TICKETTAPE

APOLLO CREED: The formation of Apollo Theatre Records, a new label affiliated with the Apollo Theatre to be distributed by Motown, was announced last week at the Apollo by Motown president/coo Jheri
Bushy. The label takes the name of New York's historic Apollo and will focus on R&B and soul. Among the
artists announced were Al Wilson, the Del Shalettes and Kool & the Gang. The label also includes Paul Simon as Simple Simon, Bobby Brown as the Three Blind Mice (all three), Little Richard as Old King Cole (Nat "King" Cole?) and Cyndi Lauper as Mary and her Lamb. She
dey Duvall's responsible for this.

SAT. ('by Salley Raju, NO COMMENT: AND NEITHER CAN LOU: It looks as if Lou Reed is going to be left out for about six weeks due to an unfortunate
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 the John-Johns on the latest collaborative tribute to Andy Warhol, Songs For Drella, which will premiere in late November.

THEY'RE STILL. THEY'RE OUT OF SHAPE: THEY'RE BEEN AROUND LONGER THAN JOHN CHANCELO
R, AND WE LOVE 'EM: NRBO, a band that has been playing killer bar
routes and roll the tour, has signed to Virgin Records (f!) and we hear their debut for the label, Wild Week
(due Sept. 19), is a killer. Would never expect less, Messers. Adams, Anderson, Spano, dolo are on the road, of course (they haven't been off the road since July 7, 1961), including—get this—a stack of fall shows in support of R.E.M. Imagine that, NRBO opening for R.E.M. Sounds like a lot of letters to us.

HEY, THESE GUYS WERE YOUNG ONCE: Crowded House, with the help of Starr, Paul McCartney and George Harrison (you know, the Wilbur), were not always ageing rock & rollers; they actually were once as young as the newest heavy metal act, but that's only to prove. Don't believe it? Beatles '64: A Hard Day's Night in America, a new book of photos (by Curt Gunter) and text by Mitchell, is in stores at that distant tour of a quarter-century ago, has just been published ($24.95, Doubleday), and it's got the proof right there.

A CONCERT WE'LL ACTUALLY SIT HOME AND RECORD: All you have to do is say the Neville Brothers, Allen Toussaint, the Dirty Doz
en Band and the Radiators and we want to be there. Chances are we'll be in New Orleans in due course, and this would be no exception. That extraordinary Crescent City con-up will be headlined along with Ry Cooder, Boz Scaggs and Rita Coolidge—at New Orleans Municipal Auditorium on September 11, in support of the World Wide Fund for Nature. It's a benefit for New Orleans Artists Against Hunger and Home
lessness, and MJJ is making a live broadc from the Big Easy, and will be simulcast across the country. Stations: contact MJJ at (212) 245-5010 if you're interested (and we hope you have to stand on line for 12 hours K-Paul's if you're not)
CONTENTS

6 THE RED HOT CHILI PEPPERS: HOLLYWOOD SWINGIN'
Out on the town with Hollywood's hottest.
Joe Williams

8 TEXAS IS A STATE OF MIND
Lone Star rock and roll from Glasgow, Scotland.
Karen Woods

9 DINO'S GOT A TOP FIVE SINGLE AND HE LIKES IT
Dino's a star and he'll never go back to Bedrock again.
Lee Jeske

COLUMNS
4 The Buzz / Oscar Wednesday takes the big dive; Karen Woods remembers the Killing Joke; and Kay Knight goes home to Muhlenberg County.
10 Shock of the New / Karen Woods starts a new career.
11 The Heavy Metals / Jamies Ganza gets a Kiss.
12 Beats & Hype / Jazzy V raps.
13 On Jazz / Lee Jeske means you.
14 Rhythm & Blues / Neil Harris jams with Miles Jaye.
18 Rock & Roots / Ken Micall serves up album salad
20 Nashville Notables / Kay Knight talks new country with Rodney Crowell.
26 Contemporary Christian / Kimmy Wix looks over Tim Sheppard's flock.

CHARTS

10 Top 40 Alternative LPs
11 Top 40 Heavy Metal LPs
12 Top 40 Rap LPs
13 Top 40 Traditional Jazz LPs
14 Top 75 Rhythm and Blues LPs
15 Top 100 Rhythm and Blues Singles
16 Top 200 LPs
18 Top 40 Roots LPs
19 Top 100 Pop Singles
21 Top 100 Country Singles
22 Top 50 Country LPs
24 Top 25 Country Indie Singles
27 Top 40 Contemporary Christian Singles
27 Top 40 Southern Gospel Singles

DEPARTMENTS

2 Tickertape: The facts, the rumors, the lies, the deception...
2 Movers & Shakers
20 Country
26 Gospel
29 Coin Machine
31 Classifieds

(PHOTO: Nels Israelson)
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 ELECTROCUTIONS ARE DEFINITELY NOT HAPPENING. MAN, YOU SEE, I'M WHAT THEY CALL 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 STOPPED NEILING 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 IT MIGHT BE A FEW YEARS BEFORE I CAN 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 TIES TIED TOGETHER AT BIRTH TO SAVE MONEY ON SHOE MATERIAL. THE ONE THING THAT REALLY SURPRISED ME TO LEARN WAS THAT IN SOVIET LATVIA 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 SIDESTEPING. THE REAL REASON I'M TELLING YOU THIS ALL 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 TO TRY AND GET MY PEANUT BUTTPut UP BY THE JOB, IT MIGHT BE A LITTLE BIT OVERWHELMING. AND HE'S NOT SURE I COULD TAKE CRITICISM WELL, MUCH LESS A BELL 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 WOULDN'T DRESS PROPERLY, UNFORTUNATELY, FOR THE REST OF MY LIFE I AM CONSIDERED TO BE INCAPABLE OF 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. SMITH'S ADVICE, I HAVE DECIDED TO RE-ESTABLISH TIES WITH MY FAMILY AND MY GROWTH. 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 LOPEZ LEAVES THURSDAY, AND I AM FACING THIS CHALLENGE WITH A MIX OF EXCITEMENT AND FEAR. I PREFER TO TAKE THE BUS, BUT THE DOCTOR SAYS ALL THE WONDERS COST MONEY, AND THAT THERE ARE A LOT OF COLONIES, SAVVY CHARACTERS RIDING THE BUS LINES. AS FOR MY WRITING, I'M NOT SURE WHAT THE FUTURE WILL HOLD. MUSIC IS MY LIFE, AND 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 REGARDING THE WAY 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 press time, search efforts have failed to find any survivors. We hope 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 eerily; 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 he'll live on in my memories, and that's a comfort. Even for a while," Bob Seagard, freelance writer. "He was like a brother to me. I've fallen to pieces.;" Len Fagien, the Coconut Teaser. "Schizophrenic! We're not so sure. Oscar was certainly a multi-faceted personality. His witty observations and musical critiques were valuable, informative and enjoyable. He was trusted. Unfortunately, the atmosphere in which he lived seemed to be institutionalized. However, the loss of the music industry suffers can only be tempered by the knowledge that Oscar's angry sarcasm and demented cynicism will keep many psychiatrists busy for years to come." Flowers can be sent to his uncle Joe Friday at 6548 De Longpre Ave., Los Angeles, CA 90028.

