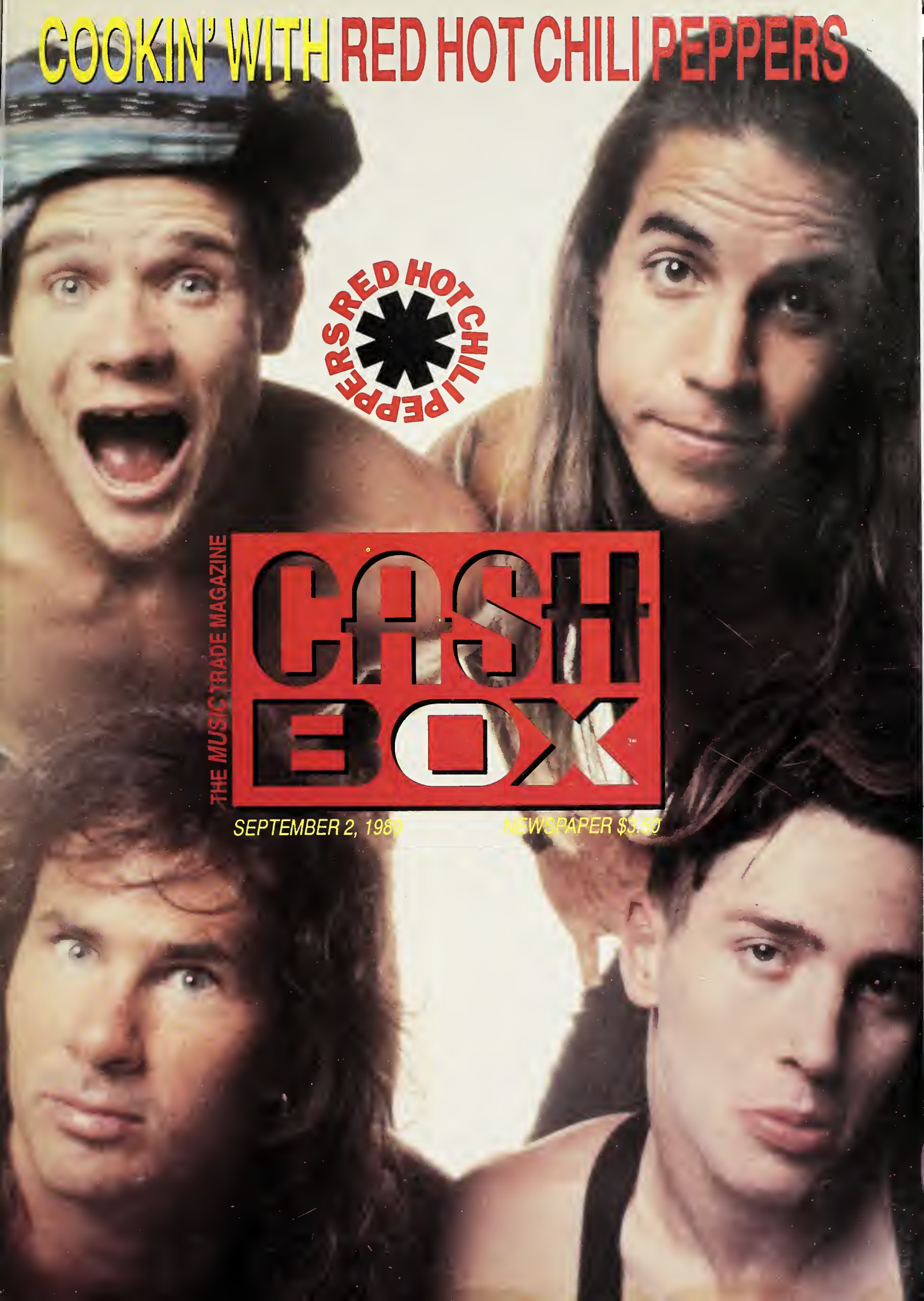


COOKIN' WITH RED HOT CHILI PEPPERS



THE MUSIC TRADE MAGAZINE

CASH BOX

SEPTEMBER 2, 1989

NEWSPAPER \$3.50

TICKERTAPE

APOLLO CREED: The formation of **Apollo Theatre Records**, a new label affiliated with New York's **Apollo Theatre** to be distributed by **Motown**, was announced last week at the Apollo by Motown president/ceo **Jheryl Busby**, Apollo president **Oliver Sutton** and **Inner City Broadcasting** president **Hal Jackson**. One source of talent for the label will be the famous "Amateur Nights" at the Apollo. In addition, the label intends to "produce an executive training program for a new generation of recording industry professionals and new opportunities for minority employment within the entertainment industry." **Spike Lee**, **Teddy Riley**, **Kool Moe Dee**, **Heavy D** and other producers and recording artists were announced as members of Apollo's Advisory Board.

WHAT'S IN A NAME?: **Elektra Records**, herein, is **Elektra Entertainment**, with a whole new logo and everything. Chairman **Bob Krasnow** called the old name "just too confining for a company in today's home entertainment business. Our new name reflects Elektra's broadening involvement in the overall music related business, including video..."

A TALL THING MADE OUT OF CARDBOARD: 1,600 lucky retail outlets (and at least one lucky trade magazine) have been the recipients of a 6-foot tall **MTV Moonman** point-of-purchase display, sponsored by **Pepsi**, making customers (and at least one editor at one lucky trade magazine) aware of the upcoming (Sept. 6) **MTV Video Music Awards**. Speaking of which, **George Michael** will receive MTV's Longest-Time-With-A-Three-Day-Beard Award at the same event (we're just kidding, he's getting the Video Vanguard prize). And, in one more bit of MTV news, they're expanding their successful "college representative" program from 10 to 20 colleges this fall.

GOT LIVE IF YOU WANT IT (AND EVEN IF YOU DON'T): **Crazyhead** is coming to these shores, no matter what anybody says. The British quintet'll be on the road here as of September 21, in support of their **Desert Orchid** album (EMI)... **The Red Hot Chili Peppers** hail from these shores, so there's nothing we can do to keep them out. Their tour, in support of **Mother's Milk** (EMI) gets under way in Vancouver (hey, that's not in America!) on September 8... **Neneh Cherry's** eagerly awaited stampede across the U.S. begins in Detroit, September 8; she's opening six weeks of the **Fine Young Cannibals'** eagerly awaited tour. Sounds like a hot one to us... **Gloria Estefan & Miami Sound Machine** will kick off their tour around November, so start saving your bread money now... And if you're in **Australia** next month, make sure to catch the **U2/B.B. King** tour.

ART (IF YOU CAN CALL IT THAT) AND ARTISTS (WE USE THE TERM LOOSELY): **Rush**, the rock & roll darlings of **Canada**, have been signed to **Atlantic**; look for their new **Rupert Hine**-produced album in the fall... **Aerosmith** has a new album, **Pump**, set to roll out from **Geffen** on September 12; they'll be touring foreign lands until December, when they're expected to be a slog across America... Don't be too surprised if the boys in **Warrant** apply for their

American Express Gold Cards soon—their album **Dirty, Rotten, Filthy, Stinking Rich** just went platinum... **Bon Jovi's New Jersey** has just been released in the Soviet Union, on **Melodiya** (what, you thought it would be released there on **Rough Trade**?). Don't ask us if we care... **ZZ Top** have been booked to play the **Three Men in a Tub** for the **Disney Channel's Mother Goose Rock 'n' Rhyme**, which also includes **Paul Simon** as **Simple Simon**, **Bobby Brown** as the **Three Blind Mice** (all three), **Little Richard** as **Old King Cole** (or is that **Nat "King" Cole**?) and **Cyndi Lauper** as **Mary** and her **Lamb. Shelley Duvall's** responsible for this.

SALLY CAN'T DANCE AND NEITHER CAN LOU: It looks as if **Lou Reed** is going to be laid up for about six weeks due to an unfortunately timed broken ankle, following the sound check at a recent Cleveland, Ohio gig. The current tour in support of his **Sire** release **New York** has been cancelled, but Lou plans to continue working with **John Cale** on their collaborative tribute to **Andy Warhol, Songs For 'Drella**, which will premiere in late November.

THEY'RE OLD, THEY'RE OUT OF SHAPE, THEY'VE BEEN AROUND LONGER THAN JOHN CHANCELLOR, AND WE LOVE 'EM: **NRBQ**, a band that has been playing killer barroom rock & roll since the mid-'40s, has signed to **Virgin Records** (!), and we hear their debut for the label, **Wild Weekend** (due Sept. 19), is a killer. We'd expect nothing less. Messrs. **Adams, Anderson, Spampinato** and **Andolino** are on the road, of course (they haven't been off the road since July 7, 1961), including—get this—a stack of fall dates opening for **R.E.M.**. Imagine that, **NRBQ** opening for **R.E.M.**. Sounds like a lot of letters to us.

HEY, THESE GUYS WERE YOUNG ONCE, TOO: Listen, kids, **Ringo Starr, Paul McCartney** and **George Harrison** (you know, the **Wilbury**) were not always aging rock & rollers; they actually were once as young as the newest heavy metal band. Really, they were. Don't believe it? **Beatles '64: A Hard Day's Night in America**, a new book of photos (by **Curt Gunther**) and text (by **Salley Rayl**) documenting that distant tour of a quarter-century ago, has just been published (\$24.95, **Doubleday**), and it's got the proof right there inside.

A CONCERT WE'LL ACTUALLY SIT HOME AND RECORD: All you have to do is say the **Neville Brothers, Allen Toussaint, the Dirty Dozen Brass Band, Irma Thomas, Dr. John** and the **Radiators** and we want to be there. Chances are we'd be in New Orleans of course, and this would be no exception. That extraordinary Crescent City line-up will be gathered—along with **Ry Cooder, Boz Scaggs** and **Rita Coolidge**—at New Orleans' **Municipal Auditorium** on September 13, during the **NAB Convention** there. It's a benefit for **New Orleans Artists Against Hunger and Homelessness**, and **MJI** is making a live broadcast available to all radio stations across the country. Stations: contact **MJI** at (212) 245-5010 if you're interested (and we hope you have to stand on line for 20 hours at **K-Paul's** if you're not).

MOVERS & SHAKERS

■ Two appointments have been made at **CBS International**: **Paul Burger** will be the new president of **CBS Records Canada**, responsible for the day-to-day operations of the Canadian company, and **Bernard Di Matteo** has been named senior vice president, business affairs, **CBS International**. Burger moves to **CBS Records Canada** from **CBS International's** European headquarters in London, where he served as vice president, marketing and sales for Europe, a position he has held since 1986. Di Matteo has been with **CBS** for 22 years, most recently holding the **CBS Canada** position Burger will be assuming. ■ As part of the ongoing restructuring and rebuilding of **ATCO Records**, **Cathryn Swan** has been named as national director of publicity. Swan will be responsible for building publicity campaigns for new artists such as **Enuff Z'Nuff, Flies on Fire** and **Big Noise**, as well as established artists such as **Bad Company, Yes** and **AC/DC**. Swan comes to **ATCO** from **Susan Blond Inc.**, where she was director of publicity. Prior to that, she served as an account executive at **Rogers and Cowan** for three years.

■ At **BMI**, **Cindy Dupree** has been appointed associate director of the corporate relations department. Dupree joined the department as an assistant last June, and will now be responsible for circulation of **BMI's Music World** magazine, and will assist the vice president of corporate relations in advertising and promotion, as well as her current public relations duties. And **Alison Smith** has been promoted to associate director, performing rights. Smith has been with **BMI** since 1985, when she joined the Nashville office's performing rights staff. She then moved to New York, and served as a member of the writer/publisher relations department. ■ Downtown at **Mechanic**, **Chip Riggieri** is the new director of media relations for **MCA/Mechanic**. He comes to the label from **Powerline Magazine**, where he was managing editor. ■ In **MCA Music Publishing** news, **Elizabeth Anthony** has been promoted to director of creative services, West Coast. Anthony most recently was manager of creative services for the company. ■ **MTV** has announced several appointments. **Michele DiLorenzo** has been appointed vice president, new business development, **MTV Networks**. She moves up from director, new business development; prior to that she served as director of marketing for **Nickelodeon**. At **VH-1**, **Juli Davidson** has been appointed vice president, creative director, supervising **VH-1's** linguistic tone and style and the on-air promotion department.

Karen Glass has been named executive producer, program development, and will be responsible for the production of new programs in development. And **Bo Overlock** has been appointed director, marketing and promotion for the "baby boomer" music video channel, responsible for national promotions and overall development of awareness and viewership. ■ At **RCA**, **Tony Rome** has been appointed manager, A&R for Black music. Tome joined **RCA** in 1988 as an A&R consultant. Previously, he served as consultant to **Bust It Productions** with **Louis Burrell** and **MC Hammer**, and spent nine years before that working for **Rush Management**, most recently as vice president of artist relations. Also at **RCA**, **Bennett Zimmerman** has been appointed manager, strategic planning. He will be responsible for research and analysis programs to aid the marketing and development of the label's roster. Zimmerman is a recent graduate **Harvard's MBA** program. ■ The recent expansion of **Capitol Records' Nashville** office continues with the creation of a marketing and sales department. **George Collier** has been named director of marketing and **Gerrie McDowell**, director of sales. Collier came to **Capitol** in 1984 as director of West Coast operations for the **Nashville Division**. A twenty-three year veteran of the record industry, Collier held various positions in sales, marketing and promotion with **Atlantic** and **MCA Records**. **Gerrie McDowell** has been with **Capitol** since 1977 when **Capitol** acquired **United Artists**, where she served as regional promotion manager. ■ Music veteran **John Fish** has been appointed director of creative services for **Malaco Music**. Fish will be responsible for writer relations, demo productions, exploitation of **Malaco** publishing companies and generally overseeing the catalog. ■ **Gene Weed** has been named chairman of the board of the **Academy of Country Music** for the upcoming year, as voted by the **ACM's** board of directors. This will mark **Weed's** fourth time as chairman, having previously served in 1972, 1984 and 1985. ■ **Robert H. (Bob) Baker** has been named to the newly created position of Manager of Planning and Development at **The Nashville Network**. Prior to his move to Nashville, Baker was executive VP of the **Television Bureau of Advertising** in New York where he garnered nearly a decade of service in sales and marketing fields.



Burger



Di Matteo



Swan



Smith



Dupree



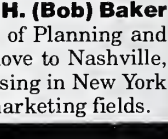
DiLorenzo



Davidson



Rome



Zimmerman

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THE BUZZ

LA I'M OSCAR, I'M OSCAR. FOR FUN I'M A WONDERFUL TOY. I'M OSCAR, I'M OSCAR. I'M FUN FOR A GIRL AND A BOY. Actually I'm tired. I'm battered and bruised. The hours of therapy have taken their toll. The pills were great, but those electrodes are definitely not happening, man. You see, I'm what they call a schizophrenic. That's multiple personality to you, bub.

I really can't go on acting like this. I'm told it's unhealthy, and who am I to argue? My doc, the grey-haired wonder that he is, says I'm getting better, and I believe him. Yes, I actually can remember where I was last week. Other people can confirm this. I feel great! Last night I spoke to my mom for the first time in three years, and she didn't hang up screaming! I must be doing something right.

My doc says I'm just an average Joe. That's good news. He's glad I've stopped Neil-ing down to others, and I no longer feel like a Lackey. I want to be everyone's buddy. It's wonderful. Of course I have to go through a few more tests, and get my coordination back. And I won't be able to drive for a year or so, but that's okay. Those taxi drivers get me there much faster, and I'm able to learn about so many cultures and lifestyles. Did you know that in Guatemala birth control is so crucial that by law they have to provide condoms in all Bazooka Joe packages? And in Malta people are required to have their toes tied together at birth to save money on shoe material. The one thing that really surprised me to learn was that in Soviet Latka it's so cold that all residents are required to have sexual intercourse for hours at a time in order to generate heat. Now that's my kind of place! Many of life's little absurdities would never cross your mind if you didn't have the opportunity to chat with a cab driver every now and then.

I should stop sidestepping. The real reason I'm telling you all this is that my doctor says that I have to stop writing for this fine magazine. Even though I came out of a self-imposed exile and I'm getting out a lot more, he feels that the demands put upon me by the job might be a little bit overwhelming. And he's not sure I could take criticism well, much less a libel suit. I'm not sure I could either—my mother put me in a leisure suit that was just terrible, and the barbs and taunts from my classmates when I wore it to school haunt me to this day.

But enough about me. I want to take this opportunity to thank all the people who made this job possible. First of all, I would like to thank Herman Melville and Dave Barry, who took me under their wings as a child and taught me how to write. I would also like to thank the New York Mets and the St. Louis Cardinals for giving me inspiration in the lean years, though I'll never forgive the Mets for trading Mookie and Mitchell. Kudos to the State University of New York at Buffalo, Pepperdine University, U.S.C., the University of Missouri, and the University of Pennsylvania for providing me with more education than I could have ever hoped for. I would like to thank the Alberts for their patience and consideration, and for giving me a job. I would like to thank Bud Scoppa for making sense of my delusions, and putting them in print. I would finally like to thank the man above, without whom none of this would be possible.

So what's next for the Big O? Well, under Dr. Nick's advisement I have decided to re-establish ties with my family and my past. He thinks it will put me on the right track, and Mom says Dad needs a little help getting around these days. My plane for Toledo leaves Thursday, and I am facing this challenge with a mix of excitement and fear. I prefer to take the bus, but the doc says all the transfers could be a little confusing, and he doesn't think that there are a lot of savory characters riding the bus lines. As for my writing, I'm not sure what the future will hold. Music is my life, and I'm sure I'll be involved in it somehow, though I have had offers from some clinical journals that sound mighty tempting. Always remember and never forget that my heart is with you, and there will be a little Oscar in all of you as long as you live.

Oscar Wednesday

Editor's Note: *The plane carrying Oscar on his journey home crashed suddenly and horrifyingly into the Colorado Rockies. As of presstime, search efforts have failed to find any survivors. We here at Cash Box are deeply saddened by the loss of Wednesday, especially at such a turning point in his life. We find his musings on the merits of ground transportation eerie; they clearly point to a troubled but extremely prophetic individual. He will be deeply missed by all of us. We asked a few members of the industry who knew Oscar intimately to comment on this great loss, and would like to share a few of the tributes with you. Tom De Savia, ASCAP: "Sure he was obnoxious, crass, and outspoken, but I knew the complex side of Oscar—a man who cried when Marsha Brady didn't make the cheerleading squad, a man who knew the true musical worth of Nancy Sinatra—he may be dead, but I know he'll loom large in my thoughts for quite a while."; Bud Scoppa, freelance writer: "He was like a brother to me. I've fallen to pieces."; Len Fagan, the Coconut Teaser: "Schizophrenic? We're not so sure. Oscar was certainly a multi-faceted personality. His witty observations and musical critiques were valuable, valuable information we always trusted. Unfortunately, Oscar was also a twisted psychotic who clearly needed to be institutionalized. However, the loss the music industry suffers can only be tempered by the knowledge that Oscar's angry sarcasms and demented cynicism will keep many psychiatrists busy for years to come." Flowers can be sent c/o his uncle Joe Friday at 6548 De Longpre Ave., Los Angeles, CA 90028.*

NY THIS WEEK'S COLUMN IS BROUGHT TO YOU by the realization that the old and familiar are not necessarily less interesting than the new and different. Less cryptically, I went to see two bands recently that I've seen several times, and have had with me on vinyl for years. And they both pleasantly reminded me why that was so. (In the case of **Killing Joke**, pleasantly and not so pleasantly reminded me, but that's Killing Joke for you.)



KILLING JOKE

The first new/old show I went to was **Miracle Legion** at the **Knitting Factory**. **Chris Stamey** played the first set, which we missed, because we could hear it just as well from the downstairs bar, and why pay cover if you don't have to?

Miracle Legion is a proper four-piece again, after the abrupt departure of the bassist and drummer about a year ago. The result was the discovery that most of their songs could be done with just **Ray Neal's** guitar and **Mark Mulcahey's** voice, and the cool shit that was happening because of it became *Me and Mr. Ray*, Miracle Legion's most recent Rough Trade album.

But that minimal stuff was mostly just a detour. What these guys do best is loud, bass-drums-and-guitar rock and roll. The best thing I can say about them—or about anyone—is that I am perfectly capable of watching this band for an extended period of time without once looking at my watch. That is the supreme compliment.

One of the many highpoints of the set was during "All for the Best," when mild-mannered Neal did the Dr. Jeckyll/Mr. Feedback Monster thing, making some very cool noise by basically beating the hell out of his guitar, after which the friend I was sitting next to leaned over and said "reminds you why life is worth living, doesn't it." I couldn't put it better, so I won't.

The other, well, sort-of highpoint was the second encore, when the band members all came back on stage in their underwear. I don't know why, I guess it was just the thing to do at the time.

A BEAUTIFUL JOKE or serious hearing loss, I haven't decided which. If the sheer power generated by music could be harnessed somehow, the energy in the air at the **Killing Joke/the Beautiful** show at the **Cat Club** last week could probably have kept all of Manhattan going for a day or two.

The Beautiful continues to improve, adding new songs to the set and new faces to the crowd. All of A&R-dom was down to see them again; **Jonathan Lacey** was his usual psychotic self (he's not crazy, he just likes people to think he is); **Perry Bottker** proved yet again that a bass is just as melodic an instrument as a guitar, if you play the damn thing right; and drummer **Frank Ferrer** as usual left members of other bands trying to figure out how to lure him away.

Music for both of these bands is an extremely powerful force, something that hits you in the head, the heart, and in the feet. But that's where similarity ends. The Beautiful uses its strength as a personal thing, a way to exorcise the demons inside. Catharsis, maybe.

Killing Joke uses it exactly the opposite way. You can't exorcise demons with a battering ram, and the ones Killing Joke is after are not necessarily ephemeral. So they just bludgeon them to death.

Jaz Coleman, like Lacey, is a lunatic onstage. He's manic, possessed, angry, and intensely political, inciting an audience (that probably just came to hear "80s") to think independently, to be more ecologically and politically aware—to "fight the power," as it were. He also used the stage as a forum to bitch about record companies, which last I heard the Joke is currently without. As much as I hate this kind of stuff, Jaz had a point. Their former label wanted guitarist **Geordie** to "play riffs." Hello, does this look like a metal band?

Which brings up a point that Jaz didn't. Perhaps Killing Joke is having to do the "young, unsigned band thing" all over again because of its politics, because being outspoken, angry, and even worse, organized (they have a side project, a socio-political organization called **Odic**, or something like that) is a major threat to the record company machine. Any record company machine. "Oh, dear, those Killing Joke boys are off about the ozone layer again." (Coleman asked the audience how many of them were wearing hairspray. Dead silence.) Food for thought.

Regardless, the Cat Club set was good, solid, worth every dime I didn't pay ("blistering" is a good rock crit word). I still prefer the pre-"80s" stuff; I like the old line-up better, the drummer in particular. This one failed the Frank Ferrer litmus test, but that's neither here nor there. The point is, this is a band that has a history, and it ain't finished yet. They still have something to say, and the world needs another Killing Joke record one hell of a lot more than it needs another, oh, say, another Paula Abdul record. Yes?

Karen Woods



THE EVERLY BROTHERS

NA ONCE AGAIN I TOOK TO THE HIGHWAY in search of that out-of-the-ordinary entertainment and this time the road led home. That's right! Some people say you can "never go home" but two very special entertainers again proved that you can—and did it in style.

I followed **Phil and Don Everly** back to their (and my) native Muhlenberg County in Western Kentucky to the **2nd Annual Everly Brothers Homecoming Music Festival**.

"Last year we did our concert show, but this year is more like visiting home," Don said before the concert. "Basically, this year we want to convey the feeling that we're on the back porch, playing."

The brothers, rock and roll pioneers, harmonized as only they can in the show opener, "Price of Love." They also charmed the audience with many of their standards such as "Claudette," "Bye Bye Love," "Cathy's Clown" and, of course, "Wake Up Little Susie."

The Everlys, who grew up in the small coal-mining county, got interested in a festival after learning last year, through news reports, that the Central City Police Department was trying to raise money to update their police radio equipment. The Everlys sent money to help the economically depressed area, and their movement to aid the economy has snowballed.

An Everly Brothers Foundation was formed, the Everlys performed a concert there last year with proceeds going to the foundation, and this year, two \$1,000 college scholarships were presented to high school seniors. Other proceeds from the event will go for community projects in the county.

"I'd like to see a factory come here with a lot of jobs," Phil said. Don agreed. "I've seen what Nissan and Saturn plants have done for the Nashville area. When the coal isn't there and the railroads aren't working, well, it's time to look for other ways."

