "Trouble in Paris," it's more narrated than sung. Andersen takes us on a visionary journey during which we see every turn in the road he describes, a road with which anyone who came of age in the '60s will be familiar. A mini-autobiography, "Ghosts" tells us something about Andersen, his attitudes and vision, but leaves us to wonder even more: "Then there was Diana, she took me under her hat/She's happily married now, I won't go into that." Quoting the lyrics actually lessens their considerable impact; Andersen's newfound voice projects a sense of knowledge that increases their range and depth.

"It's about this peculiar crack of time between the beats and the hippies," says Andersen, "with the background of the war and fear of death—being drafted and killed. I get a lot of Vietnam anyone who came of age in the '60s will remember. They look at it like a Vietnam song. It's the centerpiece of the record for me."

The rest of the album takes a different turn. "Too Many Times" is one of those gut-wrenching melodies Andersen has perfected, with lyrics conveying hope in the midst of human inadequacy and despair. The final cuts, "Carry Me Away" and "Irish Lace," echo Blue River in sound and scope, but again seem richer than the work from that era.

Eric Andersen has been away from the U.S. marketplace so long that it may take him two or three albums to get back in circulation. That would be a shame, for this album is a masterpiece and deserves to be heard on as wide a level as possible—and right now. As timeless as this record probably is, it's also very much of the moment and touches a nerve that tells us much about where we've been, are, and may be headed.

**Ken + Jon Micallef**

### Roots Picks

- **Dillard & Clark:** The Fantastic Expedition of Dillard & Clark/Through the Morning, Through the Night (Original Master Recording A&M 791)

Doug Dillard and Gene Clark teamed up to produce these two chestnuts following Clark's initial departure from the Byrds. Fantastic Expedition has been a cult classic for years, with its Byrds-ish sound and southern roots. Now it and the follow-up are available on one CD as an Original Master Recording.

Both overdue but worth the wait.

- **Muddy Waters:** Fathers & Sons (MCA/Chess CH-93522)

- **Bo Diddley:** The London Bo Diddley Sessions (MCA/Chess CH-9292)

- **Muddy Waters:** The London Muddy Waters Sessions (MCA/Chess CH-9298)

- **Chuck Berry:** The London Chuck Berry Sessions (MCA/Chess CH-9295)

### Roots Music

- **Howling Wolf:** The London Howling Wolf Sessions (MCA/Chess CH-9297)

With the success of Fathers and Sons (1971), a Super Sessions-type album built around Muddy Waters (with Mike Bloomfield, Otis Spann, Duck Dunn, et al), Chess decided on similar albums with their other stars. Fathers and Sons, recorded in Chicago, had been instantly successful and originals still fetch premium prices in collectors shops. Half studios/half live, the album showed Waters still had everything needed to cook. Now, enhanced by digital remastering, the album basks in the glow of its classic standing.

Howlin' Wolf was flown to London where, in the company of Messrs. Clapton, Wyman, Watts and Winwood, it was hoped he'd make a blockbuster record. But Wolf openly criticized the project, suspicious of the contrived attempt to marry the best of two worlds. Not one of Wolf's best, it is still of more than passing historical interest.

Bo Diddley's sets shine. The chestnut "Sneakers on a Rooftop" is here, along with the tight, funky, '60s R&B grooves of "Don't Want No Lyrin' Woman," "Make a Hit Record" and Allen Toussaint's "Going Down." This one sounds better now than it did then.

Muddy Waters' solo outing is typical Waters: solid, blood-curdling blues. With Rory Gallagher, Mitch Mitchell, Steve Winwood and others set amid some beautiful horn charts, this is prime listening.

Chuck Berry's set is the weakest of the five and one of his least memorable, even though it produced his biggest hit, the silly "My Ding-A-Ling," a toga party favorite.

All in all, MCA continues to reissue the Chess catalog in an exemplary manner, one from which all labels would do well to learn.
TINA TURNER: “Steamy Windows” (Capitol B-44473)

Tina Turner is amazing. She's talented, she's famous, and even if she ain't no spring chicken, she still looking awfully bodacious. Tina’s husky, sensual voice grows about those backstage adventures that cause heavy breathing, cramped legs, and of course, steamy windows. All of this passion is wrapped around a tune that sounds suspiciously like Creedence Clearwater Revival swamp rock, but still falls a little short in the originality category. Tina sounds as good as she did twenty years ago, and the sleeve photo for this single is enough to make any guy’s jaw hit the floor at an alarming speed. Tina is still going strong, and even though the song isn’t an pop masterpiece, her voice, her beauty and her vibrant persona will uphold her reputation as one of the greatest female artists in the pop world. (Stephanie Brainerd)

EARTHQUAKE WEATHER

ever made another album, he would call it Goodbye All Young People. The punk-prophet mantle that he shouldered as co-leader of the Clash was one that he wore willingly, but heavily. The surprise of Earthquake Weather is how thoroughly Strummer has attempted (and mostly succeeded) to break out of the clashy band and to the overwhelming mythology that grew up around the Only Band That Matters. “What a fate to be imprisoned,” he sings on the new album’s “Slee’pwalk,” “at the height of your dreams.”

Last heard from Strummer (four songs on the Permanent Record soundtrack with his band, the Latino Rockabilly War), the man was playing hard-driving neo-rockabilly that ratted, clanged and crushed as stripped-to-the-bone as Elvis, Scotty and Bill with their cornfields, only to end up twisted into clefted hearts. It’s a land of space and possibility, where the mean streets wait like rat traps at the end of the rainbow. Earthquake Weather is hot and nippy, cramped with the mundane details of the open road and the crowded city—where Strummer has claimed his music, and his heart.

This is an idealized, Raymond Chandler-esque world, without newspaper headlines and political platforms, unburdened by the weight of trying to save the world with a guitar. London’s not burning here, and nobody gets murdered. Though this world may sound dark and uninviting, it has given Strummer both a comfortably greasy place to live and also the relatively anonymous space to just be Joe. Strummer has discovered the freedom to pen a poem to “Bizzle’s Goatee” (that’s Dizzy Gillespie), or wonder “how to mend a heart” (“Passport to Detroit”). He’s had to dare something so he never did with the Clash—write love songs. Both sides of the album close with ballads, and Strummer’s attempts to do just that (“Boogie With Your Children” and “Sleepwalk”). “Earthquake Weather,” as we Angelenos like to call it, may mean disaster, but it isn’t, Joe seems to like it just fine. (Keith Gorman)

JIVE BUNNY AND THE MASTERMIXERS: “Swing the Mood” (Ateco 0-96512)

“Swing the Mood” is a medley of Glenn Miller swing hits set against a dance beat while the “Poison Ivy” 12-inch contains four dance versions of the Quartets’ fifties hit. Strictly for those who considered stars on 45 to be cutting edge music. (Ernest Hardy)

ALBUMS

JOE STRUMMER: Earthquake Weather (Epic ER 45372)

In a post-Clash interview a few years back (right after the Walker soundtrack came out), Joe Strummer said that if he

LINDA RONSTADT (FEATURING AARON NEVILLE): Cry Like a Rainstorm—Hoax Like the Wind (Elektra 60872-I)

LINDA RONSTADT: Strange Angels (Warner Bros. 25900-4)

For much of her career, Linda Roneadt has hijacked a quote from William S. Burroughs—“Language is a virus from the planet Petre. On Strange Angels, Anderson has decided that this infected alien kinda likes good old planet Earth (and its pop music) enough to adopt its voices. Of course, all this is happening on a planet with this planet has always been somewhat off the center, her view of life is closer to say, a Navaho shaman’s than to Natalie Merchant’s. Anderson talks a lot about her environment (and to history, mythology and convention) as if she was (a) talking to her next-door neighbor, which of course, she is.

