

THE MUSIC TRADE MAGAZINE

CASH BOXTM

OCTOBER 21, 1989

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DON DIXON



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(YOU AIN'T LIVIN')**
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Paul Kennerley

Songwriters of the Year

Paul Overstreet

Mike Geiger



ERTAPE

... Fine, according to Fine, "broadly speaking, in the ballpark" of \$500 million.

GONE! Dick Wingate, PolyGram's senior A&R vp, has resigned, we are told, to, yes, "pursue other interests."

RCA'S NEW FRONTIER: RCA and Frontier Records have made a licensing deal that will initially cover releases by Thin White Rope and American Music Club. RCA A&R exec Bob Busiak calls it a "very open-ended agreement based on what we think is ready for the next level." Frontier head Lisa Fancher confirmed the nature of the deal, emphasizing that she doesn't want "RCA to feel that they have to take anyone they don't really want." Fancher cited the example of Three O'Clock, a Frontier band that seemed on the verge of major success a few years ago, only to disappear when picked up by an uncommitted major.

Although the evolution of the deal was protracted and at times frustrating for Fancher, the necessity of major label support in today's land-of-the-giants recording industry kept her going. "There is a perception, even among college radio, that major label acts are better" Fancher explained. She added that "legit managers and agents stay away from indies." The attraction for RCA, according to Busiak, is Fancher's track record. "I see her as I see any entrepreneur, as a product source."

CONSOLIDATION FEVER: Indie stalwart Greg Ginn has bought out former partner Chuck Dukowski to become the sole owner of SST Records. Ginn is "very excited about the buyout" adding that it "certainly simplifies the decision-making process." Dukowski will remain with SST as sales manager. In addition, Ginn's Cruz Records will be brought under the SST umbrella for marketing and distribution purposes with former Cruz GM Ron Coleman joining SST as marketing and promotion director. Meanwhile, PR duties for SST's next six releases—including *Monsters* by the Meat Puppets and *Grant Hart's* first full-length solo LP *Intolerance* (coming soon)—will be handled by New Image P.R. Ginn sees the changes as continued steps towards professionalism, especially in the managerial ranks.

SIGNED, SEALED AND DELIVERED: Jeff Lynne, who's been a one-man talent show lately (*Traveling Wilburys*, *George Harrison*, *Roy Orbison* and *Tom Petty*), has signed an exclusive multi-album recording contract with Warner Brothers Records. Lynne is secretly recording his label debut in England now for a spring release... *Kate Bush* is releasing her first album in four years this week. Titled *The Sensual World* and featuring *David Gilmour* (who "discovered" Kate at the age of 16) and Bulgaria's Trio Bulgarka, the self-produced disc marks Kate's debut for Columbia in America... Get Your Mojo Workin'! MCA will release *Muddy Waters—The Chess Years*, a 72-song boxed-set, on

November 7. Covering his Chess career from 1948-1972, the set will also include a 32-page booklet written by *Mary Katherine Aldin* and *New York Times* scribe *Robert Palmer*.

BUT, WOULD THEY CALL IT PAUL'S RECORD COMPANY? Those naughty, clever, bad *Beastie Boys* continued in their "revolutionary" ways this past week, initiating a write-in campaign, nominating themselves for the presidency of Capitol Records. According to the Set To Run PR release, "the boys have been running their own label...and they feel qualified for the Capitol position." OK, somebody take away their toys, spank 'em and put 'em to bed!

THAT'S WHAT WE CALL WORLD BEAT! JVC in Japan has signed an agreement with *Smithsonian/Folkways* and *Rounder Records* for U.S. preparation and distribution of the *JVC Video Anthology of World Music*, a 30-cassette collection of ethnic musics from more than 100 places.

THE HENDERSONS WILL ALL BE THERE: Benefits, benefits, benefits. We aren't complaining... "Burning Down the Amazon" is the latest vinyl-for-a-cause in the works. Airplay royalties from the tune, which will be released shortly, will go to the *Rainforest Action Network*. *Bruce Hornsby*, *Marc Jordan*, *Olivia Newton-John* and others are part of the project... *Elektra Entertainment* (has a nice ring to it) chairman *Bob Krasnow* will receive the *T.J. Martell Foundation for Leukemia, Cancer and AIDS Research's* 1990 Humanitarian Award next June 8 at, in a departure, a concert and dinner at N.Y.'s *Avery Fisher Hall*... *The Rhythm and Blues Foundation*, a non-profit Washington, D.C.-based outfit formed to "foster greater recognition and financial support for legendary rhythm and blues musicians of the '40s, '50s and '60s," has named *Ray Charles* its chairman and has launched a N.Y. concert series to raise some funds... *Barry Manilow* will do a November 12 benefit at the *University of South Carolina* in Columbia for South Carolina's Hurricane Relief Fund... *R.E.M.* has recorded a public service radio spot for the *National Wildlife Federation's* "Cool It!" campaign, warning us about global warming. It was feeling a little warm around here... In preparation down San Diego way: *Stars Come Out for Christmas*, a special all-star album to benefit *Children's Hospital and Health Center of San Diego*. *Steve Vaus* has coordinated the project, which has promised help from *Brian Wilson*, *Kenny Loggins*, *Juice Newton* and other biggies.



ELTON JOHN

GARDENING: When Elton John finished his four sold-out shows at Madison Square Garden last week,



BOB DYLAN

he became the first artist in the history of the venue to ring up 30 concert performances (the *Grateful Dead* are second with 25 trips). Elton's first engagement there was in September, 1973. *Eric Clapton*, by the way, joined the platinum blonde piano pounder for "Rocket Man" during the last show (*Bob Dylan* was also in attendance, but he apparently didn't know "Rocket Man"). Clapton, by the way, joined the *Rolling Stones* at *Shea Stadium* three nights later for a nicely turned version of "Little Red Rooster." Dylan wasn't in attendance: He was opening four nights at the *Beacon Theatre* in, what with the *Dead* at the *Meadowlands* the same week, set something of a record for *alte rockers* in New York in one week. Old people playing rock & roll...has a nice ring to it.

INDUSTRY GOINGS ON: NARM's 1989 Wholesalers Conference is scheduled to take place from October 21-25 at the Arizona Biltmore in Phoenix. The conference, known as "little NARM," is geared to the indie network, distrib's and manufacturers, rack jobbers and one-stops. Big NARM will take place March 10-13 at the Century Plaza in Los Angeles.

GOT LIVE IF YOU CAN STAND IT: Allegedly by "Mr. Zimmerman's personal request," Jason and the Scorchers will be opening for *Bob Dylan* from October 15 to November 14. He must have heard their juiced-up version of "Absolutely Sweet Marie"... "Piano Pizzazz" will kick off *PBS's On Stage at Wolf Trap* series, October 16. Some of the pianists (*Harry Connick Jr.*, *Ellis Marsalis*, *Carmen McRae*) seem to have more pizzazz than others (*Roger Williams*, *Peter Nero*, *Anthony & Joseph Paratore*)... "Bowzer's Rock 'n' Roll Christmas Party" is the name of a nostalgia tour, headed by the ex-Sha-na-na-er and including *Lou Christie*, the *Coasters* and *Bobby Helms*, rolling around the country from November 14 through December 16... *The Jets* are performing a concert for the *King of Tonga* this week (they're from Tonga, he's their King), which, it says here, is the first live concert "event" ever in Tonga. *The Who's* farewell-to-Tonga tour is

planned for next year... *The Rolling Stone Interviews: 1967-1980* is now out, for those who want to be remembered what people like *Bob Dylan* and *Jerry Garcia* had to say before the '80s dawned (\$15.95 paper, \$24.95 cloth, *St. Martin's Press*).

ART AND ARTISTS, SOME OF WHOM WOULDN'T KNOW A G-CLEF FROM A STEAK KNIFE: *Chrysalis* will release the debut album by *Slaughter*, the new band formed by ex-Vinnie Vincent *Invasion's* *Mark Slaughter* and *Dana Strum* early next year. "Part of the idea," says Strum, "is to bring emotion back into the music." And not a moment too soon if you ask us... And *Reprise*, happy with the reaction to their *Bryan Ferry/Roxy Music* greatest hits package, will reissue the first eight *Roxy Music* albums on CD on Halloween. Boo!... *Barry Manilow's* opening concert of his "Barry Manilow on Broadway" tour, in St. Paul, raised \$200,000 for the *Children's Home Society of Minnesota*... *Djavan*, one of our favorite Brazilian musicmakers, will be zipping around North America beginning October 14 in Providence, RI, part of the *Parliament Sound Series '89*. Dates includes N.Y.'s *Ritz* on November 1... *Ticket To Ride: A Celebration of the Beatles Based on the Hit Radio Show* is a compilation of Beatle-related interviews put together by *Denny Somach*, *Kathleen Somach* and *Kevin Gunn* (\$18.95, *William Morrow*).

PLAQUE BUILD-UP: It's that time of the month: When recording artists pull down their bar mitzvah photos to make room on the wall for their gold and platinum records. Clearing off the biggest space this month will be *New Kids on the Block*, whose *Hangin' Tough* notched its four millionth sale. On the Kids' heels were dear *Paula Abdul*, whose *Forever Your Girl* scored its three millionth customer, and dear *Kenny G*, whose *Duotones* did the same. A scrawny two million sales were tallied up by *Skid Row's Skid Row* and *Great White's Twice Shy*. On the platinum front, *Gloria Stefan & the Miami Sound Machine* are the only artists with a recent release who made the grade, for their *Cuts Both Ways*, which also went gold. Also going 14-karat in September: *Don Henley's The End of The Innocence*, the *Cult's Love*, *Indigo Girls*, *New Kids on the Block*, *Cher's Heart of Stone*, the *D.O.C.'s No One Can Do It Better*, the *Beastie Boys' Paul's Boutique*, *Clint Black's Killin' Time*, *Boogie Down Productions' Ghetto Music: The Blueprint of Hip Hop* and *By All Means Necessary* and the *2 Live Crew's As Nasty As They Wanna Be*.

Continued on page 23



JOSIE AND THE PUSSYCATS? No, that's *Faster Pussycat*, who recently played a hometown gig at Hollywood's Palace to celebrate the release of their new *Wake Me When It's Over*. Pictured at the pre-show party are *Elektra* regional director sales and marketing *Rob Sides*, *Taime Downe* and *Eric Stacy*, *Wester* regional retail customer relations manager *Leah Simon*, *Brent Muscat*, and in front, *Jan Teifeld*, national director *Top 40* promotion.

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CASH BOX (ISSN 0008-7289) is published weekly (except Christmas week) by Cash Box, 157 W. 57th Street, Suite 1402 New York, NY 10019 for \$125 per year second class, \$150 first class. Second class postage paid at New York, NY and additional mailing offices. Copyright 1989 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 157 W. 57th Street, Suite 1402, New York, NY 10019.



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L.A. LIVE AT 11:30 P.M. IN LOVE AGAIN: I was quite a week for me, sitting in the dark and staring at a buncha people boppin' on a stage, so (in the words of the dearly departed **Bette Davis**), hold on to your hats, it's going to be a bumpy ride...



NANCI GRIFFITH

First off, me and my foolish heart caught the sweetest lady in show business, **Nanci Griffith**, at UCLA's Wadsworth Theater. I'm sure it was a cosmic coincidence of some sorts, but I saw more pregnant women (and couples with babies) at that one show than I have seen the entire eight years or so that I've been clubhopping L.A. Of course, it may have something to do with the fact that Nanci Griffith is the biggest sweetheart on the planet (save one, and you know who you are, JB), who also happens to be perhaps the premier country/folk songwriter/interpreter working today. She says that good songwriting takes you someplace where you've never been before and then takes you back home again, and I've never in my life logged so much traveling to beautiful, heartachingly wonderful places in one night. Griffith's voice gives me the same hopelessly heels-over-head feeling as does my two-year-old niece Kashmere, and Griffith's songwriting weaves together the innocent, tingly thrill of the Big L with the triumphant strength of an intelligent woman facing down any blues that come her way. The way she says "thank you" (her voice rising with "you") is so gosh-darn *cute* it made me want to hug everybody in the audience; and I have never seen a band (or a bandleader) smile so much during a show. Griffith launched into her final number, expressing her hope that it would make all of us leave the theater holding hands. Sorry, Nanci, we were way ahead of you there. It's funny, too, because I heard later from **MCA's Susan Levy** that Griffith had had an off night. What must she be like *on*? Say, Nanci, are there any more at home like you?

The next night caught me in a honky-tonkin' mood, as I ambled on down to the Universal Amphitheatre to catch the **Dwight Yoakam/Clint Black** show. The real story, however, was as much in the audience as on the stage. Yoakam was in a celebratory mood, coming back to his adopted home of Los Angeles, after having spent the last year or so becoming one of country music's new good old boys. His first two albums have sold so well, that his third album's a greatest hits package, of all things. If that sounds a little premature, maybe Yoakam would agree with you. Throughout most of the very tight set, Yoakam fired through a burning set of electric-charged traditional country, in the well-mined vein of George Jones and Buck Owens, and as tight as Yoakam's much-lusted-after-by-the-wimmenfolk faded blue jeans. At the same time, Yoakam also seemed at times strangely hesitant. The show was pretty much a carbon copy of his last show at the Amphitheatre (when the marvelous k.d. lang blasted through a nuclear-fired opening set), but I got the feeling that Yoakam was somewhat bewildered by the velocity of his rise into the C&W heavens. This was driven home by a rambling, repetitive, unfunny and quite sexist spoken rap by Yoakam that pounded some of the least creative country cliches (men are drunken wimps, women are beautiful temptresses) into the audience with all the originality and subtlety of Thor's flying hammer.

I would have chalked this off as merely an annoyance, but for an odd happening in the Amphitheater audience. Down to my left, some wasted, shirtless man and his friend had moved down from the nosebleed section to park their butts in a couple of empty seats closer to the stage. Taking to heart the drinkin'-dude stereotype that Yoakam had been canonizing, the man reached back to a woman in back of him and tried to cop a feel. She slugged him. He then raised a fist and threatened to show her her place. Only the intercession of the ushers stopped this yahoo from breaking the woman's nose. An undaunted Yoakam (to be fair, he may not have seen any of this going on) just stood at the mike, blathering on about how when she says "nothing," it means *something* and how the women really wear the pants in the family (wink, wink, nudge nudge). The audience just ate it all up.

Much country music deals from a limited deck of cliches—truisms and infinitely told tales that are as well-worn as an old pair of cowboy boots. The best country relies on a lyrical inevitability that is rooted so deeply in day-to-day real life that hearing a country song can be a life-affirming experience—like watching the sun rise in the morning and set in the evening. Everyone can relate to falling in love, then out of love, getting depressed, drowning your sorrows, and falling in love again. It's a natural rhythm. But there's no excuse for the sexist power games glorified by Yoakam's endless monologue. If such propaganda causes even one man to beat one woman, it's not worth all the good-time honky-tonkin music that surrounds it. Not ever.

Of course, I may be wrong about all this. For the encore, Yoakam finally loosened up and played a wholly spontaneous string of covers—including Johnny Horton's "North To Alaska," George Jones' "The Grand Tour" and Elvis Presley's "Suspicious Minds"—that nearly redeemed the entire evening. (It was very odd, however, in light of what preceded, to hear Yoakam singing over and over the lines "I'm caught in a trap / I can't walk out / Because I love you too much baby" as if he were singing it to stardom itself.) Plus, a friend of mine who also saw the show (and who should know) said it was one of the half-dozen best shows he'd

ever seen. You go figure.

On a lighter note, I was back at the Amphitheater the next night to catch **Tom Tom Club** and **Fine Young Cannibals**, the first of which played a tight, hard set of white funk, while the other played some of the sweetest soul music you'll hear this side of Arthur Conley. Tom Tom Club tore through a short opening set, highlighted by the irrepressible **Tina Weymouth** skittering around the stage like a chicken on a hotplate, blithely ignoring the fact that she was wearing a very short miniskirt that kept giving some guys behind me their thrills for the evening. Weymouth was refreshingly unselfconscious about the whole thing, dancing so hard you'd have thought she'd blast right off the stage into orbit. Later, Fine Young Cannibals smoked through a beautiful, silk-smooth set that all by itself gives new hope to those critics who bemoan the lack of true soul music in the world today. **Roland Gift**, who on "I'm Not the Man I Used to Be," sounded eerily like Al Green, is a fine singer and good performer. He even jumped up onto the riser to play a piano solo—with his hands, fists, feet and backside—before taking a bow for the adoring crowd. Nice, very nice. Oh, also—three seats to my left, sat none other than **Madonna** and **Warren Beatty**. Really. Sorry, Ernest.

Finally, I choogled on down to the Whisky A Go Go (great name, eh?) to catch to only L.A. appearance of those Wisconsin cowboys, **the BoDeans**. Despite the fact that they are really screwing up with their bookings—here's a band that opened for U2 in the 90,000-seat Coliseum just two years ago, and they booked a 300-seat club this time around—it was just about everything that any diehard BoDean fan (is there any other kind?) could have wished for. Onstage for more than one and three-quarter hours, the BoDeans, as guitarist Kurt Neumann said they would, played everything—all but about half a dozen songs from their three albums, including all but one from their latest, *Home*. The problem was that they were packing their stadium-sized sound system into a shoebox-sized club. I walked into the club and saw what first looked like walls and later turned out to be 10-foot-high speakers. Accordingly, the sound was louder than any other show I've ever been to, save a Husker Du gig once at UCLA that I had to walk out on 'cause my ears hurt so badly. After the show, I was standing outside the club and I heard this muted put-put-put sound off in the distance, then looked to my right to see a Harley, not twenty feet off to my left, blaring at the stoplight. Ten hours later, my ears are still ringing.

Keith Gorman

LA TOO

BREATHE LIFE INTO THIS: Mica Paris' low-

key, *pleasant* music works best in the privacy of one's home or in the setting of a small, intimate club. That's why when it was announced she would be opening for **Simply Red** at the god-awful Hollywood Palladium (yes, we're back to moaning and groaning about that place), with its horrible acoustics and lack of circulating air, you knew a losing battle would be fought. Predictably, the sound was horrible and the heat unbearable. Paris' silky vocals were of no use to her; she had to shriek to get anything across. With her refined, elegant carriage, a smaller environment would be a much more effective context for her to work in. We'll reserve judgement on her abilities as a performer until she has a fair chance to prove herself. All evidence suggests she *could* be quite good.

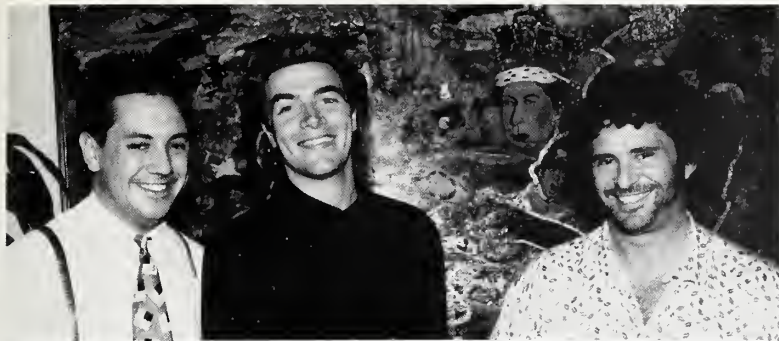
GOT TO BE REAL: Virgin Records went all-out for their recent *Evening With Cheryl Lynn*, which consisted of a catered dinner, mini-concert, and after-party, all at the Roxy here in Los Angeles. The food was excellent and the servings, thankfully, were not skimpy. By the time Lynn took the stage, expectations were high. A protracted *dramatic* entrance transformed what should have been a tease to torture, but Lynn wowed the crowd with Jody Watley/Bobby Brown style dancing and high energy, emotional vocals. Singing a handful of tracks from her new album *Whatever It Takes*, as well as her past hits "If This World Were Mine" (the Marvin Gaye/Tammi Terrell classic she originally covered as a duet with Luther Vandross), and "Got To Be Real," which again suffered from far too long an introduction, Lynn was in top form. The only flaw in the evening came on the duet of "If This World Were Mine," performed with her backing male vocalist. Simulating sex (singing into crotches in lieu of actual fellatio and cunnilingus), sucking fingers, and tacky bumps and grinds were not sexy or provocative; they were simply embarrassing. A talent like Lynn doesn't have to resort to this level to entertain. I hope she'll realize this before she tours.

BEAUTY AND THE BEAT: A&M recently held a luncheon to introduce British singer **Shirley Lewis** to the press and though the tab total probably wouldn't put a dent in the *interest* of what they spent for Janet Jackson's party a few weeks ago, it was still money well spent. Lewis was a sweetheart (that's not sexist for me to say, is it?), and charmed everyone at the table. Even when a journalist from *another* organization arrived late, she patiently answered all his questions—though they'd been thoroughly gone over before. A&M publicists **Lisa Horn**, **John Vlautin**, and **Mariel Pastor**, along with Lewis' manager **Bill Stonebridge**, merely had to sit back and enjoy their meal; Lewis was in total control. (Hey, anyone who can take part in some playful dishing of Milli Vanilli has my undying admiration.) Lewis, who's sung behind Elton John (she was opening shows for him when she was fifteen), George Michael ("Father Figure"), Pet Shop Boys, Billy Ocean and Spandau Ballet, has just released the album *Passion*, which was largely produced by master re-mixer Shep Pettibone (Madonna, Janet Jackson, George Michael, Karyn White), whose only previous production job was on the Pet Shop Boys' international smash "West End Girls." Sounds like a pedigree for success. Now, go on, git outta here. Go home.



SHIRLEY LEWIS

Ernest Hardy



"AND I'M GOING IN THE MURAL RIGHT NEXT TO THE QUEEN." So might say Anthony Fenelle of Big Noise, as he is standing in front of ATCO president Derek Shulman's (right) famous mural. To Fenelle's left is A&R representative Steve Gett.

NY BOY, IS MY FACE RED. Really red. I goofed big time last week. In a *Winter Hours* feature, I exhibited what is commonly known as a mental block. Because of a mistake I made in an album title a couple of years ago, thinking that *Winter Hours*' first full-length album was called *Leaving Trains* rather than the correct *Leaving Time*, I repeated that mistake in print, even though the record was sitting right in front of me. Freud might have fun with that one. My apologies. *Time*, not *Trains*. Time, Time, Time. Oy, vey.

AS THE LEAVES BEGIN TO TURN, the days get crisp and the nights cold, and my roommate starts wearing weird things around the house, like long nightgowns and sweaters and lumberjack socks, New York starts gearing up for the Ninth annual **CMJ Music Marathon**, held again this year at the Vista Hotel, October 26-28. This year's schmooze-fest (sort of like Son of NMS) features keynote speakers **George Clinton**, **Vernon Reid** and **Ice-T**, and panels on everything from press—"The Role of Journalism in Artist Development"—to retail to video to touring to corporate sponsorship in the alternative marketplace. In short, something for everyone. Other highlights are the College Radio Workshop, which is a more intensive look at programming, operations and effect, and the concurrent Metal Marathon, subtitled "Three Days of Hell Returns to Manhattan"—another indication of just how important this genre is becoming. This separate-but-equal convention covers everything from the "Anatomy of a Metalhead" to "Bringing Metal to the Masses."

Two integral parts of the CMJ convention are the **1989 New Music Awards**, to be held at the **Beacon Theater** October 26, and **Music Marathon Live!** (emphasis theirs, not mine). The Live! portion is of course the billyuns and billyuns of showcases attendees have access to, via their convention badges, in clubs all over the city. A couple of more notable shows last year included pre-hype **Cowboy Junkies**, and a special performance by **Jane's Addiction**. This year's band roster wasn't available at press time, but we'll keep you posted. Tickets to the New Music Awards are also available to attendees, one per person, on a limited basis.

