THE CASH BOX

OCTOBER 21, 1989  NEWSPAPER $3.50

DON DIXON

THE DAWN OF DIXON
ALWAYS LATE WITH YOUR KISSES
(Second Award)
Blackie Crawford
Lefty Frizzell
Peer International Corp.
Unichappell Music, Inc.

BABY BLUE
Jason Parker
Bill Butler Music
May Beene Music

BABY I'M YOURS
Steve Wariner
Steve Wariner Music, Inc.

BIG WHEELS IN THE MOONLIGHT
Dan Seals
Pink Pig Music

BLUE SIDE OF TOWN
Paul Koverley
Iving Music, Inc.

BLUEST EYES IN TEXAS
Van Stephenson

BURIN' A HOLE IN MY HEART
Skip Ewing
Mike Geiger
Acuff-Rose Music, Inc.

CHANGE OF HEART
Naomi Judd
Canyon Music
Kentucky Sweetheart Music

CHISELED IN STONE
Max D. Barnes
Hidden Lake Music

CRY, CRY, CRY
John Scott Sherrill
Candy Cane Music
Combine Music Corp.

CRYING
(Third Award)
Joe Melson
Roy Orbison
Acuff-Rose Music, Inc.

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Maypop Music

Teddy Gentry

Randy Owen

Greg Fowler
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Steve Wariner
Steve Wariner Music, Inc.

I STILL BELIEVE IN YOU
Steve Hill
Chris Hillman
Bar-None Music

I WANNA DANCE WITH YOU
Eddie Rabbitt
Billy Joe Walker, Jr.
Eddie Rabbitt Music Publishing
Fashin' Pail Music
Music Of The World

I WON'T TAKE LESS
Than Your Love
Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

I'LL GIVE YOU ALL MY LOVE TONIGHT
Billy Craig
Wally Denny
Frances Bee Music

I'LL LEAVE THIS WORLD
 Loving You
Wayne Kemp
Tree Publishing Co., Inc.

I'LL PULL A NOTE ON YOUR PILLOW
Carol Benner
Don Goodman
Ensign Music Corporation
Whitewing Music

I'M GONNA GET YOU
Dennis Lind
Dennis Lind Music

IF IT DON'T COME EASY
Dave Gibson
Craig Karp
Silverline Music, Inc.
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IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')
(Second Award)
Tommy Collins
Screen Gems-EMI Music, Inc.

IF YOU CHANGE YOUR MIND
Rosanne Cash
Chesnut Music

IT'S ONLY MAKE BELIEVE
(Second Award)
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Country Twitty
Twytt Bird Music Publishing Co.

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Sanny Lemarq
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Pacific Island Publishing
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Harlan Howard
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Michael Martin Murphey
Timberwolf Music

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TELL ME TRUE
Paul Kennerley
Irving Music, Inc.

A Tender Lie
Randy Sharp
With Any Luck Music

That's What Your Love Does To Me
Bill Conwell
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This Missin' You Heart Of Mine
Nico Geiger
Apache-Rose Music, Inc.

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Milac Music

We Must Be Doin' Somethin' Right
Reed Nielsen
Eddie Rabbitt
Eddie Rabbitt Music
Publishing

Englishtown Music

What Do You Want From Me This Time
Bill Lloyd
Carnes Music, Inc.

What She Is
(IS A WOMAN OF LOVE)
Paul Harrison
Delcappel Music, Inc.

When You Say Nothing At All
Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

Young Country
J. Frank Williams, Jr.
Roephus Music, Inc.
November 7. Covering his Chess career from 1948-1972, the set also includes a 52-page booklet written by Mary Katherine Aldin and New York Times critic Robert Palmer.

But, would they call it Paul's record company? Those naughty, clever, bad Beastie Boys continued in their "revolutionary" ways this past week, initiating a write-in campaign, nominating themselves for the presidency of Capitol Records. According to the Set To Run PR release, "the boys have been running their own label...and they feel qualified for the Capitol position." OK, somebody take away their toys, spank 'em and put 'em to bed!

That's what we call world beat! JVC in Japan has signed an agreement with the Music Federation of Japan for the sale of JVC Folkwarks and Rounder Records for U.S. preparation and distribution of the JVC Video Anthology of World Music, containing native American music from more than 100 places.

The Hendersons will all be there: Benefits, benefits, benefits. We aren't complaining... "Burning Down the Amazon" is the latest vinyl for-a-cause in the works. Airplay royalties from the tune, which will be released shortly, will go to the Rainforest Action Network. Bruce Hornsby, Marc Jordan, Olivia Newton-John and others are part of the project... Elektra Entertainment has a nice ring to it; chairman Bob Krasnow will receive the L.J. Tarrall Foundation for Leukemia, Cancer and AIDS Research's 1990 Humanitarian Award next June 8, at a departure, a concert and dinner at N.Y.'s Avery Fisher Hall... The Rhythm and Blues Foundation, a non-profit Washington, D.C.-based outfit formed to "foster greater recognition and financial support for legendary rhythm and blues musicians of the '40s, '50s and '60s," has named Ray Charles its chairman and has launched a N.Y. concert series to raise some funds... Barry Manilow will do a November 12 benefit at the University of South Carolina in Columbia for South Carolina's Hurricane Relief Fund... R.E.M. is reissuing its 1981 album, "Radio Free Europe," for a radio spot for the National Wildlife Federation's "Cool It!" campaign, warning us about global warming. It was feeling a little warm around here.