This year's music festival drew some 12,000 fans (that's double Central City's population). The Everlys brought some "good friends" with them to their *back porch* pickin' and singin' session. The feel was very much down-home and those "friends" included legendary instrumentalist **Duane Eddy**, **New Grass Revival**

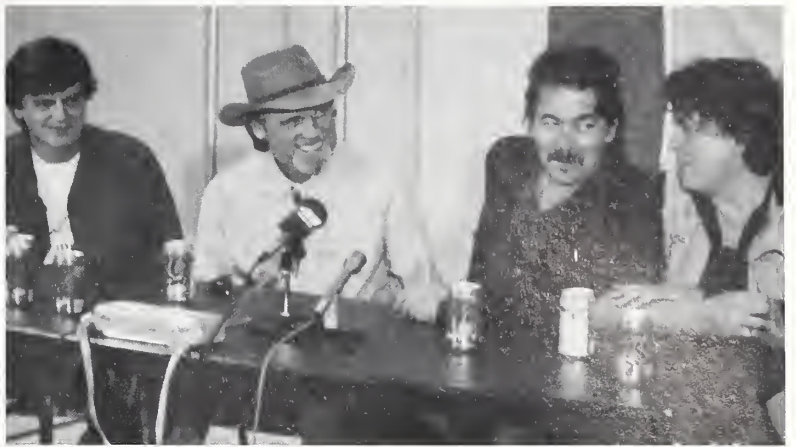


NEW GRASS REVIVAL

and a man Muhlenberg Countians have adopted as one of their own, **John Prine**. Also on hand were **Katy Moffat**, **Ricardo Bianco** and Central Citian **Molly Helton**.

Before the Everlys took the stage, Prine stirred the crowd with his song that every Muhlenberg Countian loves, "Paradise." The song, a commentary on strip-mining in that county, is one Prine says has surprised him with its success. "I never thought anybody would hear the song but my family," said Prine, who spent some of his childhood summers in the county. "I thought it was fairly private. But a lot of people relate to it as a coming-home song rather than a song about strip-mining. And I still think Muhlenberg County is a beautiful place—the people make it beautiful."

Before beginning that first verse of "Paradise," Prine smiled and told the crowd, "This used to be my song—now it belongs to you!" The screaming crowd was on their feet when he started into the chorus: "Daddy won't you take me back to Muhlenberg County / Down by the Green River where Paradise lay / Sorry my son, but you're too late in askin' / Mr. Peabody's coal train's done hauled it away."



PHIL EVERLY, DUANE EDDY, JOHN PRINE & DON EVERLY

The Everly Brothers Homecoming Music Festival was expanded this year from one day to three, bringing in fans from as far away as the Netherlands and from locations across the entire USA. Events such as an Everly Brothers Fan Club picnic, a golf tournament, a celebrity auction, a talent show and a thumb-picking contest were added. And at Central City's request, the state has posted two signs along the Western Kentucky Parkway marking that area as The Everly Brothers Boulevard, which promotes the Everly Brothers monument erected in the city as a tourist attraction.

The Everly Brothers Homecoming Music Festival is truly a stellar event in Muhlenberg County and the Everly Brothers Foundation board member **Joe Ben Tucker** says the Foundation is already preparing to begin work on next year's concert and accompanying activities.

It was truly a treat going home where I saw many old friends (some of whom I hadn't seen in years). And I'm very proud to be from the same small coal-mining county as the Everly Brothers. As Phil said during a press conference prior to the concert, "There's a special warmth about being back home..."

Kay Knight



Q: WHAT CAN'T YOU YELL IN A CROWDED THEATER? A: Fire, Fire, which is also the name of Geffen act **EZO's** debut album. The **Cat Club** was the site of a recent record release party for the Japanese band, which will head out on a club tour starting in September. Pictured here, from left back row, are **Mike Maska**, **Geffen**; **Eiichi Naito**, **Amuse America** and **Eddie Gilreath**, **Geffen**. In front, from left, are **Jim Walker**, **Geffen**; bandmembers **Taro**, **Shoyo**, **Hiro** and **Masaki**; and **Geffen's Don Maggi** and **Mary Gormley**.



Q: WHAT HAPPENS WHEN YOU YELL "FIRE" IN A CROWDED THEATER? A: Danger Danger, which is also a new band on the **CBS Associated** roster, has just released an album by the same name. The band stopped by **Black Rock** recently to "meet the gang." Pictured here are, from left standing, **Lennie Petze**, **CBS Associated** label **Imagine Records**; bandmembers **Bruno Ravel** and **Steve West**; **E/P/A** president **Dave Glew**; **Eric Todd**, **Carbine Management**; and seated from left, bandmembers **Kasey Smith**, **Ted Poley** and **Andy Timmons**; and **Abe Hoch**, **Carbine Management**.



RED HOT CHILI PEPPERS: Hollywood Swingin'

BY JOE WILLIAMS

THE RED HOT CHILI PEPPERS don't fit in. They know it. They revel in it. You'd be hard-pressed to find a more radically individual group, a band so willing to thumb its nose at every social convention. They're nasty and subversive, they're covered with tattoos, they've been known to take drugs and they love to get naked in public. (This is the band that posed for an album cover crossing a London street wearing nothing but strategically applied socks.)

Yet there's also something gnawing at the band, and as they release their fourth album for EMI, they find themselves thinking about the marketplace in new and unfamiliar ways. They may well be the funkier, wildest, most outrageous band in the Western Hemisphere, but they worry that they may have reached the outer edges of cult appeal. With *Mother's Milk* they are shooting for the moon. Equal parts funk, punk, soul and acid rock, it could open up whole new audiences for the band—or send them scurrying back to clubland, where they've been a major attraction for five years.

"I really think the record company hasn't done their job," says Anthony Kiedis, the intense, athletic, long-haired wonder-vocalist of the band. "But it's also understandable, given the situation of the record industry, because what you've got is certain places to promote records on the radio and on television, and all those different places fall under some rigid category like black radio, white radio, CHR radio, AOR radio, top 40 radio, adult contemporary radio. What happens is the people at the record company get the new music, they listen to it, and they figure

out where to go, which radio station to go to sell millions of copies and reach the audience. And they hear the Red Hot Chili Peppers and they say to themselves, 'It's not adult contemporary, it's not AOR, it's not top 40—what is it? I guess it's, er, college! Let's give it to the college girl!' And college radio is *not* the place to bust out in a big way. It's not a place to reach millions. And so basically, EMI, they haven't known how to deal with the Red Hot Chili Peppers, and up until now they pretty much dropped the ball. We gave them a beautiful shiny ball to play with, and they just lost it. They didn't care, and now those people have gone on to be shoe salesmen."

But the growing importance of "alternative music" in the overall scheme of things, and a change of the guard at the record company, have the band excited about the new release. "Hopefully it's gonna be different this time," says Kiedis, "because we've got a better relationship, and they've gone through some serious changes. They've got some people that we can relate to more directly—there's a guy called Rob Gordon in New York who is our A&R man, who is young, and he's intelligent, and he's hungry, and he works hard and he likes us; he understands us as good as anybody can in a record company. Now we can work together to try to give them something that they feel that they can sell. That is their job, you know. Our job is to make music and to make art and to do it as honestly as possible. Their job is to take what we give them and to sell it as dishonestly as possible."

Still they see a potential image problem for the band, a band that has never given two thoughts about

image in the past. "We're not businessmen," says Flea, the Australian-born and Hollywood-reared bassist. "We're musicians. And it's very frightening. We have this song, 'Knock Me Down,' which is our first single. It's a great song, but it's not heavy metal, so it's not like it's gonna get played on the rock stations. It's not hip-hop, so it's not going to get played on hip-hop stations. It doesn't have a synthesizer on it, so it might not get played on KROQ a lot. It's such a great song, but where does it go?"

The Chili Peppers arrive at this crossroads with perhaps their strongest album to date and a renewed sense of purpose. Part of it is their growing maturity as songwriters (albeit songwriters with an unshakable devotion to the beat). But part of it is also their growing maturity as human beings, a process that was surely accelerated by the heroin-overdose death last year of their guitarist and friend Hillel Slovak (to whom the album is dedicated).

"I don't know if our vision is more focused," says Kiedis, "but I think we realize that the Red Hot Chili Peppers represents life to us, and that's why we want to continue doing it. It is one of the biggest parts of our lives, and it's something we can be proud of and be faithful to, and it's just the most honest way for us to express ourselves, and to get out some of the pain and some of the different emotions that we have inside. It is our outlet. And without the outlet, you know, you become trapped and die. So I think we might have more respect and appreciate our situation more than ever, and realize how truly fragile life can be."

The new album, while a furious celebration of the funk, has a spiritual depth to it and the suggestion of some serious social concerns. "Knock Me Down," a tribute to Slovak, is a warning against overindulgence, while "Johnny, Kick a Hole in the Sky" continues their longtime fascination with American Indian culture. The band has been a fixture at local benefit shows and in 1988 worked on behalf of the Jesse Jackson campaign.

"Basically, the whole world is doomed," says Flea, a colorful character with a mop of white hair and handful of acting credits (*Suburbia*, *Back to the Future, Part II*). "People with decent heads on their shoulders and open minds should do their best in every way they can to make things better, but environmentally, politically, socially, we're really screwed.

"If America could have a really righteous leader, maybe things could change a little bit, but I think it's highly unlikely that a really righteous leader could get into office. So the way that I try to make it better, especially since we're talking about the Red Hot Chili Peppers, is by playing music that could be spiritually uplifting, that could put people in a positive state of mind, where they would have the energy to get up and do something, *anything*, that's positive.

"We may as well make the best for the world while we're around," adds Kiedis, "by creating this swirling cauldron of positive psychedelic energy. We're trying to at least to prolong the doom. That's really all you can do anyway."

Flea grins. "We're thinking of changing the name of our band to the Doom Prolongers."

"The thing about the Red Hot Chili Peppers," continues Kiedis, "is that we really mean what we say, and we say it in a way that no other band does. So if you're looking for that ultimately explosive and unique alternative in music, the Red Hot Chili Peppers pretty much give it to you on a silver platter. We dish up an amalgamation of our lives, which take place in Hollywood, which to begin with is a very interesting place. We take the scum from the bowels of Hollywood, we take the showbiz of the movie industry, we take the sex of Hollywood Blvd. and we put it all into a blender and we pour it into your glass and you can drink it and it tastes very good."

It's true that the Red Hot Chili Peppers are a quintessentially Hollywood band, if by "Hollywood" you mean something more than the glamor of the entertainment industry. Flea and Kiedis have been Hol-

lywood denizens since the mid-'70s, Flea as a member of the punk-outrage band Fear and Kiedis as the sidekick of his club-going father, Blackie Dammett, a one-time "hippie gangster" turned struggling romantic actor.

When the glory days of L.A. punk petered into something a little less interesting, the newly-formed Chili Peppers created a synthesis of punk and funk that probably couldn't have happened anywhere else. Live, the band was notorious for their clothes (or lack thereof) and their brutal exuberance. The band members routinely hurt themselves onstage. Kiedis fancied himself a brave on the warpath, in the fever throes of demonic possession. Slovak was tapped into the spirit of Hendrix. Flea (along with Mike Watt of the Minutemen and now Firehose), was perfecting a funky, athletic bass sound that drew its inspiration from free jazz, tribal cultures and George Clinton. (Clinton eventually produced the band's second album, *Freaky Styley*.) They were like nothing else on earth.

"I think L.A. was instrumental in making us the way we are," acknowledges Kiedis. "We could have come out of another town, but we really wouldn't have the same element. L.A. had a very powerful punk rock scene, and I thought it had a great music scene in general, across the board. Here's a town with a lot of different venues, a lot of really exciting bands to go see. We kept just seeing these bands and getting the rush of being in a club with live music on stage. I think we wanted to find our niche, just 'cause we were inspired by these other bands that were doing exciting things. And you know Flea had played in Fear, and he'd played in other rock & roll bands, and was pretty much coming into his own, which happened to be in the more guttural funk direction. You know, the popping of the bass. I think this town is very much a part of the Red Hot Chili Peppers. Not to mention the scene now with Fishbone and Firehose and Thelouious Monster and the Red Hot Chili Peppers. We're all of a same breed, a kind of a dying breed, really, we're just playing what we believe in."

Always a phenomenal live band, the revitalized Chili Peppers are ready to take to the road with their two newest members, 19-year-old guitarist John Frusciante and drummer Chad Smith. Frusciante is a long-time fan of the Chili Peppers who Kiedis discovered auditioning for Thelouious Monster; Smith is a native of Detroit, a one-time heavy-metal drummer who had never even heard of the band before

joining it.

"I can hardly wait to get out there," says Kiedis, "and travel from town to town and play shows every night on stage and meet a bunch of different people and experience why they're in different environments, different cultures." Kiedis likens touring to the rites of exorcism, ridding himself of the beast within. There is now talk of a tour in support of Aerosmith, later this year, a tour that could help the band reach a whole new kind of audience.

With a background in the anti-star mentality of punk, the band has long maintained a special closeness with its admittedly maniacal fans. "We do our best to shatter all those rock star barriers," says Kiedis. "Usually when a little knucklehead will come up and call Flea 'God' or won't be able to speak because they're so nervous, I usually try to tell them that we're on the same level and that we're equals and that everybody is a star and don't think that I'm any better than you just because I'm a singer. We're really just human beings livin' our life and just because we happen to be musicians doesn't mean you have to look up to me like that."

Yet even with their hard-won street credibility, the band is hoping that this upcoming headline tour will take them to the next level of success, the kind of success which bands Living Colour and the Beastie Boys are enjoying.

"It would really bother me if we didn't move up the popularity ladder on this record," says Flea.

"I'm very grateful for what we've received so far," says Kiedis, "and in a lot of ways the special set of rewards that comes along with the level of success that we've acquired is better than any other bands could get, even with the greater level of success they might have. We're the kings of the underground, in a way, and there are a lot of great rewards that come with that. We can still walk down any street in America and have a good time with anybody out there. Motley Crue might not be able to do that. And we still have a direct relationship with our audience, whereas some bigger bands, they lose the communication 'cause they're playing for too many millions. I really appreciate the level of success that we've acquired. But there are some things that come along with greater success that we're missing out on, which is basically just reaching more people in more countries and more cities.

"And also," he says without apology, "we'd like to make more money." ○





TEXAS IS A STATE OF MIND

BY KAREN WOODS

ONE OF THE MOST immediately engaging records to come out this summer was the debut by a Glaswegian band called Texas. *Southside* is a pop record without the pop pretensions; it's a blues album by four Scottish kids whose parents were kids when B.B. King made his first record; it's a rock & roll record stripped down to the bare essentials and the absolute roots. It's good.

Two of the band members, vocalist Sharleen Spiteri and guitarist Ali McLaine, recently came to New York to do their first American press blitz. We spent quite a while talking about accents, and how everyone in New York sounds (to them) like Rhoda. It took me a good minute or two to figure out who the hell they were talking about. Dialects aside, this is all new to them. Spiteri is 21, McLaine 19; they are the focal points of a band that also includes drummer Stuart Kerr and bassist Johnny McElhone, veterans of fellow Scot bands Hipsway and Love and Money. Although Texas has existed in some form or another for about two and a half years, the release of *Southside* and the instant success of "I Don't Want a Lover" in the U.K. still doesn't seem quite real to them.

Spiteri was a hairdresser before Texas, and says that "probably even if you'd asked me a year ago, when we were still in recording, if I could see myself actually *doing* this, and coming over here to do interviews, I'd have said no. It always seems too far-fetched. When you're 12 years old, and you're watching your favorite band on television, you never see yourself in that situation, it seems too far away. But when the chance comes along, you say...okay."

McLaine's response to the question of what he

was doing before he joined Texas is a grin, and a simple "Unemployed." He was also playing in other Glasgow bands.

Texas started out as Spiteri and McElhone, and Spiteri says they spent the first six months writing songs, demoing and sending tapes out to record companies. Kerr joined about two years ago, she added, and "we've been signed for about two years," to Phonogram in the U.K., and then to Mercury/PolyGram here.

The first major recording attempt, pre-McLaine, was with Chic-man Bernard Edwards. It didn't work. As Spiteri explains it, "the album that we made in Los Angeles, none of that is on [*Southside*]. That was all scrapped, all the stuff we did when we were working with Bernard Edwards. It was all just due to the personal problems he was having at the time. So we went back to the beginning, and started again. But then after coming back [to Scotland], we really got the band together. Ali joined us; he wasn't in the band at that point. So we decided to concentrate on just getting the music together."

Southside was eventually produced by whiz kid Tim Palmer, who has worked with a diverse group of artists including the Mission UK, Mighty Lemon Drops and Robert Plant. Having Palmer in, according to McLaine, was "a mutual agreement."

Between Edwards and Palmer, Texas worked briefly with several producers and engineers, "but we felt [the results] didn't sound like us," Spiteri said. "The problem was we wanted to have a really live sound on the album, rather than perfection. But they were always saying 'yeah, well, you can't do things that

way.' So we'd go in and try it their way, but we never felt like it was really us.

"Then we met Tim Palmer," she said, "and he was young, 25 or 26, he was the same as us, had the same taste in music, and he's really easygoing, he's not got any set way of working. When we met him, it seemed like he became one of the band, and a really good friend. So obviously, that helped when we went into the studio. He worked with us as a band." With impressive results.

The first thing most people ask Texas is why a band from Scotland decided to name themselves after an American state. The answer is that it has less to do with the state than with a film by European director Wim Wenders, which inspired both the name of the band and the sound as well. "When we first got the band together, the Wim Wenders film *Paris, Texas* was a really big influence on us," Spiteri said. "We really loved it. And I think we just sort of picked up on that in the beginning. We just liked the whole idea of all the open spaces, we liked that feeling, and we felt the music [by Ry Cooder] was really open, not all cluttered up, synthesizers and everything crushed together. It was quite basic and sparse."

So they went back and researched "true" American music—B.B. King, John Lee Hooker, Muddy Waters, Howlin' Wolf, the blues masters—and built their sound around what they found. It's unique, it's old, it's new, and it's as big and as open as the state for which it is named—a place that Texas, the band, hasn't even been to yet. ○



Hey, Dino, What Do You Think of Having a Top Five Single? "I Like It"

BY LEE JESKE

THE NAME IS DINO. The place is Las Vegas. Can only mean one guy, right?

Wrong.

We're not talking the Rat Pack, "Everybody Loves Somebody" Dino from Vegas. We're talking about Dino—just Dino—who this month rode a catchy neo-disco single, "I Like It," straight into the Top Five. *Vroooooom*, like a bat out of Hell. From the dance floor straight to your radio via Dino—former disc jockey and current 4th and Broadway recording artist. Top Five recording artist.

"Well, nowadays everything is crossing over," says Dino when the words "dance music" enter the conversation. "What do you call 'I Like It'? Is it dance music or is it pop? It's Top Ten on the pop charts, it's hard to categorize. Bobby Brown goes Number One on the pop charts, is he a Black artist or is he a Pop artist? It's hard to categorize nowadays, everything's just crossing over. I just look at my music as a combination of dance/black/pop—it's reaching all these formats. I just don't like to categorize it as one thing, as dance music."

He's got a point. In fact, a listen to Dino's album *24/7* will bring to mind George Michael, no slouch at crossing over.

Dance floor mavens are no strangers to the one-named Dino. ("There are a lot of one-name artists," he points out. "Cher, Madonna, Prince." Dino, he says, is his real first name; he just felt like bagging his last name.) "Summertime" had the discos hopping in the summer of '87, particularly the discos on the West Coast.

Dino was a disc jockey at the time—both in clubs and on KCEP, a leading black station in Las Vegas (where he eventually became music director)—and he kept his eye on the turntable and the dance floor, waiting his turn.

"By working in the clubs, I was paying attention to what people were requesting, what songs they were getting on the dance floor to," he says. "In radio, the same thing—what people really wanted to hear. So I tried to take everything into consideration when writing."

"I paid for 'Summertime' myself. I recorded it in Vegas and we pressed it in L.A. We got it happening primarily in Vegas and L.A. and from there it just became a huge West Coast hit, California hit. From there we got the record deal and just went all over."

Dino's done his share of track shows, he reads the trades closely every week—that's the radio man in him coming out—but even he couldn't have anticipated the extraordinary response to "I Like It," which, this reporter can attest, was a big hit amongst the Jones Beach crowd this summer.

"Well, all along people were saying, 'This one's going to go, this one's going to go.' Well, I've heard that before, and I was like...you know...I don't like to talk about that until it happens. But once it hit Top 40 and then Top 20, and I started seeing what kind of stations we were getting that I never thought we were going to get—like in the Midwest—once I was seeing the momentum of it just kind of falling into place all at one time, I started to realize it was going to go Top 10. And it did."

"See, the things I learned at radio are beneficial to me right now, just knowing that whole side of the industry and how it works, how the people are, what goes on. I gives me an edge, knowing that side of it and, now, knowing this side of it and how the two work together. When I was working in radio, it helped me with the music side of it, knowing the little edges and tricks of why a song's commercial, why a song crosses over to this format; little things like that help me in my writing."

The facts: Dino. From Vegas (via L.A., Hawaii and Connecticut). 25 years old. Blonde. More muscles than you can imagine. With a Top Five single under his belt. "Sunshine" the next single. Video, the works. Tour, perhaps, in the winter—the real thing, with a band. His record company, he says, is "pumped up."

Sounds, Dino, like things are okay.

"I'm confident with what I can do and the music I have. With my knowledge and everything, I feel confident that I can at least maintain where I'm at. But there's been pressure from the get-go about this whole thing, because I'm so involved in what I'm doing. Not only creating the music, but learning the business side of it, being involved in that—just the whole picture of it; I'm so intensely involved in that, there's a lot of pressure. The whole thing is just full of pressure and frustrations, but it's kind of exciting, too, at the same time. I was working in radio and TV, working the same eight hours every day, and that wasn't me. This is a 24-hour-a-day job but it's worth it, because it's exciting. It's full of pressure, but it's exciting. It's what I want to do, so..." ○

SHOCK OF THE NEW

CASH BOX MICRO CHART

I HATE TRYING to fill someone else's shoes. It's an almost impossible task, made even more so when the shoes—or in this case, the fedora—belong to someone as insightful, as knowledgeable and as funny as **Joe Williams**. He also has a few years on me; when *he* got involved in what was then the "underground" music scene, I was probably still listening to my **AC/DC** and **Foreigner** records. And music industry years, I've decided, are very similar to dog years. I've got some catching up to do. (A friend of mine, a fellow writer, predicts that when we're thirtysomething we'll be sitting in a restaurant somewhere, and he'll say "So, what do you think of the new Stones record?" and I'll say "Oh, it's about 3 o'clock.")



THE CURE

So, at this point, I have no idea where this column is going. I'll either try to come up with opinions on a regular basis, switch the unsigned/unknown band profiles over from the Buzz section, or...punt. We shall see. This week, I actually have an opinion. (I feel like whatsername, the Gilda Radner character on *Saturday Night Live*.) I had every intention of using this space as a review of the first date of the **Cure's** "final" tour (with **Love & Rockets** and the **Pixies** opening), held in **Giants Stadium** recently. I had every intention of *going*. But I didn't, because of a ticket mix-up that was no fault of anyone's except my own for not checking my tickets sooner. An hour before you're supposed to leave is not good timing. The strange thing, however, is that I was more relieved than disappointed. The idea of getting on a bus and schlepping out to New Jersey is not attractive (we New Yorkers don't have cars). Then there is the whole idea of a "stadium." What kind of place is that to hear music? You have to deal with the seven-second echo from Hell, and, being spoiled, I prefer places where I can see the band, rather than either video screens or something that resembles a bug. When you first see someone like the Cure in a hole-in-the-wall club in San Francisco, it sets a precedent. The second time I saw them was in a small theater in Portland, which was fine, and the third time was in a basketball arena in Fairfax, VA. The third time I didn't bother to stay for the encore. I'd heard "Primary" and "A Forest" so I was happy, and more than a little concerned about getting out of the parking lot before anyone else. That's *not* the appropriate response.



LOVE AND ROCKETS

I think this is the first time I've ever reviewed a show I didn't see. The point is that all the current attention to alternative music, the acceptance, the marketing, the hipness factor, has turned it into exactly the thing it set out trying not to be. More power to the artists, and bless their hearts, but when it gets to the point where one of my first "alternative" bands has reached the level of the mainstream artists I turned away from, I think it's a better idea, for me at least, to stay home and listen to *Disintegration*. Or *Seventeen Seconds*.