NY
THE 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 CRITICALLY, I WENT TO SEE TWO BANDS RECENTLY THAT I'VE SEEN SEVERAL TIMES, AND 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 couldn't 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 played very well on just Ray No! The stand-in band 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. They're 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's crazy). Perry Botike 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 Ferrar uses 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 (probably just come to hear "hits") 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 Oude, or something like that) is a major threat to the record company's image. "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 Ferrar 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

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.

As the 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 and a man Muhlenberg Countians have adopted as one of their own, John Prine. Also on hand were Katy Moffat, Ricardo Bianco and Central Citizen 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."
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’ve 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 growing 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 funkiest, 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 unshakeable 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 not 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 to 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 glamour of the entertainment industry. Flea and Kiedis have been Hol-

lywood denizens since the mid-'70s, Flea as a member of the punk-outrageous 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 pattered into something a little less interesting, the newly-formed Chili Peppers created a synthesis of funk and punk 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 Thelonious 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, re-identified 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 Thelonious 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, riddling 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 manicaf 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 because 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."
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 'n' roll record stripped down to the bare essentials and the absolute roots. It's good.

Two of the bandmembers, vocalist Sharleen Spiteri and guitarist Ali McErlaine, 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 inside, this is all new to them. Spiteri is 21, McErlaine 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.”

McErlaine’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-McErlaine, 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 Whit 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 McElhone, 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.”

“When 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.  

CASH BOX MAGAZINE 8 September 2, 1989

TEXAS IS A STATE OF MIND

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

BY LEE JESKE

Dino was a disc jockey at the time—both in clubs and on KCEO, 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 for 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 Summergirls’ 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. “Summergirls” 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.

“T’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...”

CASH BOX MAGAZINE 9 September 2, 1989
SHOCK OF THE NEW

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 thirty-something 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, etc. or, much to the chagrin of the publisher, go to the extent that we're trying to do with the parking lot. (Virgin Island record company in New York is not attractive to New York. These guys have cars. Then there is the whole idea of a "stadium." What kind of place is it that we're trying to deal with the seven-second echo from Hell, and, being spoiled, prefer places where I can see the band, rather than either video screens or things that resemble a bus. 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 "primaries" 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 go on all. Instead, I caught three Mary My Hope songs during soundcheck (they sounded great), and half 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-

CASH BOX MICRO CHART

ALTERNATIVE MUSICT 

September 2, 1989

1. DOOLITTLE (Elektra 60561) Pixies 1 18
2. MAGNUM CUM LOUDER (RCA 9781) Hoodoo Gurus 3 5
3. COSMIC THINGS (RCA 25864) 10,000 Maniacs 2 14
4. BLIND MAN'S ZOO (Elektra 60915) The The 6 7
5. MIND BOMB (Epic 45241) The Thugs 4 16
6. LOVE & ROCKETS (Beggars Banquet/RCA 9715-1-R) Love & Rockets 4 16
7. PEACE & LOVE (Island 91225) The Pogues 5 14
8. 9 (Virgin 91062) Public Image Limited 5 14
9. INDIGO GIRLS (Epic/RE 45044) Indigo Girls 7 21
10. DISINTEGRATION (Elektra 80850) The Cure 8 16
11. HOME (Slash/Reprise 25876) BobDears 11 6
12. SURPRISE (Virgin 91266) Syd Straw 12 6
13. WORKBOOK (Virgin 91240) Bob Mould 10 16
14. MARGARIN WALKER (Discord #39) Fugazi 24 3
15. MONSTER (Capitol 90001) Fetchin' Bones 20 5
16. THE REAL THING (Slash/Reprise 25876) 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 12 3
20. COUNTERFEIT (Waxtrax 88561-3006) The Cure 15 5
21. THE RAW & THE COOKED (R.S. 6373) Fine Young Cannibals 17 26
22. SONIC TEMPLE (Capitol 19087) The Cult 18 18
23. TWIST OF SHADOWS (PolyGram 830233) Xymox 19 18
24. BRAIN DRAIN (See 25905) The Ramones 23 13
25. THUNDER & FIRE (A&M 57264) Jason & The Scorchers 27 4
26. MR. MUSIC HEAD (Atlantic 81899) Adrian Belew 25 9
27. TIN MACHINE (EMI L-19100) Tin Machine 26 13
28. WALTZ DARLING (Epic OE 40247) Malcolm McLaren 31 2
29. THE BRIDGE (A Tribute to Neil Young) (Caroline Carol K19200)
Various Artists 35 2
30. SPIN THE WORLD (See 25914) Royal Crescent Mob 28 7
31. ORANGES & LEMONS (Geffen GHS 24218) XTC 29 25
32. IT'S BEGINNING TO AND BACK AGAIN (Elektra 73516) Wire 30 11
33. GOOD EVENING (Warner Bros. 1-25877) Marshall Crenshaw 34 3
34. NEARLY HUMAN (Warner Bros. 25881) Todd Rundgren 32 12
35. LICK (EAGLE #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 (Latex/Mantra 402) The Buthohe Surfers 36 12
39. HARDER THAN YOU (In Effect/Palace 88581-3006) 24-7 Spyce 39 11
40. ABSOLUTE TORCH & TWANG (See 25877) k.d.lang 40 12

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 low 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—Paul Stanley, Bruce Fairbairn, and Eric Carr. We went to Cherokee studios, where the group is finishing up their 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 awe-worship is a little unfounded reason. (I think 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 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 identification 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 going anywhere.”

WHO’S GOTTED 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—from my perspective, we wanted to record, but never did. It was passed over when we did Crazy Nights two years ago. Since then, everyone from Moby Hatchets to Heart to Janiss to another 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 albums’ 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 stuff. But 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’ve 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 a long time. Wrong kiss, wrong era? Well, I can’t help kiss, 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-REI)

Well, finally, Steve! I’ve been waiting impatiently for this slab s’v for many many months now. I’ve even begun to wonder if this project wasn’t 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 wretched rocks like ‘Kiss Off.’ You have completely mesmerized 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 McCarthy—who’s as versatile as you. I love you, Steve...will you marry me?

■ OTHER METAL RELEASES

L.A. GUNS: Cocked & Loaded (Vertigo) Polygram 838 392-1

Will wonders never cease! On their second album, these Hollywood hooligans have managed to work up some nice pop tunes without blunting their metallic edge. The Gun’s 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 off here with some tasty stuff here—check out his acoustic riffing, and the electric solo that wraps itself around your ears in the gospish-ish MAGUWILE. 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.

J. 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 Matson 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 band 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! These kids (N.W.A. and their Tribe Called Quest, and the M.C.s in the N.W.A.) atmospheric roll into town to perform at the Zulu Nation Club Water the Bush. Nobody is impressed. Scholz 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 so, then get tired, and do some semi-serious moves for another minute or two. Out pops the crowd arouser, you know the arrival of your favorite M.C. Said M.C. struts out, promptly uttering “somebody in the house say ho!,” and proceeds 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 you 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 now 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.