To make this conversation less one-sided, Anderson has adopted a new voice. On Strange Angels, Anderson sings more than she speaks. Throughout the album, Anderson sounds less the wandering bard and more the (gasp!) pop star. She sounds less like a warped second-grade teacher reciting a nap-time story, and more like, say, Kate Bush. The music de-emphasizes the impressionist maelstrom of United States Live, with its electronic masks that transformed Anderson into aadresse alien, and more into an old man. Instead, the music swirls and glides on sweeping, atmospheric waves of synthesizers, backed by choruses and choirs.

None of this means that Anderson has given up speaking through masks. She’s just adopted more familiar ones than the New York art school face she used for O Superman and United States Live. Strange Angels speaks in tongues more familiar, closer to home. And we all want...to go...home. (KG)

POI DOG PONDERER: Poi Dog Ponderer (Columbia KC 45335)

The musical stew cooked up by Austin’s Poi Dog Ponderer on their major-label debut (a compilation of two recent Texas Records EPs) is a brilliant example of communal cross-cultural pollination. Tin whistles, accordions, trumpets and violins all have their place alongside more traditional rock instruments in a tantalizing blend that em-
Can't tremendous

Lost blend pleasures spiritually spacey-soul cure My ability and lilting brief, opens the banjo, violin and even a little rockabilly guitar riffing have contributed to the substantial mix. "Pulling Touch" is a beautifully meditative ode to carnal pleasures ("You resting and reposing / My veins are pulsing / And nothing can cure me / But your pulling touch") that segues effortlessly into the bongo-driven spacey-soul of the reflective "Sound of Water." Other highlights include the samba/folk/hybrid "Facts of Life" ("Don't ask why, it's a fact you die") and the spiritually searching "Circle Around the Sun" ("Who am I to guide my life?"). but there is not a cut on the album that doesn't engage in some way.

Poi Dog Pondering is about celebrating and exploring life's possibilities and pleasures with hope, faith and flat-out fun. It all comes through on this astounding collection. Here's hoping that the band will make that initial impact with you share this home feel and zest for musicmaking. So, go on, Buy It Now! (DB)

**LUCAS CLIFFORD: Greatest Hits (Curtom Records CUR 2007)**

In a last desperate bid to celebrate the second album prior to the third song of discol divas is raided and Miss Clifford gets her re-heated fifteen minutes of fame. Most noted for her disco version of "If My Friends Could See Me Now" included here, Clifford achieved, at best, only minor success even in the isolated world of dance clubs. This collection would appeal mainly to those interested in early records of gold chains refuse to be abated. (EH)

**NICK LOWE: Basher: The Best Of Nick Lowe (Columbia FCT 48313)**

Imagine if John Lennon had hooked up with Nick Lowe instead of Paul McCartney. It's not so farfetched as you might think. Lowe's pop instincts are as sharp as McCartney's, he has the same tendency to go silly, he is as accomplished on the bass and, given the context, he may well have been as ambitious a producer. But there is also a keen sense of humor that would have made him an interesting foil for Mr. Lennon.

As things Lowe has been a victim of poor timing. On the cover of his first release, re-titled from the English Jesus of Cool to Pure Pop For People American audiences, Lowe was enshrined in his image as a period piece. Eighties sounds ranging from wigged-out hippie to glitzy Vegas camp. The tunes were pop ditties with wit—all this in 1978, when punk sensibilities and socially significant statements attracted the lion's share of attention.

Then, in 1980, Lowe pre-dated the roots/rockabilly movement by a few years with Rockpile, the short-lived band shared by Lowe and longtime collaborator Dave Edmunds. There simply must be some reason for Lowe's lack of mainstream success. As for his discography, that reason is not the songs. The album opens with the original single versions of "So It Goes" and "Heart of the City," two songs R&B hits "Searching" and "The Glow of Love"—both recorded with the group Change—and two new songs, "Treat You Right" and --- Here and Now. Lowe's production makes it likely that to or reminder of—a tremendous talent. (EH)

**THE TEXTONES: Through the Canyon (Rhino RZ 7088)**

Apparently there are enough Textones fans out there to justify the release of Through the Canyon, because this is neither a greatest hits collection for the casually interested nor is it a album of new material. It is a compilation that documents the band's 1980-86 period and consists mostly of unreleased material. During this time, the Textones were a fixture on the L.A. club scene and the material here reflects that environment. You can almost use this record to trace the various trends in L.A.—punk, girl band, country and rock and roll.

Nonetheless, this is a worthwhile collection for Textones fans and completists. The tracks with Kathy Valentine, who left in 1981 to join a little combo called the Go-Go's, exhibit punk energy and girl-group harmonies. Compare the high-powered version of "We Got the Time" and the only song with Kathy Valentine as a Textone, to the Go-Go's neutered version. Phil Seymour, ex-Dwight Twilley drummer, also contributes his patented vocals to two of the album's best tracks, "Through the Canyon" and "Number One Is to Survive."
Ronnie McDowell: Hot on the Tails of Stardom

BY KAY KNIGHT

COUNTRY MUSIC

Ronnie McDowell entertaining one of the youngsters at Children's Hospital/Vanderbilt in Nashville, where he sang and showed the kids the new animated "cat-toon" video. McDowell not only visits hospitals, as on this occasion, but nursing homes for the elderly as well. He has also been involved for the past nine years with the Easter Seals campaigns.

"Even though sometimes my records don't make good money in this business, and I really feel like I should give something back, whether it be to little kids or older folks. I think everybody should."

While McDowell's last three or four records may not have worked for him, one thing that helped establish him in this business and has also sometimes caused hardships for him continues to work for him—his connection to Elvis Presley.

Involvement began when McDowell recorded and released "The King is Gone" three days after Elvis died in 1977. He was further identified with Presley when he provided the singing voice for the 1979 made-for-TV movie Elvis, which starred Kurt Russell. He also sang in the miniseries Elvis and Me in 1988. McDowell's connection to the late singer will be further reinforced once the television series Elvis Aaron Presley airs on ABC. He has just returned from Hollywood where he has finished recording all the music for eight episodes of the upcoming series about the early years of Elvis' career, which is being filmed in Memphis and is slated to start airing in January.

"When The King is Gone" first came out and I started to get national attention, it was like I was living a dream. I had always been a really shy person, but at the same time I've always wanted somehow to be involved in the music business and to be a singer. It's still hard sometimes to realize that I've been able to accomplish that, that it's not just a dream.

"Radio has tended to ignore me in the past because of my involvement in the Elvis things, but I don't really care anymore." McDowell states, rather matter-of-factly. "I do these Elvis shows because I'm still an Elvis fan and I love doing that, I have fun with it."

McDowell is also the only singer Priscilla Presley and those involved with the Presley estate chooses to work with, which McDowell considers an honor. "I get ribbed about it sometimes, especially around Nashville, but I just really don't care what people think anymore about my working on the Elvis projects in addition to performing country music.

"You take guys like Ricky Van Shelton and Randy Travis and you hear Hank and Merle Haggard in their music. Everybody has their influences and Elvis is mine. And I'm proud of that. I love it."

This new series is not McDowell's only connection again to Elvis. RCA Records is getting ready to release an album that will couple Elvis and McDowell together. "What they [RCA] are going to do is take some of the songs Elvis did in the Sun days and some songs I'm doing for the series, which are songs that Elvis, Scotty and Bill did on the road, but never recorded, and put an album together. This is the first time in history this has ever been done and I'm really excited about it. The key to the honor is for me,” McDowell says, almost reverently.

People in the country music industry may scoff at Ronnie McDowell for continuing to go back to his ties with Elvis, but this album, which will probably be a million seller, could make Ronnie McDowell a household name not only in this country, but around the world.