Also on the alternative front this weekend, the **Godfathers**, **Mary My Hope** and **Naked Raygun** played the **Ritz**, and **Happy Mondays** played **CBGBs**. All on the same night. I tried to see them all. Instead, I caught three **Mary My Hope** songs during soundcheck (they sounded great), damn little of the **Godfathers** set, and most of **Happy Mondays'** very short set. That was interesting. The dancer, whose function is to serve as a focal point, I guess, was the only person I could see, and he looked like he was having a wonder-

ALTERNATIVE MUSIC



September 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	DOOLITTLE (Elektra 60856-1)	Pixies	1	18
2	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	3	5
3	COSMIC THING (Reprise 25854)	B52'S	9	8
4	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	2	14
5	MIND BOMB (Epic 45241)	The The	6	7
6	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	4	16
7	PEACE & LOVE (Island 91225)	The Pogues	15	4
8	9 (Virgin 91062)	Public Image Limited	5	14
9	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	7	21
10	DISINTEGRATION (Elektra 60855)	The Cure	8	16
11	HOME (Slash/Reprise 25876)	BoDeans	11	6
12	SURPRISE (Virgin 91266)	Syd Straw	12	6
13	WORKBOOK (Virgin 91240)	Bob Mould	10	16
14	MARGIN WALKER (Dischord #35)	Fugazi	24	3
15	MONSTER (Capitol 90661)	Fetchin' Bones	20	5
16	THE REAL THING (Slash/Reprise 25878)	Faith No More	16	6
17	SWING THE HEARTACHE (A&M 9804)	Bauhaus	22	4
18	CLOUDLAND (PolyGram 83237)	Pere Ubu	14	10
19	PASSION (Geffen 24206)	Peter Gabriel	13	10
20	COUNTERFEIT (Warner Bros. 25980)	Martin Gore	21	4
21	THE RAW & THE COOKED (I.R.S. 6273)	Fine Young Cannibals	17	26
22	SONIC TEMPLE (Sire/Reprise 1-25871)	The Cult	18	19
23	TWIST OF SHADOWS (PolyGram 839233)	Xymox	19	18
24	BRAIN DRAIN (Sire 25905)	The Ramones	23	13
25	THUNDER & FIRE (A&M 5264)	Jason & The Scorchers	27	4
26	MR. MUSIC HEAD (Atlantic 81959)	Adrian Belew	25	9
27	TIN MACHINE (EMI E1-91990)	Tin Machine	26	13
28	WALTZ DARLING (Epic OE 45247)	Malcolm McLaren	31	2
29	THE BRIDGE (A Tribute to Neil Young) (Caroline Carol-1374/KAR002)	Various Artists	35	2
30	SPIN THE WORLD (Sire 25914)	Royal Crescent Mob	28	7
31	ORANGES & LEMONS (Geffen GHS 24218)	XTC	29	25
32	IT'S BEGINNING TO AND BACK AGAIN (Enigma 73516)	Wire	30	11
33	GOOD EVENING (Warner Bros. 1-25908)	Marshall Crenshaw	34	3
34	NEARLY HUMAN (Warner Bros. 25881)	Todd Rundgren	32	12
35	LICK (Taang! #32)	Lemonheads	37	7
36	STORM THE STUDIO (Waxtrax WAX066)	Meatbeat Manifesto	DEBUT	
37	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	33	20
38	DOUBLE LIVE (Latino Bugerveral LBV 002)	The Butthole Surfers	36	12
39	HARDER THAN YOU (In-Effekt/Relativity 88561-3006)	24-7 Spyz	39	11
40	ABSOLUTE TORCH & TWANG (Sire 25877)	k.d.lang	40	12

ful time ("what's he on, what's he on, I don't care, just give me some"). The term "acid punk" does fit this band (accent on the "acid"), blending punk's energy with a dance beat that had the normally inactive CBGBs crowd moving around a bit. **Ultra Vivid Scene** was supposed to play that night as well, but cancelled. Bummer. I also missed the American debut of **The The** at Symphony Space. I heard it was fantastic. Matt Johnson must have figured out what to do with his hands. Stay Tuned.



MARY MY HOPE

Karen Woods

THE HEAVY METALS

GENE SIMMONS IS A MOST UNUSUAL COMBINATION of dignity and earthiness. When he wanders through a crowd, such as the one that attended the **Silent Rage** show a couple weeks back, he appears lofty and unapproachable. But sitting down and chatting with him is a different story altogether. He's warm, intelligent, practical—and he has a wonderfully lewd sense of humor. Some people are a bit put off by him, either because they're intimidated by the harsh realities of the music business (which Gene takes in stride), or they can't laugh at sex.

I had a chance to talk with Simmons recently, and meet the other members of **Kiss**—**Paul Stanley**, **Bruce Kulick** and **Eric Carr**. We were at Cherokee studios, where the group is finishing up its twenty-third album, *Hot in the Shade*. Even though Gene and I have been face to face several times now, and he let me share his lunch, I was, as usual, a little in awe of him—after all, the guy's a legend. At the same time, I can't help but feel my awkwardness is silly (for some completely unfathomable reason, Gene thinks I'm pretty cool, too). Anyhow, enough of my blabbering—from here on in, I'm gonna let Gene do the talking:

STILL ROCKIN' AFTER ALL THESE YEARS: "If this interview had been around the time of the first album, I would have said, 'In an album or two, I won't have any more ideas left.' I couldn't *conceive* [of] 16 years later...! The thing I'm most thrilled about with Kiss is the fact that no matter what it is that has happened in the past, it's vibrant and it's now and the band is creative. It's nice to do greatest hits, but it doesn't mean it's current. It doesn't mean it's anything more than just a celebration of the past. And I don't want to celebrate the past. That should be right alongside what you're doing now. If the only thing you've got going for yourself is the past, it ain't much."

DEBUNKING THE AUTEUR THEORY: "The songwriting is split evenly—I wrote seven, Paul wrote seven and I co-wrote the eighth with Eric. It's very much a band record. Even though it's true that people have this sort of Jagger/Richards impression of the band, it really is much more of a band than people think it is. Every band member's important. Everybody contributes their own thing. No matter how much you think of the front two wheels, without the back two wheels, you ain't goin' anywhere."

WHO'S GOT THE HIT: "There are some terrific songs, one of which is 'Hide Your Heart,' which seems to be the lead-off single. It was written by Paul and **Desmond Child**—ironically, a song we wanted to record, but never did. It was passed over when we did *Crazy Nights* two years ago. Since then, everybody from **Molly Hatchet** to **Heart** to a new artist called **Robin Beck**, who's also on our label, to **Ace Frehley**—everybody's either recorded it, or wanted to record it. Nobody's had a hit with it yet. We aim to change that."

BACK TO BASICS: "We used a small studio called Fortress. It was really just a demo studio. Nobody's ever used it before—I think they used it for jingles or something. We just went there because there was no traffic, there were no people around, there weren't other groups around. It was intense work, because we were doing an album and a half, almost two album's worth of material in less time than it takes just to do an album, usually—two months of solid, seven-days-a-week work, as opposed to four months of, 'Hey, let's take two days off.'"

ON HAVING AN ADORABLE SON WITH HUGE EYES: "I always thought I had control over myself and my life. One look at him and he steals your heart away. I was *convinced* I was never going to have kids, or get married. I'm still not married. I never wanted it because it takes away your time and your energy and your focus and tuff. And I like *this* [rock & roll] too much. But on the other hand, you live and learn. You take a look at this guy, and he just looks up at you and you know you're the whole world to him. It just changes everything. Kiss baby—the first one, at least, I know of."

THE FUTURE: "I want to be onstage when the year 2000 comes..."
Gene's serious about that—Kiss has just re-signed with **PolyGram** for the next 10 years. I got to hear a couple of the fifteen tracks from the new LP, and if they're any indication of things to come, we're got some great music to look forward to. The tunes are raw, hungry chunks of rock—the best stuff I've heard from Kiss in several years. During my brief history of music journalism, just about every band I've interviewed has cited Kiss as an influence. I think I'll be hearing the same thing from the youngsters forming bands in the quickly approaching '90s.

WEEKLY EAR RINGER

■ **STEVE STEVENS' ATOMIC PLAYBOYS:** *Steve Stevens' Atomic Playboys* (Warner Brothers 1-25920-RE1)

Well, finally, Steve! I've been waiting impatiently for this slab o' vinyl for many, many months now. I was even beginning to wonder if this project was for real. But you've come through for me, Steve, with your chameleon moods and stellar playing. You attack nearly every musical style on your debut, and you do it well, from the R&B of "Power of Suggestion" to wicked rockers like "Soul on Ice." You haunt me with "Desperate Heart," you caress me with your cool "Evening Eye," and the lushly produced, out-of-control cover of the Sweet's "Action" sends chills up my spine, as does the sensitivity of your fingering on your "Classical Piece." You've even found a vocalist—Perry McCarty—who's as versatile as you. I love you, Steve...will you marry me?

CASH BOX MICRO CHART

HEAVY METAL		September 2, 1989	
		The grey shading represents a bullet, indicating strong upward chart movement.	
		Total Weeks ▼	
		Last Week ▼	
1	SKID ROW (Atlantic 81936)	Skid Row	1 29
2	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44333)	Warrant	3 28
3	TWICE SHY (Capitol 90640)	Great White	2 18
4	MR. BIG (Atlantic 81990)	Mr. Big	5 8
5	BIG GAME (Atlantic 81969)	White Lion	4 10
6	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	6 19
7	WINGER (Atlantic 81867)	Winger	8 33
8	TRASH (Epic OE 45137)	Alice Cooper	14 4
9	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	11 15
10	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	7 33
11	BAD ENGLISH (Epic 45083)	Bad English	9 7
12	SURPRISE ATTACK (A&M SP5261)	Tora Tora	15 7
13	BADLANDS (Atlantic 81966)	Badlands	10 14
14	HEAR & NOW (Capitol 48748)	Billy Squier	13 7
15	PSYCHO CAFE (MCA 6300)	Bang Tango	17 11
16	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	12 33
17	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	16 33
18	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	20 3
19	VIVID (Epic BFE 44099)	Living Colour	18 33
20	PRACTICE WHAT YOU TEACH (Megaforce/Atlantic 82009)	Testament	32 2
21	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	21 33
22	FIRE FIRE (Geffen 24230)	E Z O	24 5
23	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	26 8
24	EXTREME (A&M SP 5238)	Extreme	25 23
25	MASTER OF DISGUISE (Metal Blade/Enigma 73413)	Lizzy Borden	27 3
26	LITA (RCA 6397-1-R)	Lita Ford	19 19
27	HYSTERIA (Mercury/PolyGram 836 345-1)	Def Leppard	22 33
28	CREATOR (Taang! #23)	Creator	28 7
29	BLUE MURDER (Geffen 24212)	Blue Murder	23 16
30	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)	Tesla	30 28
31	NO RESPECT (Island 91272)	Vain	36 2
32	JUNKYARD (Geffen GHS 4-24227)	Junkyard	31 12
33	FOUR WINDS (Atco/Atlantic 91251)	Tangier	33 4
34	INSULT & INJURY (Roadracer RR9482)	Whiplash	DEBUT
35	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	DEBUT
36	BULLETBOYS (Warner Bros. 25782)	Bulletboys	38 33
37	OPERATION:MINDCRIME (EMI 48640)	Queensryche	39 22
38	HARDER THAN YOU (In-Effect/Relativity 88561-3006)	24-7 Spyz	40 11
39	SEA HAGS (Chrysalis FV4 1665)	Sea Hags	37 12
40	SARAYA (Polydor/PolyGram 837 734)	Saraya	29 13

OTHER METAL RELEASES

□ **L.A. GUNS:** *Cocked & Loaded* (Vertigo/Polygram 838 592-4)

Will wonders never cease? On their second album, these Hollywood hooligans have managed to work up some nice little pop tunes without blunting their metallic edge. The Guns' debut had a brazen, straightforward approach that gave no hint that the boys had a few tricks beneath their black leather jeans. Wildman guitarist Tracii Guns isn't exactly known for his subtlety, but he comes up with some tasty stuff here—check out his acoustic riffing, and the electric solo that wraps itself around your ears on the gypsy-ish "Magdalaine." There's also the sickness of "Malaria," along with some up-front rockers like "Rip and Tear" and "Wheels of Fire." The Guns have grown by leaps and bounds in the past year and a half.

□ **TANGIER:** *Four Winds* (Atco 7 91251)

In spite of the cowboy garb, I get the feeling that Tangier was dressed up fancy for this album—none of the five members play keyboards, and the girl backup singers are mere accessories. Nevertheless, *Four Winds* delivers a good, solid punch and singer Bill Mattson displays some dirt underneath his vocal chords. The lyrics have a western vibe—they're about trains, prospectors, the Mississippi river, and such—but except for some slide guitar, this brand of hard rock shows some strong urban development. We have Dallas here, as opposed to the outskirts of El Paso. But you know what? I believe these guys anyhow.



Janiss Garza

BEATS & HYPE

ALL THE PEOPLE IN THE MIDDLE SAY HO: Live hip-hop is hurtin' it. Bad. Last night **Too Nice**, **Schoolly D**, **A Tribe Called Quest**, and **Atmospheric** rolled into town to perform at the Zulu Nation Club **Water the Bush**. *Nobody* impressed. Scholly was cool and all, but he fell into cliché way too quickly.

Hit me if you've seen this one before. A grandiose backing track announces the entrance of (fill in the name of the act that last played your town). The curtain opens to find a D.J., who may or may not be really cuttin', looking really busy. Out pops the dancer(s), who do some serious moves for a minute or two, then get tired, and do some semi-serious moves for another minute or two. Out pops the crowd arouser, hyping the arrival of your favorite M.C. Said M.C. struts out, promptly uttering "somebody in the house say ho!", and proceeding to deliver a semi-inspired set. It's guaranteed that at some point the music (and therefore the momentum) will stop, allowing said M.C. to divide the crowd, and see which side will scream the loudest. Perhaps the M.C. will come out with the inspired line "everybody in the house who has A.I.D.S. be real quiet (I have seen this three times this summer!)," and then grin widely when all the disease-free crowd members scream at the top of their lungs.

Improvisation will be non-existent. If you show up the next night the same M.C. will be pulling the same shit, talking over the records in the same manner, and moving the crowd just as much. What the hell do they take their audience for? A bunch of fools! Well folks, we ain't. I have seen the level of enthusiasm, as well as the attendance figures, drop drastically this year. People know they are going to see the same old shit, so they don't come back. I make my living going to these shows, so I have to attend. But I doubt I'd go to a lot of these shows if I was a member of the paying public.

Hip-hop is advancing in leaps and bounds as far as records are concerned. There seems to be a new innovation every month or two. Why isn't anyone trying to develop their show as well? Groups such as **De La** and **Quest** are innovators, so why resort to the same old tricks as the tired old school rappers on stage? At least the old school M.C.s delivered their party rhymes with flair, and at the time were doing something new. This ain't happening now.

There are exceptions to this rule. **Public Enemy** can be brilliant live, coming at the audience like a charging rhino. There is so much going on at a P.E. show that you feel the need to see them again to catch the stuff you missed. **Flavor** is a great entertainer, a fact that gets hammered home when you see some of his tired imitators. **L.L.**'s recent show was musically great—he improvised beats and breaks, and directed his D.J. with the flair of a great bandleader. But **L.L.** also wasted the rhyming talents of **Busy B.** by utilizing him in the role of a pathetic Flavor parody. **Hammer** has a great show, and is probably the only rapper who is better live than on record. His dancers are fabulous, and he obviously takes great care with the choreography of his shows. I wish the same was true of all rap acts who use dancers as a visual diversion.

The energy level of the live show has to increase if the music is to remain a valid live attraction. The dollars are flying and everybody is busy, but that doesn't excuse new acts from not taking time out to rehearse before they hit the road. If the show isn't tight and the timing is off, the momentum will suffer, and the audience's enthusiasm will wane. Record companies take note—the point of a live show is to sell records, and if it ain't happening you aren't going to sell shit. You'd be better off putting that promotional money elsewhere. You must develop hip-hop artists the way you develop any other act, and a main part of this development is the live show. You wouldn't put out a rock act unrehearsed, so why let a rap group do it?

NEW BEATS

Singles

□ **TUFF CREW:** "What You Don't Know" (Soo Deff/Warlock 52)

This is a totally different group than the Tuff Crew who put out an album last year. The rhymes are 1,000 times better, and the beats smoke. This is an aggressive club groove propelled by gangster beats, with Prince and Todd Terry drop-ins galore. It'll definitely move the crowd. Contact (212) 979-0808.



□ **LAKIM SHABAZZ:** "Black Is Back/Your Arm's Too Short To Box With God" (Tuff City 128042)

Shabazz has got great rhymes and perfect delivery, and when he teams up with D.J. Mark, he's unstoppable. These are two reasons to be cheerful, so buy 'em if you can find them. If not, call the ever-courteous and efficient Aaron Fuchs at (212) 262-0385.

□ **KINGS OF PRESSURE:** "Tales From the Darkside" (Next Plateau 50105)

The LP's best cut by far is here given a stripped-down mix by Soal Shock & Cutfather that accentuates and smooths out the bottom of this eerie rap. This is essential, but you can hold out on the album. Club jocks are invited to investigate.

CASH BOX MICRO CHART



September 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	1	3
2	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	3	7
3	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	2	9
4	BIG TYME (MCA 42302)	Heavy D. & The Boyz	4	9
5	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)	Boogie Down Productions	5	7
6	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	7	31
7	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	6	11
8	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	8	25
9	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.D.	16	3
10	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	21	3
11	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	9	29
12	EAZY DUZ IT (Priority 57100)	Eazy-E	12	31
13	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	11	31
14	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	10	25
15	TEENAGE LOVE (Def Jam/Columbia 38-08105)	Slick Rick	13	31
16	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	14	25
17	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	15	15
18	SWASS (Nasty Mix 70123)	Sir Mix-a-Lot	17	31
19	I AM BLACK ENOUGH (Jive/RCA 1237)	Schoolly D	DEBUT	
20	2 HYPE (Select 21628)	Kid N' Play	19	31
21	WILD & LOOSE (Capitol 90926)	Oaktowns 3.5.7	18	19
22	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwamé	20	23
23	CAT GOT YOUR TONGUE (Arista AL8596)	Bobcat	26	7
24	DOIN' IT (Select 21629)	U T F O	22	13
25	IT TAKES A NATION OF MILLIONS TO HOLD US BACK (Def Jam/CBS FC 44303)	Public Enemy	23	31
26	TWIN HYPE (Profile PRO 1281)	Twin Hype	28	5
27	THE YOUNG SON OF NO. 1 (Atlantic 81995)	Breeze	29	7
28	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	24	21
29	WHAT TIME IS IT (Gucci/Hot Productions 3309)	Gucci Crew II	25	31
30	N.W.A. (Macola 1057)	N.W.A. And The Posse	27	31
31	K9-POSSE (Arista AL-8569)	K9-Posse	30	27
32	MIAMI BASS WAVES VOL.II (Luke Skywalker 5001)	Various Artists	31	15
33	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	DEBUT	
34	MOVE SOMETHIN' (Luke Skywalker 101)	2 Live Crew	32	31
35	EVERYBODY WANTS SOME (Gucci/Hot Productions 3314)	Gucci Crew II	DEBUT	
36	YOU CAN'T HOLD ME BACK (Bentley BL 12001)	Awesome Dre	33	9
37	BORN THIS WAY (Polydor/PolyGram 828 134)	The Cookie Crew	34	17
38	INTO THE FUTURE (Mercury/PolyGram 836 953)	MC Rell & The House Rockers	35	17
39	POWER (Sire 25765)	Ice-T	36	31
40	JAM ON BASS VOL. II (Hot HTLP 3310)	Various Artists	37	11

Albums

□ **CHILL ROB G:** *Ride the Rhythm* (Wild Pitch WPL 2002)

Like all Wild Pitch artists, Chill Rob G is an acquired taste. He has a unique voice that takes a while to get used to, but once you're hooked, he doesn't let go. The label has a knack for finding artists like these. Their whole stable is full of technically superb rappers with perfect timing and interesting rhymes, and each has his individual style. Chill Rob works best when the beats are slow and easy, and "Let Me Show You" and "Bad Dreams" are perfect examples of this. The coolest groove on the album has to be "Let the Words Flow," based on a cool Police guitar riff. It slinks and slithers, attacking your brain slowly but achieving maximum penetration. The rest of the jams are also first-rate, and there is no filler here. Call Bassmaster Fein at (212) 594-5050 to order this fine collection.



□ **III MOST WANTED:** *III Most Wanted* (Fever/Sutra SF005)

The breaks on this record are innovative and funky, and are worth checking out. Unfortunately, more often than not the beats are just average. There are some notable exceptions, however. "Calm Down" is boomin, full of in-your-face explosion beats, and a cool soundtrack. "Lights Out" is bugged, and definitely recommended. The obligatory hip-house cut (which almost every album has—in my opinion a great improvement over the obligatory ballad seen on last year's rap LPs) "Now That We Found House" is also cool, and uses Third World to great effect.

Jazzy V.



HEY, MICHEL, CAN YOU DEFINE "SWING"?: Illinois Jacquet (left) and Joe Williams get fingered by Carrillon Importers' Michel Roux after a recent benefit concert at Brandeis University. Jacquet and Williams played, Carrillon picked up the tab.

GENIUS INDEED: I absolutely hate certain overused cliches. Like, "Duke" or "Louis" or "Trane" or anybody "would have loved it," attached to some flimsy tribute album or cheesy repertory concert. Makes me cringe every time.

Another is, "No jazz record collection should be without it." Especially when attached to some \$5,000 boxed-set of 80 CDs.

So when I say that the three **Thelonious Monk** CDs that have just been reissued by **Blue Note** are *essential*...well, I don't use the term lightly. The albums are *Genius of Modern Music, Volume 1, Genius of Modern Music, Volume 2* and *Milt Jackson*, and they contain everything that the great Monk recorded for Blue Note (except for a couple of things he did later as a sideman with **Sonny Rollins**). We're talking about the years 1947-52, when Monk was considered, for the most part, an idiosyncratic flake, a weirdo. Blue Note's **Alfred Lion**—spurred, evidently, by his then-wife **Lorraine** (who later married the **Village Vanguard's Max Gordon** and now presides over the world's greatest basement)—had the foresight (not unusual for Lion) to sign and record Monk—these are his first sessions as a leader—and, not only that, to label him a "genius." Flake? Not to somebody with Alfred Lion's ears.

These sessions include Monk's first recordings of a groaning board of his standards, many of which would be recorded over and over during the next two decades: "Misterioso," "Round Midnight," "I Mean You," "Ruby, My Dear," "Criss Cross," "Eronel," "Well You Needn't," "In Walked Bud," "Introspection," "Off Minor" and on and on. Some of them are trio sides, with **Gene Ramey** and **Art Blakey**, but many of them include horns: **Sahib Shihab**, **Kenny Dorham**, **Lou Donaldson**, **Lucky Thompson** and others. There is brilliance on every corner. The *Milt Jackson* album consists of two sessions, a '52 date with Donaldson, **John Lewis**, **Percy Heath** and **Kenny Clarke** (the other men who, with Jackson, were about to become the **Modern Jazz Quartet**) and a classic '48 date with Monk.

In usual Blue Note CD reissue fashion, these albums have been reordered chronologically and include stacks of previously-unissued-on-Blue-Note alternate takes. So the three CDs don't match up to the three LPs with the same names; the best thing to do is just get the CDs and start over.

The only place all this material has appeared before now is on a **Mosaic** LP boxed set, *The Complete Thelonious Monk on Blue Note*. Everything here is there (as are those Rollins sides). I've been wondering, to be honest, when **Michael Cuscuna**, Blue Note's producer, was going to reissue on CD the Blue Note stuff (Monk, **Bechet**, etc.), that Michael Cuscuna, president of Mosaic Records, has put in those Mosaic boxed sets. It seemed odd that, with all the Blue Note reissues on CD, Monk has waited this long for his day in the digital sun. It's odd this jazz business: Cuscuna, in a sense, is calling the shots at two competing labels, sometimes with the exact same recordings. Why, I wonder, are there no Blue Note **Herbie Nichols** CDs (the material is on vinyl from Mosaic)?

In any case, this is stuff you've got to get: some of Monk's greatest recordings and, thus, some of the greatest recordings of the post-Bebop Era, the foundation for much of the jazz that has come since. And then make sure you see *Thelonious Monk: Straight, No Chaser*, **Charlotte Zwerin's** brilliant documentary, when it opens near you this fall. Was the genius of modern music really a deeply disturbed man? The film raises interesting questions, but the music in the film—like the music here—leaves no doubt of one thing: Thelonious Monk was, no question, a genius of modern music. No jazz record collection should be without these albums.

NO, IT'S IN PENNSYLVANIA: Delaware Water Gap just *sounds* like a cool place; I mean, how can a town with a moniker like that not be hip? It's nestled in the Poconos and it's got a lot of artists living there, it's an artsy-fartsy place. A lot of jazz musicians live there too (jazz musicians, of course, are artists too, as **Buck Clayton** pointed out to me recently). In any case, the 12th annual Delaware Water Gap **Celebration of the Arts** will take place over the weekend of September 8 and, naturally, it includes a jazz festival of local residents—locals like **Phil Woods**, **Kim Parker**, **Bob Dorough**, **Urbie Green**, **Janet Lawson** and **Jamey Haddad**. There'll also be a jazz mass. Call (717) 476-8265 if you're planning to be in that neck of the woods; not a bad neck of the woods to be in.