My making 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 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 rapper stage? At least the old school M.C.s delivered their party rhymes with flair, and at the time were doing something new. This isn’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 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 headliner. L.L. also wasted the 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. Flavor is the same or true of all rap acts who use dancers as a visual diversion.

The energy level of the 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 bands 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/Varlock 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. I’ll definitely move the crowd. Contact (212) 979-0605.

LAKIM SHABAZZ: “Black Is Back/Your Arm’s Too Short To Box With God” (Tuff City 129012)

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 Area Fubs 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 Soul Shock & Cut tha't father 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.

■ 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 World Flow,” based on a cool Polynesian guitar riff. It slinks and slides, 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) 894-5050 to order this fine collection.

III MOST WANTED: III Most Wanted (Fever/Sutra SF3005)

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-hop 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 Carrilonn 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 recorded for Blue Note are not, even remotely, among the best in the genre, I'm not saying that. 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 Thelonius was considered, if not the most part, an idiosyncratic Duke. 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 record Monk—these are his first sessions as a leader—and, 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 should be recorded over and over during the next two decades: "Misterioso," "Round Midnight," "I Mean You," "Ruby, My Dear," "Crisis Cross," "Eroni," "Well You Needn't," "In Walked Bud," "Introduction," "Off Minor" and on and on. Some of them are trio sides, with Gene Rayney 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 recorded 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 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, 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 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 89 of much of the jazz that has come since and is still sometimes called "Modern." Yes, indeed, what 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: The genius of Modern Monk was, no doubt, 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 the weekend of September 8 and 9. Naturally, it includes a jazz festival of local residents—locals like Phil Woods, Kim Parker, Bob Dorough, Urbie Green, Janet Lawson and James 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
I have seen you perform twice. One was a solo 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—its 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've had 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 within 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 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 a "new love man" tag you once drew over your head.

In Britain, they see your 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, "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 strings and the arrangements, 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 or a style of your own. As early on as possible, I've got 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
CASH BOX CHARTS

TOP R&B SINGLES

The gray 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

1 IT'S NO CRIME (Geter/ECM 254-669366) Babyface 1 10
2 SPEND THE NIGHT (CW SOIRI) (Wetmex Bros. 7-22900) The Isley Brothers (Featuring Ronald Isley) 6 10
3 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Artista AS 1-9650) Aretha Franklin & Whitney Houston 4 10
4 MY FANTASY (Motown 1996) Teddy Riley Featuring Guy 7 11
5 SOMETHING IN THE WAY (MCA 53624) Stephanie Mills 2 14
6 SARAH, SARAH (Usher/RCA 219-7) Jonathan Butler 8 13
7 TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27516) David Peaston 3 13
8 REMEMBER (THE FIRST TIME) (Orchid/EMI 8-27303) Eric Gable 10 12
9 LET GO (WEP PolyGram 871 792-7) Sharron Bryant 12 10
10 TASTE OF YOUR LOVE (Virgin 7-99001) E.U. 17 10
11 N.E. HEARTBREAK (MCA 53591) New Edition 11 9
12 I DO (EMI 50213) Natalie Cole 14 9
13 IF YOU ASKED ME TO (MCA 53586) Patti Labelle 15 11
14 CONGRATULATIONS (A&M 1407) Vesta 5 17
15 PUT YOUR MOUTH ON ME (Columbia 38-69399) Eddie Murphy 20 6
16 THE WAY IT IS (RCA 825-7-R) Troy Johnson 16 14
17 BAT DANCE (THEME FROM "BATMAN") (Pawsy Park/Warner Bros. 22904) Prince 9 12
18 SPEND THE NIGHT (MCA 53066) Guy 22 9
19 JUST GIG IT TOGETHER (Columbia 38-69298) Lisa Lisa And Cult Jam 23 9
20 CAN'T GET OVER YOU (Warner Bros. 22995) Maze 31 5
21 FIGHT THE POWER (Motown 1972) Public Enemy 21 8
22 MY SUGAR (Warner Bros. 7-23966) Atlantic Starr 24 8
23 OUT OF MY MIND (EMI 8-50212) O'Jays 26 6
24 2300 JERSEY STREET ( Epic 38-68897) The Jacksons 26 8
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 156) Terry Tate 32 7
28 SWEET TALK (Capitol 44374) D'Ice Hicks 33 7
29 JUST WHAT I LIKE (Warner Bros./Reprise 7-22950) Michael Cooper 40 5
30 WE GOT OUR OWN THANG (Motown/MCA 53063) Heavy D. And The Boyz 19 13
31 SIMILIN' (Atlantic 7-66899) Levert 34 4
32 BABY COME TO ME (Columbia 38-69699) Regina Belle 41 4
33 ON OUR OWN (MCA 53562) Bobby Brown 18 13
34 TALK TO MYSELF (Geffen 7-22956) Christopher Williams 47 5
35 I'M IN DANGER (Geffen 7-22956) 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 MOTW-2478) The Temptations 42 4
39 FUN (RCA 9011-1-RC) Grady Harold 39 6
40 MISS YOU MUCH (A&M 1446) Janet Jackson DEBUT

50 ROCK WIT'CHA (MCA 53652) Bobby Brown 77 2
51 I GO TO WORK (Jive/RCA 1261-1-D) Kool Moe Dee 81 2
52 I WANNA COME BACK (Warner Bros. 22963) James Ingram 60 3
53 SO WHAT CHA SAYIN' (Sleeping Bag/Fresh 80133) EPM 61 3
54 LOVE ALL THE WAY (Next Plateau 88873) Sky 54 4
55 STATE OF ATTRACTION (Tree/GBS 254 6690) Rhonda Clark 79 2
56 AIN'T NOBODY'S BUSINESS (MCA/Magnolia 53653) Eugene Wilde 65 3
57 HEART DONOR (Atlantic 7-88857) Anne G. 57 4
58 I'LL BE THERE (Island 7-98165) Miles Jaye 63 4
59 RAIN DROPS (Merry PolyGram 871 402-2) Kool & The Gang 35 10
60 PARTYMAN (Bay 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 1990) Diana Ross 63 2
64 BREATHE LIFE INTO ME (Island 7-98178) Mica Paris 73 3
65 THEY WANT MONEY (Jive/RCA 1217) Kool Moe Dee 36 16
66 HYPO (Saban 62045) Kid N Play 85 2
67 'BOUT DAT TIME (EMI 52039) Pieces Of A Dream 70 3
68 AS LONG AS WE WERE TOGETHER (A&M 1427) Al Green 43 14
69 SECRET REVENDEUX (Warner Bros. 47-27863) Karyn White 44 15
70 DON'T TAKE IT PERSONAL (Arista A31-98675) Jermaine Jackson DEBUT
71 STEPPIN' OUT (Crush A-426) 10DB 71 3
72 SOMEBODY LOVES YOU (Motown 1966) El DeBarge 49 15
73 IT'S FUNKY ENOUGH (Atlantic Rustieh 95459) The D.O.C. DEBUT
74 IT'S REAL (Warner Bros. 22975) James Ingram 53 18
75 WHY YOU WANNA (Tabu 69185) Deee Phili 77 3
76 WHERE DO WE GO (Atlantic 88892) Ten City 58 9
77 YOU FOUND ANOTHER GUY (Virgin 92020) Boy George 12 9
78 NOTHING (THAT COMPARES 2 U) ( Epic 34-65868) The Jacksons 62 16
79 KEEP ON MOVIN' (Virgin 92020) Soul II Soul 64 16
80 (DON'T U KNOW) I LOVE YOU (Atlantic 7-88837) Chucklll Booker DEBUT
81 GET TO GET THE MONEY (Atlantic 7-88810) Levert 66 18
82 BIG OLE BUTT (Def Jam/Columbia 38 69096) LL Cool J 90 2
83 GOING CRAZY (Virgin 7-99197) Deja 68 8
84 A BETTER WAY (Atlantic 7-88879) Foster/McElroy 69 10
85 SMOOTH OPERATOR (Warner Bros. Cord Chalin' 7-22887) Big Daddy Kane DEBUT
86 GITHCHU (Orpheus 72678) Z'Ike 72 11
87 CELEBRATE NEW LIFE (Capitol 44362) Bebe & Cece Winans DEBUT
88 TURNED AWAY (Atlantic 7-88817) Chucklll 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 69092) LL Cool J 78 14
92 GIRL I'M GONNA MISS YOU (Arista 1-9870) Milli Vanilli DEBUT
93 SHOW AND TELL (Capitol B-44837) Peabo Bryson 80 19
94 SOMETHING REAL (EMI 50162) Miki Bleu 82 13
95 OBJECTIVE (Island 7-92228) Miles Jaye 84 21
96 THE FIRST TIME (Gold City 96847) Chris Jasper 86 4
97 LEAD ME INTO LOVE (Arista 7-59299) Anita Baker 67 20
98 FOR YOU TO LOVE ( Epic 34-64742) Luther Vandross 88 20
99 ROCK THE HOUSE (Atlantic/Oceana 7-90222) Nicole 89 5
100 WHY IS THAT? (Jive 1231) Boogie Down Productions 91 5
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 gospel roots, 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-ass vocals-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/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 diggs 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 vocals and banjos. Similar to Stephen Stills’ 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 issues with this fine release. Chico material and exceptional remastering of 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 crosstalk for the occasional fluffed 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 “Fell 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 19280-2)**