In preparation down San Diego way: Stars Come Out for Christmas, a special all-star album to benefit Children's Hospital and Health Center. Dr. Diego, Steve Vaus has coordinated the project, which has promised help from Brian Wilson, Kenny Loggins, Juice Newton and other buggies.

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

Industry going on: NARM's 1989 Wholesalers Conference is scheduled to take place from October 21-25 at the Arizona Biltmore in Phoenix. The conference, known as "little NARM," is geared to the indie network, distributors and manufacturers, record collectors and one stops. Big NARM will take place March 19-21 at the Century Plaza in Los Angeles.

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

The Rolling Stone Interviews: 1967-1980 is now out, for those who want to be remembered with 740 pages. And March 8, in 1989, Jerry Garcia had to say before the '80s dawned ($15.95 paper, $24.95 cloth, St. Martin's Press).

Art and artists, some of whom wouldn't know a G-Clef from a steak knife: Chrysalis will release the debut album by Slaughter, the new band formed by ex-Vinny Vincent's Invasion's Mark Slaughter and Dana Strum early next year. "Part of the idea," says Strum, "is to bring emotion back into the music." And not a moment too soon if you ask us... And Reprise, happy with the reaction to their Bryan Ferry/Roxy Music greatest hits package, will reissue the first night Roxy Music played on New Year's Eve, 1971. "Boo..." Barry Manilow's opening concert of his "Barry Manilow on Broadway" tour, in St. Paul, raised $700,000 for the Children's Home Society of Minnesota... Djavan, one of our favorite Brazilian musicians, will be touring in late North America beginning October 14 in Providence, RI, part of the Parliament Sound Series '89. Dates includes N.Y.'s Ritz on November 1... Ticket To Ride: A Celebration of the Beatles based on the Hit Radio Show is a compilation of Beatles-related interviews put together by Denny Somach, Kathleen Somach and Kevin Gunn ($18.95, William Morrow).

Plaque build-up: It's that time of the month: When recording artists pull down their bar mitzvah photos to make room on the wall for their gold and platinum plaques... The first space this month will be New Kids on the Block, whose Hangin' Tough notched its fourth millionth sale. On the Kids' heels were those Paula Abdul, whose Forever Your Girl soared to its third millionth customer, and dear Kenny G, whose Duotones did the same. A scrappy two million sales were tallied up by Skid Row's Skid Row and Great White's Twice Shy. On the platinum front, Gloria Stefan & the Miami Sound Machine are the only artists with a recent release who made the grade, for their Cuisin Oil Waves, which also went gold. Also going 14-Karat in September: Don Henley's The End of the Innocence, the Cult's Love, Indigo Girls, Ray Charles, Woman's Heart Of Stone, the D.O.C.'s No One Can Do It Better, the Beastie Boys' Paul's Boutique, Clint Black's Killin' Time, Boogie Down's Pull Up The Blueprint of Hip Hop and By All Means Necessary and the Live Crew's As Nasty As They Wanna Be.

Continued on page 23

Josie and the Pussycats: No, that's Faster Pussycat, who recently played a hometown gig at Hollywood's Palace to celebrate the release of their new Wake Me When It's Over. Pictured at the pre-show party are Elektra regional director sales and marketing Rob Sides, Toime Downow and Eric Stacy. Elektra regional relations manager Leah Simon, Brent Muscat, and in front, Jan Teifeld, national director Top 40 promotion.

CASH BOX MAGAZINE
4
October 21, 1989
CONTENTS

8 NEW DON RISING: MOST OF THE PEOPLE KNOW DON DIXON’S A PRODUCER, BUT ONLY SOME OF THEM KNOW HE’ S AN ARTIST
Don Dixon is only happy some of the time, but that’s all right.
Karen Woods

10 THE MUSINGS OF A SIMPLE MIND
Jim Kerr is one sensitive guy.
Chrissy Isley

11 VAIN: ONE VENAL SIN, AND COUNTING
Island’s new bad boys live up to their name.
Stephanie Bradner

24 DAVID LYNN JONES: THE NEW GENERATION
This man is doing it his own way, thank you very much.
Kay Knight

COLUMNS
6 The Suzi / Keith Gorman falls in love every once in a very blue moon. Ernest Hardy gets lots of free food; Karen Woods is so embarrassed.
12 Shock of the New / Keep those tapes and boxes coming to Karen Woods
13 The Heavy Metals / Stephanie Bradner is getting to like being a metal goddess.
14 On Jazz / Lee Jeske talks about something that really Byrnes his butt.
15 On the Dancefloor / Ernest Hardy examines Malcolm McLaren’s latest buffalo chip, er, dance.
16 Rhythm & Blues / It’s Sharon share alike with Bob “I hate computers” Long.
20 Globalist Groove / Tom Cheyne tells you what’s not on the radio.
22 Pure Pop for Now People / Albums: All you can eat. $3.50. Served before 3:30. One special to a customer.
30 Contemporary Christian / It’s Kimmy Wix’s special photo spread of the National Quartet Convention.

CHARTS
12 Top 40 Alternative LPs
13 Top 40 Heavy Metal LPs
14 Top 40 Traditional Jazz LPs
15 Top 40 Dance Singles
16 Top 75 Rhythm & Blues LPs
17 Top 100 Rhythm & Blues Singles
18 Top 200 LPs
20 Top 40 World Music LPs
21 Top 100 Pop Singles
25 Top 100 Country Singles
26 Top 50 Country LPs
29 Top 25 Country Indie Singles
31 Top 40 Contemporary Christian Singles
31 Top 40 Southern Gospel Singles

DEPARTMENTS
4 Tickertape: The facts, the rumors, the lies, the deceptions, and everything else that hasn’t run yet...
7 Movers & Shakers
24 Country
30 Gospel
33 Coe Machine
35 Classifieds
I'm in love with you, but I'm not ready to share it yet.