Lee Jeske

CONTEMPORARY JAZZ



September 2, 1989 The
grey shading represents a
bullet, indicating strong
upward chart movement.

Total Weeks ▼
Last Week ▼

1	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	1	6
2	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	2	12
3	POINT OF VIEW (MCA 6309)	SPYRO GYRA	3	8
4	LOVE WARRIORS (Windham Hill Jazz WH 0116)	TUCK & PATTI	6	10
5	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	4	12
6	AT LAST (Blue Note 91937)	LOU RAWLS	11	3
7	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	5	18
8	THE SPIN (MCA 6304)	THE YELLOWJACKETS	14	3
9	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	7	14
10	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	12	6
11	EAST (Hiroshima Epic 45022)	HIROSHIMA	8	23
12	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	9	10
13	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	10	6
14	REAL LIFE STORY (Verve Forecast/PolyGram 837 697)	TERRI LYNE CARRINGTON	13	23
15	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	18	3
16	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	15	14
17	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	16	10
18	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFIELD	25	3
19	SPELLBOUND (Warner Bros. 25781)	JOE SAMPLE	17	20
20	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	DEBUT	
21	NEW YORK VOICES (GRP GR 9589)	NEW YORK VOICES	23	4
22	WHISPERSAD PRMISE (Warner Bros. 25902)	EARL KLUGH	20	2
23	BEFORE WE WERE BORN (Elektra/Nonesuch 608843)	BILL FRISELL	21	18
24	DANCING WITH THE LION (Columbia OC 45154)	ANDREAS VOLLENWEIDER	22	20
25	TAKE TO THE SKIES (Intima/Enigma 73346)	RICHARD ELLIOT	30	3
26	HEART'S HORIZON (Reprise 25778)	AL JARREAU	24	33
27	BLACK WATER (Columbia FC 44316)	THE ZAWINUL SYNDICATE	26	10
28	IVORY DREAM (Atlantic 81938)	BOBBY LYLE	27	21
29	URBAN DAYDREAMS (GRP GR 9587)	DAVID BENOIT	28	18
30	METROPOLIS (Windham Hill 0114)	TURTLE ISLAND STRING QUARTET	29	14
31	PERFECT TIME (Windham Hill Jazz 0115)	RAY OBIEDO	31	8
32	LET'S STAY TOGETHER (Artful Balance 7215)	ERIC GALE	32	14
33	ROUND TRIP (GRP GR 9586)	ERIC MARIENTHAL	33	16
34	PENCIL SKETCHES #1 (Optimism 3210)	KIM PENSYL	34	25
35	LOVE MADNESS (Headfirst 729)	SHERRY WINSTON	35	18
36	RHYTHM DEEP (GRP GR 9585)	OMAR HAKIM	36	16
37	ON THE CORNER (GRP GR 9583)	JOHN PATITUCCI	37	20
38	SILHOUETTE (Arista AL-8457)	KENNY G	38	41
39	CONFIDENTIAL (GRP GR-9581)	SPECIAL EFX	39	21
40	LOVE SEASON (Orpheus/Capitol 75602)	ALEX BUGNON	40	21

■ JAZZ PICKS

□ RICK MARGITZA: *Color* (Blue Note 7 92279)

Muscular debut from a Coltranesque tenor and sopranoist with a finely-tuned hard bop sense, although this album alternates the strong post-bop stuff with some watery sax-and-synth doodles. Good sidemen (including Marc Johnson and Adam Nussbaum) and everybody swings. Look for Margitza in Miles Davis' band.

□ MONTE CROFT: *A Higher Fire* (Columbia FC 45122)

Get past the obnoxious, self-penned, Marsalis-family-type liner notes, the obnoxious cover photo and the two I-can-sing-like-Stevie vocals and find a debut by a spiky young hard bop vibist. Mulgrew Miller's on piano, which tells you something. Yet another talented young hard bopper. Gee.

□ BOB THOMPSON: *Wilderness* (Intima 7 73519)

Acoustic fusion wouldn't be an incorrect term for Thompson's cheery, lightly-funky, Caribbean- and gospel-tinged acoustic piano set amid a pert fusionary rhythm section. Larry Coryell guests; good cover of "Little Red Corvette."

□ AZYMUTH: *Tudo Bem* (Intima 7 73517)

New label (Intima after years on Fantasy), new pianist (Jota Moraes for Jose Bertrami) and a new softer, more acoustic sound for this veteran Brazilian instrumental trio. Easy-listening, if somewhat limp, nova bossa nova.

□ JEAN-LUC PONTY: *Storytelling* (Columbia FC 45242)

Veteran fusion violinist has been going in for a minimalist electric sound lately, and while there's evidence of that here, there's also plenty of material aimed square at the perky heart of contemporary jazz fusion radio.

RHYTHM & BLUES



MILES JAYE is at a turning point in his career. He enjoyed great success with his debut LP, especially the single "Let's Start Love Over." With *Irresistible*, his second full-length effort, Jaye is looking to solidify his fan base and broaden his market. Often pegged with the "new love man" tag, there are many who expect him to join the ranks of Luther, Freddie, and Teddy. Jaye is extremely musical, however, and comes from a jazz background, which adds many non-traditional shades to his records, and makes them a very interesting listen. We talked to Jaye about his current tour and the motivations behind the music:

I have seen you perform twice. One was a track date, and the other time was with a full band. Are you constricted by the parameters of doing track?

The showcase you saw me at was one of the deciding factors of not doing track dates anymore. Live shows and track dates are two different worlds. It's important for us to try and make an effort to elevate to the next level this year, and we can't present ourselves fully in a track environment. For the first album, we did about 60% track dates, but we're not doing them anymore.

Is the chemistry right in your band now?

Well, that's the tiring part. Each time you come in [from a series of dates] there's things you want to improve. You want the sound to improve, and brush up on the arrangements—it's a never-ending process. It's exciting and intimidating at the same time. You have to pay attention to detail, and there's no time to rest.

Do you find that you're looking for more structure, or do you want it to be loose and improvisational?

I'd have to say yes to both of those. In order to have the freedom to work, there's got to be enough clarity and structure for the guys to know their parameters. If you tell them "Well, you know the changes, just go ahead and play the way you feel," it can be quite intimidating to them. You are not giving them enough information. If you say, "Just play freely, you know what to do," they usually don't. You have to, at the very least, tell them what not to do. On the other hand, even though I like the arrangements, I'm not into hearing the same thing every night. I like to work against the spontaneity. If I hear something, I like to be able to respond to it. And I like them to be able to work off me.

The band comes from different backgrounds. Some come from backgrounds where they've got to play it the same way every night, and any variation on that is wrong. Others come from environments where the sky's the limit—they can go as far left as they want to, and the further the better. Some come from the **Luther Vandross** organization, where the music is meticulously arranged—**Nat Adderly** arranges it to the point of tight orchestration. A couple of the other guys have come from the **Ronald Shannon Jackson** band, which is exactly the opposite. The energy from the combination is nice, because it keeps it right on the edge, gives the music a little more dimension, and it makes it fun.

In the British press, they seem to see you more as a conceptual, well-rounded artist, as opposed to the "new love man" tag you seem to have over here.

In Britain, they see my music as soul music, which is a term I haven't heard in a few years. I guess I'm comfortable with the term "soul singer," but I have a difficult time getting away from the idea of being a musician and a writer, and now a producer. It's most important for me to come up with something that has a couple of ingredients that grab you, whether it be the melody or the lyric, or a feeling that you can't explain, and I guess that's what adds up to soul music. It's easier to respond to that tag than having the music called pop music, or even R&B, which could mean a lot of things.

Is there pressure on you to be "the next big love man"?

I've heard a lot of that talk. Frankly, I'm glad that there's any kind of talk about me. We're tempted here to do that, and make those associations—the next this, the next that—you see it happening with cars and movies as well as singers. What I'm hoping is that we slip into a niche that's uniquely Miles Jaye. I think there's room for that.

You seem to resist the temptation to be the "flavor of the week."

That type of thing is something that I don't think I can sustain. I've seen cases where it was critical to sustain that kind of image-oriented thing. I've spent two years with the Village People, and they had problems in the long term. Chubby Checker is another example. He's got to love "The Twist." Years later he still has to perform the song. I love to play the violin, and I do enjoy playing it on stage, but I also know that people came to hear me sing, and that's what I have to do to please them, and I'm comfortable with that.

Has there been pressure to do a Gene Griffin or a Gerald Levert song, or something similar?

At the time we made the album, we discussed names like that, but we finally said, "If it's meant for us to be out there, its going to be by way of me offering what it is that I do best." When you use the star producers, that's what shines—the production. That's why the song is played. Because of the producer. I don't want to sing in the mold of the producer. And I don't want my songs to sound like another six songs on the radio. It doesn't give you the opportunity to develop a sound of your own. As early on as we are, we can't afford to take that chance. We need to associate the name, the song, and the face as a unit. People need to make that association when they go into a record store.

Neil Harris

R&B LPs

September 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	2	9
2	BIG TYME (MCA 42302)	Heavy D. & The Boyz	1	9
3	AS NASTY AS THEY WANNA BE (Luke Skyaya#ker 107)	2 Live Crew	5	6
4	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	4	8
5	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	3	9
6	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	8	46
7	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	14	3
8	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	9	7
9	HOME (MCA 6312)	Stephanie Mills	12	7
10	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	22	3
11	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	6	12
12	DO THE RIGHT THING (Motown 6272)	Soundtrack	13	8
13	TENDER LOVER (Solar/CBS FZ45288)	Babyface	16	5
14	SERIOUS (EMI 90921)	The O'Jays	7	15
15	GUY (P)(MCA 42176)	Guy	10	59
16	BE YOURSELF (MCA 6292)	Patti Labelle	18	7
17	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	11	32
18	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	15	19
19	2ND WAVE (Columbia 44284)	Surface	17	43
20	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	19	43
21	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	20	21
22	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	21	59
23	CHUKII (Atlantic 81947)	Chuckii Booker	25	11
24	2300 JACKSON STREET (Epic 40911)	The Jacksons	26	12
25	LARGER THAN LIFE (MCA 6276)	Jody Watley	23	20
26	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	27	24
27	GHOSTBUSTERS II (MCA 6306)	Original Motion Picture Soundtrack	24	9
28	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	28	28
29	VESTA (A&M 5223)	Vesta	33	6
30	THROUGH THE STORM (Arista 8572)	Aretha Franklin	32	15
31	PAUL'S BOUTIQUE (Capitol 91743)	Beastie Boys	44	3
32	ALL MY LOVE (Capitol 90641)	Peabo Bryson	30	12
33	GOOD TO BE BACK (EMI 48902)	Natalie Cole	31	15
34	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	35	10
35	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	37	17
36	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	39	10
37	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	40	4
38	ALL NIGHT (Elektra 60858)	Entouch	42	5
39	IRRESISTIBLE (Island 91235)	Miles Jaye	29	14
40	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	36	32
41	CRAZY NOISE (Fresh 82011)	Stezo	38	9
42	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	43	20
43	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	41	26
44	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	DEBUT	
45	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	51	4
46	WILD (WTG/CBS FP 45205)	Mamado & She	48	6
47	SWEAT (Mercury/PolyGram 838 694)	Kool & The Gang	49	4
48	TWIN HYPE (Profile 1281)	Twin Hype	50	5
49	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	34	26
50	LIVIN' LARGE (Virgin 91021)	E.U.	52	22
51	KARYN WHITE (P)(Warner Bros.25637)	Karyn White	53	49
52	2 HYPE (G) (Select 21628)	Kid N' Play	54	41
53	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	55	33
54	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	57	3
55	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gamble	63	2
56	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	45	48
57	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	46	16
58	24/7 (4th & B Way 4011)	Dino	47	18
59	SO HAPPY (Columbia OC40970)	Eddie Murphy	DEBUT	
60	WORKIN' OVERTIME (Motown 6274)	Diana Ross	61	11
61	DOIN' IT (Select 21629)	UTFO	58	14
62	JUST COOLIN' (G) (Atlantic 81926)	Levert	59	41
63	RAW (Def Jam FC 45015)	Alyson Williams	56	21
64	CAT GOT YA TONGUE (Arista 8596)	Bobcat	65	2
65	STRAIGHT TO THE SKY (Columbia OC 44378)	Lisa Lisa & Cult Jam	60	16
66	WE'RE MOVIN' UP (Warner Bros. 25849)	Atlantic Starr	62	15
67	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	64	41
68	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	DEBUT	
69	IT'S REAL (Warner Bros. 25924)	James Ingram	66	11
70	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	70	42
71	THE RIGHT STUFF (Wing/PolyGram 835 694-1)	Vanessa Williams	67	62
72	A NEW FLAME (Elektra 60828)	Simply Red	68	16
73	GIVING YOU THE BEST THAT I GOT (P) (Elektra 60827)	Anita Baker	69	44
74	RAW LIKE SUSHI (Virgin 91252)	Neneh Cherry	71	11
75	I GET JOY (A&M 5228)	AI Green	72	10

CASH BOX CHARTS

TOP R&B SINGLES

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

September 2, 1989



#1 Single: **Babyface**



#1 Debut: **Janet Jackson #40**



To Watch: **Kool Moe Dee #51**

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface	1	10
2	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)			
	The Isley Brothers (Featuring Ronald Isley)		6	10
3	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)			
	Aretha Franklin & Whitney Houston		4	10
4	MY FANTASY (Motown 1988)	Teddy Riley Featuring Guy	7	11
5	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills	2	14
6	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler	8	13
7	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston	3	13
8	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable	10	12
9	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant	12	10
10	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	17	10
11	N.E. HEARTBREAK (MCA 53391)	New Edition	11	9
12	I DO (EMI 50213)	Natalie Cole	14	9
13	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle	15	11
14	CONGRATULATIONS (A&M 1407)	Vesta	5	17
15	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	20	6
16	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson	16	14
17	BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince	9	12
18	SPEND THE NIGHT (Uptown/MCA 53666)	Guy	22	9
19	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam	23	9
20	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze	31	5
21	FIGHT THE POWER (Motown 1972)	Public Enemy	21	8
22	MY SUGAR (Warner Bros. 7-22896)	Atlantic Starr	24	8
23	OUT OF MY MIND (EMI B-50212)	O'jays	26	6
24	2300 JACKSON STREET (Epic 38-68897)	The Jacksons	28	6
25	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	27	4
26	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	30	6
27	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	32	7
28	SWEET TALK (Capitol 44374)	D'atra Hicks	33	7
29	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	Michael Cooper	40	5
30	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz	19	13
31	SMILIN' (Atlantic 7-88959)	Leverf	34	4
32	BABY COME TO ME (Columbia 38-68969)	Regina Belle	41	4
33	ON OUR OWN (MCA 53662)	Bobby Brown	18	13
34	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	47	5
35	I'M IN DANGER (Capitol 444161)	Mother's Finest	48	3
36	AIN'T MY TYPE OF HYPE (Columbia 38-68975)	Full Force	50	3
37	FUNKY DIVIDENDS (Arista 1-9834)	Three Times Dope	37	6
38	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	42	4
39	FUN (RCA 9010-1-RD)	Grady Harrell	39	6
40	MISS YOU MUCH (A&M 1445)	Janet Jackson	DEBUT	
41	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	46	4
42	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System	13	17
43	SPECIAL LOOK (MCA 53281)	Debbie Allen	45	6
44	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil	52	3
45	ALL MY LOVE (Capitol 44429)	Peabo Bryson	55	4
46	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	67	2
47	II HYPE (Elektra/Ventertainment 7-69294)	Entouch	51	5
48	FRIENDS (MCA 53660)	Jody Watley with Eric B. & Rakim	29	15
49	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	25	18

50	ROCK WIT' CHA (MCA 53652)	Bobby Brown	77	2
51	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee	81	2
52	I WANNA COME BACK (Warner Bros. 22963)	James Ingram	60	3
53	SO WAT CHA SAYIN' (Sleeping Bag/Fresh 80133)	EPMD	61	3
54	LOVE ALL THE WAY (Next Plateau 88873)	Skyy	54	4
55	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark	79	2
56	AIN'T NOBODY'S BUSINESS (MCA/Magnolia 53683)	Eugene Wilde	65	3
57	HEART DONOR (Atlantic 7-88857)	Anne G.	57	4
58	I'LL BE THERE (Island 7-99185)	Miles Jaye	63	4
59	RAIN DROPS (Mercury/PolyGram 874 402-7)	Kool & The Gang	35	10
60	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince	DEBUT	
61	SHE'S NOT MY LOVER (Motown 1991)	Joyce "Fenderella" Irby	75	3
62	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams	36	14
63	THIS HOUSE (Motown 1998)	Diana Ross	83	2
64	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris	73	3
65	THEY WANT MONEY (Jive/RCA 1217)	Kool Moe Dee	38	16
66	2 HYPE (Select 62345)	Kid N' Play	85	2
67	'BOUT 'DAT TIME (EMI 50208)	Pieces Of A Dream	70	3
68	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green	43	14
69	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karyn White	44	15
70	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson	DEBUT	
71	STEPPIN' OUT (Crush A-426)	10DB	71	3
72	SOMEBODY LOVES YOU (Motown 1966)	EI DeBarge	49	15
73	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	The D.O.C.	DEBUT	
74	IT'S REAL (Warner Bros. 22975)	James Ingram	53	18
75	WHY YOU WANNA (Tabu 68915)	Dezi Phillips	56	7
76	WHERE DO WE GO (Atlantic 88992)	Ten City	58	9
77	YOU FOUND ANOTHER GUY (Virgin 99200)	Boy George	59	12
78	NOTHING (THAT COMPARES 2 U) (Epic 34-68688)	The Jacksons	62	16
79	KEEP ON MOVIN' (Virgin 99205))	Soul II Soul	64	16
80	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckil Booker	DEBUT	
81	GOT TO GET THE MONEY (Atlantic 7-88910)	Leverf	66	18
82	BIG OLE BUTT (Def Jam/Columbia 38-69056)	LL Cool J	90	2
83	GOING CRAZY (Virgin 7-99197)	Deja	68	4
84	A BETTER WAY (Atlantic 7-88879)	Foster/McElroy	69	10
85	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane	DEBUT	
86	GITHCI U (Orpheus 72678)	Z'looke	72	11
87	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans	DEBUT	
88	TURNED AWAY (Atlantic 7-88917)	Chuckil Booker	74	18
89	HAPPY (Motown 1993)	The Boys	DEBUT	
90	I GOT IT GOIN' ON (Delicious Vinyl 106)	Tone Loc	76	6
91	I'M THAT TYPE OF GUY (Def Jam/Columbia 38 68902)	LL Cool J	78	14
92	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli	DEBUT	
93	SHOW AND TELL (Capitol B-44347)	Peabo Bryson	80	19
94	SOMETHING REAL (EMI 50192)	Miki Bleu	82	13
95	OBJECTIVE (Island 7-99228)	Miles Jaye	84	21
96	THE FIRST TIME (Gold City 96847)	Chris Jasper	86	4
97	LEAD ME INTO LOVE (Elektra 7-69299)	Anita Baker	87	20
98	FOR YOU TO LOVE (Epic 34-68742)	Luther Vandross	88	20
99	ROCK THE HOUSE (Atlantic/Oceana 7-99222)	Nicole	89	5
100	WHY IS THAT? (Jive 1231)	Boogie Down Productions	91	5

CASH BOX CHARTS

Total Weeks ▼
Last Week ▼

TOP 200 ALBUMS

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

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

September 2, 1989



Top Debut: Rolling Stones #106

Total Weeks ▼
Last Week ▼

1	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	1	9
2	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	3	16
3	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	4	8
4	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	2	17
5	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	5	53
6	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	6	40
7	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	7	26
8	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	8	24
9	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	9	9
10	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	10	4
11	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	11	30
12	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	12	6
13	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	13	10
14	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	14	60
15	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	15	14
16	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	17	18
17	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	18	10
18	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	LIVE CREW	20	7
19	MARTIKA (Columbia SL 44290)CBS	MARTIKA	19	10
20	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	16	16
21	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	23	29
22	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	22	22
23	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	26	22
24	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	28	4
25	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	21	26
26	BATMAN SOUNDTRACK (Warner Bros. 25977)WEA 8.98	DANNY ELFMAN	40	2
27	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	27	10
28	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS	24	7
29	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	25	10
30	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	30	19
31	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	31	9
32	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	35	16
33	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	36	27
34	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	29	45
35	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	44	48
36	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	48	10
37	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	53	4
38	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	38	8
39	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	54	7
40	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	41	22
41	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	42	12
42	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	52	4
43	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	46	48
44	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	33	13
45	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	45	15
46	TRASH (Epic 45137)CBS	ALICE COOPER	55	4
47	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	49	8
48	TENDER LOVER (Solar 45288)CBS	BABYFACE	60	6
49	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	61	9
50	GUY (P) (MCA 42176)MCA 8.98	GUY	50	56

51	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	32	33
52	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	34	10
53	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	37	12
54	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	59	42
55	SO HAPPY (Columbia OCT 40970)CBS	EDDIE MURPHY	73	2
56	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	39	13
57	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	43	7
58	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	47	10
59	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	58	49
60	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	56	29
61	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	63	8
62	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	51	11
63	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	57	38
64	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA	VARIOUS ARTISTS	62	9
65	SURPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	78	6
66	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	67	8
67	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	72	7
68	2ND WAVE (Columbia FC 44284)CBS	SURFACE	66	44
69	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	83	6
70	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	87	4
71	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	64	7
72	THE IRON MAN (Atlantic 81996-1)WEA 8.98	PETE TOWNSHEND	65	8
73	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	69	14
74	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	70	66
75	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	71	21
76	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	75	49
77	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	76	37
78	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	79	105
79	OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET	68	8
80	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98	TESTAMENT	131	2
81	HEAR & NOW (Capitol CI 48748)CAP 8.98	BILLY SQUIER	77	9
82	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	80	30
83	HOME (Slash/Reprise 25876)WEA 8.98	BODEANS	90	7
84	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	89	17
85	INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON	91	5
86	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	88	50
87	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	74	26
88	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	84	20
89	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	95	13
90	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	99	7
91	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	92	42
92	PEACE & LOVE (Island/Atlantic 91225)WEA 8.98	THE POGUES	94	3
93	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98	STARSHIP	101	3
94	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	TONE LOC	82	29
95	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	112	2
96	WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE	81	11
97	GREAT BALLS OF FIRE (Polydor 839 516)POL	SOUNDTRACK	86	7
98	PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL	97	11
99	MIRACLE (Capitol 92357)CAP 8.98	QUEEN	85	11
100	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	104	18
101	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	98	59
102	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	100	106
103	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	93	15
104	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	103	11
105	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	105	8
106	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL	THE ROLLING STONES DEBUT		
107	LET THE DAY BEGIN (MCA 6303)MCA 8.98	THE CALL	120	5
108	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	106	14