For more information, contact Joanne Abbot Green at CMJ, (516) 248-9600. Press should contact Les Schwartz at Jensen Communications, (818) 841-3343. **MORE POST-POLICE PROJECTS:** Did you hear **Sting** on this week's episode of **21 Jump Street**? I did. I was home, deathly ill, and had to watch something... But this isn't about Mr. String, this is about drummer **Stuart Copeland**, who has two projects running concurrently. The first is his opera debut, *Holy Blood and Crescent Moon*, which opened for a very limited run October 10, performed by the **Cleveland Opera** in that fair city, and the second is his new gig, **Animal Logic**. This band consists of Copeland, jazz bassist **Stanley Clarke**, and newcomer vocalist **Deborah Holland**. Rumour has it that when Copeland heard the former piano teacher's demo, he ripped his clothes off and ran down Sunset Blvd. shrieking "Eureka!" Only Stuart knows for sure. A self-titled IRS debut is just out, and rumour has it the promotional CD is destined to be a collector's item, if only for the droolbox alone. Oops. Another Freudian slip. I meant *jewelbox*. A tour is in the works, as well, beginning November 2 in Santa Clara, CA, and heading for points east after that.

Peace.

Karen Woods



BROS' BROS: The (in)famous Brit twins recently opened for Debbie Gibson at Madison Square Garden, then met backstage with CBS Records execs, who all wanted to know where Luke got his belt buckle. From left, Massive Management's Tom Watkins, CBS Records Inc. president/CEO Walter Yetnikoff, Matt and Luke Goss, CBS Records Division president Tommy Mottola, Massive Management's Mick Newton and Mark Evans, and Don Grierson, VP for A&R, Epic.

MOVERS & SHAKERS

■ **PolyGram** has announced the appointment of **Rand Hoffman** to senior vice president, business affairs. Hoffman will oversee business affairs, A&R administration and music publishing. He comes to PolyGram from BMG, where he was most recently VP for legal affairs. Also at **PolyGram**, **Jane Knichel** has been named manager, sales administration. She comes to the label from Integrated Resources, where she was a senior financial analyst. Finally, PolyGram announced the promotion of **Sandy Gordon** to manager, marketing administration. She most recently was manager, sales administration, a position she has held since 1988. Prior to that, she was manager, financial planning and analysis at CBS Television. ■ **Larry Kenswil** has been appointed to the position of vice president of business and legal affairs for the **MCA Music Entertainment Group**. In his new position, Kenswil will negotiate artist and label agreements for MCA and Motown Records. He will also oversee legal and business matters for the Universal Amphitheatre, MCA Concerts and other areas of the MCA Music Entertainment Group. Kenswil has been with MCA since 1983. MCA has also named **Ben Sheats** regional branch manager for the midwest/mid-central region. Sheats will oversee all MCA Records and affiliated labels distribution functions for the area. Sheats last served a 13-year stint at Motown and was national sales director for the label since 1984. ■ **WEA** announced two international appointments. **Luigi-Theo Calabrese** has been named president, WEA Music International and **Christian Paternot** is the new president of WEA Music France. Calabrese was last WEA Music France's president and Paternot was most recently senior vice president, Southern Europe, of RCA video. ■ **Vic Beretta** is the new president, manufacturing for **Capitol-EMI Music, Inc.** Beretta will be responsible for the company's manufacturing operations in Jacksonville, Illinois. Beretta last served as president of Sonapress-USA. Meanwhile, **Joanne Boris** has been appointed vice president, worldwide synchronization and tracking for **EMI Music Publishing**, based in New York. Prior to this appointment, she was vice president for licensing and administration at SBK Entertainment World. Finally, **Capitol Records** has named **Denise Skinner** director of artist and product development. In her new position, Skinner will oversee the development and marketing of assigned Capitol releases. Skinner last served at *Radio & Records* as an account executive. ■ **Elektra Entertainment** has appointed **Doug Daniel** vice president urban marketing. Daniel returns to Elektra after a two-year stint at Arista as national director of promotion. He first joined Elektra in 1981 as local promotion rep for the Washington, D.C. area. ■ **Karen Sherlock** has been promoted to vice president, **Motown International**. She has been with the label for 13 years. ■ At **ATCO**, three new promotions have been announced. **Val DeLong** has been appointed national singles director, coming from Atlanta, where she was Southeast regional manager for the label, a position she has held since 1988. Prior to that, she was Southeast marketing coordinator for WEA. **Laurey Kawalek** has been named national manager A/C radio and video promotion. She moves up from assistant to VP of promotion Craig Lambert, a position she held since February of 1988. She came to ATCO from Chrysalis, where she was promotion coordinator. And **Lisa Vega** is the new manager of publicity, West Coast. Most recently, Vega was an account executive at McMullen/Dozoretz & Assoc. ■ Over at Black Rock, **CBS** has a few announcements of its own. **Rocco Lanzilotta** has been promoted to manager, singles packaging, marketing services, responsible for overseeing day-to-day coordination of all singles packaging. He has been with CBS since March of 1988. **Megan Branigan** has been named manager, video programming for Columbia House, responsible for scheduling video cassette product in CBS Video Club promotions and new member advertising. **Karen Brenna** has been appointed creative manager for CBS Music Publishing. She comes this position from Chrysalis Music, where she was professional manager since 1985. ■ **Diana Baron** has been appointed executive director of publicity for **A&M Records**. Baron has been with A&M since 1983, most recently as national publicity director. ■ **I.R.S. Records** has promoted **Rob Yardumian** to director of marketing. He previously served I.R.S. as marketing coordinator and before that, wrote for *Cash Box*. ■ At **Epic**, **Roger Klein** and **Bob Pfiefer** have been promoted to directors, A&R West Coast. Both have been with Epic since 1987; Klein as associate director A&R West Coast, and Pfiefer as manager A&R West Coast.



Hoffman



Knichel



Gordon



Sheats



Calabrese



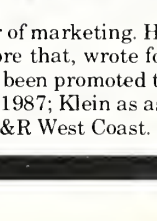
Paternot



Beretta



Boris



Skinner

New Don Rising

Most of the People Know Don Dixon's a Producer, But Only Some of Them Know He's an Artist

BY KAREN WOODS



(Photo: Robert Bean)

THERE'S A GREAT DIXONISM in the man's current Enigma bio, for the just-released *EEE*. It goes something like this: "I'm going to hold out for the cover of *Rolling Stone* with a shot of me burning *Murmur*. After all, if Terence Trent D'Arby can be an asshole and make it on the cover, I figure I can, too."

Maybe to the uninitiated, that sounds like an arrogant (oh, bad pun) statement. But if you've ever met Don Dixon, or even heard his music, you know that he said the above, serious as it just *might maybe possibly* be, with a smile on his face—same way he says most everything. Ain't that refreshing.

The last time he was in New York, after a bit of trial and error (thanks in part to water main-caused subway delays and phones that didn't work), I caught up with him at his lovely, sort-of-downtown Manhattan hotel. Dixon had to meet me at the elevator, because

this particular place was designed by someone with labyrinthian delusions. He also showed me where he walked into a mirrored wall, damn near broke his nose.

"It's close to the studio," he explained, "and it's close to Enigma." And furnished in modern-day formica, which we figured the owner's brother-in-law probably manufactures.

Dixon was in town to work on the production of former Bongos frontman Richard Barone's new record. "It's good," he says. "I told him he should call it *Richard Barone: Good*. He laughed."

Since this is a story about Don Dixon, the artist, rather than Don Dixon, the producer, we'll only touch briefly on the technical aspect of his record-making. Although he would probably be appalled at how many young bands dream of getting the chance to work with him—or more to the point, reaping the

benefits of having *him* work on *them*—he says "these days it's the artist. I just don't produce that much. But there are certain people that I just can't say no to, and Richard is one of them. I really like Richard, and I really like his music.

"I *have* to like [a band's music], I have to like *them*, I have to feel that they are real, that they aren't in it just to make something that's going to be real popular and to make a lot of money. They have to really believe in what they are doing. The songs have to be there—I don't have to love every song, or feel like every song is a hit, but I have to feel that there is a certain amount of vision or focus there already."

He also believes that short, intense bursts of activity are much better than the long, meandering, *manana* approach. "Anybody who calls up and says they want to make a record over six months, I'm not interested. Because

that's not the kind of record I like to make. I like it when people are real focused and want to work for a shorter period of time, instead of just doing this [he twiddles his thumbs].

"Even though it seems like I've been making this record [*EEE*] for a long time, I really just made it in a couple of real short bursts of work, with a lot of thinking about it beforehand. But almost all of it was done in January, at Reflection [Studio]," he says as he switches into his heavy-duty drawl, "down in North Carolina. Where I do just about ever'thang." Back to his normal voice, where the drawl is noticeable, but not *quite* as strong, he continues, "We're doing Richard's record up here for a couple of reasons. One is that I'm not doing all of it, so they wanted to keep the same studio. And [with] all the guys that are playing on it, it would cost a lot of money to drag

them all down to North Carolina. These New York guys—nobody is just in one band, and it would be really hard to make them drop all the other stuff they're doing. But that's also a good thing, it's more like jazz. You put these groups together out of people who are playing with other people and have a lot of things going on, and you're actually able to get real interesting things happening for a short period of time. I think a lot of interaction is good because it keeps people from getting stale, especially with the kind of stuff we're doing, which is sort of an amalgam of things—it's not all idealogy, there's more music involved. In a lot of rock & roll it's just sort of the idea."

Dixon's history as both musician and producer date back to pre-jangle Southern rock & roll, a band called Arrogance in particular. He played bass; they were huge in the South and their popularity spilled over to other parts of the country. But even after five albums, Arrogance remains one of the unsung American heroes that never quite made it to .38 Special status. After the break-up in 1983, Dixon went out on his own, building Reflection Studio with the record-making tools he'd learned over the years (witness R.E.M.'s *Murmur*) and exorcising a lot of musical ghosts with his first solo album *Most of the Girls Like to Dance but Only Some of the Boys Like To* in 1985. "Praying Mantis," which went over big on both CHR and AOR, gave him the same reputation as a musician that *Murmur* gave him as a producer, and paved the way for solo album number two, the alternately bitter and sweet *Romeo at Juilliard* a couple years later. That one made critics' hit lists across the board.

Along the way, he started a collaboration with singer Marti Jones, which eventually became a legal one (they were married on July 13, 1988), and produced, co-wrote and played on both of her solo albums.

That brings us up to the present, and the long-awaited third album. The players on *EEE* are basically the same as on the last Dixon effort: Dixon, "sidekick" Jones, drummer Denny Fongheiser, percussionist Jim Brock and on some of the tracks, the Uptown Horns. As far as Fongheiser and Brock go, Dixon says "we've been cutting stuff for a few years now, starting with a few things on *Romeo at Juilliard*, and almost all of [Marti Jones'] *Used Guitars*, and then all of this record, with the drums and percussion together at the beginning, instead of the old way, which is cutting a drum track and then adding percussion later—sort of creating it from the top, so they interact all the way through. Marti plays most of the acoustic guitar and does a lot of singing, and then the Uptown Horns. There are a few other people here and there, but that's most of it."

The presence of the horn section is one of the first things one notices about the new record. Dixon concurs. "One of the conscious things I decided on this record was to use the Uptowns a lot, because I like them. They're a good section and very cool guys, sort of a rock horn section. So we could do some nods to things here and there, because with horns you're saying a certain thing. We didn't want to say too much of one thing or another, but we wanted to add a little extra power and a little extra focus all the way through. Even if the style of the songs might be a little bit broader, at least the elements would be the same."

When we spoke, the album hadn't been released yet, and the decision on



(Photo: Robert Bean)

what song to release to radio first had just been made. "It's that old song of Peter Holsapple's, called 'Bad Reputation.' I don't have anything to do with picking songs [for singles], but I love every song on the record, so..." he gives a shrug. "I thought 'I Can Hear the River' would be the first single, but nobody seems to agree with me. I like the uplifting aspect of that sort of gospel sound."

Dixon ponders this idea for a few seconds, then says "I like the idea of something positive coming across in a song, because I tend toward sort of a self-pitying stance in a lot of my songs." I agree, and he grins. "So I'm trying not to be so wracked with self-pity in at least one or two songs."

When it's mentioned that he doesn't seem the sort of person who sits around wallowing in self-pity, he says, rather brightly, "I don't. Maybe I get it all out by writing all of these songs, song after song about being spurned, being misunderstood...but I've never really felt like that. It seems like it's always this one real miserable guy who keeps showing up album after album, going way back to my youth. I don't feel particularly misunderstood. Maybe I did at one point in my life, and I just can't shake it." This guy shows up on *Most of the Girls Like to Dance...* for "Praying Mantis," after a fashion, and in "Talk to Me." He's there on *Romeo at Juilliard* in full-blown misery for songs like "Heart in a Box" and "February Ingenuue." This time he appears for "Oh Cheap Chatter (Why Don't I Seem Like a Man to You?)" and "One Lonely Question."

This all leads us to the question you've always wanted to ask, but probably were afraid to, on the off

chance that the answer is so simple you'd look like an idiot. I have no such compunctions. What the heck does *EEE* mean?

"It's the name of the painting on the cover," Dixon explains. At this point, I've only seen the advance cassette—a truly striking white cardboard affair with the songs listed in red lettering—so I don't feel like I've asked a dumb question. "All the covers of my records have been paintings first. All those covers existed, including this new one, first, then I just co-opted them and made an album cover using them, and using their titles as well. There are a couple reasons I've done that, but mostly I just like the idea of knowing what the album is going to be called, knowing what it's going to look like, then drawing some conclusions about how I feel, what I'm going to write for it, how it's going to sound, from this thing that already exists, rather than making a record, then scrambling around trying to figure out what it's going to be called."

"So," he continues, "*Most of the Girls Like to Dance but Only Some of the Boys Like To* was a show of hand-tinted photographs in 1980 or 1981 by a New York photographer named Harvey Lang. It was a show of photos from this bar mitzvah out on Long Island, and the cover is the title plate from that show, which is why the title is slightly different from what I say in the song ("Girls LTD."). Then "*Romeo at Juilliard*" was a painting by this guy named Ted Lyons that had been in the Drive-In [Studio, Mitch Easter's crib] for a while, then I bought it, and I realized that was a great album title. Then a few years ago, I got a painting by a woman called Susan Weller, a Los An-

geles artist, and it was a painting called "EEE." I'm not sure where she got [the title], but I think I understand the painting. And I hope the album reflects it as well as *Romeo at Juilliard* reflected that one."

About the song "EEE (TOTTV)" (the parenthetical acronym stands for "Turn off that TV"), Dixon says, "I was working on the mix of that song, and I had all these ideas about what was going to go on during this long 'turn off that TV' section, and I gave Marti a tape recorder, and told her to go out to the TV and just record about ten minutes of stuff. That's all she did. All that stuff came from ten minutes of flipping through channels, another 20 minutes of picking out a few things, and when you think that *that* much random crap occurred, without any effort, in less than ten minutes, the kind of *stuff* we're seeing every day..." He shakes his head.

Some of the other tracks on this record include the Marshall Crenshaw/Dixon collaboration, "Calling Out for Love (at Crying Time)," a cover of John Hiatt's "Love Gets Strange," a fantastic Dixon/Jones version of "Gimme Little Sign" (three words that Dixon points out never appear in the song: "It's 'gimme some kind of sign,'" he says, and he's right), and the standard "Dark End of the Street"—all sort of melancholy songs, if you look at them that way. But later, as he's heading up to Macy's to buy a "Perestroika" watch, Dixon sort of sums up the whole philosophy of this record, and of most everything he's done. "Happiness is all moments," he says. "If it weren't, you'd get really tired of being happy all the time." That may not get him the cover of *Rolling Stone*, but it's worth a lot in my book. ○

The Musings of a Simple Mind

BY CHRISSY ILEY

THERE IS ONLY ONE small clue that this elfin, self-effacing, lilting-voiced Scottish chappie before me is the same Jim Kerr, voice of Simple Minds, stadium rocker of the elastic limbs, a bawler of anthems, a shaman to his fans. He is recognizable only by his colt-cat strut across the hotel foyer, clippety-clop heels and legs splaying everywhere, impeding the would-be feline trot. Three hours of stage dancing means he cannot put the balls of his feet to the floor for fear that those burning blisters'd burst. If it were not for the cowboy boots, he could be anybody.

I suggest he looks more like a footballer. He is immensely flattered and agrees, "The gulf in my personality is something that shocks me. I never wanted to be a singer. I started off as the manager. It's strange to have such power over 20,000 people and yet be afraid to ask a girl out."

"It's worse for me now," he says, his steel eyes fixing me.

Worse since he has split from Chrissie Hynde? (The four-year marriage ended officially last Christmas.)

"Och, no. Just worse now that I'm famous. What am I expected to say, 'Would you like to come up and see my gold discs??' I've always been terrible with women. I used not to be able to take my drink, and once I had enough courage to go out with them I'd throw up on them."

Women, it seems, are supposed to approach him, otherwise nothing would ever happen. Certainly Hynde took the lead in swooping him up. It started as one of rock's most glittering spontaneous affairs: Hynde left longtime lover Ray Davies for Kerr.

Almost straightaway she gave birth to her second child, Yasmin.

"If I had my time to do it all again, I wouldn't rewrite a single line," says Kerr. "I don't regret getting married in such a rush. I just went with the beat because it was such a wonderful beat."

The beat said get married in Central Park with a horse-drawn carriage. The beat said procreate, and Yasmin popped into the world. "With such a force I was there and it shocked me, it seemed the force of destiny."

Through destiny, or the beat's shuffling and fading in the course of each pop star running their respective supergroups, the beat said, "Let it go."

"I could have saved my marriage by giving up the band, or certainly have put off the break-up for a few years. But then I'd be more miserable than I am now."

"It's a modern dilemma. I sound glib, but there's years of pain inside. Of course I'm not happy, but how many days can anyone truly be happy? I'm learning stuff, making sense of it all. Chrissie certainly brought a lot out of me. It wasn't a big wrench or shock, it faded quietly so that we both got out with dignity. We can still keep something alive because she's such a fantastic mother."

"We are both leaders of bands. But it wasn't an ego clash like everybody says it is, it was far simpler. We just kept on doing other things."

Kerr is squeezing the juice of three lemon slices into a pot of hot water.

"I feel a reet Jessie doing this. But I don't want to get a cold. It's not a health fad."

But Kerr is a vegetarian. Doubtless Chrissie wouldn't even have let him in the house if he hadn't given up eating meat.

"I did it because I thought she was so cool, and then after awhile it seemed to make sense."

Apparently it took Kerr a little time to adapt to vegetarianism. Assuming all foods without meat were slimming, he went on an exclusively pizza-and-ice-cream intake and ballooned into a bit of a porky. Rigorous touring and on-stage sweating have toned him into the slinky figure of today, his waist clenched with an ornate silver cowboy belt. He is wearing the tightest of jeans and the pointiest of cowboy boots.

As we know, shoes never lie, and what is on his feet is a metaphor for his entire personality. It is where his machismo meets his femininity. The points at his toes are sharper and daintier than any girl's stiletto heels. You know they could walk in your face.

Our Jim is such a dreamer.

"I'm very sensitive," he says un-



MIKE MacNEIL, JIM KERR & CHARLIE BURCHILL OF SIMPLE MINDS

ashamedly. "I like to go off, just to think, to the Scottish islands. I think if you are artistic you need to face loneliness and almost suffer. I panic when I'm on my own. But I need to be that loner."

Strangely enough, he agrees that his girlfriends have always had a problem with his wandering off. Loving a dreamer can be more painful than loving a brute. But what an exquisite pain, being kept hanging on.

"When I was a kid I used to go off to write in my room. It was not encouraged. Stealing copper piping and lead off roofs was considered more viable than a Wordsworth phrase. But like my father, I didn't care what people thought of me. I enjoyed going against the grain."

His father was his hero. A construction worker, he read poetry while his workmates squabbled over Page Three. He was a member of Amnesty International since the year one.

"He gave up drinking for thinking. And I live the life he wished he'd had."

Kerr really loves these contradictions. He is fascinated by the paradox of his own nature; he wonders why he loves macho sports, why he is compelled by boxing. Yet he is as soft as ice cream. He needs women to take the initiative, yet he fears them.

"It's what you girls talk about after you've been out with a man. Do you really ask *all* the intimate details?" he asks, shaking his head and covering.

His greatest pleasure is being with his own male friends, the male bonding experience. He has known the other members of Simple Minds since he was eight, and he thinks of them as brothers. Above all things he values friendship; worse than the pain of the broken marriage was the death of one of his closest friends in a violent street brawl.

"It was my best friend, and that void

was my first real taste of pain. I wrote 'Belfast Child' from the experience, because I suddenly felt I could relate to the people who had lost."

Personal yearnings are often sublimated by world issues in his songwriting, but it cannot be denied that Chrissie Hynde—the hurt from losing her and the challenge of living without her—developed his craft. She helped focus his songs.

He claims fatherhood was another catalyst to using songs as weapons to make the world a better place.

"I bring my kids with me whenever I can," he says, referring to Yasmin and Natalie, Chrissie's daughter by Ray Davies. "Natalie calls me daddy. In a way I feel even more intensely for her. I feel she needs to be protected. She was only a wee baby when I arrived, maybe I feel guilty about taking her away from her daddy. I always say to her she has two fathers."

"Because we have tents and open-air marquees backstage, Yasmin tells her friends her daddy works in a circus." He laughs with a self-deprecating little giggle. "I'm not proud of the songs I've written. I think they could all be better. I can't believe it's me out there controlling the 20,000-strong crowd. I'd prefer to think they are just dancing with me."

His dancing is certainly inimitable: Cat-like crouches with his arms whirling about the place, making him look like a kid trying to catch the wind.

"I do have a power."

The 10,000 lit candles that are held to him every night he performs testify to that, but, for extra definition, he gives me one of his especially hard stares to prove he can flash on the intensity.

"I don't know what I'll do when it comes to an end," he says. "I'll take stock and that will be painful, but I'm looking forward to that." ○



(Photo: Mark Leialoha)

VAIN:

One Venal Sin, and Counting

BY STEPHANIE BRAINERD

BLACK LEATHER, tons of it. Tough-guy talk about rock & roll, mind-altering intoxicants and loose broads. Stormy, arrogant eyes that reflect danger, passion, excitement. Long, multi-colored hair that falls into their faces and sticks to their flaming red lipstick. "Cut!" you say. "Flaming red WHAT? Now, what exactly *are* we discussing here?"

We are discussing Vain, Island Records' latest contribution to the rock scene. They are loud, extremely obnoxious, and seem on the verge of creating a scene at any given moment. Their music is raw, unharnessed hard rock, a reflection of their volatile personas and the hard-knock life of would-be rock and roll stars. What we have here are five San Franciscans who got together with a goal to, in the profound words of bassist Ashley Mitchell, "create a band that would attract more chicks than any other band around." The result: Vain. Bad boys wearing eyeliner. Lipstick and leather. Attitude and Aqua Net. As for the chicks...well, let's just say that the boys certainly aren't lonely.

The members of Vain are the first to admit that Island is a rather unusual label for an aspiring hard-rock band, but they are very comfortable with the choice. They certainly had a wide selection when deciding with whom to sign; they chose Island with more in mind than a giant contract and a big label name. Because of their image—a mix of biker and glam—many labels were a bit hesitant to jump right into a contract.

While struggling to be noticed as original and new, Vain had to deal with the added hassle of just what the "right" image for rock & roll is. Lead singer Davy Vain remembers, "When Poison first came out, record companies told us 'Well, we like your makeup, but you wear too much black leather and you're too dark. Wear more pink and we'll sign you.' But that's not what we wanted to do. Then the Guns N'Roses thing started and they told us, 'We love the way you guys dress but maybe you should get rid of the eyeliner and lipstick.'"

Well, these were some pretty sour grapes for five guys who pride themselves on not being clones. It often happens that a record company takes an interest in a band but then wants to mold them into what *it* believe is the latest trend (or what it believes will make its billfold bulge). Unfortunately, originality many times takes a back seat to the development of "product." Of course, whenever something original *does* happen to surface from the teeming masses, everyone jumps on the bandwagon. Then you have hundreds of lame rip-off bands that don't go anywhere. "I think what happened was that when Guns N'Roses became really successful, everyone said, 'Okay, this is the new thing. This is what we want,'" states Vain. "So labels started signing all these bands that looked like they were dirty, sleazy and scummy, but they didn't *do* anything."