"They are planning to release this album in Japan and all over the world. The television series is also going to go out all over the world. Just to have my name on this album and to be associated with this series means more to me than people can ever imagine, both personally and professionally," McDowell says proudly. "Getting to be on this album with Elvis, this will probably be the peak of my career. It will top anything I'll ever do. I mean, for an artist to be able to do something like this, any artist would give their eye-teeth to make history by being on an album with Elvis Presley."

Things are definitely on a positive path for McDowell right now. A brand new single is hitting the airways, a brand new animated video is showing on stations across the nation, a brand new television series about "The King" that features McDowell in every episode is set to air, and a history-making album in the works that will again bring national attention to Ronnie McDowell.

What more can be said of this warm, talented man who through his love of his musical idol came into the music industry to live a dream? His dream is coming true and his time has finally come. People will finally see not just one side of this multi-talented man, but the many sides of Ronnie McDowell's career.
1. **BURNIN' OLD MEMORIES** (Mercury 874-4722-35)  
   - Kathy Mattea
   - 12

2. **LET IT BE YOU** ( Epic 3-49409)  
   - Ricky Skaggs
   - 12

3. **AN AMERICAN FAMILY** (MCA 53710)  
   - Oak Ridge Boys
   - 13

4. **ACE IN THE HOLE** (MCA 53633)  
   - George Strait
   - 12

5. **YELLOW ROSES** (Columbia 3869104)
   - Dolly Parton
   - 6

6. **BAY BOYS** (Universal U-6061)
   - Eddy Raven
   - 7

7. **TILL LOVE COMES AGAIN** (MCA-53634)
   - Reba McEntire
   - 8

8. **A BETTER LOVE NEXT TIME** (Epic 3468979)
   - Merle Haggard
   - 3

9. **THE RACE IS ON** (Capitol/Curb 8-44431)
   - Sawyer Brown
   - 10

10. **THE VOICES GO UNBROKEN (ALWAYS TRUE TO YOU)** (Reprise 7-22882-A)
    - Kenny Rogers
    - 11

11. **IF TOMORROW NEVER COMES** (Capitol B-44433)
    - Garth Brooks
    - 12

12. **THE LONELY SIDE OF LOVE** (MCA-35729)
    - Patty Loveless
    - 14

13. **TWO DOZEN ROSES** (Columbia 38-69961)
    - Shananda
    - 15

14. **HIGH COTTON** (MCA-9017-7-RA)
    - Alabama
    - 9

15. **I'VE BEEN LOVED BY THE BEST** (MCA-9017-7-RA)
    - Don Williams
    - 18

16. **LIVING PROOF** (Columbia 38-68994)
    - Ricky Van Shelton
    - 13

17. **COUNTRY CLUB** (Walter Bros. 7-22382-A)
    - Travis Tritt
    - 18

18. **IT'S JUST A MATTER OF TIME** (Walter Bros. 7-22384-A)
    - Randy Travis
    - 20

19. **A WOMAN IN LOVE** (MCA-9007-7-RA)
    - Ronnie Milsap
    - 21

20. **OUT OF YOUR SHOES** (MCA-9016-7-RA)
    - Lorrie Morgan
    - 23

21. **KILLIN' TIME** (MCA-8947-7-RA)
    - Clint Black
    - 17

22. **NEVER ALONE** (MCA-5117)
    - Vince Gill
    - 24

23. **ALL THE FUN** (MCA-9015-7-RA)
    - Paul Overstreet
    - 25

24. **THERE GOES MY HEART AGAIN** (Walter Bros. 7-22796-A)
    - Holly Dunn
    - 26

25. **SAY WHAT'S IN YOUR HEART** (MCA-9034-7-RA)
    - Restless Heart
    - 19

26. **THAT JUST ABOUT DOES IT** (Columbia 38-66014)
    - Vern Gosdin
    - 30

27. **FINDERS ARE KEEPERS** (Walter Bros./Curb 7-22945-A)
    - Hank Williams Jr.
    - 22

28. **YOU MUST NOT BE DRINKING ENOUGH** (MCA-8973-7-5AA)
    - Earl Thomas Conley
    - 31

29. **SOMETIMES SWEETHEARTS NOT A PRETTY THING** (Columbia 38-69623)
    - Zaza Creek
    - 29

30. **IT'S YOU AGAIN** (MCA-35722)
    - Skip Ewing
    - 33

31. **IF I EVER FALL IN LOVE AGAIN** (MCA-8-44432)
    - Anne Murray & Kenny Rogers
    - 34

32. **WHO'S THE ONLY NOW** (Walter Bros. 7-22779-A)
    - Highway 101
    - 36

33. **IT AIN'T NOTHING** (MCA-9039-7-RA)
    - Keith Whitley
    - 38

34. **NEVER HAD IT SO GOOD** (Columbia 38-6090)
    - Mary Chapin Carpenter
    - 27

35. **SHE'S GONE GONE GONE** (Universal U-66034)
    - Glenn Campbell
    - 41

36. **YOU'LL NEVER BE SORRY** (MCA/Curb 53672)
    - The Bellamy Brothers
    - 28

37. **SIMPLE MAN** (Epic 3-7409)
    - Charlie Daniels
    - 47

38. **MY SWEET LOVING AIN'T AROUND** (Capitol 77069)
    - Suzy Bogguss
    - 44

39. **BREAKING NEW GROUND** (Universal U-66018)
    - Wild Rose
    - 32

40. **LONG WHITE CADILLAC** (Reprise 7-22759)
    - Dwight Yoakam
    - 35

41. **TILL I CAN'T TAKE IT ANYMORE** (Atlantic America 7-88813)
    - Billy Joe Royal
    - 52

42. **HOUSE ON OLD LONESOME ROAD** (MCA-5368)
    - Conway Twitty
    - 37

43. **FAMILY TREE** (Walter Bros. 7-22765-A)
    - Michael Martin Murphy
    - 54

44. **MANY A LONG LONESOME HIGHWAY** (Columbia 38-73054)
    - Rodney Crowell
    - 55

45. **DIDN'T EXPECT IT TO GO DOWN THIS WAY** (RCA 9202-7-RA)
    - K.T. Oslin
    - 58

46. **WHAT GOES UP DOES COME DOWN** (Soundwaves SW-483-NSD)
    - Jim Martin
    - 48

47. **AIN'T NO ONE LIKE ME IN TENNESSEE** (Happy Man HM-822AA)
    - Holly Ronick
    - 49

48. **THE TRUTH DOESN'T ALWAYS RHYME** (Tra Star TR-1225)
    - Rebecca Holden
    - 39

49. **THAT'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 51

50. **THAT'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

51. **THAT'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

52. **THAT'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

53. **THAT'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

54. **THAT'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

55. **THAT'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

56. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

57. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

58. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

59. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

60. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

61. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

62. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

63. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

64. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

65. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

66. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

67. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

68. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

69. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

70. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

71. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

72. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

73. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

74. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

75. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

76. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81

77. **THATE'S ALRIGHT** (Capitol 78009)
    - Janie Fricke
    - 81
Faron Young: Still Going Strong

STARRING IN SCHOOL PLAYS from first grade through his senior year of high school, Faron Young, from the beginning, has taken advantage of his great talent. In high school he joined a country band, a band whose leader also happened to be his football coach.

"I was little, so normally they wouldn't put me in the game unless we were up by thirty points," Young recalls, laughing. "I quickly learned to blackmail the coach. I'd tell him to let me play or no singer for the group!"

After high school, Young went on to college in Nashville, where he tried his hand at songwriting. "I took these songs over to Webb Pierce, who politely said, 'Son, you sing a lot better than you write.' He invited me to sit in with him at the Skyway Club and I stayed with Webb's band for a while, attending Kentucky, Tennessee and so on.

Young ended up on the Louisiana Hayride, where he stayed for nine months until Ren Nelson signed him to Capitol Records. "I was too young to sign the contract alone, so I had to carry it home to Mom and Dad."