Webb Wilder packs a wallop with his streamlined pop that recalls Dave Edmunds’ Buddy Holly classicism and 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 “Safeinside,” the old west sound of “Skeleton Crew,” and Lucinda Williams’ “Louisiana Hannah.”

**LIL’ ED AND THE BLUES IMPERIALS: 15 LUCINDA WILLIAMS: Round 1926 (Rounder)**

LUCINDA WILLIAMS: (Round Town U.S.A.) 15

**ROOTS MUSIC**

1. IN STEP (Capitol 91263) STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 2

2. INDIGO GIRLS (Epic 45044) INDIGO GIRLS 3 & 4

3. FULL MOON FEVER (Capitol 91268) TOM PETTY 7

4. NICK OF TIME (Capitol 91268) BONNIE RAITT 18

5. SEE THE LIGHT (Arista) JEFF HEALEY BAND 5

6. YELLOW MOON (A&M 5249) THE NEVILLE BROTHERS 6

7. MELODY ETTRETH (Island 90875) MELISSA ETTRIDGE 8

8. VOLUME ONE (Wilbury/ Warner Bros. 7576) TRAVELING WILBURYS 5

9. MARIA MCKEE (Geffen OHS 24229) MARIA MCKEE 10

10. DREAMS (Polydor 509 417) THE ALLMAN BROTHERS BAND 9

11. THE TRINITY SESSION (RCA 85661-1 R) COWBOY JUNKIES 11

12. IN A SENTIMENTAL MOOD (Warner Bros. 9-25889) JOHN DOLE 12

13. GATORHUMPHS (Rounder 3101) MARCIA BALL 13

14. CHICKEN, CRAYON AND BISCUITS (Alligator 4772)" VARIOUS ARTISTS 18

15. LUCINDA WILLIAMS (Round Town U.S.A.) 15

16. TROUBLE NO MORE (Chess/MCA CH 9301) MUDDY WATERS 2

17. WRINKLES Classic and Rare Chess Instrumental (Chess/MCA CH 9293) VARIOUS ARTISTS 25

18. BAYOU CADILLAC (Rounder 1029) BEAUSOLEIL 22

19. MIDNIGHT DRIVE (Alligator AL 4775) THE KINSEY REPORT 16

20. LIVE FROM AUSTIN (Alligator 4773) DELBERT MCCLINTON 18

21. WILLIE DIXON BOX (Chess/MCA) WILIE DIXON 19

22. SEVEN TEAR ITCH (Island 91018) ETTA JAMES 24

23. CHECKOUT TIME (Black Top BT-1943) JAMES THUNDERBIRD DAVIS 17

24. READ MY LIPS (Ancones 2009) LOU ANN BARTON 30

25. OUT OF NOWHERE (Black Top BT-1046) SNOOKS EAGLIN DEBUT

26. BOOM BOOM (Rounder 3109) JOHNNY COPELAND 34

27. DEVIL CHILD (Alligator 4774) KENNY NEAL 21

28. COOKIN’ WITH QUEEN IDA (GPN/Cascading GPF 2197) QUEEN IDA DEBUT

29. LYLE LOVETT AND HIS LARGE BAND (MCA-Curb 42263) LYLE LOVETT 23

30. FATHERS AND SONS (Chess/MCA CH 9322) VARIOUS ARTISTS DEBUT

31. THE BESSE SMITH COLLECTION (Columbia 44441) BESSE SMITH 20

32. THE BEST OF SLIM HARPO (Pismo R116 70169) SLIM HARPO 26

33. THE BEST OF LITTLE WALTER (Chess/MCA CH 9922) LITTLE WALTER 31

34. ONE MORE FOR THE ROAD (Alligator 4771) CHARLES BROWN 20

35. ALABAMA BOUND (RCA 9560-2-R) LEDBELLY 36

36. DRINKIN’ AND STINKIN’ (Flying Fish 506) BOOGIE BILL WEBB 37

37. POWERFUL STUFF (CBS Oz 49049) THE FABULOUS THUNDERBIRDS 33

38. ZIZAGGIN THROUGH GHOSTLAND (Epic 44343) THE RADIATORS 35

39. CADILLAC DADDY: MEMPHIS RECORDINGS, 1952 (Rounder) HOWLIN’ WOLF 39

40. HIDDEN CHARMS (Rug Capitol 90595) WILFORD DIXIE 39

JOANNE CONNOR: Believe It! (Blind Pig BP 3289)

Ms. Connor is an accomplished Texan-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-class version of Robert Cray’s “Playing in the Dirt” and Etta James’ good-feein’ “Good Rockin’ Daddy.”

Connor slings a screaming 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-barreled 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 punk, chalkling up covers 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 Stop S 10023)

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 23220.

AND DON’T MISS: “The amazing Check Out 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 Ochs’ reissue of There But For Fortune...fine, fine stuff.

Ken Micallef
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. I'm always an artist, so I'm getting an opportunity to learn how to stay focused 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 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 videos 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 music," 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 "now and growing since its very beginning."