It began to look as if rock & roll was becoming one big, smelly, un-showered mess until the appearance of bands such as Warrant and Enuff'Z'Nuff. Suddenly the dirty, unwashed thing was thrown by the wayside and in its place was the fluffy, spangled, pretty-boy image that has proven effective for mass appeal and expeditious for the trip to platinumland. "People want to see rock stars, they want to see people that are bigger than life. They don't want to see a guy that looks like he lives next door to you and has been working on a Volkswagen, then walks over and takes a promo picture. That's what everyone has tried to turn rock into," explains Vain.

The guys aren't saying that the grungy image is necessarily evil, it's just not what they choose for themselves. "We don't want to be that dirge-y and biker-ish because that's not us," Vain claims. "But then we don't want to be as glamorous as Hanoi Rocks, but we like that, too. It's not like I look at them and say, 'Man, they really look gay because their look isn't hip anymore,' because they did it in a cool way. If you're cool and you're hip, you can do whatever you want in rock. Like Jimi Hendrix said, 'I want to wave my freak flag high.'"

When asked why the band decided to sign with Island, Vain asserts, "Mostly because of that cool palm tree logo." Now that he has established his funny-man status, Vain gets serious. "It seemed like [Island] only wanted one of

each type of act. We didn't want to be competing with other bands just like us on our label. [Island] was the most into our music and songs, more of an artist's label. It took one guy to do everything. We knew that with Island we could do more of what we wanted to do and not have to be turned into some kind of product. We wanted a label that wasn't going to make us change."

And change they haven't. The image that caught the attention of Island is still intact, and Vain believes it is one that won't go out of fashion by next year. Vain points out that if you stick to certain basics, your look really can't just fizzle out. "Of course there are boundaries to what's cool, but there is some stuff that is always hip. Ten years from now a guy will put on a pair of cowboy boots and some black leather pants and walk out with a Les Paul and it's still gonna be rock & roll. If it's not, it's gonna be me doing it at some Holiday Inn at forty years old and no one will be there."

Rebellious brats they are, bending the rules of rock and loving every minute of it. Their debut album *No Respect* has only been out for a couple of months and already they're gettin' cocky. (But us "chicks" kinda dig that, and isn't that what this is all about, anyway?) Nobody is going to tame these guys or change them in any way, Vain assures us. "We didn't join rock & roll to have a bunch of people tell us what to do or how we had to look. We're just going to do what *we* want to do." ○

... do I get tapes. Sometimes they come in the mail, sometimes they are handed to me at shows or at parties. They come from friends, from people. They come from hopeful artists, who naively think they can actually do something for them; and from jaded managers, who think it's perfectly acceptable to trade you lunch (or drink tickets or whatever) for ink. They come from artists' girl/boy friends, who ring up at least five times a week to tell you how wonderful their significant other is; and from producers, who bring in elaborate press kits, then give you attitude when you tell them it will be a couple of weeks before you can get to it. They sometimes come from friends, who just stuff them into your pocket with a muttered "listen to this."

So I do. I listen to them all, at least once. I've made some wonderful discoveries that way: **The Beautiful, Strange Cave, Das Psycho Rangers, the Spelvins, Braver Noise**, a couple of industrial compilations a friend from Virginia sends me, a lot of things. The following is a run-through of a few tapes I've gotten recently—the good, the bad, the indifferent and the indecent. In some ways, this is a good indication of what's coming up; the bands here come from just about every direction on the musical map, from pop to techno-experimental to metal. A lot of it is solid, signable and saleable, but as good as most of it is, there seems to be a lack of any sense of *differentness*—that *je ne sais quoi* that makes something truly new. Maybe next week. Considering the number of tapes that cross this desk, I'm going to make this a regular thing.

JONAH: Jonah is not one person, but four—a band that makes pop music in the purest sense of the word. After listening to the tape and seeing the band live, I think the ballads are their strongest suit. Not to fault the more upbeat stuff—it's just that the slower tunes, like "Never Be the Same," are fantastic. Singer **Shep Solomon** has one of those warm, emotive voices that are particularly suited for this sort of material. This is a band to watch. The most common comparison is to Crowded House, and if a comparison has to be made, that one will do.

EXECUTIVE SLACKS: Philadelphia's Phinest. (Sorry, couldn't help that.) Executive Slacks have been around since 1983, and have a fairly lengthy discography of EPs, singles and compilation tracks, but this four-song tape is new material. It is also powerful enough to melt your speaker wires if you aren't careful. This band is arena-bound, without a doubt. The combination of glam's theatricality, metal's stinging, biting guitars and a rhythm section that has a noticeable affect on one's coronary functions is close to infallible. Consider this tape: A cover of Gary Glitter's "Hello, Hello," a song called "Overseer" that functions as the "power ballad" without being cliched, a rabble-rouser called "Firestick" and a trippy feedback monster called "Salome" that truly *requires* vast quantities of dry-ice fog and strobe lights. Don't let the name fool you. There is nothing business-like or staid about this band. Executive Slacks is about pure, unadulterated six-string aggression.

JUDY BATS: I obviously missed the joke on this one, especially the last song. I make fun of Cat Club hair as well, but there really is no need to be *this* crude about it, is there? This tape and this band came highly recommended. I'm sorry, but I just don't get it.

GIBSON GIRLS: I know next to nothing about this band, except that I was introduced to rhythm guitarist **Tim Brown** at a Died Pretty show, and that I love this tape. The four songs range from the Manchesterish "Cheshire Smile" to the kinder, gentler Husker Du-reminiscent "Promise." This is great stuff, the songs are solid, and simple without being simplistic. The tape leaves you with one overriding thought: "I want to hear *more*."

HOPSCOTCH ARMY: *Blurry*, a full-length album, is this Louisville band's DIY release, available on tape and CD. Hopscotch Army has two singers: **Danny Flanigan**, who has a clear, bittersweet ballad sort of voice; and **Mark Ritcher**, who brings to mind the great Goths gone by. The influences apparent on this effort are very Anglo in nature, but it's more a matter of paying homage to than copying from any particular band or style. This is another tape that merits repeated listening, and rumour has it that the band will be playing New York during the CMJ Music Marathon. I'm keeping my fingers crossed.

PAIN FOR PROFIT: Industrial angst that comes from an unlikely place like Oregon City, Oregon, known more for its paper mills than its alternative music scene. Trust me—I grew up about 35 miles away. This tape, called *Raping Our Weary Eyes*, is divided by sides, the first named "Manipulation" and the second "Transgress," and is less a succession of "songs" than a rather frightening collection of samples, keyboards and ruminations on gods and monsters. It would be more accurate to call them "tracks," or perhaps "experiments." Experimental it is, sacrificing melodies for interesting combinations of sounds. This is a first effort, and a blatantly negative, soul-weary one at that. It doesn't fit into the normal industrial mode, which leans toward something that either has a serious backbeat or is vaguely new age-ish in character. This is neither. I don't know if I would call it good; I don't think I would call it bad. The operative word is interesting, and intriguing enough to want to hear what Pain for Profit does next.

Stay Tuned.

Karen Woods

ALTERNATIVE MUSIC



October 21, 1989 The grey shading represents a bullet, indicating strong upward chart movement

Total Weeks ▼
Last Week ▼

1	MOTHER'S MILK (EMI-92152)	Red Hot Chili Peppers	1	7
2	COSMIC THING (Reprise 25854)	B52'S	2	16
3	KEY LIME PIE (Virgin 91289)	Camper Van Beethoven	5	5
4	DOOLITTLE (Elektra 60856-1)	Pixies	3	26
5	PEACE & LOVE (Island 91225)	The Pogues	4	12
6	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	6	13
7	QUICKNESS (Caroline 1375)	Bad Brains	16	4
8	MIND BOMB (Epic 45241)	The The	7	15
9	THE BRIDGE (A Tribute to Neil Young) (Caroline Carol-1374-KAR002)	Various Artists	9	9
10	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	8	24
11	MEGATOP PHOENIX (Columbia FCT 45212)	B.A.D.	15	4
12	DISINTEGRATION (Elektra 60855)	The Cure	12	24
13	MONSTER (Capitol 90661)	Fetchin' Bones	13	13
14	SWING THE HEARTACHE (A&M 9804)	Bauhaus	10	12
15	MARGIN WALKER (Dischord #35)	Fugazi	14	11
16	THE SEEDS OF LOVE (Fontana 838730)	Tears for Fears	22	2
17	OH MERCY (Columbia 45281)	Bob Dylan	24	2
18	WE TOO ARE ONE (Arista 8606)	Eurythmics	19	3
19	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	11	29
20	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	17	22
21	WORKBOOK (Virgin 91240)	Bob Mould	18	24
22	LOUDER THAN LOVE (A&M)	Sound Garden	28	3
23	WALTZ DARLING (Epic OE 45247)	Malcolm McLaren	20	10
24	LICK (Taang! #32)	Lemonheads	21	15
25	OLD WIVES' TALES (Rhino 70913)	Exene Cervenka	23	5
26	STONE ROSES (RCA 1184-1-J)	Stone Roses	27	4
27	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)	Sugarcubes	33	2
28	SURPRISE (Virgin 91266)	Syd Straw	25	14
29	9 (Virgin 91062)	Public Image Limited	31	22
30	HOME (Slash/Reprise 25876)	BoDeans	26	14
31	STORM THE STUDIO (Waxtrax WAX066)	Meatbeat Manifesto	30	9
32	CROSSROADS (Elektra 60888)	Tracy Chapman	DEBUT	
33	FLYING COWBOYS (Geffen 24246)	Rickie Lee Jones	DEBUT	
34	METHODS OF SILENCE (Atlantic 82002)	Camouflage	DEBUT	
35	LAUGHTER (Sire/Reprise 26017)	Mighty Lemon Drops	DEBUT	
36	HYBRID VIGOR (Island 91280)	Web Wilder	29	6
37	THE REAL THING (Slash/Reprise 25878)	Faith No More	32	14
38	COUNTERFEIT (Warner Bros. 25980)	Martin Gore	34	12
39	PASSION (Geffen 24206)	Peter Gabriel	35	18
40	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	36	34



THIS IS A LOVE AND ROCKETS PHOTO, even though Love and Rockets are nowhere to be seen. Pictured at San Francisco's Fillmore for the college radio benefit concert are, from left: Dave Kendall, host of MTV's *120 Minutes*; KUSF program coordinator Tim Zigler; RCA national college promotion director Bruce Flohr; Victor Payne from the Huckleberry House; and T-shirt contest winner Ben Geoffries.

THE HEAVY METALS

A MOMENT OF SILENCE, PLEASE: Let us bow our heads and mourn the split-up of **M.O.D.**, the band who could make even your own mother's death seem like an occasion for sarcastic wit and cutting humor. **Metal Maria of Megaforce** assures us that this is not an actual *break-up*, but bassist **John Monte** and guitarist **Lou Svitek** have left the band to pursue their own project, with **Reed St. Mark** (**Celtic Frost's** original drummer) as the beat behind the machine. When the M.O.D. split-up rumors first began flying, everyone thought that vocalist **Billy Milano** had left the band and they whined, "But what will M.O.D. be without Billy?" Well, since it's obviously the other way around, all I have to say is, what will M.O.D. be without Monte and Svitek? Anyway, we should definitely be keeping our eyes peeled for their new band and for the new M.O.D., both of which should be highly interesting...

Upon hearing the name **Slaughter**, the mind automatically conjures up the image of some intense thrash-metal band, complete with snarling, demonic vocalist and the ability to create the most life-threatening mosh pit imaginable. Yes, I am guilty of entertaining these thoughts, but they were quickly put to rest when I discovered that Slaughter is the new project of vocalist **Mark Slaughter** and bassist **Dana Strum**, formerly of the **Vinnie Vincent Invasion**. The self-titled LP, which was produced by Slaughter and Strum, will be released this coming January by **Chrysalis**. "The whole idea of Slaughter is to bring emotion back to the music," says Strum. Well, I don't know that the name quite gets their emotional intentions across, but it certainly gets your attention, eh?

The boys of **Nuclear Assault** have been up to no good again, this time getting their hands dirty with *mud*. The Assault team were recently in Los Angeles participating in the forthcoming pay-per-view cable special **THUD: Heavy Metal Thunder & Mud**. Hailed as "a bold new concept in entertainment featuring metal bands and female mud-wrestlers," this is one pay-per-view special that I will NOT be shucking out the bucks for. It just so happens that while the Nuclear Assault guys were doing their deed in this **THUD** thing, they got cozy with Miss Controversy herself (and budding mud goddess), **Jessica Hahn**. (Now she's really in her element, isn't she?) Apparently she agreed to lend her, uh, "talents" to the guys and made a *special* cameo appearance in the "Critical Mass" clip being filmed later that week. Here's hoping that she won't be verbally abused and spit on between takes in THIS video.

Kiss, the original kings of glam rock (and the only ones who did it right), are preparing to release their 23rd album, entitled *Hot in the Shade*. The entire album was produced by Kiss and contains fifteen sizzling new tunes, including one sung by drummer **Eric Carr**. The band describes the album as "classic Kiss with a few new twists," and an attempt to return to the harder-edge rock and roll for which Kiss is so well known. Says **Paul Stanley**, "We've never been that predictable. We like to keep everyone a little off-guard if we can, and this album is no exception." Also, be on the lookout for these guys to invade your hometown. They will be embarking on a worldwide tour set to begin in Australia at the end of October and then on to the U.S. in January, 1990.



CORDER, FRANCIS & DOUGLAS OF TORA TORA

METAL TIDBITS: Tennessee rockers **Tora Tora** has landed the coveted opening slot on the upcoming concert tour headlined by **L.A. Guns**. Joining the Guns and Tora Tora will be **Dangerous Toys**, "teasin' and pleasin'" audiences from New York right back to good ol' Hollywood... **Testament** has just completed the video for "The Ballad," the second release from *Practice What You Preach*. The clip was produced by **Mark Rezyka** (of **Winger**, **Kix**, and **Cinderella** vid fame) and is guaranteed to astound your friends and family... Japanese metal dudes **EZO** must have had some sixth sense when they named their latest album *Fire Fire*. On their current tour, they've had two near brushes with their favored element—once when their tour bus exploded (no one was harmed), and just recently when walking from their hotel to a Chinese restaurant, when the house next door to the restaurant suddenly burst into flames and burned to the ground. The restaurant and their hotel caught fire as well, but luckily both were saved. EZO tour manager **Al Reiff** joked, "I think we'll take advantage of this and call the next album *Platinum Platinum* or *Money Money*." We recommend that Al keep this road manager gig and forget about a future in comedy.

Stephanie Brainerd

CASH BOX MICRO CHART

HEAVY METAL



October 21, 1989 The grey shading represents a bullet, indicating strong upward chart movement

Total Weeks ▼
Last Week ▼

1	DR. FEELGOOD (Elektra 960829-1)	Motley Crue	1	5
2	PUMP (Geffen GHS 24254)	Aerosmith	2	4
3	SKID ROW (Atlantic 81936)	Skid Row	3	36
4	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	4	35
5	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	6	22
6	TRASH (Epic OE 45137)	Alice Cooper	5	11
7	WAKE ME WHEN IT'S OVER (Elektra 608833-1)	Faster Pussycat	9	5
8	PRACTICE WHAT YOU TEACH (Megaforce/Atlantic 82009)	Testament	10	9
9	COCKED & LOADED (Vertigo/PolyGram 838 592)	L.A. Guns	8	7
10	SURPRISE ATTACK (A&M SP5261)	Tora Tora	7	14
11	BIG GAME (Atlantic 81969)	White Lion	11	17
12	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	Bonham	15	2
13	TWICE SHY (Capitol 90640)	Great White	12	25
14	PSYCHO CAFE (MCA 6300)	Bang Tango	13	18
15	BADLANDS (Atlantic 81966)	Badlands	14	21
16	PERFECT SYMMETRY (Metal Blade/Enigma 73408)	Fates Warning	16	6
17	CONSPIRACY (Roadracer RR-9461)	King Diamond	18	5
18	MR. BIG (Atlantic 81990)	Mr. Big	17	15
19	WINGER (Atlantic 81867)	Winger	19	40
20	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	20	26
21	BAD ENGLISH (Epic 45083)	Bad English	21	14
22	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	22	10
23	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	23	40
24	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	24	40
25	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	25	8
26	CREATOR (Taang! #23)	Creator	28	14
27	VIVID (Epic BFE 44099)	Living Colour	26	40
28	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	27	15
29	LARGER THAN LIFE (Capitol 71328)	Keel	DEBUT	
30	ENUFF Z'NUFF (Atlantic 91262)	Enuff Z'Nuff	33	3
31	TIME WILL TELL (Epic 45021)	Fifth Angel	32	4
32	FOUR WINDS (Atco/Atlantic 91251)	Tangler	34	11
33	GORKY PARK (Mercury 838628)	Gorky Park	36	2
34	JUNKYARD (Geffen GHS 4-24227)	Junkyard	29	19
35	NOT FAKIN' IT (Mercury/PolyGram 838 627)	Michael Monroe	DEBUT	
36	JUST WAIT TILL THE SMOKE CLEARS (Relativity 33561-1012)	Shotgun Messiah	DEBUT	
37	CLIMBIN' THE WALLS (Atlantic 81889)	Wrathchild America	30	7
38	MASTER OF DISGUISE (Metal Blade/Enigma 73413)	Lizzy Borden	31	10
39	NO RESPECT (Island 91272)	Vain	35	9
40	OPERATION:MINDCRIME (EMI 48640)	Queensryche	38	29



METAL BLADE/CAPITOL recording artists **Princess Pang** just recently signed an exclusive worldwide publishing deal with **Zomba Publishing**. Pictured are **Walter O'Brian** and **Andy Gould** of **Concrete Management**, attorney **Joe Serling**, copyright administrator **Nancy Weshkoff**, **Jim Doyle**, **Paul Katz**, **David Renger**, **Rochelle Greenblatt** and **Karen Durant** of **Zomba**, and **Jay Lewis**, **Jeni Foster**, **Brian Roze**, **Brian Keats** and **Andy Tjernon** of **Princess Pang**.



JUST SIGNING THE BLUES: Jeannie and Jimmy Cheatham recently fell by Leopold's in Berkeley to John Hancock their latest, *Back to the Neighborhood (Concord)*. That's (from left) Leopold's Karen Pearson, Roxanne Petterson and Mark Beaver looking on.

SLOW BYRNE: I love the new David Byrne album *Rei Momo*, think it's one of the funniest records of the year. Great lyrics, fine singing, terrific support from the hefty latin back-up band. A friend of mine, who is an influential critic and, admittedly, no big fan of Byrne or Talking Heads, was quick to poo-poo the album. "I'd rather hear the real thing," he said, referring to the salsa and (briefly) Brazilian music that Byrne purloins for the album. I can smell this coming: David Byrne is going to get flak for this album, just like Paul Simon got for *Graceland*. Another friend of mine, a big fan of Brazilian music, recently said she resented Byrne's Brazilian compilations (number two, a samba album, is due any day) because she felt he was acting like a "great white father."

Look, David Byrne doesn't need me to defend him, but this stuff bugs me. First of all, pop music is, by its very nature, a mixed breed, always has been. Its pedigree is untraceable, and if it blends a little too much of one thing into its mix than another, people get their backs up. Chuck Berry, it was duly noted in the '50s, wasn't playing authentic blues. Yeah, and it's a good thing, too. So what's wrong with David Byrne going whole-hog into one form of music, in this case several forms of salsa? Those songs don't sound like salsa songs; those lyrics don't sound anything like salsa lyrics, no matter what the language; that singing doesn't sound too much like Adalberto Santiago. It sounds like David Byrne going salsa-crazy—exactly what it is. The township jive that Paul Simon utilized in *Graceland* ended up sounding like Paul Simon music as much as township jive when he was through. A blend. Pop music.

It seems to me that many of the critics who are going to aim their arrows at Byrne are the same critics who sing the praises, correctly in many cases, of world music: rai, tropicalia, juju, etc., etc. But where would those musics be without their borrowings from America? Where would rai or so much other international dance music be without James Brown? Where would bossa nova have been without Miles Davis? Wouldn't most of these critics rather hear "the real thing"—James Brown—than, say, King Sunny Ade? To me, it's not really relevant. Not relevant at all.

As to this "great white father" business, well...I feel it's an artist's artistic responsibility (and I use the word "artist" carefully here) to enlighten people. It's also human nature. If you find a favorite band somewhere, one that nobody knows about, you go around and try to turn your friends on to it. And sometimes you think, "Gee, if I had the power, I'd do everything I could to make people know about this?" David Byrne has the power. He's using it. Me, I love Brazilian music. I don't need Byrne—I have many of the albums that *Beleza Tropical* draws from anyway. But people who don't know about this music are going to hear it thanks to the Byrne connection. He's hip, it's hip, they'll buy it to be hip. Flavor of the month to some, who'll move on. But a percentage of those people are going to become genuine fans, increasing the audience for a music that deserves (needs is not the point here) a larger audience. Byrne doesn't claim his compilations are definitive, just some favorite tracks. What's wrong with that?

Recently Byrne hosted a *Town Hall* concert of spiritual music from Puerto Rico and Haiti. Milton Cardona played santeria music and Frisner Augustin played voodoo music. There was a respectable number of people there, more than would have come had Byrne not been involved. Is that bad? Byrne was a lousy host: He gave a long, rambling, professor-ish introduction that would have had people yelling "Let 'em play!" in other circumstances but had people rapt in this case. *The Village Voice* grumbled that, hey, Cardona speaks fine English himself, why didn't he speak? Well, he did speak, introducing the songs, explaining the religious significance, etc., but only after Byrne had his say. Because if Byrne hadn't spoken, people would have been disappointed. He spoke, they sat back, some of them (maybe most of them) got into the music. No big deal.

Artistic patronage is a positive thing. I'm tired of hearing lip service paid by big stars who do nothing but blather on in interviews: "Oh, I love jazz" or some such thing. Yeah, so give some work to some jazz musicians.

Linda Ronstadt gives Aaron Neville a shot on her new album. Good work. Huey Lewis gives Stan Getz a shot. Good. More people now know about Aaron Neville and Stan Getz and Brazilian music and salsa. And the protagonists' music (Byrne, Simon, Ronstadt, Lewis, etc.) is enriched in the process. A little influence in the world is not a bad thing. If you use it right, it's a wonderful thing. And if you're open to influences yourself, and willing to throw yourself into township jive or salsa or whatever, masterpieces can sometimes occur. Pop music is a mutt. Purity is for soap.