Nanci Griffith, UCLAs Wadsworth Theatre, is sure it was a cosmic coincidence of sorts, but so was the date of my first date with a woman (and couples with babies) at that one show than I have seen the entire eight years or so that I've been club-hopping. Of course, it may have something to do with the fact that Nanci Griffith is the biggest sweetheart on the planet (save one, and you know who you are, JB), who also happens to be the premier country/folk songwriter/interpreter working today. She says that good songwriting takes you someplace where you've never been before and then takes you back home again, and I've never in my life moved so much traveling to beautiful, heartache-inducing wonderful places in one night. Griffiths voice gently and sweetly tells of the hopelessly hearts-over-feelings as does a two-year-old Lance Kashmere, and Grffiths songwriting weaves together the innocent, tingly thrill of the Big L, with the triumphant strength of an intelligent woman facing down any blues that come her way. The way she says thank you (her voice rising with you) is so gosh-darn cute it made me want to hug every woman I know. If you are not seen a band (a country-styled band, so much during a show. Griffith launched into her final number, expressing her hope that it would make all of us leave the theater holding hands. Sorry, Nanci, we were way ahead of you there. It's funny, too, because I heard later from MCA'S Susan Older that Griffiths got all the wrong testimonials. What must she be like on tour? Stay, Nanci, are there any more at home like you?

The next night caught me in a honky-tonk mood, as I ambled down on to the Universal Amphitheatre to catch the Dwight Yoakam/Clint Black show. The real story, however, was as much in the audience as on the stage. Yoakam was in an amphibious mood, coming back to his adopted home of Los Angeles, after having spent the last year or so becoming one of country music's new good old boys. His first two albums have sold so well, that his third album's a greatest hits package, of all things. If that sounds a little premature, maybe Yoakam would agree with you. To do so, however, would be the very light he has fired through a bunching of electric charged-tropical country, in the well-mined vein of George Jones and Buck Owens, and as tight as Yoakams much-lusted-after-the-wimmenfolk fave jeans. At the same time, Yoakam also seemed at times strangely hesitant. The show was pretty much a caribou cap of his last show at the Amphitheatre (when the meekness-k.d lang blasted through a nuclear-fried opening set), but I got the feeling that Yoakam was somewhat bewildered by the velocity of his rise into the C&W heavens. This was driven home by a rambling, repetitive, unfunny and quite sexist spoken rap by Yoakam that sounded some of the worst I've heard in a long time. Yoakam, who is opening for some very nascent, talented women (perfect temptresses) into the audience with all the originality and subtlety of Thor's flying hammer.

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

Much country music deals from a limited deck of theces—truisms and infinite- ly told tales that are as well-worn as an old pair of cowboy boots. The best country relies on a lyrical inevitability that is rooted so deeply in day-to-day real life that hearing a country song has almost the same effect as rise in the morning and set in the evening. Everyone can relate to falling in love, then out of love, getting depressed, drowning your sorrows, and falling in love again. It's a natural rhythm. But there's no excuse for the sexist power games going on in the BoDeans or Vixen's morphine-monologue. If you want to beat one woman, it's not worth all the good-time honky-tonk music that surrounds it. Not ever.

Of course, I may be wrong about all this. For the encore, Yoakam finally let his guard down and played a whole spontaneous string of covers—including Johnny Horton's "North To Alaska," George Jones' "The Grand Tour" and Elvis Presley's "Suspicious Minds"—that nearly redeemed the entire evening. (It was very odd, however, in light of what preceded, to hear Yoakam singing over and over the lines I'm caught in a trap/I can't walk out/Because I love you too much baby" as if he were singing it to a standards singer...over and over the lines I'm caught in a trap/I can't walk out/Because I love you too much baby"

ever seen. You go figure.

On a lighter note, I am back at the Amphitheater the next night to catch Tom Tom Club and Fine Young Cannibals, the first of which played a tight, hard set, while the other played some of the sweetest soul music you'll hear this side of Arthur Conley. Tom Tom Club tore through a short opening set, highlighted by the irrepressible Tina Weymouth skittering around the stage like a chicken on a hotplate, blithely ignoring the fact that she was wearing a very short skirt which left six inches of leg exposed—the men behind me thrive for the evening. Weymouth was refreshingly unconscious of the whole thing, dancing so hard you'd have thought she'd blast right off the stage into orbit. Later, Fine Young Cannibals smoked through a beautiful, silk-smooth set that all by itself gives new hope to those critics who bemoan the lack of true soul music in the rock world. Their sound, I've been told, is like what they'd be if you gave a 300-seat club this time around—it was just about everything that I've heard a Bob Dylan fan (is there any other kind?) could have wished for. Onstage for more than one and three-quarter hours, the BoDawns, as guitarists Kurt Neumann said they would, played everything—all but about a dozen songs from their three albums. So, I walked out to UCLA that I had to walk out on cause my ears hurt so badly. After the show, I was standing outside the club and I heard this muted put-put-put sound off in the distance, then looked to my right to see a Harley, not twenty feet off to my left, blaring at the stoplight. Ten hours later, my ears are still ringing.