109	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	96	13
110	CHUCKII (Atlantic 81947)WEA 8.98	CHUCKII BOOKER	111	6
111	ONE (Warner Bros. 25887)WEA 8.98	THE BEE GEES	122	2
112	TURN OF THE SCREW (Atlantic 81992) 8.98	DIRTY LOOKS	123	3
113	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	115	49
114	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98	MICHAEL DAMIAN	109	12
115	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	108	27
116	ATOMIC PLAYBOYS (Warner Bros. 25920)WEA 8.98	STEVE STEVENS	DEBUT	
117	COUNTERFEIT (Warner Bros. 25980)WEA 8.98	MARTIN GORE	119	4
118	LITA (RCA 6397-1-R)RCA 8.98	LITA FORD	102	19
119	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	107	11
120	BELIEVE (MCA 6313)MCA 8.98	THE JETS	139	2
121	MR. MUSIC HEAD (Atlantic 81959)WEA 8.98	ADRIAN BELEW	125	6
122	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	116	17
123	CAN'T LOOK AWAY (Elektra 60781)WEA 8.98	TREVOR RABIN	DEBUT	
124	MIND BOMB (Epic 45241)CBS	THE THE	114	7
125	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98	HOODOO GURUS	149	3
126	CINDERELLA THEORY (Paisley Park/Warner Bros. 25994)WEA 8.98	GEORGE CLINTON	146	2
127	I AM BLACK ENOUGH (Jive 1237)RCA 8.98	SCHOOLY D	134	3
128	SWING THE HEARTACHE (A&M 9804) 8.98	BAUHAUS	135	4
129	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	136	5
130	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	110	15
131	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	118	15
132	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	DEBUT	
133	TENDERLY (Warner Bros. 25907)WEA 8.98	GEORGE BENSON	143	4
134	STREET LIFE (20 GREAT HITS) (Reprise 25857)WEA 8.98	ROXY MUSIC	176	2
135	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	127	38
136	TAKE IT WHILE IT'S HOT (Alco 90917)WEA 8.98	SWEET SENSATION	133	23
137	MARIA MCKEE (Geffen GHS 24229)WEA 8.98	MARIA MCKEE	137	8
138	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	128	14
139	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	144	32
140	SOUTHSIDE (Mercury 838171)POL	TEXAS	DEBUT	
141	YELLOW MOON (A&M 5240)RCA 8.98	NEVILLE BROTHERS	113	23
142	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	MELISSA ETHERIDGE	121	50
143	SWEET 16 (MCA 6294)MCA 8.98	REBA McENTIRE	145	14
144	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98	EDIE BRICKELL & NEW BOHEMIANS	132	48
145	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	HENRY LEE SUMMER	117	15
146	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	SWING OUT SISTER	124	15
147	FOUR WINDS (Atco/Atlantic 91251)WEA 8.98	TANGIER	158	5
148	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	150	41
149	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	DONNA SUMMER	129	16
150	DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS	DANGER DANGER	DEBUT	
151	BLUE MURDER (Geffen 24212)WEA 9.98	BLUE MURDER	138	17
152	DREAMS (Box Set) (Polydor B39 417)POL	THE ALLMAN BROTHERS	140	9
153	UHF (SOUNDTRACK) (Scotti Bros. 45265)CBS	"WEIRD AL" YANKOVICK	162	3
154	JUNKYARD (Geffen GHS 24227)WEA 8.98	JUNKYARD	181	2
155	HEART SHAPED WORLD (Reprise 25827)WEA 8.98	CHRIS ISAAK	126	9
156	VOLUME ONE(P/2)(Wilbury/Warner Bros. 25796)WEA 9.98	TRAVELING WILBURYS	130	43
157	NUDE (Epic OE 45224)CBS	DEAD OR ALIVE	141	7
158	SARAYA (Polydor B37 734-1)POL	SARAYA	147	16
159	O.F.R. (Rhino/Rampage 70894)IND 8.98	NITRO	168	3
160	STAGE DOLLS (Chrysalis 217167)CAP	STAGE DOLLS	DEBUT	
161	2300 JACKSON ST. (Epic 40911)CBS	THE JACKSONS	142	12
162	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	148	46
163	SO GOOD (Island 90970)WEA	MICA PARIS	151	15
164	WILD AND LOOSE (Capitol 90926)CAP 8.98	OAKTOWN'S 3-5-7	152	17
165	THROUGH THE STORM (Arista AL 8572)RCA 9.98	ARETHA FRANKLIN	153	16
166	VESTA 4 U (A&M 003781)RCA 8.98	VESTA	DEBUT	
167	LOVE WARRIORS (Windham Hill 0116)RCA 8.98	TUCK & PATTI	155	12
168	EXTREME (A&M 5238)RCA	EXTREME	161	22
169	SURPRISE (Virgin 91266)WEA 8.98	SYD STRAW	163	5
170	MICHAEL MORALES (Wing 835 B10 1)POL	MICHAEL MORALES	164	6
171	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	177	40

172	THE BRIDGE (A Tribute to Neil Young)(Caroline 61374)IND 8.98	VARIOUS ARTISTS	DEBUT	
173	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	172	21
174	KING SWAMP (Virgin 91069)WEA 9.98	KING SWAMP	175	14
175	THE BOY GENIUS (Atlantic 81941)WEA	KWAME	178	18
176	NEARLY HUMAN (Warner Bros. 25881)WEA 8.98	TODD RUNDGREN	157	13
177	CROSS THAT LINE (Elektra 60794)WEA 9.98	HOWARD JONES	159	22
178	BARRY MANILOW (Arista 8570)RCA 9.98	BARRY MANILOW	160	16
179	GREEN (P) (Warner Bros. 25795)WEA 9.98	R.E.M.	165	41
180	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	167	5
181	WORKBOOK (Virgin 91240)WEA 9.98	BOB MOULD	171	16
182	TOURIST IN PARADISE (GRP 9588)MCA	RIPPINGTONS	173	14
183	BULLETTYOYS (G) (Warner Bros. 25782)WEA 8.98	BULLETTYOYS	179	43
184	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	184	18
185	YO FRANKIE (Arista AL 8549)RCA 9.98	DION	188	15
186	BLAZE OF GLORY (A&M 5249)RCA	JOE JACKSON	187	18
187	DON'T CLOSE YOUR EYES (RCA 8494)RCA 8.98	KEITH WHITLEY	185	14
188	OPEN UP AND SAY...AHH! (P/4) (Enigma C1-48493)CAP 8.98	POISON	183	68
189	FREE (I.R.S. 82001)MCA 9.98	CONCRETE BLONDE	185	15
190	VOICES OF BABYLON (Columbia 44449)CBS	THE OUTFIELD	186	21
191	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	Original Motion Picture Soundtrack	190	54
192	GIVING YOU THE BEST THAT I GOT (P/3) (Elektra 60827)WEA 8.98	ANITA BAKER	154	44
193	SWEAT (Mercury 836-233)POL	KOOL & THE GANG	156	6
194	HEAVEN (Capitol C1-90959)CAP 8.98	BEBE & CECE WINANS	166	30
195	EVERYTHING (P) (Columbia OC 44056)CBS	THE BANGLES	169	44
196	THE TRINITY SESSION (RCA 8568-1-R)RCA 8.98	COWBOY JUNKIES	170	33
197	SA-FIRE (Cutting/Mercury 834 922 1)POL	SA-FIRE	174	5
198	SPIKE (G) (Warner Bros. 25848)WEA 9.98	ELVIS COSTELLO	180	28
199	GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	HANK WILLIAMS JR.	199	28
200	SOMETHING REAL (Elektra 60852)WEA 9.98	PHOEBE SNOW	200	22

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 15	Costello, Elvis / 198	Isley Bros. / 95	Oaktown 357 / 164	Summer, Donna / 149
2 Live Crew / 18	Cowboy Junkies / 196	The Jacksons / 161	The Ojays / 131	Surface / 68
Abdul, Paula / 6	Cult / 30	Jackson, Joe / 186	Osmond, Donny / 122	Sweet Sensation / 136
Allman Bros. / 152	Cure / 32	Jets / 120	Outfield / 190	Swing Out Sister / 146
Anders-son, Bruford, Wakeman, / 114	Damian, Michale / 114	Jones, Howard / 177	Paris, Mica / 163	Tangier / 147
Howe / 52	Danger Danger / 150	Journey / 171	Peaston, David / 85	Taylor Dayne / 185
8 2's / 47	Dangerous toys / 67	Junkyard / 154	Petty, Tom / 4	Testament / 80
8 Babyface / 48	Dead or Alive / 157	Kenny G / 162	Phantom Of Opra / 180	Texas / 140
8ad English / 61	Def Leppard / 102	Kid N Play / 148	Pixies / 100	The The / 124
Badlands / 73	De La Soul / 87	King Swamp / 174	Pogues / 92	Third World / 104
Baker, Anita / 192	Dino / 36	Kool & The Gang / 193	Public Image Ltd. / 138	Tin Machine / 109
Bangles / 195	Dion / 185	Kool Moe Dee / 53	Poison / 188	Tone Loc / 94
Bang Tango / 129	Dirty Looks / 112	Kwame / 175	Public Image Ltd. / 138	Tora Tori / 65
Base, Rob / 59	D.O.C. / 37	Labelle, Patti / 105	Queen / 99	Townshend, Pete / 72
8auhaus / 128	Doobie Brothers / 56	Lang K.D. / 89	Queensryche / 173	Tuck & Patti / 167
8easte Boys / 10	Eazy-E / 54	Lauper, Cyndi / 103	Rabin, Trevor / 123	Traveling Wilburys / 156
Bee Gee's / 111	E.P.M.D. / 42	L.L. Cool J / 13	Ratt, Bonnie / 40	Vaughn, Stevie Ray / 156
Belew, Adnan / 121	Estefan, Gloria / 12	Living Colour / 91	R.E.M. / 179	Whitney, Keith / 187
Benson, George / 133	Ethendge, Melissa / 142	Love And Rockets / 20	Rippingtons / 182	Williams, Hank Jr. / 199
8lack, Clint / 126	Exposé / 58	M.C. Hammer / 34	Rolling Stones (Box) / 106	Vesta / 166
8lue Magic / 170	Extreme / 168	Madonna / 22	Roxette / 88	Warrant / 21
8lue Murder / 151	Fine Young Cannibals / 7	Manilow, Barry / 178	Roxy Music / 134	Watley, Jody / 75
8oDeans / 83	Ford, Lita / 118	Marley, Ziggy / 24	Rundgren, Todd / 176	White, Karyn / 76
8olton, Micheal / 69	Franklin, Aretha / 165	Marlika / 19	Sa Fire / 197	White Lion / 31
8ooker, Chuckii / 110	Gabriel, Peter / 98	Marx, Richard / 2	Saraya / 158	Whitley, Keith / 187
8oogie Down Productions / 28	Ghostbusters 2 / 29	McCartney, Paul / 62	Schooly D / 127	Williams, Hank Jr. / 199
8on Jovi / 43	Gibson, Debbie / 82	McEntire, Reba / 143	Simply Red / 25	BeBe & CeCe Winans / 194
8rickell, Edie / 144	Gipsy Kings / 135	McKee, Maria / 137	Sir Mix A Lot / 113	Winger / 35
8ridge / 172	Gore, Martin / 117	Mellencamp, John / 117	Skid Row / 11	Yankovick "Weird Al" / 153
8rowne, Jackson / 96	Great White / 16	Murphy, Eddie / 55	Slick Rick / 77	Soundtracks:
8rown, Bobby / 14	Greenpeace / 64	Morrison, Van / 119	Smithereens / 119	Snow, Phoebe / 200
8uffet, Jimmy / 79	Griffith, Nanci / 132	Murphy, Eddie / 55	Soul 2 Soul / 9	Soul 2 Soul / 9
8ulletboys / 183	Guns N' Roses / 63,78	Murphy, Eddie / 55	Special Ed / 84	Soul 2 Soul / 9
The Call / 107	Guy / 50	Murphy, Eddie / 55	Squire, Billy / 81	Special Ed / 84
Cher / 39	Healey, Jeff / 49	Murphy, Eddie / 55	Stage Dolls / 160	Seaches / 51
Cherry, Nina / 41	Heavy D & The Boyz / 17	Murphy, Eddie / 55	Starship / 93	Cocktail / 191
Cinderella / 101	Henley, Don / 3	Murphy, Eddie / 55	Stevie Nicks / 116	Do The Right Thing / 57
Clay, Andrew Dice / 184	Hoodoo Gurus / 125	Murphy, Eddie / 55	Stevie B / 115	Great Balls / 97
Clinton, George / 146	Hugh, Grayson / 90	Murphy, Eddie / 55	Stewart, Rod / 74	When Harry Met Sally / 70
Cole, Natalie / 130	Indigo Girls / 23	Murphy, Eddie / 55	Straw, Syd / 169	Summer, Henry Lee / 145
Concrete Blonde / 189	Isaac, Cris / 155	Murphy, Eddie / 55	Summer, Henry Lee / 145	
Cooper, Alice / 46		N.W.A. / 33		

ROCK AND ROOTS

I RECENTLY FOUND MYSELF up to my eyeballs and elbows in record reviews, so hold onto your hats...



■ **NEW GRASS REVIVAL: *Friday Night in America* (Capitol C1 90739)**

This isn't a particularly new release, but it deserves more than a mention. Combining traditional bluegrass instrumentation, soaring harmonies, excellent musicianship and choice material, New Grass Revival uphold tradition while bringing innovation to the genre.

The title track is a rousing opener in true bluegrass style, all hand-claps and square-dance vibe. Things really get under way with the beautiful, peaceful ode to the farmer, "You Plant Your Fields," by Wendy Waldman (who also produced the album), the country-reggae (!) of "Let Me Be Your Man," Marshall Crenshaw's excellent "Whatever Way the Wind Blows" and a kick-er-shoes-off version of the Beatles' "I'm Down." There is also a beautiful "concerto" for mandolin, banjo, guitar and bass featuring group member and mandolin player extraordinaire, Bela Fleck.

NGR should appeal to fans of the Eagles, Orleans or Crosby, Stills and Nash, or anybody who enjoys great, lively pop music delivered in a gutsy country fashion.

■ **VARIOUS ARTISTS: *Chicago/The Blues/Today! Volumes 1, 2 & 3* (Vanguard VSD 79216, 79217 & 79218)**

These new CD reissues from Vanguard represent the Chicago blues community during the mid-sixties. Besides Muddy Waters and Howlin' Wolf, the artists here were the head honchos: J.B. Hutto and the Hawks, the Otis Rush Blues Band, Jimmy Cotton, Otis Spann, Johnny Shines, Big Walter Horton, Johnny Young's South Side Blues Band, and the best of the bunch, Junior Wells and Homesick James and his Dusters. Digital remastering, plus original liner notes and covers, make this a must for anyone who digs the Chicago blues performed by the masters.

■ **WINTER HOURS: *Winter Hours* (Chrysalis F2 21682)**

Maybe this is roots rock, maybe not. As my old buddy Tom DeSavia use to say, "Screw genres, this is a great record!" In their debut release, this New Jersey quintet addresses a certain darker mood and feeling, and do it extremely well. Produced by Lenny Kaye, the material will quickly draw you in with its dense guitar work counterpointed by a muscular rhythm section. All of this is embellished by cascading steel guitars, warm violins and banjos. Similar to Stephen Still's *Manassas* or CSN&Y's *Deja Vu*-period (but more melancholy), *Winter Hours* also manages to rock hard—all the while maintaining a thoughtful stance. A thinking man's group for the '90s.

■ **B.B. KING: *Lucille Had a Baby* (Ace Records CHD 271)**

Ace Records continues to add to their superior collection of B.B. King reissues with this fine release. Chico material and exceptional remastering jobs on high-quality LPs and CDs are the norm for this English label.

These particular tracks are taken from the vaults of the Los Angeles-based RPM and Modern labels, who recorded King during his most fruitful period, the 1950s. King's limber and passionate guitar work, youthful vocals and well rehearsed big band (which included some of the best jazz and R&B musicians of the day) are all featured here. It's also insightful to hear this King of the Blues apologize to all in earshot for the occasional flubbed intro or missed cue. And as with other Ace offerings, *Lucille Had a Baby* has historic, classy cover art and informative liner notes. Five Stars! A 21-Gun Salute!

■ **DANA GILLESPIE: *Sweet Meat* (Blue Horizon BLUH 007)**

A survivor of sessions with Bob Dylan and David Bowie, in which she is said to have performed, Ms. Gillespie's reputation precedes her. Top-heavy with a plethora of well-developed talent, Gillespie (aided by veteran producer Mike Vernon) turns in a lusty set of classic bawdy blues, among them "Fat Sam From Birmingham," "Meat on Their Bones," "Sweet Meat," "Meat Balls," "Long Lean Baby," and Rosetta Tharpe's "Tall Skinny Papa"—all featuring torrid, double-entendre lyrics that use their ribald humor to drive the point home. Her voice, a curious mixture of Mae West and a bordello bimbo, lends color and soul, as well as suggestiveness, to the music. Well produced stuff. We await Volume II.

■ **WEBB WILDER: *Hybrid Vigor* (Island 91280-2)**

Webb Wilder packs a wallop with his streamlined pop that recalls Dave Edmunds, Buddy Holly with a mean streak, and the ghost of young Elvis. Sounds pretty bizarre, eh? Well...

The lead track "Hittin' Where It Hurts" is one of the strongest singles in ages and like all great singles, demands to be played again and again. The rest of the album consists of well crafted, powerful yet quirky numbers all featuring Wilder's unique vocal delivery. Highlights include the uptempo and catchy "Safeside," the old west sound of "Skeleton Crew," and Lucinda Williams' "Louisiana Hannah."

CASH BOX MICRO CHART

ROOTS MUSIC



September 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	IN STEP (Epic OE 45024)	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	2	7
2	INDIGO GIRLS (Epic 45044)	INDIGO GIRLS	3	14
3	FULL MOON FEVER (MCA 6253)	TOM PETTY	1	7
4	NICK OF TIME (Capitol 91268)	BONNIE RAITT	4	18
5	SEE THE LIGHT (Arista)	JEFF HEALY BAND	5	5
6	YELLOW MOON (A&M 5240)	THE NEVILLE BROTHERS	6	18
7	MELISSA ETHRIDGE (Island 90875)	MELISSA ETHRIDGE	8	29
8	VOLUME ONE (Wilbury/Warner Bros. 25796)	TRAVELING WILBURYS	7	29
9	MARIA MCKEE (Geffen GHS 24229)	MARIA MCKEE	10	3
10	DREAMS (Polydor 839 417)	THE ALLMAN BROTHERS BAND	9	5
11	THE TRINITY SESSION (RCA 8568-1-R)	COWBOY JUNKIES	11	29
12	IN A SENTIMENTAL MOOD (Warner Bros. 9-25889)	DOCTOR JOHN	12	12
13	GATORHYTHMS (Rounder 3101)	MARCIA BALL	13	12
14	CHICKEN, GRAVY AND BISCUITS (Alligator 4772)	LIL' ED AND THE BLUES IMPERIALS	15	23
15	LUCINDA WILLIAMS (Rough Trade US47)	LUCINDA WILLIAMS	15	25
16	TROUBLE NO MORE (Chess/MCA CH-9291)	MUDDY WATERS	27	5
17	WRINKLES Classic and Rare Chess Instrumentals (Chess/MCA CH-9293)	VARIOUS ARTISTS	28	5
18	BAYOU CADILLAC (Rounder 6025)	BEAUSOLEIL	22	5
19	MIDNIGHT DRIVE (Alligator AL 4775)	THE KINSEY REPORT	16	5
20	LIVE FROM AUSTIN (Alligator 4773)	DELBERT MCCLINTON	18	14
21	WILLIE DIXON BOX (Chess/MCA)	WILLIE DIXON	19	29
22	SEVEN YEAR ITCH (Island 91018)	ETTA JAMES	24	29
23	CHECKOUT TIME (Black Top BT 1043)	JAMES THUNDERBIRD DAVIS	28	10
24	READ MY LIPS (Antones 0099)	LOU ANN BARTON	30	3
25	OUT OF NOWHERE (Black Top BT 1046)	SNOOKS EAGLIN	DEBUT	
26	BOOM BOOM (Rounder 2060)	JOHNNY COPELAND	34	3
27	DEVIL CHILD (Alligator 4774)	KENNY NEAL	21	10
28	COOKIN' WITH QUEEN IDA (GNP/Crescenda GPPF 2197)	QUEEN IDA	DEBUT	
29	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263)	LYLE LOVETT	23	25
30	FATHERS AND SONS (Chess/MCA CH 92522)	VARIOUS ARTISTS	DEBUT	
31	THE BESSIE SMITH COLLECTION (Columbia 44441)	BESSIE SMITH	20	16
32	THE BEST OF SLIM HARPO (Rhino R116 70169)	SLIM HARPO	26	10
33	THE BEST OF LITTLE WALTER (Chess/MCA CH-9292)	LITTLE WALTER	31	5
34	ONE MORE FOR THE ROAD (Alligator 4771)	CHARLES BROWN	32	20
35	ALABAMA BOUND (RCA 9600-2-R)	LEADBELLY	36	3
36	DRINKIN' AND STINKIN' (Flying Fish 506)	BOOGIE BILL WEBB	37	3
37	POWERFUL STUFF (CBS OZ 45094)	THE FABULOUS THUNDERBIRDS	33	14
38	ZIZAGGIN THROUGH GHOSTLAND (Epic 44343)	THE RADIATORS	35	16
39	CADILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder)	HOWLIN' WOLF	38	13
40	HIDDEN CHARMS (Bug Capitol 90595)	WILLIE DIXON	39	29

■ **JOANNA CONNOR: *Believe It!* (Blind Pig BP 3289)**

Ms. Connor is an accomplished Texas-style blues guitarist with fleet fingers and a razor-sharp tone. She will surely be recognized as a hot new up-and-comer. Backed by her rambunctious funk/rock band, she covers a wide terrain of R&B favorites, including a slow blues "Dr. Feelgood," a hot-as-lava version of Robert Cray's "Playing in the Dirt" and Etta James' good-feeling "Good Rockin' Daddy."

Connor slings a steaming guitar—she literally burns through every solo she plays. This album should do very well with those who like their blues with a heavy dose of funk and flash.

■ **JASON AND THE SCORCHERS: *Thunder and Fire* (A&M CS 5264)**

If double-barrelled machine-gun guitars, country-twang vocals, a hardcore rhythm section and the occasional bar-room ballad are your bag, then this is your band. Jason and his boys continue to bash their way through country punkdom, chalking up converts along the way. With Muscle Shoals' honcho Barry Beckett producing, they turn in their best album yet. Urban Cartwrights on a rock & roll Ponderosa. Hot stuff.

■ **RONNIE AND THE BLUE BEATS: *There's a Party Goin' On* (Short Stack SS 1002-2)**

This Richmond, Virginia bar/blues band offers an energetic and inspired outing. Lil' Ronnie blows a mean harmonica, and lead vocalist Robyn Stanley cuts the rug and pleads for more. Slightly "local band"-sounding, but fun nonetheless. Available from ESP, P.O. Box 11377, Richmond, VA 23230.

AND DON'T MISS: The amazing *Checkout Time* by James Thunderbird Davis (gets my vote for one of the best blues albums of the year)...Eric Anderson's *Ghosts on the Road*...Phil Och's reissue of *There But For Fortune*...fine, fine stuff.