Lee Jeske

TRADITIONAL
JAZZ



October 21, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	1	11
2	TENDERLY (Warner Bros. 25907)	George Benson	2	11
3	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	3	21
4	ART DECO (A&M 5258)	Don Cherry	4	17
5	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	6	15
6	LET'S GET LOST/ALTERNATE TAKES (Pacifac Jazz/Capitol 92932)	Chet Baker	8	5
7	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	5	17
8	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	10	9
9	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	7	15
10	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	9	23
11	CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Christopher Hollyday	14	5
12	BLUE DELIGHT (A&M 5260)	Sun Ra	11	11
13	JAZZ JAZZ (Nova 8918)	Rob Mullins	17	5
14	HERE'S TO MY LADY (Chesky JD-3)	Phil Woods	12	11
15	CHICK COREA ACOUSTIC BAND (GRP GR 9582)	Chick Corea	13	29
16	INTO THE FADDISHERE (Epic 45266)	John Fadda	20	3
17	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	15	33
18	OTHER TIMES, OTHER PLACES (Global Pacifac 45245)	Dave Friesen	23	3
19	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	16	25
20	STRAIGHT NO CHASER (Columbia CK 45358)	Thelonious Monk	DEBUT	
21	CITY OF EYES (ECM 1388)	Ralph Towner	18	10
22	SWEET AND LOVELY (Novus 3063)	James Moody	DEBUT	
23	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	19	28
24	FIRE (Atlantic Jazz 81965)	David Newman	21	17
25	LAUGHING LOUIS (Blue Bird 9759 1RB)	Louis Armstrong	30	3
26	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	22	37
27	JOHN ABERCROMBIE (ECM/PolyGram 1390)	John Abercrombie/Marc Johnson/Peter Erskine	24	13
28	REVELATIONS (Blue Note 91651)	McCoy Tyner	25	31
29	TRIANGULAR (Blue Note 92750)	Thelonious Monk	DEBUT	
30	BLUE SKIES (JMT/PolyGram 834 419)	Cassandra Wilson	26	37
31	PERSONAL MOUNTAINS (ECM 837 361)	Keith Jarrett	27	19
32	EPISTROPHY (Landmark LLP 1521)	Charlie Rouse	28	13
33	MINDIF (Enja 79601)	Abdullah Ibrahim	DEBUT	
34	MING'S DYNASTY (Portrait/E.P.A. RK-44432)	David Murray	29	27
35	SUPER BLUE (Blue Note 91731)	Super Blue	31	27
36	ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305)	Miles Davis	32	25
37	IMAGES (Landmark LLP 1520)	Ralph Moore	33	15
38	NIGHT BEAT (Milestone M-9168)	Hank Crawford	34	19
39	MOTIAN ON BROADWAY (JMT/PolyGram)	Paul Motian	35	11
40	20 (Columbia FC 44369)	Harry Connick Jr.	36	37

■ JAZZ PICKS

□ **ANDREW HILL: *Eternal Spirit* (Blue Note 92051)**

The pianist/composer responsible for some of the best Blue Note albums of the '60s is back with one of the best Blue Note albums of the '80s. Hill's knotty compositions, and original, spare pianistics, are perfectly served by Bobby Hutcherson, Rufus Reid, Ben Riley and, in his best outing on album to date, Greg Osby. Off-center hard bop; one of the year's best releases.

□ **MICHEL PETRUCCIANI: *Musica* (Blue Note 92563)**

This pianist's crystalline, romantic touch is very much in evidence on this album, which goes in for a pop-jazz gloss some of the way but without sacrificing what he does best. Some Brazilian rhythms have crept in there, too. Question to Blue Note: Why add two bonus tracks to the CD when, with the extras, the whole thing tallies in at under 45 minutes?

□ **GROVER WASHINGTON JR.: *Time Out of Mind* (Columbia 45253)**

After a dip back into mainstream waters with his last release, Washington takes lip to horn for a more typical pop-jazz date. You either like this stuff or you don't (it is a bit lightweight) but, despite a million imitators, few people do better.

□ **MANFREDO FEST: *Jungle Cat* (DMP 470)**

Brazilian pianist blends bossa nova and light bebop in a rhythmic, romantic album of standards, both American and Brazilian, and originals. Percussionists Portinho and Cyro Baptista offer solid support. Claudio Roditi guests.

□ **RIC SWANSON & URBAN RENEWAL: *Renewal* (Optimism 3220)**

Predictable, formulaic Lite Jazz, perfect for stations with predictable, formulaic Lite Jazz formats.

ON THE DANCEFLOOR

CASH BOX
MICRO
CHART

NEWS: Few figures in current pop music are as controversial as **Malcolm McLaren**, a combination of carnival barker, cultural scavenger and savvy media whore. That he has combined and manipulated these roles with the skill of a surgeon has earned him, in some quarters, the distinction of "artist"—a rather dubious application of the word. More accurate would be "craftsman." Nothing of McLaren, and little of the world (save McLaren's own cynical view of it), is revealed in his projects. Everything, from high art to the latest street trends, is *product* to the man. That he has occasionally stumbled upon brilliance (the classic single "Madame Butterfly" from the otherwise uneven album *Fans*) seems more luck than anything else.

It's not surprising that the latest craze to grab this hipster's imagination is "voguing" and the house music that so often accompanies it. Voguing itself is actually nothing new, having begun over 25 years ago in the black and gay clubs of New York. With its emphasis on image and illusion, and how the two are manipulated, it's a form tailor-made for McLaren.

In town to showcase his latest LP *Waltz Darling* (Epic), McLaren promised a multi-media event, complete with dancers, a fashion show, live performances of album tracks, video, dancing and, of course, voguing. Performers included legendary funkateer **Bootsy Collins**, the groups **Pretty Fatt** and **Sugarpop** (a dance/rap group recently signed to Atlantic and worth keeping an eye on), a Brazilian combo and **Miss Ndea** (who sings on the LP cut ~—"Algernon's Awfully Good at Algebra" and was definitely one of the evening's few highlights).

The common denominator among the performers is that they all could have used about two more weeks of intense rehearsal. Sloppiness seemed almost mandatory. Dancers were obviously uncertain of steps and didn't know enough to be subtle when stealing glances at their partners for clues. At times the Brazilian performance (whose high points included traditional ceremonial dances and an audience participation of the samba) drifted into Vegasy territory. With stretches of thirty or forty minutes between performers, the idea was that the Palladium (where the showcase was held) would be turned into a dance club, with local deejays spinning the latest dance tunes. A good idea, but one that served to undermine any momentum or continuity.

The biggest disappointment was the voguers. In the 25-plus years it has been in existence, voguing has splintered into several subdivisions. Competitions are held between the various "houses" in New York (modeled after the fashion houses of French designers), and it is fierce. Points are awarded based on movement, costume, attitude, presentation, style, originality and various other criteria. The discipline and concentration required have been compared to that of ballet corps by professional choreographers, with some forms of voguing being notably acrobatic in technique. You'd never have guessed any of this from watching McLaren's voguers. They had the attitude right, and their liquid movements from one pose to another to the beat of the music were interesting for about five minutes. But their vocabulary of movement was very limited and the audience's interest quickly evaporated. When they pulled audience members onstage to attempt the form, it went from amusing to painful, as people who couldn't even begin to vogue nonetheless refused to leave the stage.

The fashion show that followed presented the preceding voguers all modeling *one* outfit apiece. Bootsy Collins followed; but rather than perform, he passed out flyers, waved to the crowd, and left.

This rip-off was all to benefit The Rainforest Foundation, unarguably a worthwhile cause. Small consolation, however, to those who shelled out twenty dollars per ticket to get in...

AT THE RECENT PARTY THROWN BY AL TELLER (MCA) to honor Bobby Brown and his five-million-plus selling album *Don't Be Cruel*, **Nicki Harris** and **Donna Delroy**, Madonna's back-up singers (remember them from the "Express Yourself" performance on this year's MTV awards as well as Ms. Ciccone's *Who's That Girl* tour) held court before a captive audience, answering questions and spreading charm like embryonic goddesses. They told me they start rehearsing for Madonna's next tour at the beginning of next year and assure me that it will be "even more, *much* more" physical than the MTV performance. We're all over that...

Ernest Hardy

NEW GROOVES

Singles

□ **CHRISTOPHER MAX:** "Serious Kinda Girl" (EMI V-56149)

A rather generic release that lacks even the second-hand appeal of his debut single "Talk to Myself," which was a blatant rip-off of Bobby Brown's "My Perogative." Irony is, Max can sing circles around Brown. A promising talent being sold short.

□ **GRACE JONES:** "Love on Top of Love" (Capitol VI5508)

Listening to Jones bark, "Put some Grace in yo' face" (a highly unappetizing proposition) is a true lowlight, too depressing to be camp. Otherwise, the woman whose androgynous look pre-dated both Annie Lennox and Boy George, and whose work with famed producers Sly and Robbie ("Pull Up to the Bumper," "Nipple to the Bottle," etc.) still stands head and shoulders over much on today's dance or pop charts, manages to halt—just barely—her musical decline. "Love on Top of Love" is produced by this week's flavor, remixers-turned-producers Robert Clivilles and David Cole, whose work on the Chaka Khan album *Life is a Dance* is not only that album's high-

DANCE SINGLES



October 21, 1989 The grey shading represents a bullet, indicating strong upward chart

Total Weeks ▼
Last Week ▼

1	MISS YOU MUCH (A&M SP-12315)	Janet Jackson	1	5
2	DON'T MAKE ME OVER (Next Plateau NP50107)	Sybil	3	8
3	FRENCH KISS (Epic 68875)	Lil Louis	6	7
4	BACK TO LIFE (Virgin 0-96537)	Soul II Soul	4	8
5	BUST A MOVE (Delicious Vinyl/Island DV1005)	Young M.C.	5	8
6	IT'S NO CRIME (Solar/E.P.A. 429 68832)	Babyface	2	8
7	LOVE'S ABOUT TO CHANGE MY HEART (Atlantic 0-86309)	Donna Summer	7	5
8	MY HEART SKIPS A BEAT (Capitol V-15498)	Cover Girls	11	5
9	ME SO HORNY (Skiyywalker GR-127)	The 2 Live Crew	12	5
10	PARADISE (Motown MOT-4673)	Diana Ross	13	5
11	LOSING MY MIND (Epic 49 68858)	Lizi Minelli	14	3
12	SAY NO GO (Tommy Boy TB-934)	De La Soul	16	3
13	I LOVE THE BASS (Enigma 75524-0)	Bardeux	DEBUT	
14	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') (Atlantic 0-86309)	Kan-Kan	21	3
15	LOVE SONG (Elektra 0-66687)	The Cure	DEBUT	
16	ROCK WIT'CHA (MCA 23951)	Bobby Brown	DEBUT	
17	KISSES ON THE WIND (Virgin 0-96532)	Neneh Cherry	9	7
18	PUMP UP THE JAM (SBK V-19701)	Technotronic	DEBUT	
19	MY FANTASY (Motown MOT-4643)	Teddy Riley Featuring Guy	8	10
20	IT'S FUNKY ENOUGH (Ruthless/Atlantic 0-96549)	D.O.C.	20	3
21	DO YOU LOVE WHAT YOU FEEL (Virgin 0-96539)	Inner City	10	7
22	THERE'S A BAT IN MY HOUSE (TVT 5050)	Caped Crusaders	21	3
23	TALK TO MYSELF (Geffen 0-21233)	Christopher Williams	23	3
24	WHERE ARE YOU TONIGHT (Cutting CR-227)	Coro	24	3
25	STATE OF ATTRACTION (Tabu/E.P.A. 49 68806)	Rhonda Clarke	DEBUT	
26	HEAT OF THE MOMENT (Virgin 0-96553)	After 7	37	3
27	DO THE RIGHT THING (Virgin 0-96552)	Redhead Kingpin & the F.B.I.	27	7
28	ON THE STRENGTH (Epic 49 68806)	Flame (With Tony Terry)	26	5
29	DON'T LOOK BACK (I.R.S. 23979)	Fine Young Cannibals	DEBUT	
30	PARTYMAN (Warner Bros. 0-21370)	Prince	DEBUT	
31	YOU'RE MY ONE AND ONLY (TRUE LOVE) (Vendetta VE-7021)	Seduction	15	14
32	BATDANCE (Warner Bros. 0-21257)	Prince	17	8
33	FIGHT THE POWER (Motown 4647)	Public Enemy	18	12
34	DO IT TO THE CROWD (Profile PRO-7255)	Twin Hype	19	8
35	WITHOUT YOU (Columbia 44 68822)	George Lamond	DEBUT	
36	WORK IT OUT (Atlantic 0-86325)	Steve "Silk" Hurley	25	5
37	ON OUR OWN (MCA 23957)	Bobby Brown	28	14
38	COLD HEARTED (Virgin 0-96546)	Paula Abdul	29	12
39	I NEED A RHYTHM (Vendetta/A&M VE-7023)	28th Street Crew	30	8
40	COME HOME WITH ME BABY (Epic 49 68777)	Dead or Alive	31	14



light, but some of the best this year. This single is nowhere near as funky or adventurous, lyrically or musically, as Jones' past work and is a prime example of a former innovator now following trends rather than setting them. It's state-of-the-art dance music, but little more. Best mix is the "Funky Dred," complete with trumpet, bells and the seemingly obligatory James Brown sample yelp from "It Takes Two."

□ **ANDREA MARTIN:** "Dirty Love" (Next Plateau NP50108)

A house-flavored release notable only for the incredible voice of this seventeen-year-old singer (it's her debut). She has gritty, powerhouse vocals reminiscent of Jocelyn "Somebody Else's Guy" Brown. Given some decent material, she'll blast right past the competition. Be on the lookout.

& BLUES



SHARON BRYANT

BRYANT GOES SOLO: What ever happened to Sharon Bryant? Her answer... Here I Am, her solo debut album on Wing Records.

Cash Box: Did you have any apprehensions about branching out on your own?

Sharon Bryant: It was a decision two years coming. I thought about it long and hard; at the time I did it, it was the right time. Atlantic Starr were in the studio, recording background vocals for what was to be the *Secret Lovers* album. So I made the move in 1984.

CB: Between 1984 and now I assume you and your husband Rick Gallway, an outstanding musician and artist, were in the

studio working on product for this album. Where did you meet your husband?

SB: We met on the road; he was in a group called Change. Luther Vandross did studio vocals for the group but didn't go on the road. He [Gallway] is a percussionist. We were married just prior to my leaving Atlantic Starr. We set up a studio in our house and started to write and produce in preparation for this project.

CB: You did a lot of writing and producing on this album.

SB: Yes, Ed Eckstine [VP/GM Wing Records] gave us the opportunity, being unknown producers, to go ahead and do it. He had heard the songs and felt real good about what we had done with the demo and felt we were the best people to do the recording. We did it and we are real happy with the finished product.

CB: In your wildest dreams did you expect the debut single "Let Go" to achieve the success it did—number one?

SB: I try not to set myself up for things like that. I don't say "It's going to do this and I want it to do this," I just do what I feel and do the best I can and hope if people get a chance to hear it, they will feel the same emotion I felt.

CB: How difficult was it coming from a highly successful recording group to secure a solo deal?

SB: It took about three months before I got a deal. People were saying, "We are kinda interested but we have too many girls now." There were four labels interested but we went with Wing Records because of Ed Eckstine and the respect I had for what he had done in the industry when he was with Quincy Jones and then with Arista Records.

I'd also like to say "Let Go" was co-produced by Darryl Duncan [who wrote the song] and I. It was funny because we had never met each other—he was on the West Coast and I was on the East Coast. We couldn't get together, so we expressed the 24-track tape back and forth in the mail until we finished the song.

CB: Do you plan to get more involved with the production side?

SB: No question. As a matter of fact, my husband and I are working while I am on the road, passing tapes through the mail. We are getting ready to go into the studio to start production on two new artists.

CB: Renee Diggs and Vaneese Thomas did some background work on a couple of songs and I applaud you for not being intimidated by using other outstanding vocalists on your project.

SB: I have always felt a strong sisterhood towards other singers. I have never really felt competitive or petty towards other singers. We are each different and there is no need for pettiness. One of my dreams is to do some type of divas album, singers I have admired in the past and now.

CB: What is your favorite song on this album?

SB: I have several, actually. "Here I Am," means a lot to me. I love the tune "Old Friend," and "Foolish Heart" [her current single] is a favorite of mine.

CB: Based on the songs and lyrics on this album, I detect a lot of love and affection between you and your husband.

SB: You are absolutely right. We are each other's biggest fans, we have a lot of respect for each other's talents and we love each other a lot.

CB: What are your feelings about rap music and what it has done for the industry?

SB: Rap music has always been around New York. We grew up going to parties and the DJ always rapped. It has just become extremely commercial. The only thing I don't like is the profanity and the blatantly sexual lyrics. I feel as black artist we have a responsibility to our black youth. They don't have a lot of heroes to look up to. There are some, but many youths look a lot to musical figures. I think it is real important to focus and realize what we are saying to our youth. We can't keep putting out negative messages in our communities and neighborhoods. We have to assume responsibility. In that sense when there are a lot of negative things I don't like it. Otherwise I enjoy it and think it can be a real positive tool.

STUDIO ACTIVITY: Michael McDonald's Trax recording studio in Hollywood has been a beehive of activity lately. It was the site for a royal visitation by his rappin' highness Arabian Prince, who cut his debut album for Orpheus/EMI Records. The album *Brother Arab* is due for release the end of October. Arabian Prince produced this first effort with Tim Reid Jr. (son of *Snoops* television star Tim Reid Sr. Trax engineer Brian Carnery handled the engineering duties.

Bob Long

R&B LPs

October 21, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks
Last Week

Rank	Artist	Label	Rank	Artist	Label
1	TENDER LOVER (Solar/CBS FZ45288)	Babyface	1	12	
2	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	2	10	
3	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	3	16	
4	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	5	8	
5	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	7	4	
6	BIG Tyme (MCA 42302)	Heavy D. & The Boyz	4	16	
7	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	6	10	
8	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	25	2	
9	HOME (MCA 6312)	Stephanie Mills	8	14	
10	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	23	2	
11	STAY WITH ME (Columbia FC 44367)	Regina Belle	14	4	
12	DO THE RIGHT THING (Motown 6272)	Soundtrack	12	15	
13	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	10	14	
14	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	9	13	
15	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	11	15	
16	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	13	19	
17	SERIOUS (EMI 90921)	The O'Jays	15	22	
18	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	24	3	
19	BE YOURSELF (MCA 6292)	Patti Labelle	17	14	
20	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	19	13	
21	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	22	31	
22	2ND WAVE (Columbia 44284)	Surface	21	50	
23	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	16	16	
24	SPECIAL (Motown 6275)	The Temptations	27	6	
25	CHUKII (Atlantic 81947)	Chuckii Booker	18	18	
26	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	20	50	
27	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	28	10	
28	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	31	8	
29	SYBIL (Next Plateau 1018)	Sybil	46	3	
30	SO HAPPY (Columbia OC40970)	Eddie Murphy	26	8	
31	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	44	2	
32	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	29	66	
33	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	30	11	
34	AFTER 7 (Virgin 91061)	After 7	40	3	
35	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	36	9	
36	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	45	3	
37	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	33	11	
38	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	34	39	
39	LIVIN' LARGE (Virgin 91021)	E.U.	35	29	
40	GUY (P)(MCA 42176)	Guy	32	66	
41	ALL MY LOVE (Capitol 90641)	Peabo Bryson	41	19	
42	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	43	6	
43	VESTA (A&M 5223)	Vesta	39	13	
44	2300 JACKSON STREET (Epic 40911)	The Jacksons	37	19	
45	PAUL'S BOUTIQUE (Capitol 91743)	Beastie Boys	38	10	
46	GOOD TO BE BACK (EMI 48902)	Natalie Cole	42	22	
47	LARGER THAN LIFE (MCA 6276)	Jody Watley	48	27	
48	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	50	5	
49	IRRESISTIBLE (Island 91235)	Miles Jaye	53	21	
50	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	47	40	
51	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	49	28	
52	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	51	35	
53	ALL NIGHT (Elektra 60858)	Entouch	52	12	
54	VIBE (Reprise 25807)	Zapp	71	2	
55	IN THA HOOD (On Top 9002)	Success-In-Effect	55	7	
56	I GOTATA HABIT (Atlantic 82020)	Cool C	54	4	
57	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	56	17	
58	SO GOOD (Island 90970)	Mica Paris	60	5	
59	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	62	24	
60	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	65	3	
61	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	57	26	
62	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	58	27	
63	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	59	33	
64	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	63	39	
65	RAW (Def Jam FC 45015)	Alyson Williams	69	28	
66	TWIN HYPE (Profile 1281)	Twin Hype	66	12	
67	THROUGH THE STORM (Arista 8572)	Aretha Franklin	67	22	
68	SMOOVE (Columbia FC 45216)	Full Force	68	4	
69	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	64	4	
70	D'ATRA HICKS (Capitol 46990)	D'Atra Hicks	61	5	
71	IT'S REAL (Warner Bros. 25924)	James Ingram	DEBUT		
72	CRAZY NOISE (Fresh 82011)	Stezo	70	16	
73	2 HYPE (G) (Select 21628)	Kid N' Play	72	48	
74	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	73	6	
75	WORKIN' OVERTIME (Motown 6274)	Diana Ross	74	18	

CASH BOX CHARTS

TOP R&B SINGLES

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

October 21, 1989



#1 Single: Janet Jackson



#1 Debut: Patti LaBelle #77



To Watch: Luther Vandross #46

		Total Weeks ▼	Last Week ▼
1	MISS YOU MUCH (A&M 1445)	Janet Jackson	1 8
2	BABY COME TO ME (Columbia 38-68969)	Regina Belle	4 11
3	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	2 11
4	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	5 12
5	ALL MY LOVE (Capitol 44429)	Peabo Bryson	9 11
6	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil	3 10
7	ROCK WIT' CHA (MCA 53652)	Bobby Brown	10 9
8	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince	13 8
9	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	6 13
10	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	17 9
11	OUT OF MY MIND (EMI B-50212)	O'jays	11 13
12	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	12 11
13	I'M IN DANGER (Capitol 444161)	Mother's Finest	16 10
14	SMILIN' (Atlantic 7-88959)	Levert	15 11
15	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark	19 9
16	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	7 13
17	DON'T TAKE IT PERSONAL (Arista AS1-9876)	Jermaine Jackson	22 8
18	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22667)	Big Daddy Kane	21 8
19	EVERYTHING (MCA 53714)	Jody Watley	28 7
20	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee	24 9
21	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckil Booker	27 8
22	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	23 11
23	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli	25 8
24	I WANNA COME BACK (Warner Bros. 22663)	James Ingram	30 10
25	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	32 7
26	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	14 14
27	HOME (MCA 53712)	Stephanie Mills	35 6
28	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans	34 8
29	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze	8 12
30	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	The D.O.C.	18 8
31	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris	20 10
32	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	36 7
33	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect	38 7
34	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp	43 5
35	PERSONALITY (Arista 1-9890)	Kashif	44 5
36	SAY NO GO (Tommy Boy 934)	De La Soul	41 5
37	2300 JACKSON STREET (Epic 38-68897)	The Jacksons	26 13
38	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable	29 19
39	I'M NOT SOUPPED (Atlantic 88818)	Troop	48 5
40	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	45 5
41	IT'S THE REAL THING (Mercury)	Angela Winbush	52 3
42	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	47 4
43	SLOW DOWN (Warner Bros. 7-22858)	Karyn White	46 4
44	SWEET TALK (Capitol 44374)	D'atra Hicks	31 14
45	I'LL BE THERE (Island 7-99185)	Miles Jaye	33 11
46	HERE AND NOW (Epic E2 45320)	Luther Vandross	58 2
47	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	59 4
48	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	53 4
49	3 O'CLOCK JUMP (A&M 12316)	Herb Alpert	49 7
50	ME SO HORNY (Skywalker 127)	The 2 Live Crew	64 4
51	I LOVE THE BASS (Enigma 75524)	Bardeux	57 5