Young's first single, "Have I Waited Too Long" bw "Tattle Tale Tears," came to the attention of Grand Ole Opry executives. "I was contacted by the Opry and they gave me the 5:15 a.m. slot on the show for a two-week trial period. The two weeks, I signed on and stayed a member until 1962 where my schedule became too hectic to perform the minimum Opry dates needed to continue membership."

Shortly after joining the Opry, Young's second single, "Going Steady," swiftly went to number one on the country charts. The song stayed in the Top 10 for 40 weeks, while Young's career took a short two-year vacation.

"Right after 'Going Steady' hit the charts, I received my draft notification, so I went off to war," Young remembers, thoughtfully. "My membership stayed open on the Opry and I went directly back to work on the Opry after I served the two-year term."

Never missing a beat, Young's career kept a steady upward motion. "Going Steady" was only the beginning. "I Miss You Already," "What's He Doing In My World," "Hello Walls," "Yellow Bandana," "Wine Me Up," "If You Ain't Lovin', You Ain't Livin'"—all have been hits for this living legend.

After a 12-year association with Capitol, "Wine Me Up" and "Yellow Bandana," plus others, were recorded during Young's 12 years with Mercury Records. "I had nothing but success with these two labels. I did sign with MCA and had a huge chart climber, "The Great Chicago Fire," but the label never released the song for retail sale.

Now on Step One Records, a Nashville-based independent label, Faron Young is far from being finished. "Here's to You," a single released in 1988, reached number two in the independent charts and went over the #40 mark on the Top 100 country singles charts.

"We've just completed my first video, "After the Lovin',' and it has been shipped to over 90 national stations, including The Nashville Network and Country Music Television."

Along with filming his video and doing the promotion dates for it, Faron Young is still keeping with a heavy tour schedule. "My touring is concentrated within the States and Canada, but I stay pretty busy with that. I'm still going strong!"

T.L. Carr
Thanks for the nomination!

• Best Male Vocalist
• Best New Act of the Year
Buck Owens, McQuaig, Joey McEntire, and Hank Williams Jr. have been hearing from fans for months now. This cut, produced by the legendary Billy Sherrill, is only one of many George Jones greats that spins from his One Woman Man LP. Due to the overwhelming response from radio listeners and heavy requests, what once considered to be just a favorable album cut is now Jones' latest singled released. It's a story which eventually results in a sad conclusion, as a radio DJ discovers that his radio lover is also loving someone else. As Jones pours his soul and heart-touching vocals into this tune, we can also expect radio to begin pouring this one on even more.

Country Feature Picks

J Les Taylor "Shoulda, Coulda, Woulda Loved You" (Epic 3473063)

New Epic recording artist Les Taylor, former lead singer for Exile, creates one big splash in the water with this one. "Shoulda, Coulda, Woulda Loved You," produced by Pat Mckein, could and should be just Taylor's right touch for Taylor in his solo act. With a high-powered vocal delivery that seems to come from way down deep, Taylor adds just the right touch to an excellent radio airplay project.

Scott McQuaig: "Johnny and the Dreamers" (Universal UVL-66028)

According to McQuaig, our dreams aren't so easy to let go of, even if life has forced us to place them on a waiting list. Produced by Jimmy Bowen and McQuaig, "Johnny and the Dreamers" proves to be an all-around song at its best. By offering a country-enriching sound of his own, McQuaig causes this lyrical sensation to sparkle even more.

Desert Rose Band: "Start All Over Again" (MCA/Curb MCA-53746)

"Do I have to fake love, make love or start all over again?" The Desert Rose Band asks this question in a powerhouse of a song. With a somewhat different style and sound compared to their usual, these guys prove once again that they're not only top on today's country music, but they're also very versatile when it comes to taking a song and making it work. A high-pitched production sample sits out with both Walker and Edley.

Cash Box Nashville Music Awards Show: George Jones and Rebecca Holden to Co-Host

LEGENDARY ENTERTAINER GEOFF JONES and former Glen Campbell Hospital and Knight Rider star Rebecca Holden will co-host the First Annual Cash Box Nashville Music Awards Show along with emcees Mark Carman and Frank S. Scherman, the show will be held Wednesday, December 6, 1989 at 8:00 p.m. at the Opryland Hotel.

Artists scheduled to perform at this gala event include Album of the Year nominees Patsy Loveless, Sawyer Brown and Cee Cee Chapman. Independent label artists performing include Patsy and Mickey Jones, Southern Greats, the Fox Brothers and Gold City, as well as Contemporary Gospel artists Whiteheart and Terry Salyer, will also perform. Mark Carman, Cash Box Nashville Director of Operations, and Frank Scherman, Administrator/Office will join Jones and Holden in presenting awards for the night. Acting as host for the Gospel division along with Carman and Scherman will be Gary McSpadden, Hicks & Cochag and Ronn Hinson.

The show will include awards for the best in the country and gospel music fields and will be spotlighted on independent label nominees. For the awards have been selected by the Cash Box staff, based on chart activity. The actual awards will be decided by the voting of the Cash Box reporting radio stations nationwide.

A complete list of nominees in each category follows:

**COUNTRY DIVISION MAJOR**

**FEMALE VOCALIST OF THE YEAR**

Barbara Mandrell, MCA

**Duo or Group of the Year**

Oak Ridge Boys, MCA

**SINGLE OF THE YEAR**

"I Meant to Kiss Her," Ricky Van Shelton, Columbia

**ALBUM OF THE YEAR**

"Ain't Nothin' Like a Woman," Ricky Van Shelton, Columbia

**RECORD OF THE YEAR**

"I Meant to Kiss Her," Ricky Van Shelton, Columbia

**COUNTRY DIVISION INDEPENDENT**

**FEMALE VOCALIST OF THE YEAR**

Misty-Jane, Starday, Starday

**Duet or Group of the Year**

Bryan White and Benji, Dot, Dot

**SONG OF THE YEAR**

"Start All Over Again," Desert Rose Band, MCA

**SINGLE OF THE YEAR**

"I Meant to Kiss Her," Ricky Van Shelton, Columbia

**RECORD OF THE YEAR**

"I Meant to Kiss Her," Ricky Van Shelton, Columbia

**ALBUM OF THE YEAR**

"Ain't Nothin' Like a Woman," Ricky Van Shelton, Columbia

**INDEPENDENT/GOSPEL**

**FEMALE VOCALIST OF THE YEAR**

Sherry Sue Wood, Word, Word

**ALBUM OF THE YEAR**

"Ain't Nothin' Like a Woman," Ricky Van Shelton, Columbia

**RECORD OF THE YEAR**

"I Meant to Kiss Her," Ricky Van Shelton, Columbia

**SINGLE OF THE YEAR**

"I Meant to Kiss Her," Ricky Van Shelton, Columbia

**INDEPENDENT/GOSPEL GROUP OF THE YEAR**

Brother's Love, Sword, Sword

**INDEPENDENT/GOSPEL DUET OR GROUP OF THE YEAR**

Brother's Love, Sword, Sword

**INDEPENDENT/GOSPEL MULTI-MICHAEL OF THE YEAR**

Yvonne Fair, Word, Word

**INDEPENDENT/GOSPEL VOCALIST OR DUET/VOTOALIST OF THE YEAR**

Yvonne Fair, Word, Word

**INDEPENDENT/GOSPEL SONG OF THE YEAR**

"I Meant to Kiss Her," Ricky Van Shelton, Columbia

**INDEPENDENT/GOSPEL ALBUM OF THE YEAR**

"Ain't Nothin' Like a Woman," Ricky Van Shelton, Columbia

**INDEPENDENT/GOSPEL RECORD OF THE YEAR**

"I Meant to Kiss Her," Ricky Van Shelton, Columbia

**INDEPENDENT/GOSPEL SINGLE OF THE YEAR**

"I Meant to Kiss Her," Ricky Van Shelton, Columbia

**INDEPENDENT/GOSPEL Duet or Group of the Year**

Brother's Love, Sword, Sword

**INDEPENDENT/GOSPEL Artist of the Year**

Yvonne Fair, Word, Word

**INDEPENDENT/GOSPEL Vocalist of the Year**

Yvonne Fair, Word, Word

**INDEPENDENT/GOSPEL Vocalist of the Year**

Yvonne Fair, Word, Word

**INDEPENDENT/GOSPEL Vocalist or Duet/Vocalist of the Year**

Yvonne Fair, Word, Word

**INDEPENDENT/GOSPEL Vocalist or Duet/Vocalist of the Year**

Yvonne Fair, Word, Word

**INDEPENDENT/GOSPEL Vocalist or Duet/Vocalist of the Year**

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Yvonne Fair, Word, Word

**INDEPENDENT/GOSPEL Vocalist or Duet/Vocalist of the Year**

Yvonne Fair, Word, Word

**INDEPENDENT/GOSPEL Vocalist or Duet/Vocalist of the Year**

Yvonne Fair, Word, Word
CASY BOX MAGAZINE  29 November 11, 1989

COUNTRY MUSIC

CAPITOL RECORDING ARTIST Tanya Tucker recently celebrated her birthday with a star-studded party at Nashville's Opryland Hotel. The massive strawberry birthday cake borrowed a line from Tucker's first hit single "Delta Dawn": "She's 31 and her daddy still calls her baby." Tucker's parents and baby Presley Tanita were on hand to help Tucker cut the cake. (Photo: Tim O'Brien)

BECAUSE GEORGE STRAIT is Texas-based, he rarely has the opportunity to stop and visit in Nashville. So, during a recent trip to Music City, MCA hosted a luncheon in their office to give the staff an opportunity to visit with him. And, with Tongue firmly in cheek, MCA made sure Strait knew he was welcome to come back any time; they presented him with his own very laminated All Access pass to the MCA building. George Strait is shown here (left) with the pass, as MCA staffers look on. (Photo: Beth Gwinn)

RISING STARS

Butch Baker: The Reality of the Dream

HE'S A MAN OF MANY FACES, and is right smack in the middle of his dream. He's Mercury/PolyGram recording artist Butch Baker—right on target, meeting one goal at a time, a day at a time, always trying.

Entertainer Butch Baker does consider his life a dream and once told an interviewer that he figured he'd might as well try to make it a reality. "I've always had dreams and tried to make them possible."

Making dreams come true is something Baker has been working on for years. He began singing as a child in the church where his father was a minister. Baker says he has also known from an early age that entertaining other people was something he wanted to do.

"I've been a ham ever since I was a kid. I did impressions when I was a little kid in school and I guess I'm still doing them. They've followed me even to today." Baker explains, "I just do it to keep the likes of things light and I like for people to have a good time. I always have. I remember that first time my parents took me to a show. Even then I wanted to be down there in that area. People were laughing at them and I've always wanted to do something that involved people."

"I like making people laugh and I used to do a lot of impersonations. I do Johnny Carson, Clint Eastwood, and Paul Lynde, as far as speaking voices go." Baker says, "Impersonating people is great fun but it's not the career I want."

Baker was a theater major in college. He took that training, came to Nashville ten years ago and turned it around in the direction of a musical career.

Baker still does some impersonations and now has a song in his stage show that humorously incorporates his ability to entertain with his talent as a singer. "We do a song where I imitate Elvis, Kris Kristofferson, Willie Nelson, Bob Dylan, Neil Diamond, Merle Haggard, Michael McDonald, Jerry Lee Lewis, Ray Charles, Richard Simmons and Pat Buttrum from Green Acres." (Baker then went into his Buttrum impersonation, which I must admit was fantastic!)

Baker carries his love of having fun onto the stage with him. He says playing live shows is what he really loves most. "You come out and the first few songs you're getting to know the audience. I like to look at them and see what kind of demographics you have out there and size what the show and how fast you need to pace the show...and it varies every night, which is one of the great things about music."

Baker explains, "But there's a time that takes place between you and the audience when you're both totally relaxed and you're on cruise. They're into you and you're into them, and at that particular time it's the most fun you can have with an audience. And in my case a lot of people that are seeing me have never seen me before. I love to entertain more that I like to write songs or record them or anything. I just love to play live music."

As much as he loves the live performance, Baker is also quite deft in the studio and with a pen. He co-wrote two of the tunes on his debut Mercury/PolyGram album, We Will, which is really beginning to garner this talented songwriter some major attention. Baker's first release from the LP, "Our Little Corner," did well on the national country charts, as did his video from that single, which features Baker's wife, Suzanne. Baker is also staying very busy these days touring, hitting all the fairs and opening for such artists as Lee Greenwood, Restless Heart, Hank Williams, Jr., the Statler Brothers and Don Williams.

Baker has performed with some of the best and his music says something about him as a person. "I think there's a reality about my music when people hear it because I've tried to live it and if I don't love the tune, I shouldn't be doing it." Baker says, pretty matter-of-factly. "But having so many influences in my life, I don't think anybody can keep those from coming out."

Baker says he thinks there is definitely an audience for his music, but also an audience for his music in the country. "Some people can't be hardcore country, they can't be traditional. Some can't be progressive. I think I'm lucky enough to have come along, from the influences I've had in my life and the musical influences, that I see it as being a happy medium. But I appreciate all of it."

Baker explains further, "There are two sides to every story. Some people say that if you're not into traditional country music, you're leaving your roots and you're not there. Well, I say this in defense of the other guys. Only through progressive country music are we going to bring the artists to people out there and the people who are going to discover the Randy Traves and the other people because they're not going to give hardcore traditional country a chance. So only through progressive country are we going to do that. At the same time, traditional country is something that has been with us for years and is something I feel will always be with us, but music has to grow. Any music medium, whether it be rock & roll or jazz, there are different types in both, why shouldn't it be the same in country?"

That analogy pretty well sums up Baker's attitude toward making things happen and toward living that dream of his every day. Truly considering his life a dream, Baker says right now he feels that he is "right smack" in the middle of his. "Realistically it's a tough business. And if we don't have a hit in the next year or the next year, that doesn't mean we're failures. It just means we're still trying."

Kay Knight

CASH BOX MUSIC PUBLISHING has acquired Lodge Hall Music (ASCAP) and Mitsap Music (BMI), the publishing companies of major RCA recording artist/producers Ronnie Milsap. Shown above at the recent ASCAP Country Music Awards, during which "Where Do the Nights Go," "Old Folks" and "I Wouldn't Be a Man" received awards, are (left to right): Nick Firth, president of BMG Music Publishing Worldwide; Rob Galbraith, Ronnie Milsap's partner; and Henry Hurt, vice president and general manager of BMG's Nashville Division. Milsap was under the weather and couldn't attend the awards show.

PAUL COWAN, VICE-PRESIDENT with the Jim Halsey Company, chats with President George Bush during a visit to the White House where Ray Price recently performed for the First Family and friends.
CERRITO: His True Love Is Country—and the Stage

NO COWBOY BOOTS, NO HAT and absolutely no Southern drawl—but Cerrito is definitely country when it comes to entertainment.

A Rhode Island Italian—not the ordinary country image—he surprisingly has a love and an extreme talent for traditional country music. "I never expected you to hear my curly hair and my leather pants, but that's just me," explains Cerrito, smiling that million-dollar smile. "I've always been a country singer. Even when I was very young my family always had a country group together. We would do all the family parties and weddings—my sisters, cousins, the works. We all were a part of it."