Ken Micallef

CASH BOX CHARTS

TOP 100 SINGLES

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

September 2, 1989



#1 Single: Paula Abdul



#1 Debut: Rolling Stones #43



To Watch: Babyface #48

		Total Weeks Last Week
1	COLDHEARTED (Virgin 7-99196)	Paula Abdul 2 11
2	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estafan 3 9
3	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block 4 7
4	RIGHT HERE WAITING (EMI 50219)	Richard Marx 1 9
5	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley 6 11
6	ANGEL EYES (Arista 1-9808)	Jeff Healy Band 7 14
7	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karen White 8 15
8	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim 11 11
9	HEAVEN (Columbia 38-68985)	Warrant 12 6
10	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface 13 9
11	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White 5 16
12	KEEP ON MOVIN' (Virgin 7-99205)	Soul II Soul 14 9
13	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher 16 8
14	18 AND LIFE (Atlantic 7-88883)	Skid Row 17 8
15	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	Bobby Brown 9 13
16	GIRL I'M GOONA MISS YOU (Arista AS1-9870)	Milli Vanilli 19 5
17	CHERISH (Sire 4-7-22883)	Madonna 23 3
18	SACRED EMOTION (Capitol 44379)	Donny Osmond 10 12
19	ONE (Warner Bros. 25887)	Bee Gees 26 6
20	TALK IT OVER (RCA 8802)	Grayson Hugh 27 10
21	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry 25 7
22	THE PRISONER (Elektra 7-89288)	Howard Jones 24 9
23	I LIKE IT (IsiAn9 7483)	Dino 15 17
24	THAT'S THE WAY (SBK-07303)	Katrina and the Waves 31 6
25	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton 30 10
26	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger 18 14
27	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship 32 5
28	LOVE SONG (Elektra 7-69280)	The Cure 34 5
29	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals 37 4
30	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince 20 12
31	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi 21 14
32	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy 38 6
33	SO ALIVE (RCA 8956-7-R)	Love And Rockets 22 16
34	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation 28 13
35	PARTYMAN (Paisley Park/Warner Bros. 7-22814)	Prince 51 2
36	HEY BABY (Epic ZS4-68891)	Henry Lee Summer 29 16
37	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose 50 3
38	FORGET ME NOT (Epic-34-68946)	Bad English 40 6
39	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty 48 4
40	HEY LADIES (Capitol B-44402)	Beastie Boys 42 5
41	NEED A LITTLE TASTE OF LOVE (Capitol B-44441)	The Doobie Brothers 44 4
42	NO MORE RYHME (Atlantic 7-88885)	Debbie Gibson 33 12
43	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones DEBUT
44	LISTEN TO YOUR HEART (EMI 50223)	Roxette 56 2
45	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red 36 18
46	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales 62 3
47	COVER OF LOVE (Cypress 1430)	Michael Damien 39 11
48	IT'S NO CRIME (Solar 4-68966)	Babyface 65 3
49	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart 41 18
50	YOU BETTER DANCE (MCA 53673)	The Jets 54 5
51	TOY SOLDIERS (Columbia 38-68747)	Martika 43 16
52	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)	Seduction 55 4

		Total Weeks Last Week
53	I'M THAT TYPE OF GUY (Def Jam 38-68902)	LL Cool J 35 11
54	EXPRESS YOURSELF (Sire/Warner Bros. 7-22948)	Madonna 45 14
55	MY FIRST NIGHT WITHOUT YOU (Epic 34-68945)	Cyndi Lauper 60 5
56	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose 46 16
57	CALL IT LOVE (RCA 9039-2-RDJ)	Poco 64 2
58	TURNED AWAY (Atlantic 7-88917)	Chuckii Booker 47 8
59	CLOSER TO FINE (Epic 34-68912)	Indigo Girls 59 4
60	MISS YOU MUCH (A&M 1445)	Janet Jackson DEBUT
61	LAY ALL YOUR LOVE ON ME (Tommy Boy/Reprise 27534)	Information Society 61 4
62	DRESSED FOR SUCCESS (EMI 50204)	Roxette 49 15
63	TROUBLE ME (Elektra 7-69298)	10,000 Maniacs 52 11
64	LOVE CRIES (Chrysalis 23366)	Stage Dolls 68 4
65	SEWING THE SEEDS OF LOVE (Polygram 874710-7)	Tears For Fears DEBUT
66	LOVE SHACK (Reprise 7-22817)	B-52's 70 2
67	JACKIE BROWN (Polygram 874 644-7)	John Cougar Mellancamp 53 7
68	HEALING HANDS (MCA 53692)	Elton John 80 2
69	LOVE HAS TAKEN IT'S TOLL (Polydor 889 292-7)	Saraya 57 5
70	OH DADDY (Atlantic 7-88904)	Adrian Belew 79 4
71	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant 76 3
72	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith DEBUT
73	LAY DOWN YOUR ARMS (A&M 1440)	The Graces 85 2
74	LET THE DAY BEGIN (MCA 53658)	The Call 75 3
75	THE BEST (Capitol B-44442)	Tina Turner DEBUT
76	NATURE OF LOVE (PolyGram 871 414)	Waterfront 58 4
77	WHEN THE RADIO IS ON (Capitol 44413)	Paul Schaffer 78 3
78	DR. FEELGOOD (Elektra 69271-4)	Motley Crue DEBUT
79	GLAMOUR BOYS (Epic 34-68548)	Living Colour 88 2
80	BABY DON'T FORGET MY NUMBER (Arista AS1-9832)	Milli Vanilli 63 19
81	IT ISN'T, IT WAS'NT, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin and Whitney Houston 66 10
82	WHO DO YOU GIVE YOUR LOVE TO? (Wing/PolyGram 887 743)	Michael Morales 67 18
83	PRIDE & PASSION (Scotti Bros. 4-68999)	John Cafferty & The Beaver Brown Band 69 4
84	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige 80 2
85	GOOD THING (I.R.S. 53639)	Fine Young Cannibals 71 18
86	I DROVE ALL NIGHT (Epic 34-68759)	Cyndi Lauper 72 18
87	STAND UP (Warner Bros./Sire 7-22852)	Underworld DEBUT
88	ROCK WIT'CHA (MCA 53652)	Bobby Brown 93 2
89	SEND ME AN ANGEL (Curb/MCA 10531)	Real Life 73 17
90	I FEEL THE EARTH MOVE (Columbia 38-68996)	Martika DEBUT
91	SATISFIED (EMI 50189)	Richard Marx 74 18
92	THE DOCTOR (Capitol B-44376)	The Doobie Brothers 77 16
93	ON THE LINE (Atco 7-99208)	Tangier DEBUT
94	ROOMS ON FIRE (Atlantic 7-99216)	Stevie Nicks 81 18
95	TELL ME I'M NOT DREAMING (EMI 50206)	Robert Palmer 82 7
96	THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88899)	Donna Summer 83 19
97	MISS YOU LIKE CRAZY (EMI 50185)	Natalie Cole 84 21
98	I WON'T BACK DOWN (MCA 53369)	Tom Petty 86 19
99	MY BRAVE FACE (Capitol B-44367)	Paul McCartney 87 15
100	EVERY LITTLE STEP (MCA 53618)	Bobby Brown 89 23



RODNEY CROWELL: The Word Is Work

BY KAY KNIGHT

"YOU KNOW, I'M A DREAMER. My dream—the muse and the imagination—is very important to me obviously as an artist, so I'm getting an opportunity to learn how to stay forceful in the work area and at the same time stay creative as a dreamer."

Columbia recording artist Rodney Crowell is definitely forceful right now both as a worker and as a dreamer. He has been on the road the majority of the year promoting his current LP *Diamonds and Dirt*, which has been on the *Cash Box* Top 40 Country Albums chart for 70 weeks.

"It's an interesting time for me in that this is an opportunity for me to learn about work," Crowell reflects. "I'm working intensely. I'm performing. I'm touring. I'm recording. I'm doing everything that goes along with this recognition—to the point that it's really hard for me right now to have any free time."

"I think everything, historically, has a reason," Crowell ponders. "There's a method to this madness and I think that I'm mature enough right now to deal with what I've created for myself, which is a lot of demands on my time and on my attention."

As busy as Crowell is (performing, touring and recording) he has managed to keep that creative flow going full force. It is the music he created that has created all the demands on him and that has also garnered him all the recognition.

Crowell's *Diamonds and Dirt* has produced four #1 singles: "It's Such a Small World" (the smash duet with wife and lablemate Rosanne Cash), "She's Crazy For Leaving," "I Couldn't Leave Her If I Tried" and "After All This Time." AND it was recently announced

that Crowell has been nominated for four awards on the upcoming Country Music Association's Awards Show. He has been nominated for the Male Vocalist of the Year award and for both the Single and the Song of the Year honors for his self-penned "After All This Time." His video of the same single claimed a Video of the Year nomination for director Bill Pope.

While it has been said in the past that Crowell has been frustrated with the various music industry awards organizations, he says that is *not* the case. He says people read what he says and miss the real point he is trying to make.

"Ultimately, I think that for all creative individuals," Crowell says, "awards should not have anything to do with your motivation for doing something. I don't even think money should have anything to do with an artist's motive. It certainly is a reality and a by-product of what you do, and we should be intelligent about that."

"But I have no problems with awards. I think it's entertainment and if someone came to me and said 'do an awards show for us' I'd do a bang-up awards show! I'd probably play U2 and Dwight Yoakam back to back. That's entertainment when you bring all that together."

Crowell's music definitely brings all influences together and he unmistakably has his own style. Contemporary, traditional, new country, country-rock—Crowell's music is all of those and it's none of those. To try to label it is an injustice.

"Music is imagination—it's muse," Crowell explains. "Music comes from the word 'muse.' We create

music out of nothing, and it comes from our hearts, our spirit. It's an energy that lives on its own.

"You know, you walk out on the street and you see this little old lady that's planted a flower garden," Crowell says. "She's got yellow flowers and purple flowers and blue flowers. I'm not going to go to her and say, 'Well, I think this is a tulip garden.' I'm going to go up there and smell those flowers and look at those pretty colors. It's like when we appreciate art or anything that's entertainment-oriented—it's like the intellectual process of analyzing it before you can allow yourself to enjoy it. That's so foreign to me."

"I want it to wash over me. I want to be just knocked down and sent to another place by entertainment, by art, you know? So, I don't label anything I do. I just try to tell the truth."

Rodney Crowell, soft-spoken, friendly and direct, has long been considered one of the leading lights of the "new Nashville," but Crowell says country music has been "new" and growing since its very beginning.

"Every time a door opens, everytime a new artist walks in and achieves a measure of success—that's growth," Crowell states. "Especially in the '80s. I think youth and enthusiasm and vitality are a part of it now. Something that's really important to me...everybody wants to push country music and say 'open up, open up.' Create new areas. Let Rodney Crowell come through, let Patty Loveless come through, or whoever. That's very important, but by the same token, you cannot forget and rule out the contributions that Hank Snow or Stonewall Jackson or Earl Skruggs made, you know? That stuff is still equally as important as anything new."

"So even though things may be expanding in new directions, that doesn't mean it's any more important than any old direction or that the old is any more important than the new. It's all self-expression."

"There is a spirituality to what I do that I cultivate. There's an emotional vulnerability to what I do that I cultivate, and a purity. And there's also a rockin' energy to what I do that I cultivate."

Crowell says he is cultivating what he feels is the best part of himself—by sometimes incorporating the worst part of himself in his work. He feels that the same way that Rosanne is doing what she does musically (making a statement for womanhood), he is doing as a man.

"Rosanne is a brilliant woman who is taking responsibility for her power, her creativity and her individuality," Crowell says, proudly. "She is certainly no by-product of any man. Lucky for me and lucky for her, we're very headstrong and violable, emotional people. That friction that we have between us creates a situation where we can both grow—musically and personally."

The work Crowell does is highly creative and publically visual. He says that the excitement that goes with the entertaining is great, but that when he goes home, he is just "Daddy" and just "Rodney." He says he is just another member of his family, one-sixth of a family vote, and that he even walks around at home in his gym shorts. He also admits, however, that it would insult the intelligence of the country music audience if he pretended to be just a "plain ole me."

"Well, I'm never 'plain ole' Rodney Crowell," he says, laughing. "I'm not a plain person. I'm vain and I cultivate an artistic approach to life, but it stops at a certain point, you know? It doesn't belong in my private life."

"It's false humility for me to say I'm just plain ole me, because I'm not," Crowell explains. "I'm very hard to deal with. My life is very complicated and about half the time I don't understand my emotions or what I'm feeling. So, I'm *not* just plain ole me."

Rodney Crowell, amidst his complications and everyday ups and downs, is definitely on a roller-coaster high right now in his career. But he also knows that life is not always a high. He has struggled several years to finally get his deserved recognition as more than a brilliant songwriter and producer. And he is more than willing to keep cultivating his craft as a top-notch performer.

"I don't think we should oversimplify the fact," Crowell insists, "that sometimes life is tough and it deals us some pretty harsh blows. And sometimes it just knocks us down to our knees. I hope that I can maintain the idea that any time life knocks me down to my knees, I can learn something. Because if I learn something from that, I'll get up and I'll be stronger and I'll rise to new heights. I'll keep working at it until I do." ○

CASH BOX CHARTS

COUNTRY SINGLES

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

September 2, 1989



#1 Single: Highway 101



#1 Debut: Waylon Jennings #59



To Watch: Alabama #34

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	HONKY TONK HEART (Warner Bros. 722955)	Highway 101	4	10
2	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	1	13
3	I'M STILL CRAZY (Columbia 386888)	Vern Gosdin	6	13
4	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn	2	12
5	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	10	9
6	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	3	13
7	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley	12	9
8	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific	8	10
9	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-7RAA)	The Judds	15	8
10	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson	14	9
11	THIS WOMAN (RCA 8943-7)	K.T. Oslin	5	11
12	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah	7	14
13	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters	16	9
14	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	29	6
15	THE COAST OF COLORADO (MCA 53663)	Skip Ewing	21	7
16	I GOT DREAMS (MCA 53665)	Steve Wariner	23	7
17	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	25	8
18	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	9	16
19	PROMISES (Warner Bros. 7-22917)	Randy Travis	20	8
20	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell	26	8
21	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal	11	26
22	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	13	18
23	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Ballie & The Boys	30	7
24	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr.	31	6
25	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	33	6
26	CATHY'S CLOWN (MCA-53638)	Reba McEntire	17	16
27	DADDY AND HOME (Capitol B-48901)	Tanya Tucker	36	5
28	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	18	18
29	FULL MOON FULL MOON OF LOVE (Sire 7-22932-A)	k.d. lang and the reclines	40	6
30	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	19	18
31	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	22	20
32	ONE GOOD WELL (RCA 8867-7)	Don Williams	24	14
33	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers	41	5
34	HIGH COTTON (RCA 8948-7-RAA)	Alabama	42	2
35	ACE IN THE HOLE (MCA 536933)	George Strait	46	2
36	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)	Gene Watson	43	6
37	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	45	3
38	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	27	19
39	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	28	19
40	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band	32	11
41	YOU JUST CAN'T LOSE 'EM ALL (Epic 34-68955)	The Shooters	50	6
42	WRITING ON THE WALL (Epic 34-68991)	George Jones	51	3
43	CALL ON ME (Capitol 44348)	Tanya Tucker	34	23
44	A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MJ-1102)	Mickey Jones	49	7
45	TOO MUCH MONTH AT THE END OF THE MONEY (Reprise 7-22942-A)	Billy Hill	52	6
46	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	54	2
47	BEYOND THOSE YEARS (MCA 53625)	The Oak Ridge Boys	35	22
48	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea	55	2
49	ACT NATURALLY (Capitol B-44409)	Buck Owens & Ringo Starr	37	7
50	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	57	3
51	AT THIS MOMENT (Evergreen EV 1096)	Holly Lipton	56	6

52	PLANET TEXAS (Reprise 7-27690)	Kenny Rogers	38	11
53	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	64	4
54	LEAN ON ME (OL-JLR-45-132)	Marcy Carr	60	4
55	COME FROM THE HEART (Mercury 872 766-7)	Kathy Mattea	44	19
56	SOWIN' LOVE (RCA 8919-7)	Paul Overstreet	39	21
57	HARD LUCK ACE (Universal UVL-66014)	Lacy J. Dalton	63	4
58	JUST THE TWO OF US (Stop Hunger SHR MT1101)	Bobcat Douglass & Linda Kaye	61	6
59	YOU PUT THE SOUL IN THE SONG (MCA 53710)	Waylon Jennings	DEBUT	
60	BENEATH THE TEXAS MOON (RCA 9102-7-RAA)	J.C. Crowley	65	3
61	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	DEBUT	
62	HOT NIGHTS (16th Avenue 70433)	Canyon	68	2
63	UP ALL NIGHT (Gallery II G-2032-A)	Clint Lewis	69	4
64	HONKY TONK AMNESIA (Universal UVL-66001)	Scott McQuigg	DEBUT	
65	I WAS BORN WITH A BROKEN HEART (CURB CRB-10553)	Josh Logan	73	2
66	I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68599)	Rosanne Cash	47	23
67	ANYTHING WORTH KNOWING (Master MR-012AA)	Eagle Creek	74	3
68	UNTIL I CAN LET GO OF THE BOTTLE (Killer K-121-AA)	Johnny Jones	75	3
69	I WANT TO GIVE (Ridgewood R-3001-A)	Linda Borden	70	4
70	WEAK MEN BREAK (Associated Artists AA-503)	Harrell & Scott	71	4
71	TWIST OF FATE (Curb CRB-10547)	Cee Cee Chapman	77	2
72	IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A)	Joe Stampley	78	2
73	BLOW YOUR MEMORIES AWAY (Hilltop HTS-510)	Terry Wooley	80	2
74	INVINCIBLE (American Image AIR-1003)	Eddie Bond	82	2
75	ACE IN THE HOLE (Tug Boat TG-1004)	Richie Balin	83	2
76	BIG OLD HEARTACHE (Stop Hunger SHR-CBNA-1101)	Carl Butler & Nancy Ann	76	3
77	DO YOU FEEL THE SAME WAY TOO (RCA 6974)	Becky Hobbs	DEBUT	
78	THE RACE IS ON (Capitol B-44431)	Sawyer Brown	DEBUT	
79	DOWN HOME (Bear BR-2007-B)	Terry Roberson & The High Horse Band	79	3
80	TENNESSEE PLEA (Premier POR-122A)	Johnny Dye	88	2
81	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) (Round Robin RR-1881)	Ame Benoni	DEBUT	
82	BAD MOON RISING (Soundwaves 4876)	Cerrito	DEBUT	
83	CHANCES ARE WE'LL BE CHEATIN' (Master MR-013A)	Kitty Timbs	DEBUT	
84	ME & MY HARLEY DAVIDSON (C-Horse CH-589-A)	Mickey Hawks	86	3
85	I'M GONNA LEAVE WHILE I STILL LOVE YOU (Soundwaves SW-4824-NSD)	Jim Martin	94	2
86	FOOLS PARADISE (Mercury/PolyGram 874538-7)	Larry Boone	48	4
87	FINDERS KEEPERS (Round Robin RR-1882)	Harlan Helgeson	DEBUT	
88	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean	DEBUT	
89	PAST THE POINT OF NO RETURN (AMI 1955)	Rich Chaney	53	10
90	MY EVANGELINE (SOA 007)	Lariat	58	6
91	PLEASE TELL HER THAT I SAID HELLO (CURB 10541)	Bobby Vinton	59	5
92	WHEN WILL THE FIRES END (Step One SOR 406)	Matt Benson	62	5
93	UNDER YOUR SPELL AGAIN (Epic 68584)	Shelby Lynne	DEBUT	
94	ROAD MAN (Tug Boat TG-1002)	Tracy Wilson	66	6
95	NEW MEXICO SUN (Track TR-204)	Summer Cassidy	DEBUT	
96	YOU BELONG TO ME (Bear U25073)	T.C. Brandon	67	5
97	CALIFORNIA BLUE (Virgin 99202)	Roy Orbison	72	4
98	THE LIE YOU NEVER TOLD (L'il Bill LB-115AA)	Jane Russell	81	4
99	CROSS MY BROKEN HEART (Capitol B-44399)	Suzy Bogguss	84	9
100	BUENAS NOCHES FROM A LONELY ROOM (Reprise 7-22940-A/Warner Bros.)	Dwight Yoakam	85	6

COUNTRY MUSIC

LIVING LEGEND

HANK THOMPSON: Still Setting Trends



Navy, he went to work at the local radio station in his hometown of Waco, Texas. "This was an oddity in itself—that I could make money singing on a radio show," Thompson remembers. But within four months, Thompson had risen to the top of country music.

"After I'd been out of the Navy for about six months, my dad pulled me aside and asked me when I was going to get a job. At the time I had a #1 hit with "Whoa Sailor" [a tune he had penned while in the Navy]. He just didn't understand that I could make this a career."

Starting his singing career at the top, Thompson stayed there. Signing with Capitol Records in 1947 with the number one song "Humpty Dumpty Heart," the hits kept rolling in.

Throughout his career, Thompson has always set the rules, writing most of his hits and designing his type of shows. "Back then, it was more the band as the headliner with the vocals being extra," he recalls, "like the Dorsey Band with vocal inserts by Frank Sinatra."

"I traveled with a band and they would do the dance sets, then I would do my show as the audience would gather around to listen, not dance. Once a gentleman stated to me that I would never make it with this plan. I just smiled and said, 'watch.' I wonder if this gentleman is full by now—eating his own words," Thompson laughs.

Hank Thompson is still out there setting trends and pleasing audiences all over the world. He is one of the headliners for the first annual Country Gold Tour set to begin in September. He is sure to set a few trends at his first stop...Japan. And then it's on to other host countries still left to conquer.

T.L. Carr

HANK THOMPSON IS AN ORIGINAL, a trendsetter and a legend. "I don't remember not being able to sing," says the multi-talented entertainer. "It's like trying to remember before walking and talking. To me, I just always have been able to sing."

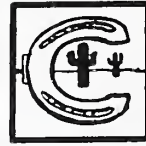
Being able to sing along with Jimmy Rodgers records, the Carter Family and others on a neighbor's Victrola was a joy for Thompson. "Yet back then, you never considered going into music as a career. This was something done as a pastime for the fun of it," Thompson remembers. "No one really made money by singing."

Unlike the professions of lawyer, doctor, or even electrician, there was no industry for music, in which one might aspire to work at becoming an entertainer. "The [singers] that did, like Jimmy Rodgers and Gene Autry, were isolated cases," says Thompson. "Like being an astronaut 20 years ago—it was a fantasy."

During high school and throughout his Navy days, Thompson picked and sang, but also worked at becoming a radio engineer. Coming out of the



COUNTRY ALBUMS



September 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	1	16
2	KILLIN' TIME (RCA 8781-7)	Clint Black	2	16
3	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	6	19
4	BEYOND THE BLUE NEON (MCA 42266)	George Strait	4	27
5	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	7	11
6	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	3	27
7	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	8	57
8	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	K.d. lang	11	12
9	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	12	45
10	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	5	14
11	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	9	50
12	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	13	70
13	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	10	5
14	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	14	48
15	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	22	26
16	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	15	15
17	SOUTHERN STAR (RCA 8587-1)	Alabama	20	27
18	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	17	25
19	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	19	24
20	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	16	62
21	ALONE (Columbia FC65104)	Vern Gosdin	21	3
22	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	DEBUT	
23	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	18	17
24	5:01 BLUES (Epic E-44283)	Merle Haggard	26	4
25	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	DEBUT	
26	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	31	3
27	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	25	24
28	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	35	2
29	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	24	5
30	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	29	4
31	LYLE LOVETT AND HIS LARGE BAND (MCA/Curb 42263/MCA)	Lyle Lovett	34	29
32	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	32	53
33	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	23	12
34	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	28	2
35	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	27	54
36	LIONEL CARTWRIGHT (MCA 42276)	Lionel Cartwright	33	2
37	80's LADIES (RCA 5924-1-R)	K.T. Oslin	2	37
38	STRANGER THINGS HAVE HAPPENED (RCA 9587)	Ronnie Milsap	30	23
39	THE COAST OF COLORADO (MCA 42128)	Skip Ewing	51	40
40	BLUEBIRD (Warner Bros. 25776)	Emmylou Harris	31	36

■ COUNTRY HOT CUTS

1. RONNIE MILSAP: "Stranger Things Have Happened" *Stranger Things Have Happened* (RCA)
2. CONWAY TWITTY: "Child With Child" *House on Old Lonesome Road* (MCA)
3. THE JUDDS: "Sleepless Nights" *River of Time* (Curb/RCA)
4. HOLLY DUNN: "The Blue Rose of Texas" *The Blue Rose of Texas* (Warner Bros.)
5. ALABAMA: "Old Baugh Road" *Southern Star* (RCA)

■ TOP 10 SINGLES—20 YEARS AGO

1. JOHNNY CASH: "A Boy Named Sue" (Columbia)
2. MERLE HAGGARD: "Workin' Man Blues" (Capitol)
3. DAVID HOUSTON: "I'm Down to My Last I Love You" (Epic)
4. BILL ANDERSON: "But You Know I Love You" (Decca)
5. LORETTA LYNN: "To Make a Man" (Decca)
6. GEORGE JONES: "If Not for You" (Musicor)
7. KENNY ROGERS AND THE FIRST EDITION: "Ruby, Don't Take Your Love to Town" (Reprise)
8. CHARLEY PRIDE: "All I Have To Offer You (Is Me)" (RCA)
9. ROY CLARK: "Yesterday, When I Was Young" (Dot)
10. FERLIN HUSKY: "That's Why I Love You So Much" (Capitol)

COUNTRY MUSIC

ALBUM RELEASES



□ **B. J. THOMAS: *Midnight Minute*** (Reprise 1-25898)

B.J. IS BACK AND IN CLASSIC FORM. This man's strong yet sensuous voice reminds us *why* he was one of the most popular male vocalists of the late '60s and early '70s. Excellent production by Steve Dorff and John Bettis brings out the best in Thomas on cuts such as "Someone Like You," "If It Takes All Night" and the title cut. A duet with Dusty Springfield, "As Long As We Got Each Other," (which is the theme song from TV sitcom *Growing Pains*) gives us a feel of the '60s. This musical project proves that B. J. Thomas still has what

it takes to sing the perfect love song.



□ **PATSY CLINE: *Live: Volume II*** (MCA-42284)

WOW! IT'S ALMOST LIKE being right in front of that stage watching her perform. Although the songs weren't actually recorded onstage, (they are studio cuts for military recruitment radio programs), Cline sang, as always, from the heart, and these rarely-heard songs go straight to the heart. With this release, there's no *doubt* she was one of the greatest female artists to ever grace country music. You can feel the pain in cuts like "Yes, I Know Why" and "Strange." You can feel, just as strongly, the joy in "Side By Side" and "Come on

in and Make Yourself at Home." These 12 rare gems, none of which were charted hits, have remained unheard since they were broadcast over 25 years ago. There is really no way to describe the true essence of Patsy Cline's music. We just know we're lucky to be able to still enjoy it through efforts such as these that enable Cline's music to live on forever.

SINGLE RELEASES

OUT OF THE BOX

□ **OAK RIDGE BOYS: "An American Family"** (MCA-53705)

It's like this: Take a band and call it the Oak Ridge Boys. Have them sing gospel music for years and they'll become the leading group in the gospel industry. Then place the Oaks in a *country* music format. What happens? You guessed it—another success story! *Success* describes the results of the Oaks' latest single release "An American Family." The *story* it tells is indeed about an American family, but the Oaks enable us to see this family; they even invite us in to be a part of it. With warm emotions and clever lyrics, "An American Family," brilliantly produced by Jimmy Bowen, is sure to become another Oak Ridge Boys classic. Wear it out, radio!



become another Oak Ridge Boys classic. Wear it out, radio!