		Total Weeks ▼	Last Week ▼
52	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	37 17
53	I DO (EMI 50213)	Natalie Cole	39 16
54	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	65 4
55	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	66 3
56	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam	63 4
57	PAUSE (Profile 7262)	Run D.M.C.	60 7
58	COLD FRESH GROOVE (Orpheus 72702)	Chill	61 4
59	I PROMISE (EMI 50228)	Mikki Bleu	68 3
60	FEEL SO GOOD (Motown MOT-1996)	Perri	62 6
61	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	Michael Cooper	40 12
62	GIMME YOUR LOVE (Arista 9884)	Aretha Franklin & James Brown	70 2
63	THIS HOUSE (Motown 1998)	Diana Ross	50 9
64	SUPER LOVER (Tommy Boy 934)	Barry White	72 5
65	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle	51 18
66	PERPETRATOR (A&M AM 1449)	Randy & The Gypsies	75 2
67	AS A MATTER OF FACT (EMI-50231)	Natalie Cole	73 3
68	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	78 3
69	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy	42 18
70	TELL ME (Polydor 889 658-7)	Will Clayton	71 4
71	LOOK WHO'S DANCING (Virgin 7-99182)	Ziggy Marley & The Melody Makers	82 3
72	HOW YOU FEEL (A & M 1443)	Vesta	76 3
73	CAN I? (Geffen 7-22795)	David Peaston	80 2
74	'BOUT DAT TIME (EMI 50208)	Pieces Of A Dream	55 10
75	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	54 17
76	STEPPIN' OUT (Crush A-426)	10DB	56 10
77	YO MISTER (MCA 53728)	Patti LaBelle	DEBUT
78	ONE SHOT AT LOVE (Def Jam 38-69056)	L.L. Cool J	83 2
79	THE SAME OLD SONG (PolyGram 874 786-7)	Third World	67 6
80	TAKE GOOD CARE OF YOU AND ME (Arista 9884)	Donna Warwick & Jeffrey Osborne	DEBUT
81	AIN'T MY TYPE OF HYPE (Columbia 38-68975)	Full Force	69 10
82	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins	DEBUT
83	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface	74 17
84	DON'T SAY GOOD-BYE (PolyGram 876 0027)	Walter Beasley	90 3
85	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable	DEBUT
86	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills	77 21
87	SO WAT CHA SAYIN' (Sleeping Ba/Fresh 80133)	EPMD	79 10
88	LET'S GET IT ON (Island 96522)	By All Means	DEBUT
89	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam	81 16
90	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers (Featuring Ronald Isley)	84 17
91	OUT OF MY MIND (EMI 462 6252)	O'Jays	DEBUT
92	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	95 16
93	MY SUGAR (Warner Bros. 7-22896)	Atlantic Starr	87 15
94	WHAT YOU NEED (Motown 1978)	Stacy Lattisaw	DEBUT
95	FUN (RCA 9010-1-RD)	Grady Harrell	89 13
96	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston	91 20
97	MAKE THAT MOVE (Polydor 889 360-7)	Finest Hour	92 6
98	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston	93 17
99	II HYPE (Elektra/Vintertainment 7-69294)	Entouch	94 12
100	N.E. HEARTBREAK (MCA 53391)	New Edition	95 16



Top Debut: Tracy Chapman #34

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

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

October 21, 1989

		Total Weeks ▼	Last Week ▼
1	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98		
	JANET JACKSON	6	3
2	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	1 5
3	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	5 4
4	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	2 6
5	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	4 47
6	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	3 31
7	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	7 60
8	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	24 3
9	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	8 24
10	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	9 16
11	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	10 14
12	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	12 33
13	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	14 23
14	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	11 37
15	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	15 15
16	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	13 23
17	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	19 15
18	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	LIVE CREW	18 14
19	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	17 36
20	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	16 13
21	TRASH (Epic 45137)CBS	ALICE COOPER	21 11
22	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	25 5
23	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	40 3
24	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	34 3
25	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	20 16
26	TENDER LOVER (Solar 45288)CBS	BABYFACE	28 13
27	OH MERCY (Columbia 45281)CBS	BOB DYLAN	45 3
28	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	29 6
29	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURYTHMICS	31 4
30	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	22 11
31	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	33 5
32	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	23 67
33	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	26 29
34	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	DEBUT
35	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	36 7
36	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	49 3
37	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	27 17
38	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	30 16
39	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	32 11
40	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	56 15
41	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	35 25
42	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	37 49
43	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	38 21
44	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	39 29
45	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	43 52
46	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	44 13
47	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	42 16
48	ROCK ISLAND (Chrysalis F 121708)CBS 8.98	JETHRO TULL	51 4
49	EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	53 2
50	WHEN HARRY MET SALLY... (Columbia 45319)CBS		

Total Weeks ▼
Last Week ▼

	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	41	11
51	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	46 17
52	MARTIKA (Columbia SL 44290)CBS	MARTIKA	47 17
53	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	48 34
54	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	70 2
55	GUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	DEBUT
56	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	54 17
57	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	65 7
58	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	57 26
59	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	59 55
60	SURPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	60 13
61	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	86 3
62	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	58 23
63	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	69 5
64	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	50 17
65	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	52 11
66	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	55 11
67	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	145 2
68	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	66 7
69	BATMAN SOUNDTRACK (Warner Bros. 25977)WEA 8.98	DANNY ELFMAN	61 9
70	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	64 33
71	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	63 29
72	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	DEBUT
73	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	73 55
74	WAKE ME WHEN IT'S OVER (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	67 5
75	2ND WAVE (Columbia FC 44284)CBS	SURFACE	75 51
76	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	62 19
77	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	71 36
78	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	72 9
79	MEGATOP PHOENIX (Columbia 45212)CBS	BIG AUDIO DYNAMITE	77 5
80	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	76 7
81	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	84 17
82	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	DEBUT
83	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROU	79 15
84	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	68 49
85	CRY LIKE A RAINSTORM --- HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	DEBUT
86	ONE (Warner Bros. 25887)WEA 8.98	THE BEE GEES	81 9
87	GORKY PARK (Mercury 838628)POL	GORKY PARK	80 7
88	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	74 56
89	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	82 112
90	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	DEBUT
91	LOOK SHARPI (EMI 91098)CAP 9.98	ROXETTE	94 27
92	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	83 40
93	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	87 14
94	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	93 8
95	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)WEA 8.98	SUGARCUBES	128 2
96	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98	STARSHIP	85 10
97	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98	TESTAMENT	90 9
98	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	91 20
99	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	DEBUT
100	SOUND + VISION (Ryko 122)IND 65.98	DAVID BOWIE (Box Set)	106 2
101	JEFFERSON AIRPLANE (Epic OE 45271)CBS	JEFFERSON AIRPLANE	78 5
102	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	92 12
103	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	117 2
104	SOUTHSIDE (Mercury 838171)POL	TEXAS	95 8
105	CHANGE (I.R.S. 82018)MCA 8.98	THE ALARM	133 3
106	VIBE (Reprise 25807-1)WEA 8.98	ZAPP	104 4
107	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL		

CASH BOX CHARTS

TOP 100 SINGLES

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

October 21, 1989



#1 Single: Janet Jackson



#1 Debut: Taylor Dane #59



To Watch: Milli Vanilli #38

		Total Weeks Last Week
1	MISS YOU MUCH (A&M 1445)	Janet Jackson 1 8
2	LOVE SONG (Elektra 7-69280)	The Cure 4 12
3	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones 3 8
4	LISTEN TO YOUR HEART (EMI 50223)	Roxette 6 9
5	SOWING THE SEEDS OF LOVE (Polygram 874710-7)	Tears For Fears 7 8
6	DR. FEELGOOD (Elektra 69271-4)	Motley Crue 9 8
7	CHERISH (Sire 4-7-22883)	Madonna 2 10
8	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith 14 8
9	COVER GIRL (Columbia 38-69088)	New Kids On The Block 20 6
10	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C. 17 4
11	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose 13 10
12	IT'S NO CRIME (Solar 4-68966)	Babyface 12 10
13	ROCK WIT'CHA (MCA 53652)	Bobby Brown 16 9
14	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher 5 15
15	HEALING HANDS (MCA 53692)	Elton John 18 9
16	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English 21 5
17	THE BEST (Capitol B-44442)	Tina Turner 22 8
18	LOVE SHACK (Fleprise 7-22817)	B-52's 26 9
19	HEAVEN (Columbia 38-68985)	Warrant 8 13
20	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul 28 5
21	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals 10 11
22	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship 11 12
23	CALL IT LOVE (RCA 9039-2-RDJ)	Poco 27 9
24	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids on The Block 31 5
25	ANGELIA (EMI B-50218)	Richard Marx 34 3
26	I FEEL THE EARTH MOVE (Columbia 38-68996)	Martika 30 8
27	PARTYMAN (Paisley Park/Warner Bros. 7-22814)	Prince 15 9
28	18 AND LIFE (Atlantic 7-88883)	Skid Row 19 15
29	GLAMOUR BOYS (Epic 34-68548)	Living Colour 33 9
30	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins 42 5
31	GIRL I'M GONNA MISS YOU (Arista AS1-9870)	Milli Vanilli 23 12
32	POISON (Epic 34-68958)	Alice Cooper 41 7
33	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)	Seduction 24 11
34	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales 25 10
35	SUNSHINE (Island/4th & Broadway 7489)	Dino 38 6
36	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan 48 4
37	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant 40 10
38	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli 63 2
39	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel 53 2
40	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry 32 14
41	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estefan 35 16
42	DON'T KNOW MUCH (Elektra 7-69261)	Linda Rondstadt with Arron Neville 45 4
43	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty 36 11
44	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige 47 9
45	DON'T ASK ME WHY (Arista AS 1-9880)	Eurythmics 50 4
46	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi 55 3
47	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle 51 4
48	ONE (Warner Bros. 25887)	Bee Gees 29 13
49	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix 68 3
50	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister 52 5
51	MY HEART SKIPS A BEAT (Capitol 44436)	The Cover Girls 54 6

		Total Weeks Last Week
52	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface 37 16
53	THE ANGEL SONG (Capitol 44449)	Great White 60 5
54	BACK TO LIFE (Virgin 7-99171)	Soul II Soul 61 3
55	KEEP ON MOVN' (Virgin 7-99205)	Soul II Soul 39 16
56	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley 67 3
57	COLDHEARTED (Virgin 7-99196)	Paula Abdul 43 18
58	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block 44 14
59	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne DEBUT
60	LICENCE TO KILL (Jive 1279-4-JS)	Billy Ocean 65 3
61	THAT'S THE WAY (SBK-07303)	Katrina and the Waves 46 13
62	TALK IT OVER (RCA 8802)	Grayson Hugh 49 17
63	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley 56 18
64	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams 57 7
65	CONGRATULATIONS (A&M 1407)	Vesta 58 6
66	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton 59 17
67	I LOVE THE BASS (Enigma 75047)	Bardeux 70 5
68	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim 62 18
69	ME SO HORNY (Skywalker 130)	The 2 Live Crew 72 3
70	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karen White 64 22
71	RIGHT HERE WAITING (EMI 50219)	Richard Marx 66 16
72	HOLD ON (Capitol Z-15505)	Donny Osmond 75 4
73	ANGEL EYES (Arista 1-9808)	Jeff Healy Band 69 21
74	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White 71 23
75	BABY COME TO ME (Columbia 38-68969)	Regina Belle 80 2
76	THE PRISONER (Elektra 7-69288)	Howard Jones 73 16
77	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN) (Atlantic 7-88828)	Kon Kan 74 7
78	RADAR LOVE (Atlantic 7-88836)	White Lion 84 4
79	WE COULD BE TOGETHER (Atlantic 7-88896)	Debbie Gibson 76 4
80	I LIVE BY THE GROOVE (Chrysalis B-23427)	Paul Carrack DEBUT
81	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	Bobby Brown 77 20
82	GIRL I AM SEARCHING FOR YOU (LMR 74005)	Stevie B DEBUT
83	WHAT ABOUT ME (Geffen 7-22859)	Moving Pictures 78 7
84	DON'T MAKE ME OVER (Next Plateau 325)	Sybil 90 2
85	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy 79 13
86	EVERYTHING (MCA 53714)	Jody Watley DEBUT
87	I LIKE IT (Island 7483)	Dino 81 24
88	IF YOU ASKED ME TO (FROM LICENSE TO KILL) (MCA 53358)	Patti Labelle 93 2
89	NO BIG DEAL (RCA 9715)	Love & Rockets 82 4
90	I'M A BELIEVER (A & M 1454)	Giant DEBUT
91	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger 83 21
92	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher DEBUT
93	NEED A LITTLE TASTE OF LOVE (Capitol B-44441)	The Doobie Brothers 85 11
94	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince 86 19
95	LOVE SONG (Geffen 7-22856)	Tesla DEBUT
96	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi 87 21
97	SACRED EMOTION (Capitol 44379)	Donny Osmond 88 19
98	SO ALIVE (RCA 8956-7-R)	Love And Rockets 89 23
99	STAND UP (Warner Bros./Sire 7-22852)	Underworld 91 8
100	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation 92 20

PURE POP FOR NOW PEOPLE

Albums



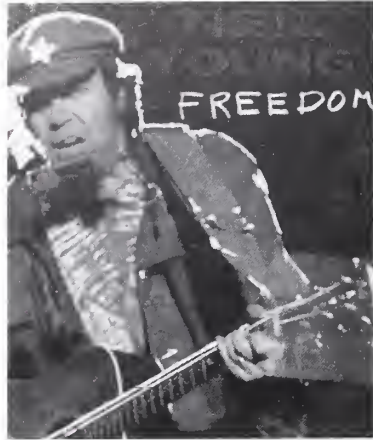
■ **TRACY CHAPMAN:** *Crossroads* (Elektra 60888-1)

A red light goes off in your head as you look at the album cover. The crisp, sharply defined image bears the unmistakable mark of Herb Ritts, photographer to the stars (Madonna, Michelle Pfeiffer, Richard Gere, and countless others). Chapman may not wallow in the trappings of celebrity, but she's not completely immune to them either.

Fears of a sell-out are misplaced, however. As Chapman makes bitterly clear in the opening/title track and the album closing "All You Have Is Your Soul" (a clever bit of bookending), her integrity is firmly intact and she's resisted the demons of temptation. The same themes that filled her self-titled debut album—racism, materialism, individual vs. society, less than ideal love affairs—resurface in *Crossroads*. The title is a little misleading for this very reason; Chapman is firmly and obviously walking the same path she mapped out for her debut. Whether this is good or bad will depend on your reaction to the first album. Her lyrics are still sharp—in fact, they're even more pointed—and the images she paints with them are vivid. Unfortunately, the new album, like the last but a little less forgiveably, is also completely humorless; every song is weighed in pain, anger or despair. Yes, society is wracked by evil and injustice, but at least occasional glimpses are needed, through Chapman's eyes, of some sort of beauty, some *raison d'être* to which all of humanity can relate. That she is fighting to "save my soul, save myself" is admirable, but for *what* is her soul/self being saved? She answered this question on her debut album with the songs "For You" and "For My Lover," but still defined what she treasures in relation to negatives. What Chapman needs to learn is that a light touch is not necessarily frivolous or silly.

While it's the more politically slanted songs that reap the press, the strongest tracks, and the ones that expose a more intimate and mesmerizing woman, are the love songs. "A Hundred Years" takes the country flavor of most of the album—the only marked difference between this and the debut—and blends it with a soulful, plaintive vocal that is completely engaging. "Be Careful of My Heart" is a beautiful bit of too-late advice to an insensitive lover.

Chapman undoubtedly has the potential to be one of the two or three major figures in '90s pop. To ensure that she doesn't become a living caricature, however, she needs to inject one of her rare, elusive smiles into her music. (Ernest Hardy)



■ **NEIL YOUNG:** *Freedom* (Reprise 4-25899)

OK, so Neil Young's saying "This is it folks, this is me, the real Neil." After playing around with computers and horn-drenched R&B, it's back-to-basics time—Neil stripped bare. What we get on *Freedom* is a raw, loose, feels-like-a-demo style of an album that immediately recalls the tone of *Tonight's the Night*. All of Young's signatures are present here: The piercingly clear voice, plaintive piano/guitar ballads, prodigious songwriting and punked-out, abrasive guitar bits. It's heartening to see a middle-aged artist of Young's stature retain his sonic edge. Thematically, *Freedom* takes an ironic, sorrowful and finally uplifting look at what "freedom" means.

The album opens with a live, acoustic version of Young's latest anthem "Rockin' in the Free World." Juxtaposed against images of "people sleepin' in their shoes" and a drug-addicted mother ditching her kid in a garbage can, Young delivers the poignant "Don't feel like Satan / But I am to them / So I try to forget it, any way I can." From there the album explores the societal ("Crime in the City") and personal ("Too Far Gone") questions posed by unchecked freedom in the thoughtful and direct manner that has characterized Young's career. "Hangin' on a Limb," a duet with Linda Ronstadt, and the haunting "Wrecking Ball" are Young at his beautiful, balladic best. The cover of "On Broadway" turns the song's never-give-up hope into a crack-inspired fantasy.

Freedom is a mixed bag of triumph and depression that culminates in the all-out rocking reprise of the opening cut. Here, an album's worth of misgivings are thrown by the wayside as Young unleashes all his sonic fury and urges the listener to "Keep on rockin' in the free world." Indeed. (David Byrnes)

■ **RICKIE LEE JONES:** *Flying Cowboys* (Geffen 9 24246-2)

I get nervous when I hear about artists cleaning up. Don't get me wrong, I'm happy for them and all. It's just the

Rickie Lee Jones



potential preachiness that scares me. For Rickie Lee Jones, priestess of urban decay and fantasy, a marriage, a move to the country and a sober lifestyle represent dramatic departures. I put down those worry beads, however, as soon as I heard Jones launch into her patented jazzed-up folk grooves on *Flying Cowboys*. Her voice is at its saucy-smooth best, caressing and drawing out phrases in a way that is both street tough and sweetly melodic. It is a premier instrument. What's more, I caught the new-version Rickie Lee on *SNL* and she was a smilin', boppin', genuinely happy camper.

The main change on *Flying Cowboys* is the milieu. Outside of "Ghost Train," a revealing look at the addictive road to ruin, the songs are set in an airborne southwest populated by guardian angel horses, rodeo girls, and flying cowboys. The tone reflects this change and finds Jones hopeful as she clears the "Ghetto of My Mind." Rickie Lee's personal redemption is weighty mainly because she's earned it. There is stark terror in the bare-boned presentation of "Ghost Train" and its key line, "Cuz, I could hardly walk / In fact, I was just barely alive." Backed by just a jagged guitar, the song conveys the desperation and loneliness of the addict life. "The Horses" and "Flying Cowboys," meanwhile, are full-bodied grooves that describe the walk away from Jones' old life and the desire to stay "Way up in the sky" above it all. Both songs close with the recurring reference, "when I was young I was a wild, wild one."

Flying Cowboys (produced by Steely Dan's Walter Becker) is a wonderfully full-bodied album. Put it on and surrender to the flowing rhythms and rich images of an artist at the top of her craft, with a reason to be there. (DB)



■ **FIONA:** *Heart Like A Gun* (Atlantic 81903-1)

Fiona's second attempt at breaking into the world of rock is a fiercely passionate journey through her personal experiences and heartfelt desires. It's a pretty interesting trip, complete with

cowboys, beasts and lots of mushy lovestuff. There are some very well-written songs here, lyrics that talk of the same old lover's problems, but with a finesse and a style that is new for Fiona. By far the best tune on the album is the beautiful ballad "Victoria Cross," a song to a woman, from a woman, about a relationship that went wrong. Other choice cuts include "Mariel," "When Pink Turns To Blue," and her first single, the duet with Kip Winger, entitled "Everything You Do (You're Sexing Me)." *Heart Like A Gun* was produced by Keith Olsen and Beau Hill, whose work with groups like Winger, Warrant, and Ratt made him the ideal choice to assist Fiona with her first effort in over three years. The album may go places, it may not, but regardless of its commercial success, it should be recognized as a deep and meaningful expression from a girl who has decided that it's time to grow up. (Stephanie Brainerd)



■ **MICHAEL PENN:** *March* (RCA 9692)

Record company hype and blood ties to a celebrity are the superfluous baggage accompanying this album, forcing it and its creator to work that much harder to be accepted for what they are. But Sean's musical brother shows no sign of the strain. His collection of love songs and wry observations on relationships seem a lighter version of Squeeze, right down to Penn's vocals. The difference is Penn lacks that band's pop savvy or catchiness—each song is fine enough as you listen, but they don't really stay with you once the song ends. Musically it's very much in keeping with the Beatlesque feel of the new Squeeze and Tears for Fears albums, though a lot less slickly produced. It's raw, but not sloppy; often pretty, but never sickly so. With experience will come a sharper lyrical edge, and a stronger personality. Very promising. (EH)

■ **FLAMIN GROOVIES:** *Groovies Greatest Grooves* (Sire 9 25948-2)

Except for Big Star, the Flamin Groovies must have the most distressing "pop-significance-to-commercial-success" ratio in music history. But where Big Star fell to the hands of Stax/Ardents marketing inabilities, the Groovies were simply victims of their own love for pop music and culture. As a result, they constantly found themselves out of synch with the times, and destined for a cult status.

TICKERTAPE

Continued from page 4



There are simply endless reasons to explain their lack of widespread American acceptance. Even though they've been together in one form or another since 1965, the Flamin' Groovies have chosen a nomadic lifestyle. Originally from San Francisco, they moved to England, became huge in France, and are currently popular in Australia. A large part of their discography, around 20 legitimate LPs, consists of old live shows, compilations or repackaged albums. And just when punk raised its ugly head in the mid-'70s, the Groovies immersed themselves in British Invasion nostalgia, playing Gretsch and Rickenbacker guitars, wearing winklepickers (Beatle boots), and filling half of their albums with cover tunes. Needless to say, when the Groovies released one of the '70s best singles, "Shake Some Action," it fell on deaf ears.

Thanks to Sire's *Groovies Greatest Grooves* CD, the public slight of one of rock's best pop bands can soon come to an end. Containing 24 songs, *Groovies Greatest Grooves* is a rich retrospective spotlighting all facets of the Flamin' Groovies' brilliant songwriting, from the early Roy Loney-era psychobilly "Teenage Head" and "Slow Death," right on through to the later Cyril Jordan/Chris Wilson compositions. Included here are the probably the best songs that the Beatles and the Byrds never wrote: "You Tore Me Down" and "Teenage Confidential," respectively. Just for good measure, it also contains six of the Groovies' best cover versions, one of which—Ike and Tina Turner's "River Deep, Mountain High"—is an unreleased demo recorded for an aborted LP, attempting to hook the Groovies up with legendary "wall of sound" producer Phil Spector. Whether you tend to buy retrospective CDs for their historical significance or simply for listening pleasure, *Groovies Greatest Grooves* is a must. To think that people have the audacity to call the Rolling Stones "the world's greatest rock and roll band"... (Robb Moore)

□ TONY LEMANS *Tony LeMans* (Paisley Park/Reprise Records)

The newest addition to Prince's Paisley Park Records wears black clothes and a cross. His light skin and long, curly hair hint of biracial parentage (though long a Prince-clone trademark, beige skin is definitely hot this year: Neneh Cherry, Roland Gift, the re-emerging Terence Trent D'Arby). The only time LeMans looks into the camera is through sunglasses. Musically, he's a Prince knock-off, neither lyri-

Tony LeMans



cally interesting enough to draw you into the songs, nor funky enough to draw you onto the dancefloor. If Prince weren't currently hawking his own third-rate material (the *Batman* soundtrack), LeMans could quite capably assume that role. As it is, he's redundant. Excellent poster material, though. (EH)

THE ALARM

□ THE ALARM: *Change*. (IRS-82018)

The Alarm have been knocking at the doors of mass acceptance for a few years now. Although they've scored hits ("Rescue Me" from their last LP and "The Stand" from their first EP), they haven't yet been able to significantly rise above the sea of bands vying for entrance to the rock pantheon. The problem is that they have nothing major to say. Nothing distinguishes the Alarm. For *Change*, Tony Visconti (David Bowie & T. Rex) has been brought on board and the album features a clean, crisp production. The cuts are basic reverb guitar, bass and big-beat drum rock. And at times they kick. Check out "Sold Me Down The River," the first single, and "Hardland" for evidence of life in this band. If the Alarm were content to be a basic working band, this album would be a solid brick in their building. But the Alarm, to their credit, are striving to be serious artists. That won't happen until they drop the derivative, anthemic bombast ("Devolution Workin' Man Blues") that has become their stock-in-trade and find something unique to communicate. (DB)

□ BRUCE WILLIS: *If It Don't Kill You, It Just Makes You Stronger* (Motown MQT-6290)

It's better than his first album. (EH)

WORTH STAYING HOME AND WATCHING: HBO has a notable offering for October. *Common Threads: Stories From the Quilt* is an original documentary focusing on "five people who died from AIDS and how their loved ones came to terms with the loss through participation in the AIDS Memorial Quilt". Directed by Rob Epstein (who won an Academy Award for his 1984 feature *The Life and Times of Harvey Milk*) and Jeffrey Friedman, the film is narrated by **Dustin Hoffman** and features original music from **Bobby McFerrin**. The special debuts Sunday October 15 at 10 p.m. (ET) and will be repeated on October 18, 21, 24, 27 and 30. Additional info about the AIDS Memorial Quilt can be obtained by calling (415) 863-5511.