"Every time a door opens, every time 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 money, you can't forget and rule out the contributions that Hank Snow or Stonewall Jackson or Earl Scruggs 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. "And that's really, I think, what a lot of us are. There's no by-product of any man. Lucky for me and lucky for her, we're very headstrong and volatile, 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 publicly visual. He says that the excitement that goes with the entertainment 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. "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.

"I don't want to 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 from it. 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 MAGAZINE 20 September 2, 1989
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

1. HONKY TONK HEART (Warner Bros. 7229956) Highway 101 4 12
2. TIMBER I'M FALLING IN LOVE (MCA 53644) Patty Loveless 1 13
3. I'M STILL CRAZY (Columbia 3688888) Vern Gosdin 6 13
4. ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957) Holly Dunn 2 12
5. GIVE ME MY LAST CHANCE (MCA 53681-A) Lionel Cartwright 10 9
6. NEVER GINN' UP ON LOVE (Warner Bros. 7-22970-A) Michael Martin Murphy 3 13
7. I WONDER DO YOU THINK OF ME (RCA 89467-7RA) Keith Whitley 12 9
8. ANY WAY THE WIND BLOWS (Warner Bros. 7-23965) Southern Pacific 8 10
9. LET ME TELL YOU ABOUT YOU (Curb/RCA 69-47-7RA) The Judds 15 8
10. NOTHING I CAN DO ABOUT IT NOW (Columbia 36-68203) Willie Nelson 14 9
11. THIS WOMAN (RCA 8943-7) K.T. Oslin 5 11
12. SUNDAY IN THE SOUTH (Columbia 38-68892) Sheena Easton 7 14
13. DON'T YOU (Warner Bros. 7-23949-A) The Forester Sisters 16 9
14. KILLER TIME (RCA 6954-7-RAA) Clint Black 29 6
15. THE COAST OF COLORADO (MCA 53637) Skip Ewing 21 7
16. I GOT MY DREAMS LAST CHANCE (MCA 53665) Steve Wariner 23 7
17. HELLO TROUBLE (Curb/MCA 53671) Desert Rose Band 25 8
18. WHY YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3688760) Dolly Parton 9 16
19. PROMISES (Warner Bros. 7-22917) Randy Travis 20 8
20. ABOVE AND BEYOND (Columbia 368948) Rodney Crowell 26 8
21. LOVE HAS NO RIGHT (Atlantic American 7-99217) Billy Joe Royal 11 26
22. HOUSTON SOLUTION (RCA 89351-6) Ronnie Milsap 13 18
23. 3 WISH I HAD A HEART OF STONE (RCA 8944-7) Billy & The Boys 30 7
24. FINDERS ARE KEEPERS (Warner Bros./Curb 7-23945-A) Hank Williams Jr. 31 6
25. LIVING PROOF (Columbia 38-68994) Ricky Van Shelton 33 6
26. CATHY'S CLOWN (MCA 53636) Reba McEntire 17 16
27. DADDY AND HOME (Capitol B-48401) Tanya Tucker 36 5
28. WHAT'S IT GOING ON IN YOUR WORLD (MCA 53646) George Strait 18 18
29. FULL MOON FULL MOON OF LOVE (Sony 7-2398-A) K.d. lang and the reelines 40 6
30. SHE'S GOT A SINGLE THING IN MIND (MCA 53633) Conway Twitty 19 18
31. LOVIN' ONLY ME (Epic 34-66853-CBS) Ricky Skaggs 22 20
32. ONE GOOD WELL (RCA 89767-7RAA) Don Williams 24 14
33. YOU'LL NEVER BE SORRY (MCA/Curb 53675) The Bellamy Brothers 41 5
34. HIGH COTTON (RCA 8949-7-RAA) Alabama 42 2
35. ACE IN THE HOLE (MCA 53693) George Strait 46 2
36. THE JUKEBOX PLAYED ALONG (Warner Bros. 7-23912-A) Gene Watson 43 6
37. A BETTER LOVE NEXT TIME (Epic 3486979) Merle Haggard 45 3
38. IN A LETTER TO YOU (Universal 66001-1ACA) Eddy Raven 27 19
39. HOLE IN MY POCKET (Columbia 38-36694-CBS) Ricky Van Shelton 28 19
40. TURN OF THE CENTURY (Universal ULI 66009) Nitty Gritty Dirt Band 32 11
41. YOU JUST CAN'T LOSE 'EM ALL (Epic 34-88550) The Shooters 50 6
42. WRITING ON THE WALL (Epic 34-66961) George Jones 51 3
43. CALL ON ME (Capitol 44348) Tanya Tucker 24 17
44. A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MH-1102) Mickey Jones 40 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 34-88995) Ricky Skaggs 54 2
47. BEYOND THOSE YEARS (MCA 53625) The Oak Ridge Boys 35 22
48. BURNN' OLD MEMORIES (Mercury 874-672-05) Kathy Mattea 55 2
49. ACT NATURALLY (Capitol B-44499) Buck Owens & Ringo Starr 37 7
50. AN AMERICAN FAMILY (MCA 53710) Oak Ridge Boys 57 3
51. AT THIS MOMENT (Eternity 4534) Holly Lipton 56 4

52. PLANET TEXAS (Reprise 7-22950) Kenny Rogers 38 11
53. SAY WHAT'S IN YOUR HEART (RCA 8024-7-RAA) Restless Heart 64 4
54. LEAN ON ME (QL-VR 45-132) Marcia Carey 60 4
55. COME FROM THE HEART (Mercury 874-732-05) Kathy Mattea 44 19
56. SOWIN' LOVE (RCA 8981-7) Paul Overstreet 20 21
57. HARD LUCK ACE (Universal ULI-66014) Lacy J. Dalton 63 4
58. JUST THE TWO OF US (Staple Hunger SHR-MT 1110) 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 8102-7-RAA) J.C. Crowley 65 3
61. BAYOU BOYS (Universal ULI-59016) Eddy Raven DEBUT
62. HOT NIGHTS (16th Avenue 70433) Canyon 68 2
63. UP ALL NIGHT (Ballyt 10-203-2) Clint Lewis 69 4
64. HONKY TONK ANEMIA (Universal ULI-66001) Scott McQuigg DEBUT
65. I WAS BORN WITH A BROKEN HEART (Curb ORB-55532) Josh Logan 73 2
66. I DON'T WANT TO SPOIL THE PARTY (Columbia 38-68594) Rosanne Cash 47 23
67. ANYTHING MORE KNOWING (MCA 53192A) Eagle Creek 74 3
68. UNTIL I CAN LET GO OF THE BOTTLE (Killer K-121-A) Johnny Jones 75 3
69. I WANT TO SEE YOU (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 ORB-10547) Cee Cee Chapman 77 2
72. IF YOU DON'T KNOW ME BY NOW (Evegreen 70110-A) Joe Stamperley 80 2
73. BLOW YOUR MEMORIES AWAY (Hitching HTS-510) Terry Wooley 80 2
74. INVINCIBLE (American Image AIR-1030) Eddie Bond 82 2
75. ACE IN THE HOLE (Tug East TG-1004) Richie Balin 83 2
76. BIG OLD HEARTACHE ( операция Hunter SHR-9031-1101) Carl Butler & NancyAnn 76 3
77. DO YOU FEEL THE SAME WAY TOO (RCA 8974) Bobbie DeBby 83 2
78. THE RACE IS ON (Capitol B-44431) Sawyer Brown DEBUT
79. DOWN HOME (Bear BR-2007 8) Terry Roberson & The High Horse Band 79 3
80. TENNESSEE PLEA (Warner PCH-1222A) Johnny Dye 88 2
81. I'M GONNA LEAVE WHILE I STILL LOVE YOU (Soundwaves SW-482-HSD) Jim Martin 94 2
82. BAD MOON RISING (Soundwaves SW-482) Arne Benoni DEBUT
83. CHANCES ARE WE'RE GONNA CHEATIN' (Master MR-0134) Kitty Timba 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-482-HSD) Dwight Yoakam 85 6
HANK THOMPSON: Still Setting Trends