Cerrito's professional career took off when he moved to California to become back-up singer for the famed Charo. Although her music wasn't quite country, Cerrito still held to his desire to sing country music. After two years with Charo, Cerrito embarked on his own solo career as a country entertainer.

Traveling with his own show, Cerrito has collected many fans from the West Coast and is working quickly on conquering the East. "I've worked the stage for a while now, covering California, Texas and I've just finished a 14-month engagement in Kauai, in Hawaii. I worked fourteen nights a week, and states proudly, 'We were always sold out at Charo's and I just couldn't say no even to one night! I really enjoy the islands and I will be returning there for New Year's Eve."

Although a seasoned performer on stage, Cerrito is fairly new to the recording studio. Finishing his first album in January of this year (on Sound Waves Records), he is pleased with the response. Produced by Joe and Betty Gibson, the album, Daydreams, includes three songs that have hit the national country charts. A 1988 release, "I'm Into Something Good," and his newer releases, "Bad Moon Rising" and the album title cut "Daydreams," all climbed to 49 on the Top 100 Country Singles chart in Cash Box as well as to the top of the Indie charts.

Cerrito is concentrating mainly on radio promotion, yet he is still doing some live shows this fall. "I will be performing across California, in San Antonio, Texas and then back to Hawaii for New Year's Eve. I am so pleased with the album response, but my true pleasure will always be performing in front of that audience."

T.L. Carr

CASH BOX AWARDS SHOW

continued from page 28

INDIE FEATURE ARTIST

CERRITO: His True Love Is Country—and the Stage

INDIE SPOTLIGHT

RICHEE BALIN: "If You Could Only See" (Tug Boat TG-1007)

After hearing the voice of Balin, first thoughts are, "Hey—great voice!" However, it's only a matter of time until this great voice flows into an incredible musical build-up, forcing us to say, "Wow—the song is just as great!" "If You Could Only See," produced by Doc Holiday, delivers a country/pop combination that's capable of captivating the hearts of all who hear it. With a heavy piano emphasis, catchy lyrics and an ensemble thumbs-up, "If You Could Only See," should see a lot of radio action.

INDIE FEATURE PICKS

VETTZ: "God Bless America Tonight" (Fraternity F-3546-A)

Aiming right for the heart, "God Bless America Tonight" hits the target. By imagining that our honored war veterans are speaking to us through song, we're forced to present this project with a grand salute. Produced by Wayne Barker and Ron Czarnecki, this inspirational tune offers the best in production, as well as vocals. Such a moving song should only move up on radio playlists.

UP & COMING

MICHAEL TERRY: "LUV Radio" (Overton Lee OLR-45-135-W)

R.B. STONE: "Small Town Country Girl" (Stardust SR-1092-A)

LISA LOGAN: "(My Baby's) Talking 'Bout Walking" (Roto Noto RN-1086)

COUNTRY TIDBITS

CINDY BURCH, the youngest member of the Burch Sisters, recently wed longtime beau Lee Davis in a private ceremony in their hometown of Screven, Georgia. Sisters Cathy and Charlene were bridesmaids at the November 4 event and brother Chris served as usher. After a secluded honeymoon in an undisclosed location, the couple will reside in nearby Ludowici, Georgia, where Lee, a mechanical engineer, currently lives.

WEDDING BELLS ALSO RANG RECENTLY for another Georgia peach. Forester Sister June Forester eloped in mid-September with Joel McCormick, the group's road manager. "I always promised my mother that if I ever got married, I would elope," said June, whose sisters Kathy, Kim and Christy all had ornamental weddings. June and Joel were married in a very private ceremony during a recent Forester Sisters tour to the Caribbean and Europe. The couple will reside in their hometown of Trenton, Georgia, where they are building a home.
The Lewis Family: Still Playin', Prayin' and Stayin' Together

BY KIMMY WIX

WHAT HAVE WE STEPPED INTO HERE? Is this down-home family from next door simply an entourage of Mister and Miss Personalities or are they America's first foremost family of Bluegrass/Gospel music? The answer to each of these questions is a definite “YES.” For decades, the Lewis Family has been an unconditional outpouring of love for bluegrass/gospel music. Even today, they continue to devote their lives towards this love that has kept them together for more than thirty-five years.

It wasn't so unusual back in the early 1950s to have caught Roy “Pop” Lewis, Sr. and some of his children singing at local churches and festivals in northeast Georgia and southern North Carolina. Today, however, the name Lewis is highly recognized across the entire country, as well as in various parts of Canada. Down through these past years, the Lewis Family has recorded more than forty albums, the first of which were on the Starday label back in the '50s. From 1964 to 1985, the family held a position on the roster of Canaan Records. Currently, they are with the RiverSong/Benson Company, after signing an exclusive contract on December 5, 1985. With such progressive transitions throughout their recording careers, they continue to rack up numerous awards and honors, most of which spark solely as the family's testament. To wit, witness some of these examples, expressions or his country-flavored lingo is beyond humorous belief. The third generation of the family is well represented by Travis (Wallace's son), and 17-year-old Lewis Phillips (Janis's son), who at the tender age of six made his first TV appearance on the CBS Special “Country Roads” in New York City with co-hosts Dolly Parton and Carol Burnett. Of course, when we speak of the Lewis Family, we couldn't possibly leave out the lady who holds the most significant title within the entire Lewis clan—“Mom.”

“The most powerful voice behind our whole group is probably our little quiet mama,” says Polly. “She's our biggest critic and one we've mated. We're just one of those who think, how ya'll do this or why ya'll do that? We'll be at a festival for six or eight hours and she'll be right there holding record tape the whole time, making sure everything is placed just right.”

When it comes to a bluegrass festival, you can bet out of the top ones, the Lewis Family will definitely be in the performing line-up. “A long time ago, we didn't even know that we were really bluegrass,” Polly admits. “We just played around the house and sang what we enjoyed singing and didn't what we could do. Then we started playing in all of those bluegrass festivals.”

“We’d been doing the same thing all these years and I think it was about 1965, when Carlton Haney had this bluegrass festival over in North Carolina. Since everybody called that a bluegrass festival, they just started calling us Bluegrass/gospel group,” remembers Little Roy. “So that’s how it all came about.”

In addition to their heavy festival schedule, the Lewis Family has perhaps gained the most recognition from their television program, which could be labeled the longest-running continuous TV program in existence. They’re presently celebrating their 35th year with WJBF-TV in Augusta, Georgia. Until 1961, when video tape was first introduced, they recorded the hour-long program live every Sunday. Now videotaped, the Lewis Family program still caters to thousands of viewers every week.

“It's a real interesting story,” says Polly. “There was a man running for sheriff in McCormick, South Carolina, which is near our hometown, Lincoln County, Georgia. We had been singing at area churches at that time. Well, he called us up one time and said, ‘Would you all mind singing while I do my political speech on TV?’ So we went down to this station in Georgia to sing for him. As we're leaving that day, one of the men at the station, who had been doing a live broadcast every Sunday morning turned to us and said, 'Would you all like to have a TV show?' And we said, 'We sure would!' So that's how it got started.”

After being named Entertaining Bluegrass Band of the Year, Gospel Band of the Year/Traditional, and receiving various individual awards at the 15th Annual Bluegrass Music Awards National Convention, they also deserve an additional award that has yet to be created—an award for staying together for so many years would possibly mean the most to this group.

“In the beginning, I think maybe the TV show kept us all together,” Polly admits. “At that time, we used to have to get together and practice for every week's show, because it was live. We'd have to run over the songs and get the show done exactly right. So we were with each other every week in the beginning.”

“We've just always known that this was what we were cut out for and this was what we've always wanted to do,” explains Little Roy. “We've had offers to go with other people, but we've always said that if we're gonna make it, we're gonna make it together as a family group. That's what we tried to do and we're still trying to do it.”