KNIGHTS IN BLACK VINYL: The RIAA has good news to report on the anti-piracy front. Florida has joined California, Alabama, North and South Carolina, Texas and Virginia by adopting felony legislation designed to crack down on piracy... Sheriffs in Louisiana uncovered an "alleged audio tape counterfeiting operation." Seized in the raid were over 140,000 counterfeit cassettes, 2 1/2 million labels, 40,000 blank tapes, nine Sony duplicators (valued at \$35,000) and other equipment used to manufacture tapes... The RIAA also recently seized nearly 5,550 alleged counterfeit CDs from Robert Peter Signorello of Dayton, OH, the largest haul of its kind...

GET IT BEFORE THE NAMES CHANGE: *The Record Industry Sourcebook—Los Angeles* is currently in production and should be ready for a late '89 release. The book (it's also available on floppy disk for IBM and Mac users) will contain over 6,000 listings of national major and indie labels, A&R, managers, promoters and everyone else remotely connected to the music business. It's long overdue and should prove useful to the general music populace. To top it off, the *Sourcebook* will be including a CD featuring "between 15 and 20 of the best unsigned bands" in its promo pack to A&R reps and indie pros. More applause.

PLACES TO BE: The second annual conference of the **National Assoc. of College Broadcasters** will take place at Providence, RI's **Brown University**, Nov. 17... **The Blues Foundation's 1989 Blues Summit** will take place at Memphis's **Cook Convention Center**, November 3-5, and will include a conference, an awards presentation, live performances by several tons of blues greats and other activities. Call (800)

727-0641 for details... It's not too early to start thinking about next year's **NARM Convention**, at L.A.'s **Century Plaza Hotel**, March 10-13... The Pennsylvania Association of Broadcasters will hold their annual convention, Oct. 17-19 at Pittsburgh's Sheraton Station Square Hotel... In the same state, the **Philadelphia Music Foundation** will host a full-day seminar, "Thriving in the Music Business," October 28 at that city's **University of the Arts**; call (215) 893-9100 for details.

STUFF YOU MAY WANT TO KNOW: **Starship's Mickey Thomas** underwent successful reconstructive surgery on his cheekbone, after he was beat up in Scranton, PA following the rain-caused cancellation of a Starship show... **NARAS** (we love them, we really do) has created a new award, the **NARAS Student Music Award**, to honor talented college students. The award will feature five \$5,000 educational grants and the competition will be sponsored by **Gillette**... **The Harry Fox Agency**, the licensing subsidiary of the **National Music Publishers Assoc.**, has signed a reciprocal representation agreement for mechanical rights with **GEMA**, Germany's copyright society. And the **NMPA** has announced the results of its 1988 Printed Music Survey, which shows a 7.4% growth in sheet music sales in '87 and '88 over '85 and '86. We're talking \$307.6 million in sales over the most recent period... **Poison's Bret Michaels**, a diabetic, will grace the cover of **American Diabetes Forecast** magazine this fall. **MORE BIZ:** **Guitar Recordings** is a new label from **Cherry Lane Music**, publishers of *Guitar for the Practicing Musician* magazine. A compilation, a reissue of an album by **Randy Coven** and the debut of 17-year-old **Blues Saraceno** are first up from the mail order label.

HIGH FIVE: File this in the Neat Little CD Collectibles Department: To celebrate its fifth anniversary, the **Digital Audio Disc Corp.** has prepared a special CD compilation featuring, yep, songs with "5" in the title. You know, like **Brubeck's** "Take Five," **Dylan's** "Obviously Five Believers" and **Mahler's** "Symphony No. 5 in C-Sharp Minor."

AND YOU THOUGHT HE ONLY CAME OUT IN THE SUMMER: **Frankie Avalon** will finally get to host his own Christmas special this year. *Frankie Avalon's Holiday Gold Television Show* will be in syndication this fall—look for it!—with **Jerry Lee Lewis**, **Leslie Gore** and other *alte rockers* joining the aging beachster.



LEGENDS. Singer/songwriter **Eric Anderson** was joined onstage recently at **McCabe's Guitar Shop** in Santa Monica by **Joni Mitchell**, who sang "Blue River" and "Thirsty Boots" with him, then surprised the audience with two new songs of her own. Anderson is on the road in support of his new **Gold Castle** release, *Chosts Upon the Road*.

DAVID LYNN JONES: The New Generation

BY KAY KNIGHT

HE'S SOFT-SPOKEN, LAID-BACK and appears very easygoing. Yet at the same time he is a very strongly opinioned and determined man when it comes to his music and how his style is perceived by others. He is David Lynn Jones—truly the new generation of the outlaw breed and one who is sure to become a strong force in the music industry.

Before you get the impression that David Lynn Jones is an outlaw, in the usual sense of the word, let me clarify my definition—or maybe even redefine Jones. He has, more than once, been compared to Waylon and Willie and the boys, who, as we all know, have been branded as the outlaw breed. David Lynn Jones, however, is more the maverick, and always has been.

It has been very hard to put Jones in a category when it comes to his music, which is rare in this business, where everyone wants to label an artist's style so they can better market him. But Jones' record label, Mercury/PolyGram, even had a hard time doing that.

"We've been working on this current album project so long, it's become an epic," Jones states. "Part of the reason for that is that halfway through this thing, PolyGram decided maybe they should market me pop instead of country—kind of in the Tracy Chapman vein. So we ceased work for a while.

"I'd rather be where I'm most effective, where I'm most accepted. I'm not partial to rock & roll or to country. I just have things I want to get off my chest and I do that through my music—wherever that falls."

Jones says it is important to him to do his music his way and for it to sound just the way it does. "I want some freedom and I think a lot of artists out there need the same thing, because through that freedom you get your growth and your development for the next generation of growth. I mean, who are we inspiring by singing about drinking and raising hell?"

Jones started claiming this freedom to do things his way very early in life and has usually done things that way, despite obstacles.

"I started sneaking out of the house to play and sing music at an early age," Jones recalls. "I used to tell my mom that I was spending the night with a friend, but I'd really be singing at a club in my hometown in Arkansas called the *Blue Moon*. Mom was a preacher for a while, so she definitely wouldn't have approved of my being out in the clubs at night, especially at my age. So I had to figure a way around that."

Jones has been interested in music as long as he can remember, and says he started sitting at the piano making up songs when he was about three or four years old. The writing, however, came a bit later, when he started to experience some of the things that



country songs are all about.

"Well, I write from real personal feelings, if not from personal experience," Jones begins to explain, smiling. "They wrote in my high school annual, by my picture, 'He never let his studies interfere with his education.' I started experiencing *everything* I could experience real young. So by the time I got old enough to write songs, I already had a *couple* of things to write about," he says, laughing mischievously. "I don't do those songs anymore!"

While many of his early songs may have been taken from personal experience, Jones says other artists have been very influential on his musical style and feeling. Two musical geniuses who rank at the top of that list are Waylon Jennings and Kris Kristofferson.

"Waylon has had the biggest influence on me," Jones begins, almost reverently. "I have the deepest respect for him as a singer. I sang more of Waylon songs through the years than anybody's. I think I would probably be satisfied as a singer if I could just for the rest of my life never sound any better than Waylon Jennings. There are few great singers in the world and he's one of them. He can take any song and make it his own. He just has a real

identifiable sound and I never get tired of hearing it.

"Waylon is one of the most open-minded and intelligent people in country music. I think a lot of him. I think, like himself, he sees that I say what's on my mind too, without compromising too much for the sake of *anything*. I hope that's one of the things he likes about me."

Jones also has an immense respect for Kris Kristofferson. "Thank God, I can say that he is a supporter and maybe even a fan of mine," states Jones. "He's gone out of his way a couple of times to do and say some really nice things in my behalf."

Jones says that before hearing Kristofferson, no one other than John Lennon or Bob Dylan had ever knocked his socks off as a writer. But when he first heard Kristofferson's work, he was blown away.

"I remember thinking, 'Boy, I want to say some stuff like that!' I want to be able to put what I feel in that medium and be that poetic about it without being cliched or crass. So he had more effect on me in that respect than anyone has.

"I hope that every song I sing, at some point, says that I'm a pro-fairness person," Jones says, smiling. "I despise

greed and overkill and I think that the guy in the white hat should always win."

All these things intertwine in Jones' music, and much of his music is autobiographical. The music on his debut album for Mercury/PolyGram two years ago, *Hard Times on Easy Street*, told stories of his life on the road, stories about his family, and about learning some of life's lessons. "High Ridin' Heroes" is a perfect example.

Jones says he has always been fascinated with rodeos and has always loved horses. He raises them today on his farm in Bexar, Arkansas. Jones started writing that song several years ago about a rodeo rider named Jim Gideon.

"I got to know Gideon and another fellow by the name of Jerry Wayne Price, who was Gideon's sidekick and protege during Gideon's day as a rodeo champion. They are two real characters, real cowboys I guess you could say, and that was the first time I'd ever been around anyone who has lived the life they've lived," Jones explains. "Gideon has been at the top of the world—and on the bottom. That's what that song is about."

Jim Gideon and Jerry Wayne Price were the cowboys that were featured in Jones' video of "High Ridin' Heroes" and Jones says something good came about for Gideon through that television exposure.

"This lady who had been in love with Jim since 1954, but had lost contact with him, saw him in the video, found out how to get in touch with him and now they are married!"

The music on Jones' upcoming album, tentatively slated for release by the first of next year, will also be autobiographical and just as versatile as his *Hard Times on Easy Street*. The first single release, "When Times Were Good (And You Were Mine)," a tune written by Jones several years ago and recorded by Merle Haggard, is a straight traditional kind of song—one of many of which Jones is capable.

Jones has been in the studio almost daily this year (he has his own studio at his home), and looks forward to his first release from the new album and to getting back on the road again.

"I've gotten a reputation as a loner, or whatever," says Jones. "People have said that I come in town [Nashville], take advantage of the situation, then go home. That's never been my intention at all. I've never been trying to prove anything to Nashville. It's just that I have my own way of doing things and I don't waver from them. I won't back down, as [Tom Petty's] song recently stated.

"I'm willing to compromise to a sensible point to make it work and I do want this second album to be more accepted and appreciated. I'm really ready to get back out there on the road and do it again—my way."

CASH BOX CHARTS

COUNTRY SINGLES

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

October 21, 1989



#1 Single: Alabama



#1 Debut: Murray & Rogers #57



To Watch: Mary Carpenter #33

		Total Weeks Last Week
1	HIGH COTTON (RCA 8948-7-RAA)	Alabama 1 9
2	ACE IN THE HOLE (MCA 536933)	George Strait 3 9
3	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard 6 10
4	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton 2 13
5	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea 7 9
6	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs 9 9
7	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black 4 13
8	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys 10 10
9	YELLOW ROSES (Columbia 3869040)	Dolly Parton 13 7
10	BAYOU BOYS (Universal UVL-66016)	Eddy Raven 14 8
11	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire 16 6
12	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart 12 11
13	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr. 5 13
14	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown 18 8
15	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers 19 6
16	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks 21 6
17	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless 22 5
18	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers 8 12
19	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah 24 4
20	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams 26 5
21	I GOT DREAMS (MCA 53665)	Steve Wariner 11 14
22	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt 28 6
23	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Baillie & The Boys 15 14
24	BREAKING NEW GROUND (Universal UVL-66018)	Wild Rose 31 4
25	HOUSE ON OLD LONESOME ROAD (MCA-53688)	Conway Twitty 33 3
26	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-RAA)	The Judds 17 15
27	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis 36 3
28	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell 20 15
29	SHE'S THERE (Mercury PolyGram 874-330-1)	Daniele Alexander 29 4
30	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap 38 3
31	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan 42 5
32	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band 23 15
33	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter 44 7
34	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright 25 16
35	NEVER ALONE (MCA 53117)	Vince Gill 41 4
36	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet 47 3
37	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn 48 2
38	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole 40 7
39	SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062)	Zaca Creek 49 4
40	WRITING ON THE WALL (Epic 34-68991)	George Jones 27 10
41	LONG WHITE CADILLAC (Reprise 7-22799)	Dwight Yoakam 51 2
42	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin 53 2
43	SONS OF THE PIONEERS (American Cowboy Songs 24002)	Chris LeDoux 45 6
44	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl Thomas Conley 54 2
45	DADDY AND HOME (Capitol B-48801)	Tanya Tucker 30 12
46	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson 32 16
47	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden 55 4
48	CRY, CRY, CRY (MCA 53687)	Marty Stewart 50 3
49	YOU PUT THE SOUL IN THE SONG (MCA 53710)	Waylon Jennings 34 8
50	IT'S YOU AGAIN (MCA 53732)	Skip Ewing 78 2

		Total Weeks Last Week
51	GIVE 'EM MY NUMBER (Columbia 3869057)F50P8B	Janie Fricke 83 3
52	THAT'S ALRIGHT (Ark)	Greg Nations 61 5
53	LIE LEFT ON HIS FINGER (Taste Of Texas TOT-3333)	Glenda Sue Foster 62 4
54	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette 60 5
55	CONSTANTLY (Hal Kat Kountry HKK-608-A)	Anne Brown 57 6
56	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell 66 3
57	IF I EVER FALL IN LOVE AGAIN (MCA B 44432)Anne Murray & Kenny Rogers	DEBUT
58	BUT SHE LOVES ME (Hallmark HR-7-004A)	Roy Clark 65 3
59	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne 35 7
60	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin 68 3
61	STICKS AND WHEELS (Music City USA MC-117AA)	Ronnie Mason 69 5
62	FOREVER OR NEVER (Sundial SR-162)	Allen Karl 64 4
63	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822AA)	Holly Ronnick 70 2
64	WE BOTH WERE IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco 71 3
65	DIDDY DOO WAH (Dormin Productions 98916)	Steve Douglas 72 2
66	SIMPLE MAN (Epic 34-73030)	Charlie Daniels DEBUT
67	MOANIN' THE BLUES (16th Avenue 70431)	Vicki Bird 74 3
68	IF I WERE THE MAN YOU WANTED (MCA/Curb 63703)	Lyle Lovett 83 2
69	THIS NIGHT WON'T LAST FOREVER (Curb CRB-10555)	Moe Bandy 77 3
70	DEEP WATER (MCA 53711)	Marsha Thornton 79 2
71	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Contrell DEBUT
72	I GO CRAZY (MCA-53716)	Lee Greenwood 73 3
73	IS THERE ANYTHING LEFT (Ridgewood R-3006-A)	Kat Ballou 75 3
74	LET ME HEAR MY SONG (Wonder Horses DM-469)	Denny Marlon 80 2
75	MY SWEET LOVE AIN'T AROUND (Capitol 79788)	Suzy Boggass DEBUT
76	THERE YOU ARE (Columbia 38-73015)	Willie Nelson 85 2
77	WALK SOFTLY ON THIS HEART OF MINE (Mercury 89-47-RAA)	The Kentucky Headhunters DEBUT
78	THE LOVE IN MAMA'S EYES (37 Records AMB-2003)	American Made Band DEBUT
79	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters 37 16
80	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley 39 16
81	ONCE IN A LIFETIME THING (Evergreen EV-1106A)	Sammy Sadler DEBUT
82	THE KING OF ROCK-N-ROLL (Vetco 534-A)	Robert Messer DEBUT
83	I FAILED HER (NSD NSD-262)	Todd Dunford DEBUT
84	HONKY TONK HEART (Warner Bros. 722955)	Highway 101 43 17
85	COUNTRY TIME (CCR Productions CCR-80 189-AA)	Liz Calender DEBUT
86	WOODEN PAINTED PONY (Overton Lee OLR-45-133-A)	Pat Murphy DEBUT
87	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)	Gene Watson 46 13
88	LOVE BOUND (Sundial SR-159)	Sheri Cristl DEBUT
89	HOT NIGHTS (16th Avenue 70433)	Canyon 52 9
90	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean 56 8
91	DARE TO DREAM (Stop Hunger SHR-MMX-1101)	Missy Maxwell 58 6
92	NUMBER ONE HEARTACHE PLACE (Universal UVL-66021)	The Gatlin Brothers 59 4
93	YOU GOT THE BEST OF ME (Gallery II G-2026-A)	Juanita Rose 67 5
94	HONEST-TO-GOODNESS AMIGOS (Gallery II G-2036-A)	Bill Ross Jr. & Crazy Roy 76 4
95	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin 81 20
96	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless 82 20
97	DO YOU FEEL THE SAME WAY TOO (RCA 8974)	Becky Hobbs 84 8
98	BAD MOON RISING (Soundwaves 4876)	Cerrito 86 8
99	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn 87 19
100	THE OTHER SIDE OF YOUR HEART (Soundwaves SW-261-NSD)	Faded Blue 88 3

Jimmy C. Newman Is Spreading the Word: Cajun



AS THE SAYING GOES, "You can take the man out of the country, but you can't take the country out of the man." Nor can you take the "Cajun country" out of the man, as proven by Louisiana-born Jimmy C. Newman.

Today, Newman is able to share his love for his Cajun heritage, but it was not always so. "At the start of my career, I did mostly traditional country music, adding the Cajun style as a filler for my shows. Cajun was just too different back then," Newman recalls. "I did one French Cajun recording in 1947 and toured my home of Big Mamou, Louisiana with my Cajun style. I found, however, that outside my hometown, Cajun music just wasn't the going thing."

In 1953, Newman wrote and recorded a song called "Darlin'." Having more of a country flair, the song quickly became a hometown hit. "The song got a lot of airplay and was brought to the attention of Fred Rose of Dot Records," says Newman. "Along with J.D. Miller, we rewrote the song and named it 'Cry Darlin' Cry.' In 1954 this became my first big hit, and that started the ball rolling."

Shortly after joining the Grand Ole Opry in 1956, Newman saw his second smash hit, "A Fallen Star." This song crossed over from the country charts to the pop charts. Newman continued turning out hits, including "You're Making a Fool Out of Me," "Alligator Man" (which has since become his theme song), "Bayou Talk" and "Born to Love You."

"I still believe my two best were 'Cry Darlin' Cry' and 'A Fallen Star,' Newman says proudly. "Even with my long, successful affiliation with Decca

Records [1960-1971], I still hold those two as my best."

Newman used his success to help another young artist at the time—Tom T. Hall—get started on the road to stardom. "I met Tom in West Virginia and just saw something great in him. His first hit was a song called 'DJ for a Day,' which I wrote for him."

Touching many lives throughout his career, Newman is still blazing new trails. Since 1980, Newman and his band Cajun Country have set out, not only to acquaint America with the Cajun style, but to conquer Europe as well.

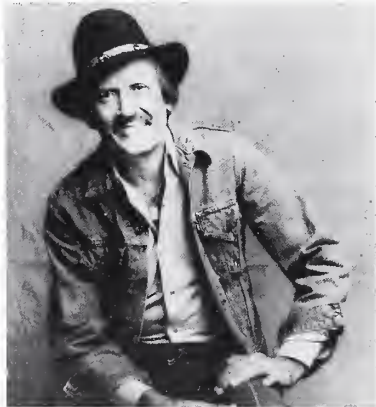
"Cajun music, along with our cooking styles, hasn't always been so popular," Newman says. "And I'd like to think that maybe I've been instrumental in bringing this great culture to the world."

As the conversation unfolded, Newman revealed a fondness not only for Cajun ways, but for the easygoing country life as well. When Newman takes well-deserved breaks from the road and Opry appearances, he enjoys the ranch life with his wife, Mae.

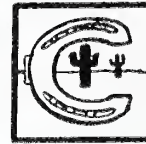
"I've always loved horses and cattle and I've raised both," Newman says. "I have stopped raising horses now, but I still keep plenty on hand for pleasure."

During the summer of this year, Newman (along with Doug Kershaw, Eddie Raven, Queen Ida and others) toured throughout the nation on the Cajun Fest Tour, bringing pleasure to thousands along the way. With huge turnouts at every stop, Cajun music does seem to have found a home in the wide range of country music—with a little help from a friend.

T.L. Carr



COUNTRY TIDBIT: YES. THIS REALLY HAPPENED! What's the point of a wireless guitar and mic feed if you still get caught up in the wires? At a recent performance in Cincinnati, Michael Bonagura of Baillie & the Boys got caught up in the excitement when his wireless power pack fell from his belt strap. Before he realized it, he was tripping over wires and cords, and ended up flat on his back on stage. Bonagura continued playing while getting a picture-perfect view of the sky at the outdoor gig. But that wasn't the first time he'd bitten the dust that day. Earlier, bass player Lance Hoppen ended up in Bonagura's lap on the floor of their tour bus as the driver rounded a sharp curve heading into Cincinnati. The worst part was he had a plate full of veggies and dip in hand, which landed on top of Bonagura's head!



1	KILLIN' TIME (RCA 8781-7)	Clint Black	1	23
2	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	2	8
3	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	3	8
4	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	4	23
5	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	13	32
6	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	9	19
7	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	10	34
8	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	7	18
9	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	6	26
10	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	14	64
11	BEYOND THE BLUE NEON (MCA 42266)	George Strait	5	34
12	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	12	55
13	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	17	77
14	SOUTHERN STAR (RCA 8587-1)	Alabama	19	34
15	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	11	52
16	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	8	57
17	REBA LIVE (MCA C2-8034)	Reba McEntire	25	3
18	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	DEBUT	
19	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	21	33
20	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	16	6
21	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	18	11
22	ALONE (Columbia FC65104)	Vern Gosdin	20	10
23	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	22	22
24	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	26	12
25	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	15	21
26	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	27	24
27	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	DEBUT	
28	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	24	12
29	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	30	69
30	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	40	2
31	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	23	10
32	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	34	60
33	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	28	9
34	5:01 BLUES (Epic E-44283)	Merle Haggard	32	11
35	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	29	31
36	GREATEST HITS (RCA 6825-1)G	Alabama	RE-ENTRY	
37	THE STATLER'S GREATEST HITS (Mercury/PolyGram 8454)	The Statlers	37	5
38	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	35	8
39	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	33	61
40	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	31	19

COUNTRY HOT CUTS

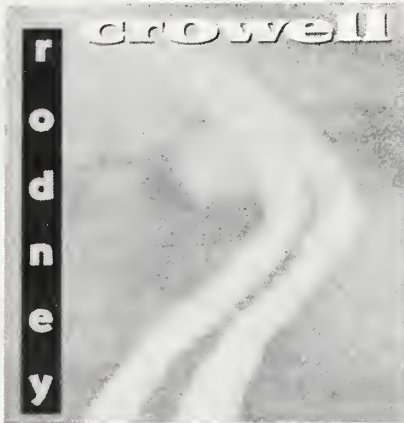
1. ALABAMA: "Barefootin'" Southern Star (RCA)
2. CLINT BLACK: "Straight From the Factory" Killin' Time (RCA)
3. STEVEN WAYNE HORTON: "Endless Sleep" Steven Wayne Horton (Capitol)
4. SUZY BOGGUSS: "I Wanna Be a Cowboy Sweetheart Somewhere Between (Capitol)
5. THE OAK RIDGE BOYS: "American Dreams" Turning for Home (MCA)

TOP 10 SINGLES—10 YEARS AGO

1. BARBARA MANDRELL: "Fooled by a feeling" (MCA)
2. OAK RIDGE BOYS: "Dream On" (MCA)
3. KENNY ROGERS: "You Decorated My Life" (Universal Artists)
4. LARRY GATLIN: "All the Gold in California" (Columbia)
5. JOHN CONLEY: "Before My Time" (MCA)
6. CRYSTAL GAYLE: "Half the Way" (Columbia)
7. RONNIE MILSAP: "In No Time at All" (RCA)
8. BELLAMY BROTHERS: "You Ain't Just Whistlin' Dixie" (Warner/Curb)
9. GENE WATSON: "Should I Come Home (or Should I Go Crazy)" (Capitol)
10. DOLLY PARTON: "Sweet Summer Lovin' / Great Balls" (RCA)

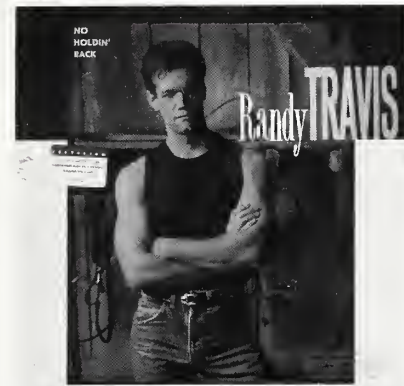
COUNTRY MUSIC

ALBUM RELEASES



□ **RODNEY CROWELL:** *Keys to the Highway* (Columbia)

Crowell has done it again! What better way to follow a megahit album (*Diamonds and Dirt*) than with another top-of-the-line LP. Songs like "Many a Long and Lonesome Highway" (from which the LP title was taken), "Soul Searchin'," "You Been on My Mind" and the beautiful tribute to Crowell's late father, "Things I Wished I'd Said," all demonstrate the excellence produced by Crowell and Tony Brown. Watch for this one to continue to rocket Crowell to the top of the charts and permanently establish him as one of the best in the business. Great stuff.