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 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" la 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 Dorsy 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

---

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 (RCA)
3. THE JUDDS: "Sleepless Nights" River of Time (Capitol)
4. HOLLY DUNN: "The Blue Rose of Texas" The Blue Rose of Texas (Warner Bros.)
5. ALABAMA: "Old Baugh Road" Southern Star (RCA)

COUNTRY ALBUMS

---

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" (RCA)
4. BILL ANDERSON: "But You Know I Love You" (Decca)
5. LORETTA LYNN: "To Make a Man" (Decca)
6. GEORGE JONES: "It’s Not for You" (Maverick)
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" (Crest)
10. FERLIN HUSKY: "That’s Why I Love You So Much" (Crest)
it takes to sing the perfect love song.

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 leader 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 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!

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 voice 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 the 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 Melodye Busbin, Publicity Assistant, BMI at (615) 269-3625.

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 (1943)

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" Crudnick’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 nominations. Ten top contenders with three nominations each are newcomer Clint Black, The Nitty Gritty Dirt Band, George Strait, Randy Travis and Keith Whitley.

SPECIAL ANNOUNCEMENTS

This year’s CMA Awards ceremony will be held at the Omni Atlanta Hotel in Atlanta, Georgia on Tuesday, October 17. The Verizon Communications’ News Bureau will provide television cameras on site and satellite feeds to ensure broadcast coverage of the telecast. The CMA Awards will be broadcast from the Omni Atlanta Hotel at 8:00 p.m. Central Time, and will be simulcast on the Entertainment Network (ET).

COUNTRY MUSIC
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 Cochran, BMI hit songwriter and frequent Dillon co-writer. (Photo: Beth Guim)

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)

RISING 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 continued to change around him, Steve Wayne Horton has clung to his heritage and is bring 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 that it all rolled into one. It's still the Memphis sound."

The Memphis sound is very evident on Horton's Capitol Records debut album Steve 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 music in it," 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 simplify it 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-string 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 attributes 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 pressing to change 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 stay 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-MT102)
   - Micke Jones 1 7

2. AT THIS MOMENT (Evergreen EV-1996)
   - Holly Lipton 2 6

3. LEAN ON ME (Otton Lee LK-45-112)
   - Marcy Carr 3 4

4. JUST THE TWO OF US (Stop Hunger SHR-MT1101)
   - Bobosc Douglass & Linda Kaye 4 6

5. UP ALL NIGHT (Gallery II G-2032)
   - Dint Lewis 5 4

6. ANYTHING WORTH KNOWING (Master MR-0120A)
   - Eagle Creek 6 3

7. UNTIL I CAN LET GO OF THE BOTTLE (Killer K-141)
   - Johnny Jones 7 9

8. IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A)
   - Joe Stampley 8 11

9. BLOW YOUR MEMORIES AWAY (Hespug H-510)
   - Terry Wollie 9 13

10. INCREDIBLE (American Image AIR-1003)
    - Eddie Bond 10 14

11. ACE IN THE HOLE (Tug Boat TG-1004)
    - Richie Bean 11 15

12. TENNESSEE PEA (Premier PCH-1276)
    - Johnny Dye 12 16

13. IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) (Round Robin RR-1885)
    - Arne Benoni DEBUT

14. BAD MOON RISING (Soundwaves SW-4787)
    - Cerrito DEBUT

15. CHANCES ARE WE'LL BE CHEATING (Master MR-0113A)
    - Kitty Tims DEBUT

16. I'M GONNA LEAVE WHILE I STILL LOVE YOU (Soundwaves SW-4804-NSD)
    - Jim Martin 17 2

17. FINDERS KEEPERS (Round Robin RR-1889)
    - Harlan Hegel DEBUT

18. OUTSIDE CHANCE (USA EDITION-1)
    - Larry Dean DEBUT

19. NEW MEXICO SUN (Track TR-204)
    - Summer Cassidy DEBUT

20. I WANT TO GIVE (Rodeo/Ro-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 Keller 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 Kut Country HKK-608)

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 Rigs, is Crews' latest single release on Killer Records. Recorded at Acorn Studios, this latest project was produced by both John Rigs 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

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 tape 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 singes 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 a singing audio on 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 world 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 Ryme," and was written by country music great Bill Anderson and Lari White. Although Reeves 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!

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.
TIM SHEPARD
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 performance.

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 Greenstreet 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. Anyhow, 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 laughas.

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 Ballard 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 talkbox, 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."

"I want my concerts to be entertaining, funny and enjoyable," Sheppard continues. "There is an entertaining quality to music, but what's most 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, a saying I Am Determined, which is obviously more than just a title. ©