Keith Gorman

LA TOO

BREATHE LIFE INTO THIS: Mica Paris' low-key, pleasant music works best in the privacy of one's home or in the setting of a small, intimate club. That's why when it was announced she would be opening for Sinéad O'Connor at the Los Angeles home of actor Jennifer Grey, we were eager to check it out. However, the club was packed, and Mica and her band (and vocals) were subdued, giving a feel of rehearsing. She set up her voice and her sound, which seemed to be her greatest asset. She was lovely, her voice full of personality, and soaring about that place, with its horrible acoustics and lack of circulating air, you knew a losing battle would be fought. Predictably, the sound was horrible, but the heat unbearable. Paris' silvery vocals were of no use to her, she had to shriek to get anything across. With her refined, elegant carriage, a smaller venue would have been much better for her. But I've got to give her credit for her abilities as a performer until she has a fair chance to prove herself. All evidence suggests she could be quite good.

GOT TO BE REAL: Virgin Records went all-out for their recent Evening With Cheryl Lynn, which consisted of a catered dinner, mini-concert, and after-party, all at the Roxey here in Los Angeles. The food was excellent and the servings, thank- fully, were not skimpy. By the time Lynn took the stage, expectations were high. A protracted dramatic entrance transformed what should have been a tease to torture, but Lynn wowed the crowd with Jody Watley/Bobby Brown style dancing and high-octane vocals. Her sound is as solid as her stage presence. I haven't mentioned her band yet: the A&M that I had to walk out on cause my ears hurt so badly. After the show, I was standing outside the club and I heard this muted put-put-put sound off in the distance, then looked to my right to see a Harley, not twenty feet off to my left, blaring at the stoplight. Ten hours later, my ears are still ringing.

BEAUTY AND THE BEAT: A&M recently held a luncheon to introduce British singer Shirley Lewis to the press and though the tab tab probably wouldn't put a dent in the interest of what they spent for Janet Jackson's party a few weeks ago it was a nice little work in WC. Shirley Lewis was a sweetheart (that's not sexist for me to say, is it?), and charmed everyone at the table. Even when a journalist from another organization ar- rived late, she patiently waited for her to catch up. Lewis, who sang behind Elton John (she was opening for him when she was fifteen), George Michael ("Father Figure"), Pet Shop Boys, Billy Ocean and Spandau Ballet, has just released the album Passion, which was largely produced by master mixer Shep Pettibone (Madonna, Janet Jackson, George Michael, Karyn White), whose previous production job was on the Pet Shop Boys international smash "West End Girls." Sounds like a pedigree for suc- cess. Now, go, go out here. Go home.

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

NY
BOY, IS MY FACE RED. Really red. I goofed big time last week. In a Winter Hours feature, I exhibited what is commonly known as a mental block. Because of a mistake I made in an album title a couple of years ago, thinking that Winter Hours' first full-length album was called Leaving Time (as I wrote), instead of the correct Leaving Time. I repeated that mistake in print, even though the record was sitting right in front of me. Freud might have fun with that one. My apologies.

Time, not Trains. Time, Time, Time. Oy, vey.

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

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

For more information, contact JoAnne Abbot Green at CMJ, (516) 248-9600. Press should contact Les Schwartz at Jensen Communications, (818) 841-3343.

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

Peace.

Karen Woods


MOVERS & SHAKERS
PolyGram has announced the appointment of Rand Hoffman to senior vice president, business affairs. Hoffman will oversee business affairs, A&R administration and music publishing. He comes to PolyGram from BMG, where he was most recently VP for legal affairs. Also at PolyGram, Jane Knichel has been named manager, sales administration. She comes to the label from Integrated Resources, where she most recently was a senior financial analyst. Prior to that, she was corporate controller at PolyGram. She will oversee the promotion of Sandy Gordon to manager, marketing administration. She most recently was manager, sales administration, a position she had held since 1986. Prior to that, she was corporate controller at PolyGram.

Larry Kenswil has been appointed to the position of vice president of business and legal affairs for the MCA Music Entertainment Group. In his new position, Kenswil will negotiate and label agreements for MCA and Motown Records. He will also oversee legal and business matters for the Universal Amphitheatre, MCA Concerts and other areas of the MCA Music Entertainment Group. Kenswil has been with MCA since 1983. MCA has also named Ben Shakes regional branch manager for the Midwest/Mid-Central region. Shakes will oversee all MCA Records and affiliated labels distribution functions for the area. Shakes last served a 15-year stint at Motown and was national sales director for Motown from 1979 to 1984. He also announced two international appointments. Luigi-Theo Calabrese has been named president, WEA Music International and Christian Paternot is the new president of WEA Music France. Calabrese, formerly WEA Music International president, and Paternot was most recently senior vice president, Southern Europe, of RCA video. Vic Beretta is the new president, manufacturing for Capitol-EMI Music, Inc. Beretta will be responsible for manufacturing, distribution operations in Jacksonville, Illinois. Beretta last served as president of Sonopress-USA. Meanwhile, Joanne Elor has been appointed president, worldwide synchronization and tracking for EMI Music Publishing, based in New York. Prior to taking that position, she was vice president for licensing and administration at SBK Entertainment World. Finally, Capitol Records has named Denise Skinner director of artist and product development. In her new position, Skinner will oversee artist and label agreements, promotion and marketing of assigned Capitol releases. Skinner last served at Radio & Records as an account executive.