□ **RANDY TRAVIS:** *No Holdin' Back* (Warner Bros. 1-25988)

The title says it all. Travis comes out in full force on this LP with strong, traditional country—true Travis style. His unique vocals on cuts like "Singing the Blues" (that rocketed to #1 for Hank Williams, Sr.), the ballads "When Your World Was Turning for Me," "Somewhere in My Broken Heart," and his current single "It's Just a Matter of Time" again prove why Travis remains a prominent force in country radio. Expert production by Kyle Lehning and Richard Perry also adds to the reasons this one is bound for the top.

SINGLE RELEASES

OUT OF THE BOX



□ **K.T. OSLIN:** "Didn't Expect It to Go Down This Way" (RCA 9029-7-RAA)

From her latest project, *This Woman*, Oslin continues to deliver tunes that make a statement. Her current release, "Didn't Expect It to Go Down This Way," produced by well-known Harold Shedd, is another sparkling example. Oslin invites us to realize just how unexpected life's situations can really be. As always, "Didn't Expect It to Go Down This Way" is expected to go up the charts.

COUNTRY FEATURE PICKS

□ **BUCK OWENS:** "Gonna Have Love" (Capitol 79805)

Country music pioneer Buck Owens fires out a new tune that's red-hot. Through his latest single, "Gonna Have Love," produced by Jerry Crutchfield and Jim Shaw, he lets us know he's bound and determined to light a new flame one more time.

□ **BOBBY VINTON:** "It's Been One of Those Days" (Curb CRB-10560)

Long-time entertainer Bobby Vinton, making a country comeback, comes out with a phrase we can all relate to. "It's Been One of Those Days," produced by Michael Lloyd, presents contemporary country with a dash of swing and a snappin' beat.

□ **LARRY GATLIN & PATRICK SWAYZE:** "Brothers" (Columbia 38-73049)

This is a somewhat strange combination, yet Gatlin and Swayze pull it off quite well. Produced by Ken Scott, "Brothers" pours out deep sincerity with remarkable harmony. The relationship between brothers stands stronger than ever through this cut from the original motion picture soundtrack *Next of Kin*.

□ **SHANE BARMBY:** "A Rainbow of Our Own" (Mercury/PolyGram 876-020-7)

A rainy day sure doesn't sound so bad when there's a rainbow to look forward to. New Mercury/PolyGram recording artist Shane Barmby expresses this idea in one of those perfect love songs. "A Rainbow of Our Own," produced by Bud Logan, goes right to the heart and should be a radio must.

CALENDAR OF EVENTS

COMING UP:

THE COUNTRY MUSIC ASSOCIATION will sponsor a town meeting to give those involved in the music business a chance to explore recent changes and upcoming issues related to the industry. The Judds, Tanya Tucker, Steve Wariner, Rodney Crowell and Foster & Lloyd will be among the panelists at the one-day seminar November 1 at the Nashville Stouffer Hotel.

Registration information has been mailed to CMA and Nashville Songwriters Association International members in Tennessee and surrounding states, but the meeting is also open to non-CMA members. The registration fee is \$50 for CMA and NSAI members and \$65 for non-members, and includes breakfast and lunch.

For more information, contact CMA's Membership Department, 7 Music Circle North, Nashville, TN 37202, or (615) 244-2840.

BACK IN TIME:

OCTOBER 17—Happy Birthday to Earl Thomas Conley (1941)

OCTOBER 18—Hank Williams and Billie Jean Jones Eshliman married (1952)

OCTOBER 19—Happy Birthday to Jeannie C. Riley (1945)

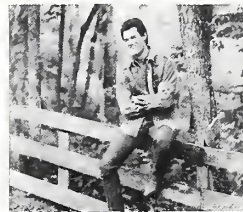
OCTOBER 20—Happy Birthday to Grandpa Jones (1913); Merle Travis died (1983)

OCTOBER 21—Happy Birthday to Owen Bradley (1916)

OCTOBER 22—Ernest Tubb inducted into the Country Music Hall of Fame (1965)

OCTOBER 23—Happy Birthday to Dwight Yoakam (1956); Mother Maybelle Carter died (1978)

Their Music Is Helping Others



RANDY TRAVIS



THE STATLERS



GEORGE JONES

COUNTRY MUSIC STARS are banding together to provide assistance to the victims of the recent destruction caused by Hurricane Hugo in Charleston, SC.

The Statler Brothers will host an all-star benefit concert December 13 in Jacksonville, Florida. The Statlers' hometown of Staunton, Virginia was first thought to be in the storm's path, but when Hugo veered away, the group decided to put together a relief effort for their Carolina neighbors.

Radio/TV personality **Ralph Emery** will emcee the event. In addition to the Statlers, others donating performance time are **George Jones**, **the Judds**, **Barbara Mandrell**, **Ronnie Milsap** and **Ricky Skaggs**.

The event has been dubbed "the ABC All-Stars" to emphasize that it will be an absolute benefit concert with 100% of all profits directed to the most severely hit parts of the state. Twenty-four of that state's 46 counties have been declared disaster areas from the hurricane that hit September 22.

The 11,000-seat Jacksonville Veterans Memorial Coliseum will be the site of the benefit. All artists have waived their performance fees, and they will pay all their own expenses. Concert tickets (\$20) will be sold at the Jacksonville Coliseum box office and all local TicketMaster outlets. To charge by phone: (904) 353-3309.

Country superstar **Randy Travis** and manager **Lib Hatcher** (both natives of North Carolina) are also joining the effort to help those caught in the destructive path of the hurricane.

Travis will be donating \$5 per ticket from his October 21 concert in Winston-Salem. Travis and Hatcher are also asking that fans attending the concert bring a donation of non-perishable canned goods that will be collected at the concert for distribution to the victims of Hugo.

This donation effort has the potential of raising \$60,000 for the destruction fund, which will be distributed throughout the Carolinas by the United Way and the Red Cross.

The concert will be held at the new Winston-Salem Coliseum on Saturday, October 21. CBS recording artist **Shelby Lynne** and comedian **Andy Andrews** will also perform that evening.

In announcing the donation, Travis said, "The television coverage of this disaster brought the reality of this destruction home. I'm pleased that I happened to have a concert scheduled in Winston-Salem and that I'm in the position to help ease the financial burden that has befallen so many people."

Pop star **Barry Manilow** is also interrupting his fall tour to do a special benefit concert at the Carolina Coliseum on the campus of the University of South Carolina in Columbia. All proceeds will go to South Carolina's Hurricane Relief Fund, which is being administered by the American Red Cross and Salvation Army.

Tickets will be priced at \$10, and patrons will be asked to bring items of clothing and/or canned goods for the benefit of Hugo's victims.

In Manilow's words, "The awesome destruction that took place in Charleston and its surrounding communities obligates each and every one of us to do whatever we can to help these unfortunate people. The best way for me to meet this obligation is to hold this concert and raise much-needed funds."

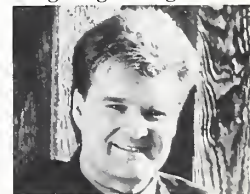
Once again, artists are demonstrating the true nature of giving through music.



THE JUDDS



RONNIE MILSAP



RICKY SKAGGS

COUNTRY MUSIC



THE COUNTRY MUSIC ASSOCIATION was recently honored by the RIAA at their Cultural Awards Dinner. The gala was held at the Washington Hilton and featured a performance by Columbia recording artist Dolly Parton. Pictured following the dinner are (left to right): Roy Wunsch, sr. vice president, CBS/Nashville; Jo Walker-Meador, exec. dir., CMA; Walter Yetnikoff, pres., CBS Records, Inc.; Parton; Jay Berman, pres., RIAA; Francis Preston, pres. and CEO, BMI.



THE CAPITOL RECORDS ALL-STAR BAND was in fine tune (with a little help from Capitol group Mason Dixon) at a recent listening party and sneak preview of the just-completed Mason Dixon LP *Reach For It*. Pictured left to right: Mason Dixon's Jerry Dengler, A&R director and Mason Dixon producer Terry Choate, Nashville Division pres. Jim Foglesong, Frank Gilligan of Mason Dixon, exec VP and gen. mgr. Jerry Crutchfield, Mason Dixon's Terry Casburn, and VP of national country promotion Paul Lovelace. (Photo: Bonnie Rasmussen)



KEN SCOTT, RECORD PRODUCER (left), Patrick Swayze and Larry Gatlin (center), along with music supervisor Jackie Krost (right), record title track "Brothers" at Ocean Way Studios for the Warner Bros. film *Next of Kin*, starring Patrick Swayze, which is scheduled to be released in the fall. The soundtrack will be released by CBS Records. (Photo: Lee Salem)



MCA RECORDING ARTIST LIONEL CARTWRIGHT (center) recently paid a visit to old friends at WWVA-AM 1170 and 99 Country (FM WOVK) in Wheeling, West Virginia. Local native Cartwright got his start on WWVA's famous weekly live country music show, *Jamboree USA*. Posing with Cartwright are station PD Dave Anthony (left) and midday announcer Bill Berg (right).

RIISING STARS

WILD ROSE: In Full Bloom



WHEN THE FIVE MEMBERS OF WILD ROSE walked into the office, my first thought was "Wow—this is a band of beautiful women!" After chatting with these five ladies, I soon realized that, while beauty is only skin deep, Wild Rose's love and talent for country music sinks right down to the soul. At this point, I knew I was dealing with a group of gals who will most definitely add a fresh, sultry flair to today's country music scene.

One proof of this flair is the release of their first single on Universal Records, "Breakin' New Ground." This energy-bursting tune is the title cut from their debut album, which will be released in January. *Breakin' New Ground*, in more ways than one, tags Wild Rose perfectly. Proving to be a tangy slice of the country music life, the single delivers a package of pure country electricity, coated with hot instrumentation and tender harmonies.

Members of Wild Rose include Wanda Vick (lead guitar, dobro, fiddle, pedal steel and mandolin), Nancy Given Prout (drums & harmony vocals), Kathy Mac (bass & harmony vocals), Pamela Gadd (lead vocals, acoustic guitar & banjo) and Pam Perry (second lead vocals, harmony vocals, mandolin, electric mandolin and acoustic guitar).

Wild Rose is the *only* self-contained country group on a major label whose members are all women. They are also one of the handful of groups in which all members actually *play* on the album. Don't assume this all-female lineup is just another show gimmick. These ladies are full of sharp musical tactics and by all means, the sharpness is nothing less than elite professionalism.

"Being an all-girl band has really been a great aspect because it's so different," explains Prout. "At first, everyone will really *check* us out. It's hard to get the *big* guys to come out, because when they hear that we're an all-girl band, they think of the Go-Go's or something like that. I'm not knocking them or anything, but I consider us to be more serious musicians."

"When you're in the studio though, it doesn't make a difference if you're a man or a woman," proclaims Vick. "You just gotta know how to play *good*."

"That was one of the reasons we did the big showcase out in Los Angeles," Mac explains. "We wanted to let the DJs know that when they receive our record, that what they're hearing is what they saw. We wanted to let them know that we really can entertain and that it's really us playing on the album. It's a lot more than just a record to us. The music part of us comes first," Mac proclaims. "It's not the idea of us being an all-girl band. Being all girls is something that was just given, but to take it further than that, I think we really had to be serious and our music has to be serious. That was a big issue with the label. They said they didn't want to bring us in and create us. They wanted the magic, if there was any, to come from only us."

Creating this magic is perhaps what's gained the group such praise

and recognition in such a short period of time. Wild Rose is not only having a heavy impact on the average country listener, they also have what it takes to cater toward the younger generation—what's considered to be country music's future.

"We do feel like we have lots of things to offer the young people out there," says Gadd.

"I remember the influences I had as a young girl," Prout says. "I remember being so impressed by certain women and *how* I wanted to be just like them."

"But that's kind of scary, ya know," Perry admits. "It's scary to realize that some people will be looking up to us."

"Something that means the world to a younger person is trying to decide what they want to do with their lives," ponders Mac. "I think it's good for them to realize that maybe people who sing like we do are special and they *are* getting to do something that a lot of people don't have the chance to do. But at the same time, they can realize that being who they are is important too. They need to realize that no matter what they decide to do with their lives, that they realize they're just as special. I just hope *we* will be able to express that to a lot of young people. They are really the future for us, so we need to do something positive enough that they will be able to relate."

Each member of Wild Rose holds her own, unique individuality. Together, these individuals exude a country excitement rarely heard before. They're full of fun and laughter, but when it comes to their music, *serious* is the word. "I know that I made a sacrifice," admits Vick. "I decided that I was going to leave my comfortable situation, stick my neck out and just take a chance. I think that's something else too, that we have to say to a lot of people out there with our music—that sometimes you have to be willing to do that. Everyone in this band *has* had to do that."

Although they are touring extensively, and becoming more aware of what's expected of them now, these rising stars continue to be the same band and the same individuals they've always been. According to Wild Rose, they're experiencing the "real fun" stage of what's happened to them within the past year or so.

"Now people are beginning to recognize our music and our name," they all say excitedly. "Sometimes, if they see us out somewhere, they'll say 'You're with Wild Rose—we saw your video!'"

Kimmy Wix

COUNTRY INDIE SINGLES

1	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	3	4
2	THAT'S ALRIGHT (Ark)	Greg Nations	6	5
3	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	7	4
4	CONSTANTLY (Hal Kat Kountry HKK-608-A)	Anne Brown	4	6
5	BUT SHE LOVES ME (Hallmark HR-7-004A)	Roy Clark	9	3
6	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	10	3
7	STICKS AND WHEELS (Music City USA-MC-117-AA)	Ronnie Mason	11	5
8	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822-AA)	Holly Ronnick	12	2
9	WE BOTH WERE IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco	13	3
10	DIDDY DOO WAH (Dormin Productions 98916)	Steve Douglas	14	2
11	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Cantrell	DEBUT	
12	IS THERE ANYTHING LEFT (Ridgewood R-3006-A)	Kat Ballou	15	3
13	LET ME HEAR MY SONG (Wonder Horse DM-469)	Denny Marion	16	2
14	THE LOVE IN MAMA'S EYES (37 Records AMB-2003)	American Made Band	DEBUT	
15	ONCE IN A LIFETIME THING (Evergreen EV-1106-A)	Sammy Sadler	DEBUT	
16	THE KING OF ROCK-N-ROLL (Vetco 534-A)	Richard Messer	DEBUT	
17	I FAILED HER (NSD NSD-262)	Todd Dunford	DEBUT	
18	COUNTRY TIME (CCR Productions CCR-80 189-AA)	Liz Calendar	DEBUT	
19	LOVE BOUND (Sundial SR-159)	Sheri Cristl	DEBUT	
20	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	1	7

COUNTRY INDIES

INDIE SPOTLIGHT



□ **MICKY JONES:** "Bigger Man Than Me" (Stop Hunger SHR-MJ-1103)

Down-to-earth country music comes alive on this cut by Jones. By combining traditional country vocals with a traditional country tune and a hearty fiddle background, he creates pure satisfaction on vinyl. "Bigger Man Than Me," produced by Robert Metzgar, Tony Migliore and Billy Deaton, informs us that it takes a mighty big man to live with lonesome.

INDIE FEATURE PICKS

□ **NIKKI NELSON:** "Show Me (I'm From Missouri)" (19th Avenue NA-1014-A)

After walking away from love, it's not so easy to get welcomed back. That's the story Nelson tells in this tune entitled "Show Me (I'm From Missouri)." The song itself, produced by Larry Rogers, deserves high praise; but the voice of Nelson sparkles like a diamond. Play it, radio—play it! This gal's got it.

UP & COMING:

□ **MICKEY DRUM:** "Carry Me Back" (Pleasure PL-1889-1)

□ **RODNEY LAY:** "You're the Reason (I Can't Sleep at Night)" (Evergreen EV-1103)

INDIE FEATURE ARTIST

TOMMY CISCO: Sticking With His Dream

AT AN EARLY AGE, Tommy Cisco started admiring the sounds and the heart of country music. "It was very easy to become a fan of country music, since my dad was guitarist for Carl Perkins back then," says Cisco. "By the time I was six years old I was trying my hand at playing music, and soon I began writing my own songs to play."

Cisco found all the musical knowledge he'd stored up through his youth, including that gathered from performing with many bands during his high school years, helpful—it was very easy for him to take on a career as a disc jockey.

"Even though I stuck to being a great DJ for a few years in Tennessee, I kept up my writing. I could always see that day when someone would be spinning my hits!"

In 1979 Cisco took a deep breath and a big gulp and put both feet into his decision to go fulltime into the music industry. Signing with Kountry Kin Records in Nashville as a singer/songwriter, Cisco soon began recording his originals. Written and recorded by Tommy Cisco have been "One More Memory" and "Enough to Make a Grown Man Cry," both charting on *Cash Box* country charts. Others include "Thinking," "Get Me Out" and "West Tennessee Woman."

Cisco and his band also toured the United States and Canada until 1985, fronting for top stars like George Jones, Steve Wariner, Carl Perkins and Vern Gosdin.

"Sing a Song," written by Cisco, was recorded in 1985 by Johnny Cash and became the flipside of "Georgia on a



Fast Train."

"I really don't know how well the song did, but the checks say it does rather well!" Cisco jests. Also during that same year, Cisco appeared alongside Charlie Louvin, Cindy Cash and Johnny Cash's Great '80s Eight Band in a TV special called *Showtime Presents*.

Cisco's newest adventure in music is in album form, *Between Hello and Goodbye*, with the single of the same name reaching #70 on the *Cash Box* Top 100 Country Singles chart. His newest single off his debut album on Twila Records is showing great promise, debuting at #78.

Residing in Bloomington, Indiana now, Cisco is busy touring up north and writing more songs for his next recording venture. "I'm still looking for my monster hit, which should come along any day now."

Until then, Cisco urges his fans, "just be on the lookout!"

T.L. Carr

COUNTRY TIDBIT: SONG BRINGS BUCKS! During a recent John Conlee concert in California, as Conlee was performing his hit song "Busted," audience members began coming to the stage to offer dollar bills in a humorous attempt to take an edge off of a sad song. At song's end, Conlee had been handed \$57, which he subsequently donated to charity.

JIM MARTIN

GOING UP WITH
"WHAT GOES UP, DO COME DOWN"
(Soundwaves SW-4831)

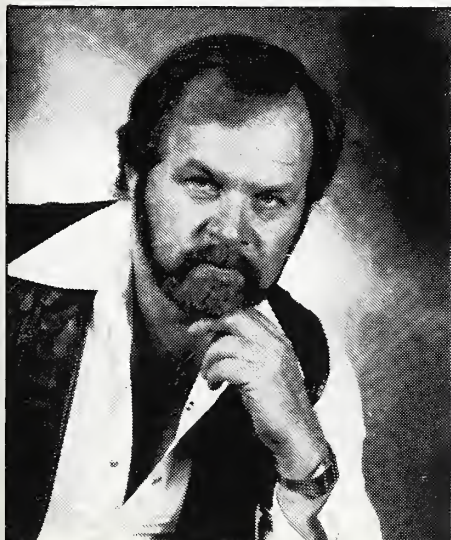
HIGHEST INDIE LABEL CHART DEBUT
(WEEK OF OCT. 7)

THANKS
RADIO & ONE-STOPS!

Promo By: Joe Gibson, Chuck Dixon, Alan Young

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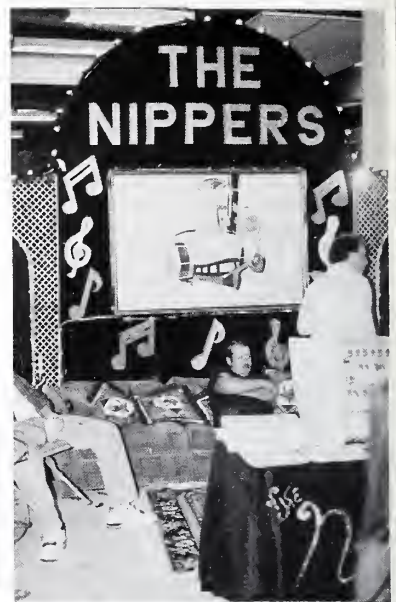
GOSPEL MUSIC



Cash Box gospel editor Kimmy Wix had the opportunity to visit with various artists, record companies, radio personnel and "tons" of southern gospel fans while at the National Quartet Convention.



THE ANCHORMEN



THE NIPPERS

THE NATIONAL QUARTET CONVENTION: A Southern Gospel Paradise

BY KIMMY WIX

FOR WEEKS we'd geared up for what's considered to be *the* biggest event in the southern gospel music industry. The 34th Annual National Quartet Convention proved to be one huge affair! Southern gospel artists from across the country set up camp at Nashville's Municipal Auditorium for an entire week. Artists were on hand each night to greet fans, share musical interests, sign a few autographs or sell a few records. Whatever the case, the fans loved it and so did the artists.

Also included in this enormous "family" reunion were various representatives from radio stations, record companies, promotion agencies and, of course, the press. To a certain extent, *business* was a focus, but what stood out the most was a magical feeling of warmth that filled the auditorium. All faces were smiling; and those faces represented what actually lies behind the gospel music industry—the Lord Jesus Christ and God's plan for all mankind, through music.

The music delivered through this

year's convention was once again phenomenal! A jubilee of southern gospel greats worked the stage around the clock, creating an overwhelming uplift for each night's audience. The *spiritual* impact was incredible enough, but the actual musical *quality* displayed throughout the week was yet another factor. Today's southern gospel music is top-notch professionalism. From a musical standpoint, southern gospel's recognition is much too slim; hopefully though, that attention will someday be gained not only by more gospel music fans, but by all music lovers in general.

After six complete days of excellent performances, while we bumped into old friends and made new ones at the same time, the 34th annual National Quartet Convention came to an end. Sure, it marked a sad time; but we also realized that there's always next year. For the year 1990, southern gospel music should be even better and so should the NQC—a southern gospel paradise. ○



HOMELAND RECORDS



THE KINGSMEN



CANAAN RECORDS



One of southern gospel's outstanding groups, the Nelons, totally dazzled the Municipal Auditorium crowd with their performance.



NQC'S MC BUCK MORTON



Morning Star Records' the McKameys became an audience favorite during this year's NQC.



As the weekend drew closer, the number of southern gospel fans increased, literally packing the auditorium.