CASH BOX MAGAZINE 26 September 2, 1989
CONTEMPORARY CHRISTIAN TOP 40 SINGLES

1. HEALING (Sparrow SPD-1174) - Deniece Williams 1 9
2. SWEET VICTORY (Star Song SSD-8102) - Twila Paris 11 5
3. LOVE IS (Word 7014176095) - Newsong 7 6
4. IF GOD IS FOR US (Benson PWCD1056) - DeGarmo & Key 6 9
5. IT'S ALRIGHT (DaySpring 7014175796) - Paul Smith 2 9
6. SHEPHERD BOY (Diadem 7901320965) - Ray Boltz 3 9
7. THAT'S THE LOVE OF GOD (Word 701495903) - Sandi Patty 12 5
8. I SIT RIGHT (Star Song SSD-129) - Jerome Olds 8 6
9. FOR EVERY LONELY HEART (Myth 7-01-3680-741-1) - Kim Boyce 4 9
10. HERE'S MY HEART (Lay 20550) - David & The Giants 19 9
11. CRYING IN THE CHAPEL (DaySpring 69875) - Allies 25 4
12. STRONG MEDICINE (Modern Art 701402056) - Bryan Duncan 9 5
13. REST IN YOUR ARMS (Myth 701478381) - The Imperials 19 9
14. TESTIMONY (Reunion 7014049521) - Kim Hill 28 2
15. VOICE OF EXPERIENCE (Reunion 7014045922) - Morgan Cryer 27 3
16. LIVING DANGEROUSLY IN THE HANDS OF GOD (Spawan SDC-17) - Steve Camp 25 2
17. PERFECT (Frontier 9050) - Benny Hester 9 9
18. HIS STRENGTH IS PERFECT (Sparrow SPD-1160) - Steven Curtis Chapman 18 9
19. ON THE OTHER SIDE (Reunion 7010037253) - Michael W. Smith 39 2
20. ETERNITY IN THEIR HEARTS (Star Song SCS-8143) - Farrell & Farrell 16 3
21. OPEN BOOK (Forty Song SCS-8108) - Petra 13 9
22. JESUS IS IT'S YOU (Star Song SCS-1510) - Mylon LeFevre & Broken Heart 15 9
23. I AM DETERMINED (Diadem 7901514090) - Tim Shedd 21 9
24. MORE THAN ENOUGH (Star Song SSD103) - BASH-The-Code 27 3
25. I CAN BEGIN AGAIN (Benson C-2095) - Lamelle Harris 20 9
26. THINGS (Word 701698256) - Scott Wesley Brown 21 9
27. LONG ARM OF THE LORD (DaySpring 7014175572) - Wayne Watson 22 9
28. READY TO FLY (Home Sweet Home 701406279) - Mike Eldred 23 9
29. TAHHEE IS FOR US (Manhattan 7100246022) - Randy Stonehill & The Manahan Singers 23 9
30. THE LIGHT IS COME (Sparrow SPD-1190) - Tramaine Hawkins 24 9
31. 8TH WONDER (Spawan 76278) - Whiteheart DEBUT
32. ONCE IN A LIFETIME (Urgent 009304501) - Wendi Foy & Phillip Sandifer 37 2
33. WONDERFUL WORDS OF LIFE (Reunion 7010047280) - Prism DEBUT
34. I'LL BE SATISFIED (Reunion CAS 7011042952) - Rick Cua 29 9
35. STAND IN AWE (Benson C-20478) - Truth 31 9
36. NO CONDEMNATION (FAMILY 002001) - Kelly Willard DEBUT
37. FATHER, FATHER (Frontier 9051) - Jon Gibson 32 9
38. BRIDGE OVER TROUBLED WATER (Spawan SPD-1169) - BeBe & CeCe Winans 33 9
39. THE RIVER WILL FLOW (Spawan SPD-1194) - White Heart 34 9
40. THE THRON (Reunion 7010037932-787) - Michael W. Smith 36 9

SOUTHERN GOSPEL TOP 40 SINGLES

1. ONCE UPON A HILL (RiverSong R-55909) - Gold City Quartet 1 9
2. WHEN I KNEW THE BLOOD FELL (American Christian Artists) - The Groveles 3 9
3. COMING SOON (Place Full Stream 24941-1600-1) - Spencers 7 9
4. THE PARTY'S OVER (Homeland HL-1014) - Hemphills 9 9
5. I'VE JUST STARTED LIVING (Homeland HL-1100) - Cathedrals 10 6
6. THERE'S STILL POWER IN THE BLOOD (RiverSong RS-5910) - Heirloom 2 9
7. HELP ME STAND LORD (RiverSong R-55916) - Jeff & Sheri Easter 3 9
8. LAZARUS, COME FORTH (Morning Star M 114010) - Bellsong 15 9
9. BRING MY CHILDREN HOME (New Canaan 69375) - Nelons 8 9
10. SIN WILL TAKE YOU PARTNER (Homeland HL-1000) - Cathedrals 12 9
11. HE CAN (Homeland HL-1001) - Singing Americans 11 9
12. GROUND BREAKING (Morning Star M 15-27) - McKameys 6 9
13. THE CROSS IN THE MIDDLE (New Haven NHS-605) - Florida Boys 14 9
14. TYPICAL DAY (Canaan 70181978) - Tallies 18 7
15. WALK AROUND ME JESUS (New Canaan 701967531) - Wendy Bagwell/Sunlight 21 5
16. THE MOUNTAIN (Morning Star M 15-112688) - Perra 9 9
17. GONNA RIDE THAT... CLOUD (Morning Star M 15-4999-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 M 15-4905) - Perry Sisters 17 9
20. CARRY ON CHILDREN (Morning Star MSC495) - Fox Brothers 28 4
21. JESUS IS COMING FOR ME (RiverSong CO-269) - Kingsmen 32 9
22. I'VE BEEN TO THE POTTER'S HOUSE (Beter Way WR-7007) - Guion Mills 24 9
23. BLOODBOUGHT (Song Light SN-116) - McGruders 27 9
24. WAITING AT THE RIVER FOR YOU (Harvest U23971) - Stewards 22 7
25. GOD SHALL Wipe AWAY ALL TEARS (Masquer MSC-88-14) - J.D. Summer 29 9
26. GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-119512) - Northern Gold 40 2
27. YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542) - Jeff & Sheri Easter 29 9
28. CAN THE WORLD SEE JESUS IN YOU (RiverSong RS-5900) - Heaven Bound 23 9
29. CELEBRATE JESUS' NAME (Canaan 7018603351) - Janet Pascal 30 3
30. SAVED TO THE UTTERMOST (Homeland HL-1003) - Speers 20 9
31. THE ALTAR (Harvass HAR-114) - Cornerstone DEBUT
32. NEW MAN (Harvass HAR-1147) - Carroll Robinson 34 2
33. THE F 12 JESUS (Sparrow RS-035) - Charlie Louvin & Fair Acuff 32 4
34. IT'S THE KING (RiverSong C0250) - Heaven Bound DEBUT
35. SING IT BROTHER (Harvass HAR-45-11288) - Wilburns RE-ENTRY
36. HOW LONG (Welcome Home CO36810) - Johnny Minnick Family DEBUT
37. THIS IS WAR (RiverSong R-59509) - Paynes 25 9
38. CROSS YOUR HEART (New Canaan 701971539) - Bruce Carroll 33 8
39. WHEN I REACH THAT CITY (Morning Star MSC-4603) - McKalehans DEBUT
40. TO THE HOMELAND (Homeland HL-1005) - Rusty Goodman 35 9

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 sell 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.

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.
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 Hemphil 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.

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.

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
(Marimatha 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 harmonica 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.
New Appointments at Williams Bally/Midway

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

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."

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.
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, was on view for the first time at ICMOA’s annual meeting, held in Road & Track magazine. As one of the leading magazines for automobile enthusiasts, Road & Track has a circulation of one million readers in the United States.

The article was written by Dennis Simonaitis, executive editor of the magazine. Previously, the engineering manager for the company, he noted marketing director Donovan, "We feel it has added a tremendous amount of credibility and awareness for the coin-op industry.

An article such as this is very helpful to operators in soliciting new business. We’ve had serious operators come in this year and ask, ‘Can I see it?’ We’ve had several magazine articles written about our products, and we feel that it has added a tremendous amount of credibility and awareness for the coin-op industry.’"