Elektra Entertainment has appointed Doug Daniel vice president, urban marketing. Daniel returns to Elektra after a two-year stint at Atlantic as national director of promotion. He first joined Elektra in 1981 as local promotion rep for the Washington, D.C. area. Karen Sherlock has been promoted to vice president, Motown International. She has been with the label since 1981 most recently as A&R director. Her promotions have been announced. Val DeLong has been appointed national singles director, coming from Atlanta, where she was Southeast regional manager for the label, a position she had held since 1985. Her promotion takes her to Southeast marketing coordinator for WEA. Laurey Kawalek has been named national manager A/C radio and video promotion. She moves up from assistant to VP of promotion Craig Lambert, a position she held since February of 1988. She came to ATOC from Chrysalis, where she was promotion coordinator. And Lisa Vega is the new manager of publicity, West Coast. Most recently, Vega was an account executive at McMullen/Dororetz & Assoc. Over at Black Rock, CBS has a few announcements of its own. Rocce Lanzilotta has been promoted to manager, singles packaging, marketing services, responsible for overseeing day-to-day coordination of all singles packaging. He has been with CBS since March of 1986. Barry W. Leverman has been named manager, video programming for Columbia House, responsible for scheduling video cassette product in CBS Video Club promotions and new member advertising. Karen Brenna has been appointed creative manager for CBS Music Publishing. She comes to this new position from Chrysalis Music, where she was professional manager since 1985.

Diana Baron has been appointed executive director of publicity for A&M Records. Baron has been with A&M since 1987 and most recently was national publicity director. I.R.S. Records has promoted Rob Yardumian to director of marketing. He previously served I.R.S. as marketing coordinator and before that, wrote for Cash Box. At Epic, Roger Klein and Bob Pfeifer have been promoted to directors, A&R West Coast. Both have been with Epic since 1987. Klein as associate director A&R West Coast, and Pfeifer as manager A&R West Coast.

CASH BOX MAGAZINE 7 October 21, 1989
New Don Rising
Most of the People Know Don Dixon's a Producer, But Only Some of Them Know He's an Artist

BY KAREN WOODS

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

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

The last time he was in New York, after a bit of trial and error (thanks in part to water main-caused subway delays and phones that didn't work), I caught up with him at his lovely, sort-of-downtown Manhattan hotel. Dixon had to meet me at the elevator, because this particular place was designed by someone with labyrinthian delusions. He also showed me where he walked into a mirrored wall, damn near broke his nose.

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

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

Since this is a story about Don Dixon, the artist, rather than Don Dixon, the producer, we'll only touch briefly on the technical aspect of his record-making. Although he would probably be appalled at how many young bands dream of getting the chance to work with him—or more to the point, reaping the benefits of having him work on them—he says "these days it's the artist. I just don't produce that much. But there are certain people that I just can't say no to, and Richard is one of them. I really like Richard, and I really like his music."

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

He also believes that short, intense bursts of activity are much better than the long, meandering, monotonous approach. "Anybody who calls up and says they want to make a record over six months, I'm not interested. Because that's not the kind of record I like to make. I like it when people are real focused and want to work for a shorter period of time, instead of just doing this [he twiddles his thumbs]."

"Even though it seems like I've been making this record (EEE) for a long time, I really just made it in a couple of real short bursts of work, with a lot of thinking about it beforehand. But almost all of it was done in January, at Reflection [Studio]," he says as he switches into his heavy-duty drawl, "down in North Carolina. Where I do just about over the week. Back to his normal voice, where the drawl is noticeable, but not quite as strong, he continues, "We're doing Richard's record up here for a couple of reasons. One is that I'm not doing all of it, so they wanted to keep the same studio. And [with] all the guys that are playing on it, it would cost a lot of money to drag
them all down to North Carolina. These New York guys—nobody is just in one band, and it would be really hard to make them drop all the other stuff they're doing. But that's also a good thing, it's sort of like jazz. You put these groups together out of people who are playing with other people and have a lot of things going on, and you're actually able to get real interesting things happening for a short period of time. I think a lot of interaction is good because it keeps people from getting stale, especially with the kind of stuff we're doing, which is sort of an amalgam of things. It's not all ideology, there's more music involved. In a lot of rock & roll it's just sort of the idea.

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

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

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

The presence of the horn section is one of the first things one notices about the new record. Dixon says, "I didn't go to the horns, but I was conscious of the things I decided on this record was to use the Uptowns a lot, because I like them. They're a good section and very soulful. Our horn section is the same as on the last record. So we could do some nods to things here and there, because with horns you're saying a certain thing. We didn't want to paint by numbers, though, we just wanted to add a little more extra power and a little more focus all the way through. Even if the style of the songs might be a little bit broader, at least the elements would be the same."

When we spoke, the album hadn't been released yet, and the decision on what song to release to radio first had just been made. "It's that old song of Peter Holsapple's, called 'Bad Reputation.' I don't have anything to do with picking songs for singles, but I love every song on the record, and, oh, I give a shrug. "I thought I Could Hear the River' would be the first single, but nobody seems to agree with me, and I like the uplifting aspect of that sort of gospel sound.

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

When it's mentioned that he doesn't seem the sort of person who sits around wallowing in self-pity, he says, rather brightly, "I don't. Maybe I get it all out by writing all of these songs, and after song about being spurned, being misunderstood...but I've never really felt like that. It seems like it's always this one real miserable guy who keeps showing up album after album, going way back to my youth. I don't feel particularly misunderstood. Maybe I'm just a shoulder I can share it."

This guy shows up on Most of the Girls Like to Dance... for "Praying Mantis," after a fashion, and in "Talk to Me." He's there on Romeo at Juilliard in full-blown misery for songs like "Heart in a Box" and "February Ingenue." This time he appears for "Oh Cheap Chatter (Why Don't I Seem Like a Man to You?)" and "One Lonely Question."