“Out of all that, we just feel so fortunate to have been together for so long because through these years, we have seen so many changes. If we were gonna make it, we were gonna make it together as a family group. That's what we tried to do and we're still trying to do it.”

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“The Lewis Family continues to give the very best of bluegrass music, backed up with welcoming and inspirational personalities full of fun and laughter. They prove that a family that can play and pray together will always stay together.”
WHEN WALK (DaySpring 701417577) 1
3 FAITHFUL HOME (Word 701190750) 4
5 FARTHER COMING (Cornerstones 701190750) 5
6 GOD'S BLESSING (Morning Star MSC 45-4099-A) 6
7 GONNA RIDE (RiverSong 701590750) 7
8 GROUND BREAKING (Morning Star MSC 45-12786) 8
9 HARD TRAILS WILL SOON BE OVER (Associated Artists AA-504) 9
10 HAVE YOURSELF A MERRY LITTLE CHRISTMAS (New Song 701590750) 10
11 I'LL GET YOU TO A RANCH (RiverSong 701590750) 11
12 I'LL JUST LET YOU KNOW (Morning Star MSC 45-4099-A) 12
13 I'M READY TO BE THE LIGHT (Morning Star MSC 45-12786) 13
14 I'M SCARED, BUT I'M NOT AFRAID (RiverSong 701590750) 14
15 INSIDE (New Song 701590750) 15
16 IT'S THE RIDE OF YOUR LIFE (RiverSong 701590750) 16
17 KEEP ON SINGING (Morning Star MSC 45-4099-A) 17
18 KINGS OF THE COURT (Morning Star MSC 45-12786) 18
19 LIGHT OF THE WORLD (RiverSong 701590750) 19
20 LIVING IN THE DAY (Morning Star MSC 45-12786) 20
21 LIVING IN THE PROMISE LAND (New Song 701590750) 21
22 LOVE (Morning Star MSC 45-12786) 22
23 LOVE OF MY HEART (Morning Star MSC 45-12786) 23
24 LOVE OF THE LORD (Morning Star MSC 45-12786) 24
25 LOVE OF YOUR LIFE (Morning Star MSC 45-12786) 25
26 MAKE A MESS OF ME (Morning Star MSC 45-12786) 26
27 MAKE ME A CHRISTIAN (Morning Star MSC 45-12786) 27
28 MAKE ME THE CENTER (Morning Star MSC 45-12786) 28
29 MAKE ME YOURS (Morning Star MSC 45-12786) 29
30 MAN OF GOD (Morning Star MSC 45-12786) 30
31 MIGHTY MIGHTY BOSSTONES (Morning Star MSC 45-12786) 31
32 MY CALLING (Morning Star MSC 45-12786) 32
33 MY DAD (Morning Star MSC 45-12786) 33
34 MY SONG (Morning Star MSC 45-12786) 34
35 MY SONG OF SORROW (Morning Star MSC 45-12786) 35
36 MY WAY (Morning Star MSC 45-12786) 36
37 MY WIFE (Morning Star MSC 45-12786) 37
38 MY WIFE (Morning Star MSC 45-12786) 38
39 MY WIFE (Morning Star MSC 45-12786) 39
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49 MY WIFE (Morning Star MSC 45-12786) 49
50 MY WIFE (Morning Star MSC 45-12786) 50

Recording artist Russ Taff was in Nashville recently, filming his "Winds of Change" video for A&M Records, the first single off his newest A&M release, The Way Home. International Media Systems of Colorado Springs produced the video; Paul Franklin directed. The taping took place at the Cannery, a popular showcase club in the heart of Nashville's Warehouse district. "Winds of Change" will be released in mid-November to general market cable outlets as well as VH-1 and MTV. (Photo: Alan L. Mayor)
GOSPEL MUSIC

SUSIE LUCHSINGER: CHARMS US WITH COUNTRY GOSPEL

IF YOU THINK her dazzling smile shown above is one that expresses, "Hi, it's nice to meet ya," just wait until you meet her music! Country gospel recording artist, Susie Luchsinger, recently visited Music City to record her fifth album entitled God's Still In Control, produced by Vic Clay. Although Luchsinger currently delivers straight-ahead gospel music, she has also tried her hand in the country music scene as well. Just a few years ago, she could have possibly caught her in action while touring with sister Reba or brother Pake. But after attending services at a new church with her husband and guitarist, Paul, Susie decided that she would only sing gospel music from that point on. "It was in July of 1984 that we went to this church and for the first time ever, I saw people really praising the Lord with their singing," Susie remembers. "I just believe the Lord brought us there for that purpose."

According to the Luchsinger couple, their music is somewhat different than the typical southern gospel style. Together, they create and enhance a breed of music which proves to spark more of a country/western flavor. Maybe it is rather different, but it also opens the door for perhaps a different audience as well.

When Susie and Paul aren't at home with their three children, they spend much time performing, including stints within the fair and rodeo circuit. But right now, their focus is on the God's Still In Control project, which will hopefully be released by the first part of December. "This new album is more direct," says Susie, "and more straight country gospel."

With a welcoming smile and personality, a heck of a nice guy for a husband and an undying love for the Lord, Susie Luchsinger delivers a package of vocal charm and inspiration. The December release should definitely be worth the wait!

Album Reviews

BOBBY JO MANN Sendin' Out Signals (Boy-O-Boy BBX-77)

Discovering the talents of Bobby Jo Mann compares to stumbling upon a lost treasure. It's obvious on this one, dear readers. There's no need to even bring out the ministry that dwells within this Boy-O-Boy recording artist. Why? Simply because the music, lyrics, vocals and arrangements alone are enough to cause this guy to soar. Quite often, after hearing hundreds of new projects, we tend to wait for something that will jump out and grab us, and believe me, it's rare when that actually happens. Thanks Mann—for being the first jumper and grabber! I've heard in a long time! From beginning to end, Sendin' Out Signals, produced by Mann himself, sends out a complete package of ultra-happening tunes. Every cut seems to be wrapped with somewhat of a "live" acoustic feel, which forces us to sink deep into excellent lyrics. With a blend of almost rockabilly tunes like "Gotta Know Love" and "Choose," to the mystical "How Long" or the soothing and tender-hearted "You Are Everything" and "Walkin' With You," this project could cater to EVERYONE. And, of course, Mann links every selection with a fulfilling slice of light and inspiration.

THE FLORIDA BOYS: Take Me Back (New Haven NHC-20006-4)

Having a name such as the Florida Boys on the label only sparks a positive impression right from the beginning. But don't let the name alone make a statement, because what we have here is an incredible example of elite southern gospel. Take Me Back, produced by Herman Harper and Ken Harding, displays a variety of top-notch arrangements delivered with in-control vocals. Cuts such as "If You're A Child Of God, Call Home," "Sunday's Coming" and "He's My Rock" prove to be individual highlights. Perhaps the most appealing are a couple of tunes capable of actually pulling one's heartstrings completely out. "The Cross in the Middle," which features super-writer Ronnie Hinson, and "One More Time" deserve full attention. All in all, Take Me Back takes ten songs and incorporates inspirational magic.

Kimmy Wix

FOR THE FIRST time ever, The Annual Dove Awards ceremony will be telecast by The Nashville Network. The live telecast is scheduled to take place on Thursday, April 5th, at the Tennessee Performing Arts Center in Nashville, Tennessee. The announcement was recently made by David Hall, TNN Vice-President/General Manager and Gospel Music Association Executive Director, Donald W. Butler Sr. "TNN viewers have responded enthusiastically when gospel acts such as Amy Grant, Sandi Patty and The Cathedrals have appeared on TNN, so we know they will enjoy the Dove Awards," states Hall. The 21st Annual Dove Awards are voted on by the 3000 members of the Gospel Music Association. The 90-minute special will feature awards to the top artists, songwriters and producers in eight various categories.
car dilemma: a ding-a-ling with credit card. I ended up with this chick at 2:30 in the morning and she rented a car for us. We had a car the rest of the time. Of course we promised her we would pay her back. Derek said with a sly grin, "I told her I'm a girl somewhere in L.A. with an extremely large Hertz bill. (They better hope she doesn't read Cash Box.)"