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

Bally’s Park Place Fund, Inc., a subsidiary of Bally, will issue $350,000,000 principal amount of First Mortgage Notes. From the proceeds, $150,000,000 will be dedicated to Bally. The remainder will be used to redeem the $100,000,000 principal amount of Bally’s Park Place Funding, Inc. 13.75% 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.
CLASSIFIEDS

CLASSIFIED AD RATE
$35 CENTS PER WORD

Count every word including all words in firm name.
Numbers in address count as one word. Minimum
amount accepted $10.00 CASH or CHECK MUST ACCompny ALL ORDERS FOR CLASSIFIED
ADVERTISING. If cash or check is NOT enclosed
with your order your classified ad will be held for
following issue pending receipt of your check or
cash. NOTICE: $25 Classified Advertiser Outside USA add $80 to your present subscription price.
You are entitled to a classified ad of 40 words in each
week’s issue for a period of one full year, 52 consecutive weeks. You are allowed to change your
Classified each week if you so desire. All words over
40 will be billed at a rate of $.35 per word. Please
count words carefully. Be sure your Classified Ad is
sent to reach the Los Angeles publication, 6464 Rusten Blvd., Los Angeles, CA 90008 by
Tuesday 12 noon, of preceding week to appear in the
following week’s issue.

Classified Ads Close TUESDAY
COIN MACHINES
FOR SALE: CYBERBALL 4 PLAYER $2985;
TOOBIN $1185; VINDICATOR $485;
HEAVY BARREL $895; BAD DUDES $1495;
SHOWDOWN Button Model $1495;
SHOWDOWN Gun Model $1195; DEVAST-
ATOR $1195; QUARTERBACK $1395;
VIPER SIT DOWN $895; PLAYCIRCLE 10
$1895; VZ RIDER DUAL $1395; GOLD
MEDALIST $1195; DOUBLE DRAGON II
$1495; NINJA WARRIORS 2 PLAYER
$1795; IKARI I/II $1095; P.O.W. $1095;
DOUBLE DRAGON $1195; RALLY BIKE
$995; OPERATION WOLF $1695; TECMO
BOWL 4 PLAYER COCKTAIL TABLE $995;
SECRET SERVICE $785; TX-SECTOR $795;
F-14 TOM CAT $695; TAXI $1795;
HOT SHOT $1795; JOKERZ $1395; MUSI-
CAL FERRY WHEEL $1395; KNIGHT
RIDER $1995; COLUMBIA $1095; JUNIOR
CAROUSEL $1390; MEAN MACHINE
$1785; MOTORCYCLE $995; VAN $1395;
CALL OR WRITE NEW ORLEANS

NOVELTY CO., 3030 NO. ARNOULT
ROAD, METAIRIE, LA, 70002. TEL: (504)
888-3000. FAX: (504) 888-3006.

SEEURG Jukeboxes and Used Amuse-
ment Games for Sale. Old Style Electro-
Mechanical Pin Balls available. Videos,
Shuffle Alleys and you specific requests are
our command. JUKEMUSIC and Games,
Box 262, Hanover, Pa. 17331. Tel: (717)
632-7205.

HENRY ADAMS AMUSEMENT CO.,
1317 South 1st Street, Temple, TX, 76501.
I want to buy Merit Pin Ball and Merit Trv
Whiz (seri counter (bar top) games.

DYNAMO POOL TABLES 4x8-$1000
each, 1/3 deposit & balance C.O.D. I want
to buy 22 Crownline Cig Machines in good
condition. Henry Adams Amusement Co., 114
So. 1st Street, P. O. Box 3644, Temple, TX,
76501.

FOR SALE - Blue Chip Stock Market Wall
Street tickertapes, Hi-flyers, Dixielands &
uprights. We also carry a complete line of
Bingo & Upright parts. Antique slots for
legal areas. Draw 80 Pokers. Call Wassack

FOR Sale IG-80, also Bally Shoot A Line,
Lotta Fun, Barrel O'Fun, & Dixieland.
Will also buy IG-90 & Quick Change, Guernini,
1211 W. 4th, Lewistown, PA. Tel: (717)
248-9611.

FOR Sale Video Games - Out Run, After
Burner, Heavyweight Champ, Dwarf Den,
Pixel Pinballs for sale - Comet, Pin Bot,
Taxi, Big Gun, F-14, Fire, Goldwing M & P
Amusement, 658 W. Market St., York, PA
17405. Tel: (717) 848-1846. FAX: (717)
854-4891. Call for prices.

REAL ESTATE
GOVERNMENT HOMES from $1 (U repair).
Delinquent tax property. Reposses.
Call (905) 867-6600 Ext. GH-4415 for
current repo list.

RECORDS
JUKEBOX OPERATORS - We will buy
your used 45's - John Aylesworth & Co.,
9701 Central Ave., Garden Grove, CA 92644.
(714) 537-5939.

OPERATOR / DISTRIBUTOR
The Finest Route Management
Software Package In The Country. It
will make the day to day decisions of rota-
tion, over/short, what games and locations are
profitable. Contact: SILENT PARTNER,
3441 South Park, Springfield, IL 62704.
Tel: (217) 793-3350.

FOR SALE Old Bingo Pinballs. Great Col-
lectors Item $300.00 up. Call (563) 782-3097
for more info. Also old jukes.

SERVICES
DON'T PITCH IN THE DARK! FRADALE'S
1899 COUNTRY MUSIC DIRECTORY
Contact and stylistic info on hundreds of Ar-
ist, Producers, A&R, Managers. 148 pages!
$25.00 plus $2.50 s/h. Includes updates. Box
764, Hermitage, TN 37076. The only direc-
tory you'll ever need.

MUSICIAN/ARTIST
OPPORTUNITIES
MUSICIANS! BANDS! Looking for the
right group or players? Call PMR 1-800-328-
8900.

Been ripped off by some fast-talking com-
pany? Like to join a label that delivers more
than it promises? Then send a SASE for free
brochure to STARDUST RECORDS,
Drawer 40, Estill Springs, TN 37330 or call
(615) 649-2377.

RECORD PROMOTION
Country and Gospel Record Promotion.
For more information contact: LaDonna
Kay, 24286 Sunnymead Blvd., Suite 234,
Moreno Valley, CA 92838. Tel: (714) 653-
1556.

Country and Gospel Record Promotion.
For more information contact: Gary Brad-
shaw, 1310 Cavern Trail, San Antonio, TX
78245. Tel: (512) 675-3802.

MISCELLANEOUS
LASER LICKS We are expanding our im-
port inventory of CD's, CDV's, Posters, P-
T-Shirts and accessories. Distributors please
send your catalogues to us at 5647 N. Mil-
waukee, Chicago, IL 60631. Phone: (312)
763-1963.

GOVERNMENT SEIZED vehicles from
$100.00. Fords, Mercedes, Corvettes.
Chevys, Surplus, Buyers Guide (1) 800-687-
600 Ext. S-4415.

SUBSCRIPTION ORDER:
PLEASE ENTER MY CASH BOX SUBSCRIPTION:
NAME 
COMPANY 
ADDRESS 
CITY 
STATE/PROVINCE/COUNTRY  
ZIP  
NATURE OF BUSINESS 
SIGNATURE  
DATE  

SUBSCRIBE NOW, SPECIAL INTRODUCTORY RATE ON
CASH BOX PLUS RADIO REPORT at
$150.00 PER YEAR (USA & CANADA ONLY)
FOREIGN SUBSCRIPTIONS $195.00 PER YEAR
LIMITED TIME ONLY

SYNDICATED BY KING FEATURES

THE MUSIC TRADE MAGAZINE