This all leads us to the question you've always wanted to ask, but probably were afraid to, on the off chance that the answer is so simple you'd look like an idiot. I have no such compunctions. What the heck does EEE mean?

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

So, he continues, "Most of the Girls Like to Dance but Only Some of the Boys Like To was a show of hand-tinted photographs in 1980 or 1981 by a New York photographer named Harvey Lang. It was a show of photos from this harbor in Miami that was on Long Island, and the cover is the title plate from that show, which is why the title is slightly different from what I say in the song ("Girls LTD."). Then "Romeo at Juilliard" was a painting by this guy named Ted Lyons that had been in the Drive-In [Studio, Mitch Easter's crib] for a while, then I bought it, and I realized that was a great album title. Then a few years ago, I got a painting by a woman called Susan Weller, a Los Angeles artist, and it was a painting called "EE," I'm not sure where the idea for the title, but I think I understand the painting. And I hope the album reflects it as well as Romeo at Juilliard reflected that one."

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

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

(Photograph: Robert Bean)
BY CHRISY ILEY

There is only one small clue that this elfin, self-effacing, lilting-voiced Scottish chappie before me is the same Jim Kerr, voice of Simple Minds, stadium rocker of the elastic lungs, a bawler of anthems, a shaman to his fans. He is recognizable only by his collared shirt across the hotel foyer, chippety-clop heels and legs spaying everywhere. He is the Scottish Torn Adapter, the feline trott. Three hours of stage dancing means he cannot put all of his feet to the floor for fear that those burning blisters’d burst. If it were not for the cowboy boots, he could be anybody. I suggest he looks more like a footballer. He is immensely flattered and agrees, “The gulf in my personality is something that shocks me. I never wanted to be a singer. I started off as the manager. It’s strange to have such power over 20,000 people and yet be afraid to ask a girl out.”

“It’s worse for me now,” he says, his steel eyes fixing me.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Our Jim is such a dreamer.

“I’m very sensitive,” he says unashamedly. “I like to go off, just to think, eight Scottish islands. I think if you are artistic you need to face loneliness and almost suffer. I panic when I’m on my own. But I need to be that loner.”

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

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

His father was his hero. A construction worker, he read poetry while his workmates squabbled over Page Three.

He was a member of Amnesty International since the year one.

“He gave up drinking for thinking. And I live the life he wished he’d had.”

Kerr really loves these contradictions. He is fascinated by the paradox of his own nature; he wonders why he loves macho sports, why he is compelled by boxing. Yet he is as soft as ice cream.

He needs women to take the initiative, yet he fears them.

“It’s what you girls talk about after you’ve been out with a man. Do you really ask all the intimate details?” he asks, shaking his head and cowering.

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

“It was my best friend, and that void was my first real taste of pain. I wrote ‘Bell’s Child’ from the experience, because I suddenly felt I could relate to the people who had lost.”

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

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

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

“Because we have tents and open-air marquees backstage, Yasmin tells her friends her daddy works in a circus.”

He laughs with a self-deprecating little giggle. “I’m not proud of the songs I’ve written. I think they could all be better. I can’t believe it’s me out there controlling the 20,000-strong crowd. I’d prefer to think they are just dancing with me.”

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

“I do have a power.”

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

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

—CASH BOX MAGAZINE 10 October 21, 1989
BLACK LEATHER, tone of it. Tough-guy talk about rock & roll, mind-altering intoxicants and loose broads. Stormy, arrogant eyes that reflect danger, passion, excitement. Long, multi-colored hair that falls into their faces and sticks to their flaming red lipstick. "Cut" you say. "Flaming red WHAT? Now, what exactly are we discussing here?"

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

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

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

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

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

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

When asked why the band decided to sign with Island, Vain asserts, "Mostly because of that cool palm tree logo."

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

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

Rebellious brats they are, bending the rules of rock and loving every minute of it. Their debut album No Respect has only been out for a couple of months and already they're gettin' cocky. (But us "chicks" kinda dig that, and isn't that what this is all about, anyway?) Nobody is going to tame these guys or change them in any way, Vain assures us. "We didn't join rock & roll to have a bunch of people tell us what to do or how we had to look. We're just going to do what we want to do."
JONAH: Jonah is not one person, but four—a band that makes pop music in the purest sense of the word. After listening to the tape and seeing the band live, I think the ballads are their strongest suit. Not to fault the more uptempo stuff—it’s just that the slower, like “Never Be the Same,” are fantastic. Singer Sheep Solomon has one of those warm, emotive voices that are particularly suited for this sort of material. This is a band to watch. The most common comparison is to Crowded House, and if a comparison has to be made, that one will do.

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

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

GIBSON GIRLS: I know next to nothing about this band, except that I was introduced to rhythm guitarist Tim Brown at a Died Pretty show, and that I love this tape. The four songs range from the Manchesterer “Cheshire Smile” to the kindler, gentler Husker Du-reminiscent “Promise.” This is not their best stuff, the songs are solid, and simple without being simplistic. The tape leaves you with one overriding thought: “I want to hear more.”

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

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

Stay Tuned.