COUNTRY FEATURE PICKS

□ **TRAVIS TRITT: "Country Club"** (Warner Bros. 7-22882-A)

It'll get you and it'll get you quick! Travis Tritt wastes no time in grasping your attention with "Country Club." Let's call it a winning situation—the perfect down-home voice blends beautifully with the right song and the right kind of top-notch country music. To hear Tritt tell it, life isn't all luxury but being a member of the country club sure makes it more convenient. Tritt holds his own style and it's obvious in this guaranteed radio tune, produced by Gregg Brown.

□ **DAVID SLATER: "Whatcha Gonna Do About Her"** (Capitol B-44433)

Leave it up to a guy who has a country heart but a contemporary approach to give us "Whatcha Gonna Do About Her," produced by Randy Scruggs. According to Slater, the lady in this relationship deserves more credit than she receives. Slater also receives much credit for a smooth delivery. Compared to his previous release "Be With Me," this cut doesn't spark the same high-level energy, but should create an even larger audience by adding a new branch of fans.

CALENDAR OF EVENTS

COMING UP:

THE SIXTH ANNUAL HARLAN HOWARD Birthday Bash and Guitar Pullin' has been set for Thursday September 7, 1989, with a rain date of Friday, September 8. The show, scheduled to begin at 6:30 p.m., will be held in the BMI parking lot at 10 Music Square East on Music Row.

Proceeds from sales of the \$15 tickets will go to the Nashville Entertainment Association (NEA) and the NSAI Building Fund for the Songwriters Hall of Fame (Nashville Songwriter Association International). Advance tickets can be purchased at the offices of ASCAP, BMI, NEA, NSAI, SESAC and Centratik outlets. Any remaining tickets will be available at the gate on the evening of the Bash.

For more information contact Ellen Wood, Director Publicity, BMI; or Meloye Busbin, Publicity Assistant, BMI at (615) 259-3625.

BACK IN TIME:

AUGUST 29—T. Graham Brown's "Hell or High Water" becomes his first #1 single (1986)

AUGUST 30—Ronnie Milsap tops the charts with "Lost in the Fifties Tonight" (1985)

AUGUST 31—Willie Nelson and Merle Haggard's "Pancho & Lefty" single is certified platinum (1984)

SEPTEMBER 1—Happy Birthday to Conway Twitty (1983)

SEPTEMBER 2—Earl Thomas Conley and Emmylou Harris top the charts with "We Believe in Happy Endings" (1988)

SEPTEMBER 3—"I'm a Stand By My Woman Man" spends its second week at #1 for the Nitty Gritty Dirt Band (1987)

SEPTEMBER 4—Billy "Crash" Craddock's "Dream Lover" goes to #1 on the charts (1971)

1989 CMA AWARD FINALISTS

Rodney Crowell, Ricky Van Shelton and Hank Williams, Jr. have claimed the most nominations for the 1989 Country Music Association Awards, each garnering four nods apiece. Trailing the top contenders with three nominations each are newcomer Clint Black, the Nitty Gritty Dirt Band, George Strait, Randy Travis and Keith Whitley. Johnny Cash, Rosanne Cash, the Desert Rose Band, Vern Gosdin, Patty Loveless, Kathy Mattea, Reba McEntire and Shenandoah each received two nominations.

Two-time Entertainer of the Year (1987, 1988) Hank Williams, Jr., who was again nominated for that honor, made the announcements at a recent press conference. The complete list of finalists in each category includes:

ENTERTAINER OF THE YEAR

Reba McEntire
Ricky Van Shelton
George Strait
Randy Travis
Hank Williams, Jr.

SINGLE OF THE YEAR

"A Better Man," Clint Black (RCA)
"After All This Time," Rodney Crowell (CBS)
"Chisled in Stone," Max D. Barnes/Vern Gosdin
"I'll Leave This World Loving You," Ricky Van Shelton (CBS)
"I'm No Stranger to the Rain," Keith Whitley (RCA)

ALBUM OF THE YEAR

Beyond the Blue Neon, George Strait (MCA)
Loving Proof, Ricky Van Shelton (CBS)
Old 8 x 10, Randy Travis (Warner Bros.)
Will the Circle Be Unbroken: Vol II, Nitty Gritty Dirt Band (Universal)
Willow in the Wind, Kathy Mattea (Mercury)

SONG OF THE YEAR

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

FEMALE VOCALIST OF THE YEAR

Rosanne Cash
Patty Loveless
Kathy Mattea
Reba McEntire
Tanya Tucker

MALE VOCALIST OF THE YEAR

Rodney Crowell
Ricky Van Shelton
George Strait
Randy Travis
Keith Whitley

VOCAL GROUP OF THE YEAR

Alabama
Desert Rose Band
Highway 101
Restless Heart
Shenandoah

VOCAL DUO OF THE YEAR

Baillie & the Boys (Kathie and Michael)
The Bellamy Brothers
Foster & Lloyd
The Judds
Sweethearts of the Rodeo

MUSICIAN OF THE YEAR

Jerry Douglas
Paul Franklin
Johnny Gimble
Mark O'Connor
Don Potter

HORIZON AWARD

Clint Black
Desert Rose Band
Patty Loveless
Shenandoah
Keith Whitley

MUSIC VIDEO OF THE YEAR, PERFORMER/DIRECTOR

"After All This Time," Rodney Crowell/Bill Pope
"Dear Me," Lorrie Morgan/Stephen Buck
"There's a Tear in My Beer," Hank Williams, Jr./Ethan Russell
"Why'd You Come in Here Lookin' Like That," Dolly Parton/Jack Cole
Will the Circle Be Unbroken: Vol II, Nitty Gritty Dirt Band/Bill Pope

The 23rd Annual CMA Awards Show, hosted by Anne Murray and Kenny Rogers, will be telecast live from Nashville on CBS-TV Monday, October 9 from 9:00-11:00 P.M. (ET).

COUNTRY MUSIC



THE OAK RIDGE BOYS recently stopped in at Rose Totino's home for some of her special recipe pizza before their performance that evening in Minneapolis. Totino, a Vice President with the Pillsbury Company, is the originator of Totino's Pizza, who is sponsoring several of the Oak Ridge Boys' "Highways, Hotels and Late Night Pizza" tour dates across America. Shown left to right are: Duane Allen, Rose Totino, Joe Bonsall, Richard Sterban and Steve Sanders.



AT A PRIVATE RECEPTION at RCA Records/Nashville, Lorrie Morgan, members of Keith Whitley's family, band, management and his producer Garth Fundis were presented with gold albums in recognition of the over 500,000 sales of Whitley's *Don't Close Your Eyes*. Pictured left to right are: Lorrie Morgan; Joe Galante, head of RCA Records/Nashville; Faye Whitley, Keith's mother; and Jack McFadden, Whitley's manager. (Photo: Don Putnam)



BMI EXECUTIVES celebrated with longtime BMI songwriter/artist Dean Dillon upon the release of his new Capitol Records LP by hosting a listening party in their Music Row offices. Friends, family and industry peers gathered to check out Dillon's new solid country LP effort *I've Learned to Live*. Among those expressing enthusiastic approval were, left to right: BMI's Harry Warner; Paul Overstreet, hit songwriter and RCA artist; songwriter/CBS artist Vern Gosdin; BMI vice president Roger Sovine; Dillon; and Hank Cockran, BMI hit songwriter and frequent Dillon co-writer. (Photo: Beth Guinn)



THE NATIONAL MUSIC PUBLISHERS ASSOCIATION (NMPA) drew over 125 Nashville-area publishers to the recent Nashville Music Publishers' Forum, which featured special guest moderator Edward P. Murphy, President and CEO of NMPA and the Harry Fox Agency. Pictured with Murphy (center) are NMPA board members Buddy Killen, Tree International, (left) and Kevin Lamb, Maypop Music Group. (Photo: Alan Mayor)

RIISING STARS

STEVEN WAYNE HORTON: Bringin' Back the Memphis Sound



IT STARTED BACK IN THE FIFTIES with people like Elvis, Carl Perkins and Jerry Lee Lewis. It took the name rockabilly and changed the direction of popular music. While the music has continue to change around him, Steven Wayne Horton has clung to his heritage and is bringing back the Memphis sound.

Born and raised in Memphis, Tennessee, Horton's style has been greatly influenced by Elvis and Jerry Lee, among others, and Horton says it's time for a rockabilly revival.

"I think country music has been slowly but surely opening up to other influences," Horton says. "And a big influence in country music has always been a little rockabilly.

"There's no problem with that to me," continues Horton. "I don't care if people call me a country artist or something else. I feel like I've been influenced by so many different things, including Hank, Sr., Elvis Presley and the Beatles, you know? It's just all that rolled into one. It's still the Memphis sound."

The Memphis sound is very evident on Horton's Capitol Records debut album *Steven Wayne Horton*. In his first single release "Roll Over," you can definitely hear traces of Elvis and Jerry Lee, and there's even some Roy Orbison influence in there. But Horton's unique voice brings his own style to it.

"Whether it's traditional country, rockabilly, or rock, the Nashville music scene should welcome it all, 'cause it's all Southern-derived and it all has country roots," Horton insists.

Horton says country is about a song that's well sung, and if you've got that you don't have to add a lot to it. "Your voice should be the main instrument because that's where the emotion is," Horton explains. "If you spoil a good song with all the multi-layers and tracks, you're just losing the emotion. If you have that emotion in your voice and have a good song to start with, there's no sense in burying it with synthesizers and three or four guitars.

"Look at some of the greats—George Jones, Merle Haggard, Patsy Cline. They never messed up their records with instrumentation.

"My music is not anything that's

contrived either," Horton states, proudly. "I'm true to my roots, and my style of music is real important to me."

Horton started playing music when he was in the fourth grade on an eleven-dollar Sears & Roebuck guitar. By the sixth or seventh grade, Horton had put a band together (the Youngsters) and was singing the rockabilly hits and the songs from the British invasion.

"The first songs I remember hearing on records were the Sun Records, and on radio I remember hearing 'Dream Baby' by Roy Orbison," Horton recalls. "I can remember when I was about six or seven years old and I had this little Magnavox transistor radio I'd sneak under my pillow at night. I'd wait until I heard an Elvis song or an Everly Brothers song, or a Roy Orbison tune, then I'd turn it off and go to sleep."

Horton also remembers being a bit of an outcast while growing up because when the Beatles and the Rolling Stones hit big, everybody else forgot about Elvis and Jerry Lee—but not Horton.

"I was laughed at quite a bit," Horton says. "But I still feel very strongly that the Memphis sound is something that needs to be preserved. But you know, there's not a whole lot of folks in Memphis, my age, that still do the original Memphis music."

The recent release of the *Great Balls of Fire* movie that depicts the early career days of Jerry Lee Lewis is helping bring back interest in Horton's style of music. That revival also brought Horton one of the highlights of his career thus far. During the opening of the movie in Memphis, Horton and his band performed at a show given for the press, in town to cover the movie premier, and Horton was joined on stage by a special performer.

"Jerry Lee sat in with us for about 45 minutes during that show," says Horton, excitedly. "That was probably the biggest thrill I've had, as far as jamming on stage with anyone. He can still do it!"

Bringing the Memphis sound back is what Horton is doing now, too, and doing it in a big way. With the release of his new album, and with his single "Roll Over" getting rave reviews, Horton is anxious to hit the road to take that sound across the country—a sound that he has never left behind.

"There is so much rockabilly ingrained in my heart that I could never stray very far away from it," Horton says. "There's a certain amount of loyalty there that makes you want to do it the right way—the old-fashioned, traditional way.

"This kind of music is simple and any musician worth his salt can play it. But you have to have the right feel and emotion for it or it just doesn't come off right. Country and rockabilly [are two] of the cornerstones of rock & roll, and that's something we all should be proud of. We're all connected and putting it all together is what makes it work."

Kay Knight

COUNTRY INDIE SINGLES

1	A SONG A DAY (KEEPS THE BLUES AWAY) (Stop Hunger SHR-MJ1102)	Mickey Jones	1	7
2	AT THIS MOMENT (Evergreen EV1096)	Holly Lipton	2	6
3	LEAN ON ME (Overton Lee LR-45-132)	Marcy Carr	3	4
4	JUST THE TWO OF US (Stop Hunger SHR-MT1101)	Bobcat Douglass & Linda Kaye	4	6
5	UP ALL NIGHT (Gallery II G-2032)	Clint Lewis	5	4
6	ANYTHING WORTH KNOWING (Master MR-012AA)	Eagle Creek	8	3
7	UNTIL I CAN'T LET GO OF THE BOTTLE (Killer K-121)	Johnny Jones	9	3
8	IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A)	Joe Stampley	11	2
9	BLOW YOUR MEMORIES AWAY (Hilltop HTS-510)	Terry Wooley	13	2
10	INVINCIBLE (American Image AIR-1003)	Eddie Bond	14	2
11	ACE IN THE HOLE (Tug Boat TG-1004)	Richie Balin	15	2
12	TENNESSEE PLEA (Premier POR-122A)	Johnny Dye	16	2
13	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG)(Round Robin RR-1881)	Arne Benoni	DEBUT	
14	BAD MOON RISING (Soundwaves SW-4876)	Cerrito	DEBUT	
15	CHANCES ARE WE'LL BE CHEATIN' (Master MR-013A)	Kitty Timbs	DEBUT	
16	I'M GONNA LEAVE WHILE I STILL LOVE YOU (Soundwaves SW-4824-NSD)	Jim Martin	17	2
17	FINDERS KEEPERS (Round Robin RR-1882)	Harlan Hegelson	DEBUT	
18	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean	DEBUT	
19	NEW MEXICO SUN (Track TR-204)	Summer Cassidy	DEBUT	
20	I WANT TO GIVE (Ridgewood R-3001)	Linda Borden	6	4

COUNTRY INDIES

INDIE SPOTLIGHT



□ GREG NATIONS: "That's Alright" (Ark)

If you are one of those honky-tonkin' music lovers, chances are you'll fall in love with this toe-tappin' tune. "That's Alright," produced by Wesley Swearingen, gives us something to dance about. Whether it be honky tonk or basic country, Nations seems to add a part of himself to the song, causing it to be a very interesting treat to the ear.

INDIE FEATURE PICKS

□ DWAYNE CREWS: "Honky Tonk Holiday" (Killer K-119AA)

Too much work and not enough play results in a "Honky Tonk Holiday." Young Killer recording artist Crews takes this holiday and turns it into a real celebration. Crews' low-toned vocals add just the right punch to this high-energy piece produced by Mike Johnson.

□ BILLY JOE BURNETTE: "Three Flags" (Badger BG-1004A)

□ ANN BROWN: "Honky Tonk Crowd" (Hal Kat Kountry HKK-608)



TWENTY YEARS AFTER two former prisoners of war escaped from Communist prison camps in Vietnam, they continue to make news—this time in the music and entertainment circles. Mae Boren Axton was instrumental in Pat Murphy being chosen to sing the soundtrack for an upcoming network TV movie of the week. The movie, as yet untitled, documents the true story of another highly decorated POW named Charlie Romaine, who is presently serving a life sentence in Texas State Prison. Shown left to right, during a recent trip to Nashville to visit Mae Boren Axton, are actress Lindsey Wagner; Pat Murphy and Mae Boren Axton.

INDIE FEATURE ARTIST

DWAYNE CREWS: Front and Center



They have always supported me in my career decisions."

As a single act, Crews' career got a shot in the arm when he appeared and won a round on the Nashville Network's *You Can Be A Star*, which aired last April. During the taping, Crews was given the address of Nashville-based manager, Tommy Dee. Dee has since been signed as Crews' manager.

For the last five-plus years, Crews has worked the country night club circuits in Virginia, North Carolina and Maryland—opening for Ricky Van Shelton, Waylon Jennings, Exile, T. Graham Brown, Restless Heart and the Kendalls. Now at the ripe old age of 22, Crews feels it is time for him to move to Nashville.

"Right now I'm still holding down my 'day' job," Crews admits, "but within the next two months, I'll be living here in Nashville."

"Honky Tonk Holiday," written by John Riggs, is Crews' latest single release on Killer Records. Recorded as Acorn Studios, this latest project was produced by both John Riggs and Tommy Dee.

With everything that's happening now in Crews' career, including his debut release that is sitting ready to hit at any time on the *Cash Box* Top 100 Country Singles chart, Crews definitely proves he doesn't need those drums to hide behind!

"I'd love to go far as an artist, as far as I can go," Crews says, excitedly. "I know it's hard, but with the people working with me now, I'm going to do fine!"

T. L. Carr

A DESIRE TO GIVE MORE to an audience than just bits and pieces brought Dwayne Crews to center stage. Since his days as a drummer in a local band in Virginia (a job he has had since high school), Crews felt held back.

"I sang a lot while I played, but behind a drum set I just couldn't put the feeling into the songs," Crews explains. "So, along with the group, I took to working on my career as a solo artist on the side."

Crews had to retire from the group earlier this year, when the schedules of the group, his job, and his work as solo artist started to take their toll.

"The group is still out there, working steadily, and we parted friends.

COUNTRY TIDBIT #1: Capitol Records recording artist Garth Brooks recently made his debut on the Grand Ole Opry. He made such an impression on the audience that he was invited back to perform again the next week. In his "Much Too Young," Garth sings about listening to "worn-out tapes of Chris LeDoux." Recently, Garth received a letter from his hero which read:

Hello Garth, I sure hate to have you listening to an old worn-out tape so here's some new ones. Seriously, I was honored to hear you mention my name in your song. Lots of luck in your music and keep your mind in the middle.

Thanks, Chris LeDoux.

Along with the letter were three of Chris's latest tapes. The two singers are looking forward to working together sometime when schedules permit.

COUNTRY TIDBIT #2—IT'S THE CANDY MAN: Curb recording artist Ronnie McDowell has recorded the singing audio on a television commercial for King Candy Company, which is scheduled to air immediately on Dutch TV in Holland.

This international exposure is sure to make lots of fans across the waters as "sweet" on McDowell as many Americans already are.

COUNTRY TIDBIT #3—HOLLYWOOD QUEEN COMES HOME TO COUNTRY: Former star of network TV series *Knight Rider* and General Hospital Rebecca Holden has just released her debut single on Nashville's top independent record label, Tra-Star. Rebecca's first single is called "The Truth Doesn't Always Rhyme," and was written by country music great Bill Anderson and Lari White. Although Rebecca is in demand in Los Angeles for TV, movies and commercials, her first love is music—country music!

Tra-Star Records has also signed another fresh face in the world of country music. Linda Carol Forrest is set to release her first single this month, an album project is already in production, and Linda Carol's second release later this year will be accompanied by a music video. This dark-eyed, dark-haired beauty from Texas is off and running!



TIM SHEPPARD

I Am Determined: More Than Just a Title

BY KIMMY WIX

DETERMINATION HAS CREATED A POSITIVE FORCE—not only to back up his music and ministry, but to also push his personal life into a closer walk with the Lord. The long walk that Diadem recording artist Tim Sheppard has taken within the Christian music industry has recently turned into a vibrant run.

"Things have really been going well," says Sheppard. "Our touring is extremely busy at this point. We were really expecting the touring to take a little longer to pick up, but the first two singles have done so well and the radio stations have just really supported us."

Sheppard first received recognition back in the late '70s and early '80s. That marked a time when he was considered to be one of Christian music's most prominent writers, not only for himself as a solo artist and musician, but also for other artists as well. Born in Fort Worth, Texas, Sheppard began his ten years of formal musical training at the age of six, primarily devoting his attention to the secular classics. That devotion gained him awards for excellence in each of the seven years he competed in the National Piano Playing Auditions. Even today, to see a grand piano on stage is nothing unusual at a Sheppard concert. In fact, it has become an essential part of his perfor-

mance.

After becoming a Christian in 1971, Sheppard directed his musical talents toward serving God as a tool to communicate his faith. He soon began performing in various churches and coffeehouses in the Dallas/Ft. Worth area. It was quite obvious to his audiences that he held a special gift, so Sheppard walked away from one and a half years of Biblical studies, and launched into a full-time music ministry. Within a few short months, however, financially drained and spiritually discouraged, he left concert touring and went to work for David Wilkerson Youth Crusades as a shipping clerk.

Though the 18 long months in the warehouse were tough ones, Sheppard continued to sharpen his songwriting skills. But the idea of ever touring again just seemed an impossible one at the time.

Within a few weeks, Dallas Holm, then the crusade soloist for David Wilkerson, invited Sheppard to meet producer Phil Johnson. This meeting contributed to the birth of Sheppard's "Would You Believe in Me?," which appeared on the next Imperials project, the Grammy-award-winning *No Shortage* album. It was only a matter of time before Sheppard's work appeared on other well known artists' projects.

Sheppard gained international recognition in 1975

when he received the Amateur Gospel Award of the American Song Festival. His song "Sweet Lovin' Grace" was chosen over 50,000 others in the competition. This recognition led to the release of his debut album *Diary*, on Greentree Records, which featured the single "Joy in the Morning." Following *Diary* was *Inside My Room*, *Songtailor*, *Forever and Home*, *Sheppard*, *Johnson*. Each album clearly demonstrated an unusual lyrical depth and honesty, balanced with a strong commercial musical appeal.

In October of 1981, Sheppard was honored with perhaps the most significant award ever—his wife Kelly, who's become a most valuable part of his ministry. "I was doing a concert in New Orleans at a church and I noticed this extremely attractive young lady," remembers Sheppard. "I wanted the opportunity to meet her but didn't have the chance. I had become close to the youth pastor at this church, so I asked him about this certain young lady. I described her and he knew who she was. As a matter of fact, I think he even had his eye on her a little bit too. Anyway, he sent me her address and I wrote her a letter. We soon began to write each other and I began to call her and I eventually went to New Orleans to visit her and her family. One thing led to another and we were married. I just think the Lord really had a purpose in mind. I would be completely lost without her help and support," says Sheppard.

After reaching a high career peak, Sheppard began to slack away from the heavy touring. Approximately seven years passed until that old familiar "gotta tour" feeling arose. That feeling turned into reality once again, putting Sheppard back into action and on the way to the top of the charts with his Diadem debut project, *I Am Determined*.

"It's just really been exciting for us to get a new album out there and watch the response," Sheppard says. "What I found out was that there is a whole new generation of listeners and record buyers that have evolved in the last seven years. So it's kind of like I'm having to introduce myself for the first time to these new buyers. But the DJs, radio station managers and music programmers—most of them have been around for a long time, so they remember playing my songs from the late '70s and early '80s. When the album came out, they really latched on to it and said 'Man, we're glad to see you back making records again.'"

Many would consider it somewhat difficult to jump back into the picture after a seven-year absence. "It's kind of like the door was left open instead of being slammed shut, so I've really been fortunate," Sheppard says. "I didn't know *what* to expect. I didn't know if anyone would remember me or if they were trying to forget me," he laughs.

Sheppard's second release following "Before the Rocks Cry Out" is his title cut "I Am Determined," which debuts this week at #23. "It's a ballad that should give inspirational radio stations something to really work with," says Sheppard. "The single has only been out for five weeks and we've just started picking up its steam."

The amazing determination that Sheppard seems to have has also influenced his personal life. "Yeah I've lost almost 120 pounds," he admits. "It's almost like there's a new Tim Sheppard, not necessarily that I'm different than the person I was before, but I'm really determined in my own personal walk with the Lord. I'm determined to be everything that God wants me to be. I thought my weight was something that I needed to learn how to manage in order for me to move on to my next spiritual step. As I learned to discipline that area of my life, everything really started happening for me again. I feel like God has really honored my desire to yield that area to him and he's really blessing me now."

According to Sheppard, although it's only in the talking stages, a *Tim Sheppard Choral Series* is a future possibility. "This will make my music more available to church choirs. I've always based my songwriting and ministry on the local church," proclaims Sheppard. "This project would be an opportunity to strengthen that relationship and it would also be a new tool for the church to strengthen its ministry.

"I want my concerts to be entertaining, funny and enjoyable," Sheppard continues. "There is an entertaining quality to music, but what's more important to me is that I'm *really committed* to what I feel is a call from God to share the life of Jesus with people."