On their tour, the boys made a bee-line for Hollywood's Sunset Strip, still confident that they would eventually find that deal. "We were hanging out at Gazzari's and just going up to people who looked important, just like 'Hey, that guy over there is wearing a suit and glasses, he must be important. That's where we met Jay Malla, and he went over talking to this woman, a booking agent, who said, 'You guys are kinda cute,' and went over and threw our tape in the player. That's the only way you get to Arista, isn't it? The way you get to Arista is you guys? Call me Monday morning," Derek recalls.

So the great Hollywood excursion had definitely paid off. Malla's interest was the strongest yet, and the guys weren't going to let it sit. The very next week they flew Malla up for a gig they were doing in Palm Alto. Malla saw the show and offered to sign with them. He would manage them. From that point on, things really began moving in the right direction. Arista was interested right from the start. "We started working on one of these government-type of things with Arista. Over that period we kept doing what they thought we should do. They kept putting us to the test, seeing what we would do, if we would follow directions. It was like, 'You're good. You're green, but we'll work with you.' Clive Davis came down to see us about a year after we'd begun working with them and he signed us," asserts Derek.

Arista is a rather odd label for a hardrock act to sign with, and Babylon was well aware of that, but felt it was the best choice, an a-ha vibe on people. When we met Jay, it just felt right. The same when we met the people at Arista and Clive. Our band philosophy is, 'It's all in the vibe,' and the vibe was definitely there. In the long run, you've got to be able to work with people. They have to like you as much as you like them. Arista just felt right."

Arista even went so far as to hire Concrete Marketing for Babylon, the first time the label has ever hired an outside marketing firm. Concrete is known mainly for their hard rock buckets or metal groups, and since that area was fairly foreign to Arista, it seemed the perfect way to go about promoting Babylon, and Derek believes it has al-ready been very beneficial. 'Jay's learning, we're learning, Arista's learning, it's just been one big learning experience for everyone."

It's obvious that Arista is really going to great lengths for the success of this group and is behind the guys one hundred percent. Derek admits that the band could have gone elsewhere, but decided on his record deal. "You can't buy someone's belief," he states with conviction. "If they believe in you, that's worth more than the thousands of dollars or whatever they promise they're going to do."

Reid agrees wholeheartedly. "Arista doesn't have any other rock acts, unless you count Jeff Healey, and look what they've done for him. Other labels have ten, twenty rock acts and most of them just get lost or pushed aside with the line, 'We'll get you next year.' We want to be with you, not number ten, right now we are Arista's rock priority."

At that point I realized how serious we were all being and decided it must be time for the most stupid, annoying question in music journalism. It's my favorite. Derek, that brave boy, did his best to humor me. "The name Babylon? Well, I went to New York a couple of years ago and when I stepped out of the train station, that was the first thing I said to my manager. "This is just like Babylon would be... Hey, that's the name of the barrier that people built to search, for a cool name that fit the music, too. I don't know how to explain it... it was just BOOM, that's the name for the band and BOOM, fits the music. Just like that."

So Babylon it was, and everything we've done just grew naturally as if it hadn't been for the surface of a top-40 band called Babylon. "Yeah, their name was Babylon but it wasn't copied or anything. We even did the name search, but it came down to the court saying that whenever any name was first used in Babylon. They had the single out on some Joe Bloo independent label so they had proof of the name," grumbles Derek, who looks as if he's still not over that incident. "So we had to do something about it," he said darkly.

"Yeah, so we got the hitmen together," interjects guitarist Danny Delarosa. "That's right, we sent 'em over to the house, you know, Tony and uh... what's his name? Oh, right, Vito. So Vito and the rest of the boys, they roughed 'em up a little and said, 'We're gonna use A.D., you don't like it, you're gonna be D.A. That's Dead on Arrival,' finished Derek in his best "sinister gangster" imitation.

He was so convincing I didn't have the heart to correct him on the D.O.A. thing. Anyway, they had no choice but to be Babylon A.D.

Before they set me free from the penthouse, they wanted to show me the video for their first single, "HammersSwings Down," that was still actually in production and hadn't been through the final cut phase. We watched it more than once, and I'm sure you'll forgive me for pointing out the blemish on the cheek of one of the many video vixens that pranced around in practically nothing, swinging hammers, of course. The video is very well made, showcasing the band on a gigan-tic stage and making Derek look like the MTV rock god of every teenage girl's wildest fantasy. Now that he completed that tour, he's been shown on MTV for over a year (I'm sure), and I was very happy to see that he will probably be on there more than one of those adolescent fantasies. The video, too, is considered one of the greatest videos to have ever been released, and I see no reason why it will continue to do so until Babylon A.D. reaches the place that they always knew would be theirs—the top.

Freshmen of the Hi-Los, I don't know, it didn't work. I got real hummed out at Ronnie, because he was like my adopted protege, son, whatever. He was the guy who had always sung with my band, and the guy who sang the song with my band was the next artist I would do. So when he didn't do it, and he was doing this other stuff with Don, I just ran in and did it myself. "I originally got the idea for the Night Tripper thing when my sister was working at Rothschilds antique store in New Orleans. There was a book about those various hoodoo guys. And there was this famous movie actress and her husband who had one of those slave-bracelet marriage ceremonies performed. And the guy who did it was Dr. Ya-Ya, and when they broke up all those weddings, various things started happening to them. So I read that book. Then I read some other books that that family had in their possession, and then I read about my great-great-great-grandad who was in a scan-dal with this Dr. John, like a hundred years ago. He was a cat from Africa who was considered a rival to Marie Laveaux at the time, the queen of the hoodoo. As landed in Los Angeles, where he found steady work as a musician, songwriter and producer. Dr. John was still a glint in his eye. "I always had these album ideas, to produce different albums. And one of the projects I wanted to do was with Ronnie Barron as Dr. John. I had this project in mind for him to do, and I tried to peddle it off to a lot of labels. Nobody was interested. But I thought it up, I guess, around '65. I had the idea, probably, since the late '50s, early '60s. But the idea was kind of strong in my head say around '65. "I put this thing together, and Don Foster, who was managing Ronnie Barron, said he thought it was a bad career move, he wanted Ronnie to remain in the mold of Curtis Mayfield and the Impressions. Well, he did this record with him and it came out sounding like if Curtis Mayfield had much more versatility but was backed up by the Four Tops.

I'm reading I took an interest in this guy in particular, but I mixed him up in the concept for the album with other people I was reading about. I kind of took from that and that from that to kind of put together something that could be a universal picture."

He figured it would be a one-shot. He figured wrong. You guessed it: right place, right time.

"When we first did it we played some love-ins and be-ins and all that stuff. I started having some fun with it, and I would get off with the girls dancing and all, I liked all that Mardi Gras Indian stuff—I got some of the Indians to sell me some old Indian stuff, and I would dig it, throwing glitter on the people, putting on a show. It was part of a tradition.

"In my mind, I was trying to emulate, like, the Rastafan Foot Ministrels and all of that. Those old shows that came up back in the old days, and put on a real show. At the

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DR. JOHN

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"That is the tradition of, like, the Dew Drop Inn after hours. You would have walked into the Dew Drop Inn any night from four in the morning 'til noon, and [the old standards are] the kind of stuff you would hear. You wasn't going to hear the gutbucket blues, you wasn't going to hear the funk or nothing..."
The Trade That Keeps You Informed

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