Karen Woods
THE HEAVY METALS

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

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

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

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

CORDER, FRANCIS & DOUGLAS OF TORA TORA

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

Stephanie Brainerd

CASH BOX MICRO CHART

October 21, 1989

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<tr>
<th>Track</th>
<th>Artist</th>
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<td>1</td>
<td>DR. FEELGOOD</td>
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CASH BOX BOX MAGAZINE | 13 October 21, 1989
SLOW BYRNE: I love the new David Byrne album Rei Mono, think it's one of the funniest records of the year. Great lyrics, fine singing, terrific support from the hefty latin back-up band. A friend of mine, who is an influential critic and admittedly, no big fan of Byrne or Talking Heads, was quick to po-pee on the album. "I'd rather hear the real thing," he said, referring to the salsa and (briefly) Brazilian music that Byrne pursues for the album. I can smell this coming: David Byrne is going to go flak for this album, just like Paul Simon got for Graceland. Another friend of mine, a big fan of Brazilian music, recently said she resented Byrne's Brazilian compilations (number two, a samba album, is due any day) because she felt he was acting like a "great white father." Look, David Byrne doesn't need me to defend him, but this stuff bugs me. First of all, his new voice is a mixed bag. His lyrics are not almost any more; they are almost all about the medium the music is in. Second, he's done too much of this before. "Look, David Byrne is going whole-hog into one form of music, in this case several forms of salsa? Those songs don't sound like salsa songs; those lyrics don't sound anything like salsa lyrics, no matter what the language; that singing doesn't sound too much like Adalberto Santiago. It sounds like David Byrne going salsa-crazy—exactly what it is. The township jive that Paul Simon utilized in Graceland ended up sounding like Paul Simon music as much as township jive when he was through. A blend. Pop music.

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

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

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

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

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

Lee Jeske
**ON THE DANCEFLOOR**

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

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

In town to showcase his latest LP *Watts Darling* (Epic), McLaren promised a multi-media event, complete with dancers, a fashion show, live performance of albums, video, dance and, of course, vogueing. Performers included legendary funkateur *Bootsy Collins*, the groups *Pretty Fatt* and *Sugarpop* (a dance/rap group recently signed to Atlantic and wearing a unique eye on an eye), a Brazilian combo and Miss *Ndde* (who sings on the LP cut "...Algerian's Awfully Good at Algebra") and was definitely one of the evening's few highlights.

The common denominator among the performers is that they all could have used about two more weeks of intense rehearsal. Sloppiness seemed almost mandatory. Dancers were obviously uncertain of steps and didn't know enough to be subtle when stealing glances at their partners for cues.

At times the Brazilian performance (who's high points included traditional ceremonial dances and an audience participation of the samba) drifted into a Vegas territory: Where the idea was that the Palladium (where the showcase was held) would be turned into a dance club, with local deejays spinning the latest dance tunes. A good idea, but one that served to undermine any momentum or continuity.

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

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

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

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

**Ernest Hardy**

**NEW GROOVES**

- **Singles**

  - **CHRISTOPHER MAX:** "Serious Kinda Girl" (EMI V-65149)
    A rather generic release that lacks even the second-hand appeal of his debut single "Talk to Myself," which was a blatant rip-off of Bobby Brown's "My Perspective." irony is, Max can sing circles around Brown. A promising talent being sold short.

  - **GRACE JONES:** "Love on Top of Love" (Capitol V15508)
    Listening to Jones bark, "Put some grace in yo' face" (a highly unapetizing proposition) is a true lowlight, too depressing to be camp. Otherwise, the woman whose androgynous look pre-dated both Annie Lennox and Boy George, and whose work with famed producers Sly and Robbie ("Pull Up to the B-dide," "Nipple to the Bottle," etc.) stands head and shoulders above much on today's dance or pop charts, manages to halt—just barely—her musical decline. "Love on Top of Love" is produced by this week's flavor, remixers-turned-producers Robert Clivilles and David Cole, whose work on the Chaka Khan album *Life is a Dance* is not only that album's high-

  - **ANDREA MARTIN:** "Dirty Love" (Next Plateau NSP50108)
    A house-flavored release notable only for the incredible voice of this seventeen-year-old singer (it's her debut). She has grit, powerhouse vocals reminiscent of Jocelyn "Somebody Else's Guy" Brown. Given some decent material, she'll blast right past the competition. Be on the lookout.
BRYANT GOES SOLO: What ever happened to Sharon Bryant? Her answer... Here I Am, her solo debut album on Wing Records.

Cash Box: Did you have any apprehensions about branching out on your own? Sharon Bryant: It was a decision two years coming. I thought about it long and hard, at the time I did it, it was the right time. Atlantic Starr were in the studio, recording background vocals for what was to be the Secret Lovers album. So I made the move in 1984.

CB: Betrayed by her and now I assume you and your husband Rick Gallaway, an outstanding musician and artist, were in the studio working on product for this album. Where did you meet your husband? SB: We met on the road, he was in a group called Change. Luther Vandross did studio vocals for the group but didn’t go on the road. He (Gallaway) is a perfectionist, we were married just prior to my leaving Atlantic Starr. We set up a studio in our house and started to write and produce in preparation for this project.

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

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

CB: In your wildest dreams did you expect the debut single “Let Go” to achieve the no. 1 position?

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

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

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

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

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

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

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

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

CB: What is your favorite song on this album?