Tim Sheppard is unquestionably back in the limelight again saying *I Am Determined*, which is obviously more than just a title. ○

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

September 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	HEALING (Sparrow SPD-1174)	Deniece Williams	1	9
2	SWEET VICTORY (Star Song SSD-8102)	Twila Paris	11	5
3	LOVE IS (Word 7014176625)	Newsong	7	6
4	IF GOD IS FOR US (Benson PWCO1096)	DeGarmo & Key	6	9
5	IT'S ALRIGHT (DaySpring 7014177575)	Paul Smith	2	9
6	SHEPHERD BOY (Diadem 7901130296/326)	Ray Boltz	3	9
7	THAT'S THE LOVE OF GOD (Word 701 9059503)	Sandi Patti	12	5
8	IS IT RIGHT (Star Song SSC8129)	Jerome Olds	8	6
9	FOR EVERY LONELY HEART (Myrrh 7-01-688638-7/661-1)	Kim Boyce	4	9
10	HERE'S MY HEART (Giant C02555)	David & The Giants	19	4
11	CRYING IN THE CHAPEL (DaySpring 606757)	Allies	25	4
12	STRONG MEDICINE (Modern Art 701460256x)	Bryan Duncan	5	9
13	REST IN YOUR ARMS (Myrrh 7016878384)	The Imperials	10	9
14	TESTIMONY (Reunion 7010049521)	Kim Hill	28	2
15	VOICE OF EXPERIENCE (Reunion 7010046522)	Morgan Cryar	27	3
16	LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SDC-1172)	Steve Camp	26	2
17	PERFECT (Frontline 9050)	Benny Hester	9	9
18	HIS STRENGTH IS PERFECT (Sparrow SPD-1160)	Steven Curtis Chapman	18	9
19	ON THE OTHER SIDE (Reunion 7010037523)	Michael W. Smith	38	2
20	ETERNITY IN THEIR HEARTS (Star Song SSC-8143)	Farrell & Farrell	16	3
21	OPEN BOOK (Star Song SSC-8106)	Petra	13	9
22	JESUS IT'S YOU (Star Song SSC-8120)	Mylon LeFevre & Broken Heart	15	9
23	I AM DETERMINED (Diadem 7-90113-049-0)	Tim Sheppard	DEBUT	
24	MORE THAN ENOUGH (Star Song SSD8130)	Bash-N-The-Code	DEBUT	
25	I CAN BEGIN AGAIN (Benson C-2056)	Larnelle Harris	20	9
26	THINGS (Word 7019082505)	Scott Wesley Brown	21	9
27	LONG ARM OF THE LORD (DaySpring 7014175572)	Wayne Watson	22	9
28	READY TO FLY (Home Sweet Home 7010046409)	Mike Eldred	DEBUT	
29	YAHWEH IS FOR US (Maranatha 7100246822/849/679)	Randy Stonehill & The Maranatha Singers	23	9
30	THE LIGHT IS COME (Sparrow SPD-1190)	Tramaine Hawkins	24	9
31	8TH WONDER (Sparrow 176271194)	White Heart	DEBUT	
32	ONCE IN A LIFETIME (Urgent 0006934501)	Wendi Foy & Phillip Sandifer	37	2
33	WONDERFUL WORDS OF LIFE (Reunion 7010047529)	Prism	DEBUT	
34	I'LL BE SATISFIED (Reunion CASS-70110042527/721)	Rick Cua	29	9
35	STAND IN AWE (Benson C-02478)	Truth	31	9
36	NO CONDEMNATION (A#elua 003001)	Kelly Willard	DEBUT	
37	FATHER, FATHER (Frontline 9051)	Jon Gibson	32	9
38	BRIDGE OVER TROUBLED WATER (Sparrow SPD-1169)	BeBe & CeCe Winans	33	9
39	THE RIVER WILL FLOW (Sparrow SPD-1194)	White Heart	34	9
40	THE THRONE (Reunion 7010037523-728)	Michael W. Smith	36	9

SOUTHERN GOSPEL TOP 40 SINGLES

September 2, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ONCE UPON A HILL (RiverSong R-55909)	Gold City Quartet	1	9
2	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	5	9
3	COMING SOON (Peace Full Stream 28491-1600-1)	Spencers	7	9
4	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	4	9
5	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	10	6
6	THERE'S STILL POWER IN THE BLOOD (RiverSong RS-5916)	Heirloom	2	9
7	HELP ME STAND LORD (RiverSong R-55916)	Jeff & Sheri Easter	3	9
8	LAZARUS, COME FORTH (Morning Star MST-4110)	Bleshops	15	9
9	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	8	9
10	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	12	9
11	HE CAN (Homeland HL-1008)	Singing Americans	11	9
12	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	6	9
13	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	14	9
14	TYPICAL DAY (Canaan 7019978)	Talleys	18	7
15	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell/Sunliters	21	5
16	THE MOUNTAIN (Morning Star MST-45-112888)	Perry	16	9
17	GONNA RIDE THAT...CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	9	9
18	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	13	9
19	THERE'LL BE A PAYDAY (Morning Star MST-45-4095)	Perry Sisters	17	9
20	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	28	4
21	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	31	2
22	I'VE BEEN TO THE POTTER'S HOUSE (Better Way WR-7007)	Quinton Mills	24	9
23	BLOODBOUGHT (Son Light SON-116)	McGruders	27	9
24	WAITING AT THE RIVER FOR YOU (Harvest U23701)	Stewards	22	7
25	GOD SHALL WIPE AWAY ALL TEARS (Masters MSC-8814)	J.D. Sumner/Stamps	19	9
26	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	40	2
27	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	29	2
28	CAN THE WORLD SEE JESUS IN YOU (RiverSong RS-5900)	Heavenbound	23	9
29	CELEBRATE JESUS' NAME (Canaan 7019873531)	Janet Pascal	30	3
30	SAVED TO THE UTMOST (Homeland HL-1003)	Speers	20	9
31	THE ALTAR (Harvest HAR-1144)	Comerstones	DEBUT	
32	NEW MAN (Harvest HAR-1173)	Carroll Roberson	34	2
33	THE PRECIOUS JEWEL (Hal Kat HKK63058)	Charlie Louvin & Roy Acuff	32	4
34	IT'S THE KING (RiverSong C02522)	Heaven Bound	DEBUT	
35	SING IT BROTHER (Harvest HAR-45-11288)	Wilburns	RE-ENTRY	
36	HOW LONG (Welcome Home 436810)	Johnny Minnick Family	DEBUT	
37	THIS IS WAR (RiverSong R-55909)	Paynes	25	9
38	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	33	8
39	WHEN I REACH THAT CITY (Morning Star MSC-4093)	McKeithens	DEBUT	
40	TO THE HOMELAND (Homeland HL-1005)	Rusty Goodman	35	9



Benson recording artist Carman recently returned to Nashville to record *Revival in the Land*, his third release on the Benson label. Renowned producers Keith Thomas and Phil Nash will share production on the project. Having penned the majority of the new songs while on the road, Carman halted his heavy concert schedule for two months in order to record the project. Pictured in the studio (l to r) is Dan Cleary, Benson A&R director; Keith Thomas; and Carman.



The Star Song staff looks on as the winner of the *Bash-N-The-Bahamas* contest is drawn. The contest, in conjunction with the release of *Bash N the Code's* first Star Song album, was simple. The stores were challenged to tell as many people as possible about *Bash N the Codes'* album *More Than Enough* and to have customers verify it by signing *Bash N The Bahamas* sign-up sheets. Front row: Toni Thigpen (Star Song VP), Keith Lancaster, Jamie Kearney, Gary Williams, Chris Kearney and John Fett. Back Row: Jeff Moseley, Gayla Lowrimore, Scott Beck, Vicki Dvoracek and Brenda Boswell.

GOSPEL MUSIC



Two-time Grammy award nominee Barbara Fairchild recently joined Benson recording artists Heirloom. Fairchild will fill the spot for Sheri Easter of Jeff & Sheri Easter. Pictured performing their adult/contemporary hit song "Prayer Warrior" at this year's CBA Convention are (l to r) Heirloom members Barbara Fairchild, Tanya Goodman Sykes, and Candy Hemphill Christmas.



Benson recording artist and multi-Grammy and Dove award winner Larnelle Harris was one of several artists who met with Christian Booksellers Association members and guests during the 1989 convention. Pictured is Harris talking to a few adoring fans during his autograph booth appearance.



Trumpeter David O'Neill is pictured in the studio with producer Larry Day during the recording of his upcoming Diadem album *Triumphant*. Don Marsh arranged the O'Neill project. *Triumphant* follows the instrumentalist's enthusiastically received first LP *Oracle*.

Album Reviews

▣ **PRISM: *The Hits* (Reunion 7010047529)**

If you're an old church-hymn lover, but also enjoy a contemporary flavor, you'll flip over this project, produced by Chris Harris and Mark Heimermann. Hymns such as "Amazing Grace" and "Sweet Sweet Spirit" are placed into upbeat arrangements, creating incredible dance tunes full of energy. Other cuts featured on *The Hits* include "He's Got The Whole World In His Hands" and an old favorite written by Michael W. Smith, "Friends." Prism takes *The Hits* and adds to it a touch of youthful warmth, making this project an overall musical celebration including lyrics to live by.



▣ **KIDS' PRAISE 8: *Play Ball* (Maranatha 7-10-025584-8)**

What a great change of pace! This could be classified as a learning experience for children, yet it is also extremely amusing for adults. *Play Ball* focuses on teaching children to rest their eyes on God and place Jesus Christ first in their lives. Incorporated into the *Play Ball* collection is interesting dialogue, which carries the listener through a musical adventure. What better avenue to touch the hearts of children than for children to deliver the vocals on tunes like "The Game," "Take Me Out to the Ballgame," "God Makes Winners" and "Put Jesus in Your Everyday Life."



▣ **THE FOX BROTHERS: *Musical Warriors* (Morning Star MST-4095)**

Produced by Eddie Crook and Bill VornDick, *Musical Warriors* proves to be a fine example of true professional southern gospel music. In addition to the basic instrumentation, banjos, fiddles, mandolins and harmonicas glaze this project with a traditional down-home country style. The vocals from the Fox Brothers come through loud and clear, just as the message does throughout each song. The Fox Brothers' current single release "Carry On Children" holds the number 20 spot on this week's Southern Gospel Top 40 Singles Chart. *Musical Warriors* also features the hit "Strong Family Resemblance," as well as other hit-potential cuts. Keep your eyes and ears alert for the Fox Brothers—southern gospel music's family for the future.



More than 500 fans turned out for Warner Brothers/Benson recording artists the Forester Sisters' bookstore appearance at Lanham's Bible Bookstore in Chattanooga, Tennessee. In addition to signing copies of their Benson release *All I Need*, the Foresters were guests on two radio stations which held live remotes during their four-hour appearance. Pictured (l to r) with fans are June, Kim, Christy and Kathy.

New Appointments at Williams Bally/Midway



RUSSELL LANDSBERGER

CHICAGO—Russell Landsberger has been appointed vice president, material management and purchasing at Williams Bally/Midway. He formerly served as director of materials for Reliable Electric Company, a manufacturer of telecommunication phone network equipment based in Franklin Park, Illinois, where he directed material and purchasing functions

within the company's five separate plants throughout the United States.

Commenting on Williams' newest addition, Ken Fedesna, vice president and general manager, stated that "Russ has impressive credentials and vast experience in Management Resource Planning [MRP], Just In Time [JIT] procedures and Total Quality Control [TQC], which will help us greatly as we start implementing these programs here."

Landsberger will be responsible for planning, directing and controlling all activities related to material planning, flow and control, scheduling of materials and purchasing, as well as the many related aspects of distribution, inventory control, scrap reporting, and control of associated material management systems. Purchasing, material planning and stockroom departments will report directly to him.

The firm also announced that Larry Kesselman has been named to the position of vice president of business development. According to Fedesna, "Larry will continue to have ongoing responsibility for our part sales and field service departments; but, just as importantly, he will champion our company's diversification into the areas of contract manufacturing, OEM business sales and new product development above and beyond our pinball machine, video game and shuffle-alley activities."

Jeff Peters Joins SNK; Lynn Promoted to Service Manager



TOMMY LYNN

CHICAGO—SNK Corporation of America announced the appointment of Jeff Peters as software manager. His responsibilities will include providing information for market testing, as well as working with the software engineers in Japan on updates and refinements. He will also assist the Consumer Division with customer service.

Prior to joining SNK, Peters was involved in various aspects of the amusement industry. He is credited with creating the world's first U.S. National Video Game Team, and also competing in it worldwide. In addition, Peters created *Electronic Game Player*, a consumer magazine dedicated to the sport of video game playing. His most recent endeavor has been the ownership and operation of JCS Design, which is a graphic design company out of Southern California.

"Jeff's abilities as a video game player and his past experience in different aspects of the video game business will be a great addition to our ongoing dedication to the coin-op market," stated John Barone, vice president of SNK's Coin-Op Division.

The company also announced that Tommy Lynn has been promoted to service manager of the Coin-Op Division. Lynn joined SNK one year ago as a service technician, performing PCB repair and technical support.

In addition to heading up the parts and service department, Lynn will also provide assistance to engineering and production, reporting to Neal Zook, director of operations.

"Tommy has demonstrated an excellent rapport with the distributors and operators who call in," stated Neal Zook, "and his organizational skills are exceptional. We feel that Tommy has contributed greatly to SNK's recent success."

AMOA Expo '89

Las Vegas Hilton



September 11-13, 1989

The Amusement & Music Operators Association
International Exhibition &
Seminar for the Coin-Operated
Amusement, Music & Vending Industry

INDUSTRY CALENDAR 1989

September 11-13: AMOA Expo '89; international trade show; Las Vegas Hilton; Las Vegas, NV.

September 21-23: Michigan Coin Machine Operators Assn.; annual state convention & trade show; Clarion Hotel & Conference Center; Lansing, MI.

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

October 18-22: No. 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.

ICMOA's Ellen Donovan



PREVIOUS SUBJECTS IN THIS CONTINUING SERIES represented the manufacturer level of the coin-op industry. This time around, we are zeroing in on the state association community, where women are starting to advance up the ladder of achievement to positions of authority and prominence. Their numbers are few in this segment of the trade, but one of the stand-out examples is Ellen Donovan, executive director of ICMOA, who earned a top-ranking post in a relatively short period of time.

Ellen Donovan, admittedly, "didn't even know what a trade association was" when she joined the staff of the Amusement & Music Operators Assn. in August of 1983, after responding to an ad in the newspaper. At the time, AMOA functioned independently. Within two months, she was promoted to Exhibit Coordinator, which meant she would be running her first trade show; that year, AMOA Expo was scheduled to be held in New Orleans. "My primary function with AMOA was the trade show, and it was a year-round job," she told us. "In addition, I worked closely with membership, and was Publication Coordinator of the *Location* magazine" (circulated to association members). Ellen remained on board when Smith Bucklin and Associates was contracted for management by AMOA and the offices were moved from Oak Brook, Illinois to their present headquarters in Chicago. This was August, 1985.

Six months later, Ellen was approached by Arthur W. Seeds, president of Association Management Systems, Inc., who was in need of an account executive. "Ironically, Art remembered me from his trip to New Orleans—my first show! Fortunately, he managed the ICMOA [Illinois Coin Machine Operators Association]; and what's more, his office was in the suburbs, so I would no longer have to commute to the city," she enthused. "I just couldn't pass up an opportunity like that!"

Ellen was hired as administrative director of ICMOA, making the transition from a national organization to a regional one.

She was no longer a neophyte at this point, and was well on her way to mastering the art of her new profes-

sion. Her enthusiasm, exuberance and dedication quickly endeared her to the members of ICMOA. (Ellen is not above making last-minute check-ups for an impending meeting in the wee hours of the morning!) At the association's July, 1987 board meeting, Ellen Donovan was named executive director of ICMOA—quite a step up. "My duties include everything from filing to writing the newsletter," she explained. "I plan all of the meetings for ICMOA, write the minutes of the meetings, handle membership dues, and organize the pool, dart, and now basketball tournaments. Basically, I handle all of the daily functions of an association."

In addition, she also works for the Chicago Metropolitan Music & Amusement Assn., the ICMOA Political Action Committee and the Clock Manufacturers and Marketing Association. "I must admit, however, that ICMOA and ICMOA-PAC take up more than 90% of my time," she admitted.

Back in the early '80s, before the coin-op industry bug bit her, Ellen was quite content with her job at U.S. Industries. But when the company opted to relocate to Connecticut, this posed a problem for her, so she decided to pursue other avenues of employment.

She attended College of DuPage for two years, and then Northern Illinois University for one year. After college, she worked at Banker's United Life Assurance Company in Oak Brook, Illinois; during her three years with the firm, she rose from clerical duties to the position of secretary of the manager of claims. As she was quick to point out, though, "Insurance companies don't pay much, so I went looking for a job and ultimately joined U.S. Industries in Oak Brook, which was a large international company with offices all over the world. I worked as a secretary/receptionist at U.S.I. for three years."

Ellen holds a rather unique position on the state association level. When you meet her, or observe her in action at the annual ICMOA convention (where she's ever-present and always congenial, no matter how busy she is), you know immediately that she enjoys her work. "What I like most about my job is the people I work with," she said. "I've known a lot of the guys for

years, because I had the opportunity to work with most of them at one time or another when I was with AMOA. Actually, I enjoy everyone I deal with in the entire coin-op industry! Since I work for other associations, I naturally make a comparison; and in the final analysis, I feel very fortunate to be a member of the ICMOA team. They are fun, hard-working, they don't put pressure on you—and besides, we always manage to have a few laughs and still get the job done. Let me tell you, we don't have a bunch of stuffed shirts in this organization, and that's what makes the job so much easier!"

Right now, the ICMOA membership includes 131 member companies and (at last count) it was considered to be the largest state association in the industry. Ellen told us that "the state of Illinois also normally holds the largest membership in AMOA."

Elaborating further, she mentioned some of the membership services the state group provides. "Our primary membership service is the ICMOA-PAC," she stressed. "The biggest fear of the association is adverse legislation, which is something we constantly face. As you know, this year we fought a bill that would have increased license fees by \$15 per machine. We have a paid legislative consultant, Chuck Pangle, a former state representative from the

Kankakee area, who represents our association. ICMOA is ever on the alert in this regard. Some of our other services include the pool, dart and basketball tournaments; the May legislative reception; the annual meeting and trade show and various ongoing promotional programs that are designed with our operator members in mind."

Ellen was born in Rochester, New York, and raised in Pennsylvania. When her father was transferred to Chicago, the family took up residence in suburban Naperville, Illinois. She has a brother living in upstate New York, a sister who lives in Downers Grove, Illinois, and a twin sister living in Rockford, Illinois; Ellen is the youngest in the family (by five minutes).

The two important men in her life are her husband, Rich, whom she married on May 25, 1985, and their son A.J. (Anthony Joseph), who was born on March 22, 1988.

Does a wife, mother and ICMOA executive director have much time to spend on hobbies or leisure activities? Not really, since there's housecleaning to do and a family to take care of, plus a demanding job. But on those rare occasions when Ellen can snatch a little free time, she likes to go fishing and bike riding; she also likes to read.

Atari's *Hard Drivin'* Featured in *Road & Track*

CHICAGO—*Hard Drivin'*, touted by Atari Games as the first real driving simulator for the amusement industry, is currently featured in the August issue of *Road & Track* magazine. As one of the leading magazines for automobile enthusiasts, *Road & Track* has a circulation that reaches over four million readers in the United States.

The article was written by Dennis Simanaitis, executive editor of the magazine. Previously the engineering editor, Simanaitis has a strong background in automotive technology and reviews *Hard Drivin'* as if it were a new car off the assembly line in Detroit, providing a refreshing view of the game from the perspective of a person outside of the amusement industry.

"When I called *Road & Track* and invited them up to Atari to do a road test on *Hard Drivin'*, I wasn't sure of the reaction I'd get," declared Linda Benzler, Atari's product manager for the *Hard Drivin'* project. "As it turns out,

they were great people to work with, and we've gotten a fantastic response from the review."

"Based on the variety of inquiries we have received, *Hard Drivin'* has been widely recognized as a leading edge product," noted marketing director Mary Fujihara. "We feel it has added a tremendous amount of credibility and awareness for the coin-op industry."

An article such as this can be very helpful to operators in soliciting new accounts, according to Atari. The company has heard of at least one report where an operator walked into one of his convenience store locations, pulled the August issue of *Road & Track* off the newsstand at the store and told the manager, "This is the game I'd like to get you for your store, but we're going to have to make an amendment to our contract..." Atari was pleased to learn that this particular operator purchased several *Compact Hard Drivin'* games for his route as a result.

New Jersey Casino Control Commission Approves Bally Refinancing

CHICAGO—Bally Manufacturing Corporation announced that the New Jersey Casino Control Commission approved its proposal to refinance the Bally's Park Place Casino Hotel in Atlantic City, New Jersey.

Bally's Park Place Funding, Inc., a subsidiary of Bally, will issue \$350,000,000 principal amount of First Mortgage Notes. From the proceeds, \$150,000,000 will be divided to Bally. The remainder will be used to redeem \$100,000,000 principal amount of Bally's Park Place Funding,

Inc. 13-7/8% Mortgage Backed Bonds due 2003 and to reduce other indebtedness.

Bally's board chairman and chief executive officer Robert E. Mullane said, "I am delighted that the Commission expressed its continuing confidence in Bally and Bally's Park Place. We intend to go forward with this transaction as soon as possible." Mullane also indicated that Bally will use the \$150,000,000 dividend to reduce corporate debt.

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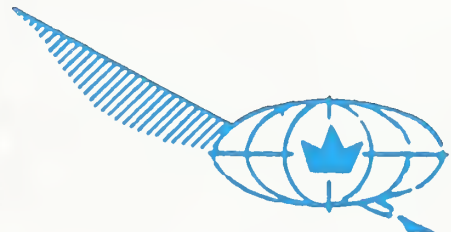
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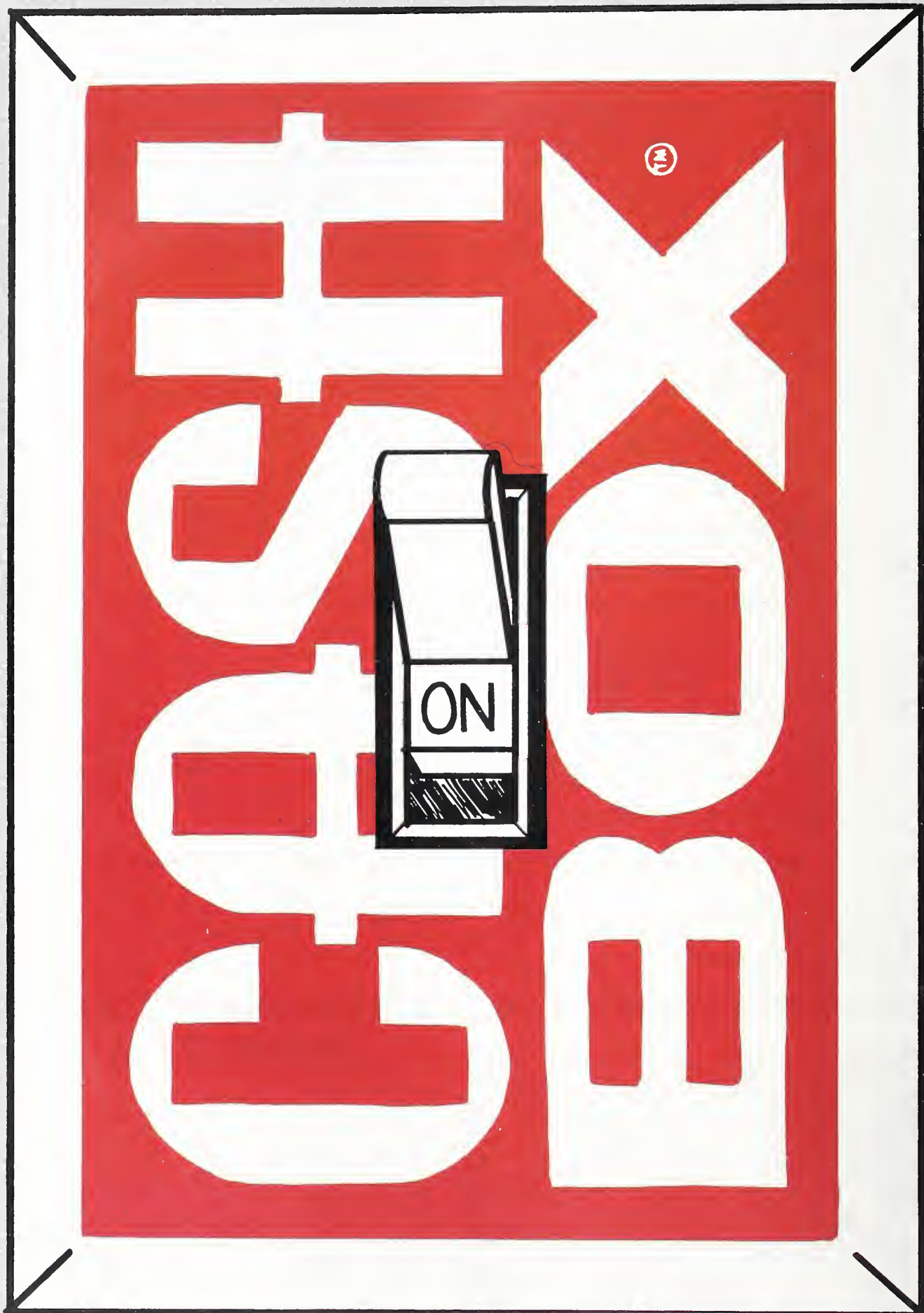
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