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

October 21, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	'TIS SO SWEET TO TRUST IN JESUS (Word 7019107508)	Amy Grant	3	6
2	IN IT AFTER ALL (Benson C-02506)	Lamelle Harris	2	6
3	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	4	7
4	WE BELONG TO HIM (DaySpring 7014175372)	Wayne Watson	5	7
5	TESTIMONY (Reunion 7010049521)	Kim Hill	1	9
6	YOU'RE BEAUTIFUL (Benson CO2548)	Michele Wagner	7	6
7	FARTHER ON (Myrrh 9016239154)	Russ Taff	11	4
8	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith	17	4
9	FOUNDATIONS (Sparrow SPD-1191)	Geoff Moore & The Distance	14	6
10	NO CONDEMNATION (Alleluia 003001)	Kelly Willard	6	8
11	MOVIN' ON (Star Song SSC-8120)	Mylon Lefevre and Broken Heart	12	7
12	ON THE OTHER SIDE (Reunion 7010037523)	Michael W. Smith	9	9
13	IN THE NAME OF THE LORD (Frontline CD-9051)	Jon Gibson	18	4
14	HERE'S MY HEART (Giant CO2555)	David & The Giants	10	11
15	LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SDC-1172)	Steve Camp	8	9
16	WONDERFUL WORDS OF LIFE (Reunion 7010047529)	Prism	13	8
17	READY TO FLY (Home Sweet Home 7010046409)	Mike Eldred	16	8
19	SWEET VICTORY (Star Song SSD-8102)	Twila Paris	15	12
20	I AM DETERMINED (Diadem 7-90113-049-0)	Tim Sheppard	19	8
21	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	39	3
22	GO AND SIN NO MORE (Frontline CO09071)	Lialson	35	3
23	DON'T CRY (Sparrow SGL-1169-4)	Cee Cee Winans	32	3
24	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline CO9050)	Benny Hester	34	3
25	HOLY, HOLY, HOLY (Word 7019107508)	Michael W. Smith	DEBUT	
26	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell	DEBUT	
27	LIVE THIS MYSTERY (Sparrow PRX-1203)	Michael Card	28	4
28	NOTHIN' I WOULDN'T DO (Reunion 7010043523)	Recess	23	5
29	HAND IN HAND (Benson PWCO-1096)	DeGarmo & Key	DEBUT	
30	NO OTHER LIKE YOU (Star Song SSC-8119)	Tony Melendez & Twila Paris	27	5
31	BLOODSTAINED PAGES (Frontline CO9041)	Crystal Lewis	DEBUT	
32	BLESSED BE THE LORD (Alleluia AM001)	Mathew Ward	DEBUT	
33	VOICE OF EXPERIENCE (Reunion 7010046522)	Morgan Cryar	24	10
34	FORGET IT (New Canaan 7-01-997153-9)	Bruce Carroll	DEBUT	
35	CALLING ON LOVE (Myrrh 7016892387)	Sheila Walsh	DEBUT	
36	ALL DAY PRAISING (Benson CO2468)	Billy & Sarah Gaines	30	4
37	8TH WONDER (Sparrow 176271194)	White Heart	20	8
38	THAT'S THE LOVE OF GOD (Word 701 9059503)	Sandi Patti	21	12
39	IN YOUR STRENGTH (Benson CO2549)	Craig Smith	26	5
40	LOVE SO LOVED THE WORLD (Benson CO2507)	Glad	25	7

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

October 21, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	I'VE JUST STARTED LIVING (Homeland HL 1008)	Cathedrals	3	13
2	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	5	16
3	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	1	16
4	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	6	16
5	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	4	9
6	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell/Sunliters	7	12
7	TYPICAL DAY (Canaan 7019978)	Talleys	10	14
8	THERE'S STILL POWER IN THE BLOOD (RiverSong RS-5916)	Heirloom	9	16
9	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	2	16
10	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	11	9
11	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	12	16
12	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	13	16
13	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	18	5
14	ONCE UPON A HILL (RiverSong R-55909)	Gold City Quartet	8	16
15	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	18	11
16	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	14	9
17	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	29	16
18	IT'S THE KING (RiverSong CO2522)	Heaven Bound	20	8
19	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	15	16
20	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	21	16
21	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	24	16
22	BLOODBOUGHT (Son Light SON-116)	McGruders	19	16
23	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner/Stamps	32	16
24	I WANT TO GO THERE (Sonlite FON120)	Cedar Ridge	17	7
25	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	38	15
26	THE ALTAR (Harvest HAR-1144)	Cornerstones	23	8
27	IN HIS TIME (Sonlite SON-112)	Perkins Family	22	7
28	HE CAN (Homeland HL-1008)	Singing Americans	28	16
29	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirs	30	4
30	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	25	16
31	CELEBRATION TIME (Welcome Home WHS-0001)	Accords	35	4
32	WHEN I REACH THAT CITY (Morning Star MSC-4093)	McKeithens	26	8
33	HELP ME STAND LORD (RiverSong R-55916)	Jeff & Sheri Easter	33	16
34	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	31	3
35	STAND BACK (Homeland 8C8804)	Speers	34	6
36	MORBUS SABBATICUS (Stop Hunger SHR-NG-1102)	Northern Gold	36	4
37	WAITING AT THE RIVER FOR YOU (Harvest U23701)	Stewards	27	14
38	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	DEBUT	
39	READY TO GO (Harvest HAR-1171)	Trailblazers	DEBUT	
40	YOU'VE GOT TO BE BORN AGAIN (Shiloh 2325M)	Dudley Smith	37	6



She's known as the backbone of the McKameys. Once again, Peg manages to touch thousands with her songs and uplifting testimonies.



It was perhaps one of the most special moments to take place during the NQC. Famed gospel singer/songwriter Ronnie Hinson surprised the Cathedrals by stepping onstage during their performance. Together, Hinson and the quartet sang "The Cross in the Middle," recently recorded by the Cathedrals.

GOSPEL MUSIC

Album Reviews



The Talleys made a tremendous impact during this year's convention!



Homeland artists Priority are prepared to hit Texas with the power of southern gospel music. The group of young men have been asked to minister to over 3000 pastors at the annual Texas Baptist Pastor's Convention. Early November will find Priority in Fort Worth, Texas, setting out to minister to pastors across the state with their individual style of southern gospel music. Pictured left to right: Brian Rose, Brian Yandell, Scott Crawley and Kurt Young. (Photo: Marvin Chantry)



One of the most favored booths at this year's convention was the one occupied by the Fox Brothers. Unfortunately, they weren't on hand for this photo; but fans still felt at home whether the Fox Brothers were there or not.

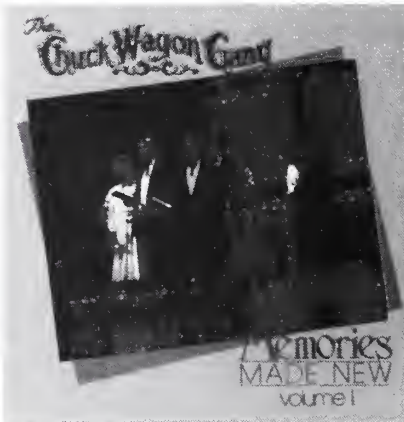


Talk about being popular—the Cathedrals were certainly kept hopping, talking with fans and signing autographs. These poor guys' fingers must still be numb!



□ **FARRELL & FARRELL:**
"Superpower" (Dayspring 701418076)

They've been around for a few years, but their music sounds as current as ever. Produced by Tom Hemby and Mike Demus, this project shows that Bob and Jayne Farrell haven't lost their incredible touch for music. In fact, they've touched up their longtime familiar sound with a new beat. With Jayne's enchanting vocals and Bob's strong writing ability, they create that distinctive Farrell & Farrell quality that we all know and love. Among the hot tracks on this Dayspring release are "It's Gonna Take Love" (which debuts on this week's chart at #26), "Heart of the Homeless," "Eternity in Their Hearts," and a beautiful ballad entitled "Crowns."



□ **THE CHUCK WAGON GANG:**
"Memories Made New" (AA-1001)

Longtime gospel pioneers the Chuck Wagon Gang continue to dish out down-home southern gospel with that personal approach. Their *Memories Made New* projects, volumes I and II, display many of those oldies but goodies. The Chuck Wagon Gang, however, manages to make these goodies even better. Volume I gives us such tunes as "I'm Gonna See Heaven," "After Awhile," "Where the Soul Never Dies" and "I Will Meet You in the Morning." Volume II goes a step beyond, giving us such classics as "Heaven's Really Gonna Shine," "Gettin' Ready to Leave This World" and "He Set Me Free." On both volumes, the Chuck Wagon Gang delivers a magical gospel package wrapped around sweet harmony that sinks in the heart.



RiverSong Records entertained around the clock with their artists, as live performances took place right there in the booth.

COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

POST-AMOA DISTRIB SHOWINGS have been the order of the day since mid-September, and these events have been taking place across the country. The dual purpose, of course, is to give ops who attended Expo the opportunity for closer scrutiny of the new equipment, and those who didn't a chance to see and evaluate all of the new pieces that were featured at the convention. There are those distributors who would prefer this method of introduction in place of a national convention, but that's something we won't go into right now.

WE'VE ALREADY COVERED the two big C.A. Robinson & Co. showings in Los Angeles and San Francisco. Let us now move into Springfield, New Jersey, where the **Mondial** event took place, on September 20, at the distrib's Fadem Road premises. General manager **Tony Yula Jr.** told us that they had a big turnout and that op customers were quite taken with what they saw. Among the most popular items were Sega's *E.S.W.A.T.* kit, Atari's *S.T.U.N. Runner*, Capcom's *U.N. Squadron* and Premier's *Bone Busters* pin. **Betson** played host for the usual round of showings held in Moonachie, New Jersey, and all of the distrib's other branches. Again, the turnouts were very impressive.

We spoke with **John Margold**, who heads up redemption sales at Betson, and he was telling us how well the line was received at Expo. The new *Flash Four* model was quite an attention-grabber in the exhibit. John noted that "more and more arcades are realizing the value of redemption. A redemption center builds customer loyalty," he added, "and offers the players something they can't play on their home videos." A point well taken. He predicts a continuous, steady-growth period for this category of equipment over the next few years.

BON VOYAGE to Loewen America's **Rus and Carol Strahan**, who will be enjoying nothing but relaxation, fun and plenty of sunshine for the next two weeks. They departed all smiles, after chalking up a record sales month in September and the start of an equally terrific October. The newly intro'd *Fire* wall-mounted dedicated CD juke is in a "demand-exceeding-supply" situation. However, another shipment was due in from Germany momentarily. Rus also said that the *C.D. Galaxy* has been doing big business, and don't forget the vinyl machines (*Galaxy 200, City IV, City Combo...*).

NAMA ANNOUNCED the appointment of **David R. Stone** (formerly editor of *American Automatic Merchandiser*) as director of communications; succeeding **Walter Reed**, who recently retired after 30 years at the post.

CONGRATS TO **Nintendo Co. Ltd.** (Kyoto, Japan) on being ranked third among 1,800 Japanese companies for its overall performance in the areas of growth potential, profitability, size and company soundness by *The Japan Economic Journal* (*Nihon Keizei Shimbun*), which is considered the most-respected financial newspaper in Japan.

Let's close with a couple of nifty distrib comments about Expo. "Of course I bought equipment at the show. When your shelves are practically bare, you have no choice but to start restocking—and I'm sure a lot of my colleagues were in the same boat!" And, "Las Vegas is not the place for this convention. Too many distractions. And don't tell me you didn't notice how many tradesters populated the casinos during exhibit hours!" For shame!



AMOA HONORS ARACHNID: The "President's Award" was another first at this year's AMOA convention. It was presented at the Las Vegas show by outgoing AMOA president **Clyde Knupp** to **Arachnid, Inc.**, originator of the electronic, coin-operated, soft-tip dart game manufactured in Rockford, Illinois, for "creative achievement and new ideas for companies in the coin machine business." Pictured in the Arachnid exhibit during the presentation are (l to r) **Arachnid's Sam Zammuto** (marketing VP), **AMOA's Clyde Knupp**, **William J. Ward** (president) and **Marcio Bonilla** (sales VP).

INDUSTRY CALENDAR 1989

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

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

Joe Robbins Is AAMCF's 1990 Honoree



JOE ROBBINS

of the industry," Joe Robbins.

Robbins was the moving force in the founding of AAMA in 1981 (when it was called the Amusement Devices Manufacturers Association (ADMA)), as well as the American Coin Machine Exposition (ACME) trade convention and later the AAMCF. He served as president of AAMA and AAMCF for several years, during which time the organizations grew and flourished.

Robbins has selected the "Starting Now" primary youth program of the Highland Park Hospital in Highland Park, Illinois, as the recipient of the fund that is to be donated in his name. "Starting Now" is dedicated to the treatment of referred teenagers with drug or alcohol problems in the Northeastern Illinois area.

Cravens feels certain that the banquet, to be held on the second evening of the ACME '90 convention in Chicago (March 9-11), will be the biggest and best affair ever.

CHICAGO—Bill Cravens, president of the American Amusement Machine Charitable Foundation (AAMCF), announced that the honoree at the foundation's annual fund-raising banquet, which is scheduled for March 10, 1990, will be the "acknowledged Dean

\$3 Million Suit Against Arachnid Is Dismissed

CHICAGO—Bernard M. Powers, a former employee of Arachnid, Inc. (the Rockford, Illinois-based manufacturer of English Mark Darts), reportedly instituted a \$3 million lawsuit against the company and its owner, Michael L. Tillery, charging breach of contract.

On September 26, 1989, Circuit Judge Sype of the Circuit Court of the 17th Judicial Circuit in Winnebago

County, dismissed five counts—constituting 99 percent of the monetary suit—for "failure to state a cause of action" and "failure to allege special damages to support a claim." The remaining complaint will be heard within 20 days.

At press time, *Cash Box* was unable to locate Mr. Powers for comment.

SERVICE BULLETIN FROM NINTENDO

System: PlayChoice-10

Subject: Dip Switch Options

The PlayChoice earning potential could seriously be affected if the dip switches are not adjusted to one of the listed options available.

Example: If the dip switches are all left off, one coin allows 20 minutes of playing time.

The following is the factory recommended option, which allows three minutes for one coin, an additional three minutes with a 25% (45 seconds) incentive bonus for a second coin.

SW1							
A	B	C	D	E	F	G	H
1	2	3	4	5	6	7	8
ON,	OFF,	OFF,	ON,	OFF,	OFF,	ON,	OFF

SW2							
I	J	K	L	M	N	O	P
1	2	3	4	5	6	7	8
OFF,	OFF,	OFF,	ON,	OFF,	ON,	OFF,	ON

Of course, the best way to determine which option to utilize is operator knowledge and experience with the location.

For a complete option listing, refer to the dip switch option inserts of the Operations Manual. There is an option listing placard included with each conversion kit or stapled to the inside of the back door of each upright.

Note: The "300" which appears on the timer after coin insertion is in reference to time units. "300" will always appear for one coin, but will count down in increments of time determined by the dip switch setting.

If you have any questions or need a copy of the dip switch options, please call 1-800-633-3236 and ask for Coin-Op Service.

COIN MACHINE

NEW FROM

Taito America's Crime City



TAITO AMERICA'S "CRIME CITY"

PICTURE A CITY, rampant with organized crime and corruption; a city where burglary, kidnapping, murder and drug trafficking have been taking their toll on the lives of the citizenry. Call this metropolis Crime City and then imagine what will be accomplished when Tony Gibson and Raymond Brody come on the scene to crush out crime and bring back law and order.

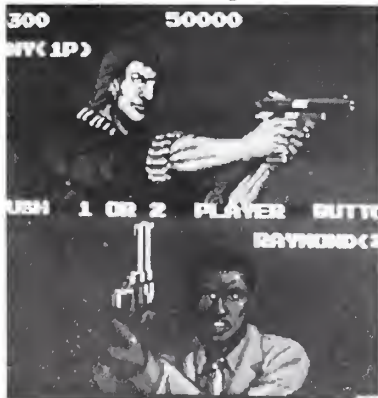
Crime City, from Taito America Corp., is a one- or two-player horizontal video game, started independently and played via two complete sets of controls. Each set of controls includes a joystick and two buttons. The player uses the joystick to move the character on the screen and the two buttons for attacking and special maneuvers.

The objective of the game is to seek out and arrest the treacherous gang leaders. To carry out the task, players make their way on foot through some of the roughest neighborhoods in Crime City, shooting and fighting criminals along the way. There are a total of six stages, segmented into different scenes; each stage has a specific criminal activity that must be stopped before proceeding to the next stage.

The player is challenged by such crimes as kidnapping, robbery, drug dealing and attempted murder. In the process, special weapons can be picked up as various criminals are disarmed. When drugs are seized, special bonus points are awarded.

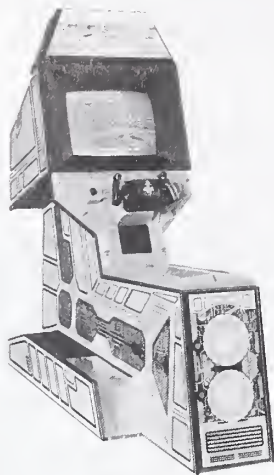
There's action aplenty in *Crime City* and there's Taito's continue-play feature to keep the momentum going.

Further information may be obtained through factory distributors or by contacting Taito America Corp., 660 S. Wheeling Rd., Wheeling, IL 60090.



TAITO AMERICA'S "CRIME CITY"

Atari's S.T.U.N. Runner



ATARI'S "S.T.U.N. RUNNER"

S.T.U.N. RUNNER, THE LATEST VIDEO RELEASE from Atari Games, brings players into the 21st Century to experience the thrill of racing in a futuristic form of competitive driving. It is available in an ultra-sleek futuristic ride-on cabinet and features realistic polygon-generated 3-D graphics like the factory's previous hit *Hard Drivin'*.

At the control of state-of-the-art technology, players pilot a billion-dollar vehicle capable of attaining speeds of over 900 miles per hour! The goal is to travel as fast as possible and complete each race within the allotted time.

Players race through the S.T.U.N. Runner Network, which is made up of underground tunnels, open flats, and even space-travel routes, and are confronted by numerous enemies who attempt to prevent the completion of the mission. Special "boosts" provide a sudden blinding acceleration of speed and generate a shield of invincibility to make the game more challenging.

In addition to the base-weapon lasers, special "shockwaves" deliver the ultra-kill weapon, and destroy everything in its path. Players can earn shockwaves by collecting a predetermined number of stars in each level, providing, of course, that they complete that level. Special Challenge Waves give players the opportunity to prove their game skills and there's a unique end-of-game Ultimate Challenge awaiting those who prove to be among the *S.T.U.N. Runner* elite.

Every *S.T.U.N. Runner* game in the U.S. has a special built-in contest feature. A player can win a free *S.T.U.N. Runner* T-shirt just for playing the game. All the players have to do is reach the checkpoint in the last level, the Ultimate Challenge. Further details may be obtained through factory distributors or by contacting Atari Games, 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035.

Betson's Big Choice Limited Edition

BIG CHOICE LIMITED EDITION is the newest member of the highly successful crane line from Betson Enterprises of Moonachie, New Jersey. It offers the extra-large claw and stand-



BETSON'S "BIG CHOICE"

ard bill acceptor (like *Top Choice*) and is handsomely designed, with mirrored ceiling, large glass viewing area and special halogen lighting.

Betson Enterprises first introduced the Belgian crane to the American market over five years ago, during which time the firm has continued to market *Big Choice* in one-, two- and three-player models. Two years ago, Betson added microprocessor capabilities to these units, which provided state-of-the-art electronics to American operators. Now, crane customers can enjoy the attract mode, sound effects and other innovative features on their *Big Choice* machines.

Last year, a jumbo-sized version of the model was introduced. It's called *Top Choice*, and it features an eight-inch claw and \$1/5 bill acceptor with stacker as standard equipment. Capable of picking up extra-large (and desirable) merchandise, *Top Choice* often commands one dollar per play.

Betson anticipates that the *Big Choice Limited Edition* will appeal to the many locations that previously resisted the idea of a crane.

Further information may be obtained by contacting Betson's redemption sales department at (800) 524-2343 or (201) 440-2200.

Betson Enterprises, Inc., is located at 6 Empire Blvd., Moonachie, NJ 07074-1378.

Atari Games' Cyberball 2072



ATARI'S "CYBERBALL 2072"

CYBERBALL 2072, the new video game from Atari Games, is a sequel to last year's hit, *Cyberball*; and, just as in the original, the new model is based on a futuristic interpretation of football

in the 21st Century. It can be played by one to four players, competitively, as a team, or against the computer.

This edition contains all of the popular features of the original, plus some new ones as well. It is staged in the year 2072 (50 years after the original), and the players are bigger, meaner and stronger. Two interactive screens allow each team to view and play the game from their perspective.

As noted by Jerry Momoda, Atari's product manager, "We conducted extensive research to determine new features and changes players would like. The result is *Cyberball 2072*, which combines the best of both sport and action games all rolled into one."

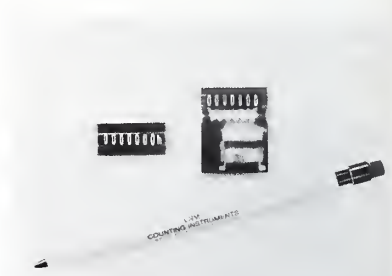
Cyberball 2072 is available in two dedicated versions: a two-screen, four-player *Tournament Cyberball 2072*; and a new one-screen, two-player model. The latter is designed for street locations where a smaller cabinet size is preferred.

Both versions feature easy-to-use controls, eight-way joysticks and buttons. With nearly 250 plays, there is incredible depth and variety. To encourage multiple-player games, bonus playing time is awarded for each additional player. The Atari standard, buy-in-anytime feature allows new players to enter the action at any time during the game. There's even a sudden-death period to settle tie games.

The two-screen *Tournament Cyberball 2072* comes with a free tournament package, containing the necessary items to conduct competitive tournaments.

A two-screen update kit for the original *Cyberball* and a one-screen universal JAMMA kit are forthcoming in October.

ENM's Twin Counters



ENM'S TWIN COUNTERS

ENM COMPANY OF CHICAGO is currently marketing its new Series P2G/E9E Mini Adding Counters and Series T33 Mini Hour Meters, which are designed for side-by-side mounting applications and are ideal for installation where space is limited.

The P2G is a mini panel mount counter, while the E9E is designed for direct soldering and PC boards. Both are suitable for battery operation and electrical circuitries.

The T33 Hour Meters are quartz crystal oscillator-controlled impulse counters, and are ideal for battery operations and use on electronic PC boards.

Further information may be obtained by contacting ENM Company, 5617 Northwest Highway, Chicago, IL 60646-6135.

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Classified Ads Close TUESDAY COIN MACHINES

FOR SALE: CYBERBALL 4 PLAYER \$2495; **TOOBIN** \$995; **VINDICATOR** \$895; **ASSAULT** \$1195; **HEAVY BARREL** \$895; **BAD DUDES** \$1295; **SHOWDOWN** \$1395; **DEVASTATOR** \$1095; **QUARTERBACK** \$1195; **VS RBI/RBI (DUAL UPRIGHT)** \$1395; **DOUBLE DRAGON II** \$1495; **IKARI III** \$1695; **GAIN GROUND 3 PL.** \$1995; **AFTER BURNER** \$1495; **DOUBLE DRAGON** \$1195; **RALLY BIKE** \$895; **OPERATION WOLF** \$1495; **TECMOBOWL 4 PL.** \$1895; **GRIDIRON FIGHT COCKTAIL TABLE** \$595; **TIME MACHINE** \$1695; **MUSICAL FERRIS WHEEL** \$1595; **MOTORCYCLE** \$995; **KNIGHT RIDER** \$1395; **COLUMBIA** \$1095; **VAN** \$1295; **JUNIOR CAROUSEL** \$1395; **MEAN MACHINE** \$1795; **88 GAMES** \$795; **MS PACMAN** \$325; **KUNG FU MASTER** \$395; **VS EXCITEBIKE** \$325. CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRIE, LA, 70002.

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17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

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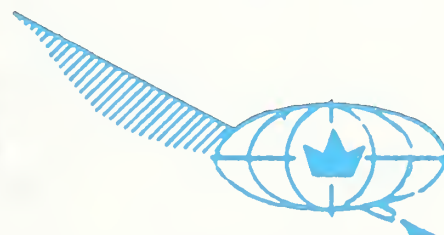
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