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

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

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

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

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

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

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

October 21, 1989

#1 Single: Janet Jackson

1. Miss You Much (MCA 1445) - Janet Jackson 8
2. Baby Come to Me (Columbia 38-69069) - Regina Belle 11
3. Back to Life (Virgin 7-99171) - Soul II Soul 11
4. Talk to Myself (Island 7-22936) - Christopher Williams 12
5. All My Love (Capitol 44439) - Peabo Bryson 9
6. Don't Make Me Over (Next Plateau 50107) - Sybil 3
7. Rock Wit' Cha (MCA 50552) - Bobby Brown 10
8. Party Man (Polygram Warner Bros. 7-22614) - Prince 13
9. Put Your Mouth On Me (Columbia 38-68957) - Eddie Murphy 6
10. You Are My Everything (Columbia 38-69016) - Surface 17
11. Out of My Mind (MCA 50502) - O'Jays 11
12. Bust A Move (Dialysics Vinyl/Island 100) - Young M.C. 12
13. I'm In Danger (Capitol 44431) - Mother's Finest 16
14. Smlnt (Atlantic 7-68694) - Levert 15
15. State of Attraction (Island/RCA 2544 6900) - Rhonda Clark 19
16. Heat of the Moment (Virgin 7-90204) - After 7 13
17. Don't Take It Personal (Arista 36-59765) - Jermaine Jackson 22
18. Smooth Operator (Warner Bros. Cold Chillin' 7-22667) - Big Daddy Kane 21
19. Everything (MCA 52714) - Jody Watley 28
20. I Go to Work (Jive/RCA 1246-1-J) - Kool Moe Dee 24
21. Don't Know I Love You (Atlantic 7-88331) - Chuckii Booker 27
22. All IWant From You (Motown MOT-1974) - The Temptations 23
23. Girl I'm Gonna Miss You (Atlantic 1-8676) - Milli Vanilli 25
24. I Wanna Come Back (Warner Bros.22963) - James Ingram 30
25. Everyday I Try To Say Goodbye (Virgin 7-90190) - Cheryl Lynn 32
26. Babies Having Babies (Trumpet 166) - Terry Tute 14
27. Home (MCA 53729) - Stephanie Mills 35
28. Celebrate New Life (Capitol 44935) - Bebe & Cece Winans 34
29. Can't Get Over You (Warner Bros. 22955) - Maze 8
30. It's Funky Enough (Atlantic Ruthless 95649) - The D.O.C. 18
31. Breath Life Into Me (Island 7-99178) - Mica Paris 20
32. I'm Still Missing You (Tabu 69054) - S.O.S. Band 36
33. New Jack Swing (Motown 1979) - Wreck's-N-Effect 38
34. Oh Baby Baby (Warner Bros./Reprise 7-32498) - Zapp 43
35. Personality (Arista 7-95909) - Kashif 44
36. Say No Go (Tommy Boy SM4) - De La Soul 41
37. 2300 Jackson Street (Virgin 7-68897) - The Jacksons 26
38. Remember (The First Time) (PolyGram/EMI 7-7633) - Eric Gable 29
39. I'm Not Soupped (Atlantic 88818) - Troop 48
40. Just Call My Name (Def Jam 39-69072) - Alyson Williams 45
41. It's the Real Thing (Mercury) - Angela Winbutch 52
42. Knockin' on Heaven's Door (Warner Bros. 7-22665) - Randy Crawford 47
43. Slow Down (Warner Bros. 7-32538) - Karyn White 46
44. Sweet Talk (Capitol 44374) - D'atra Hicks 31
45. I'll Be There (Island 7-99185) - Miles Jaye 33
46. Here and Now (RCA 45250) - Luther Vandross 58
47. Somebody for Me (Uptown 52718) - Heavy D. & The Boyz 59
48. I Ain't Nothing in the World (Atlantic 7-86626) - Miki Howard 53
49. 3 O'Clock Lock-Up (JUMP 12316) - Herb Alpert 49
50. Me So Horny (Dirty Walkers 127) - The Love Crew 64
51. I Love the Bass (Empire 75524) - Bandaux 57
52. Taste of Your Love (Virgin 7-95201) - E.U. 37
53. I Do (EMI 50213) - Natalie Cole 39
54. Foolish Heart (Warner Bros. 7-22907) - Sharon Bryant 65
55. I Just Wanna Love You (Polygram 689-9107) - Main Ingredient 66
56. Kiss Your Tears Away (Columbia 38-69077) - Lisa Lisa & Cult Jam 63
57. Pause (PolyGram 72652) - Run D.M.C. 60
58. Cold Fresh Groove (Orpheus 72792) - Chilli 61
59. I Promise (EMI 50236) - Mikki Blue 68
60. Feel So Good (Motown MOT-1996) - Perri 62
61. Just What I Like (Warner Bros/Reprise 7-22950) - Michael Cooper 40
62. Gimme Your Love (Arista 9684) - Aretha Franklin & James Brown 70
63. This House (Motown 1998) - Diana Ross 50
64. Super Lover (Tommy Boy 934) - Barry White 72
65. If You Asked Me To (MCA 35336) - Patti LaBelle 51
66. Perpetrator (Virgin 7-90182) - Randy & The Gypsies 75
67. As a Matter of Fact (EMI 50323) - Natalie Cole 73
68. Dr. Soul (Atlantic 7-66012) - Foster/McElroy 78
69. My Fantasy (Motown 1968) - Teddy Riley Featuring Guy 42
70. Tell Me (PolyGram 689 658-7) - Will Clayton 71
71. Look Who's Dancing (Virgin 7-90182) - Ziggy Marley & The Melody Makers 82
72. How You Feel (A&M 1443) - Vesta 76
73. Can I? (Island 7-22795) - David Peaston 80
74. 'Bout Dat Time (EMI 50208) - Pieces Of A Dream 55
75. Let Go (w/PolYGram 471 722-7) - Sharron Bryant 57
76. Steppin' Out (Cush-A 466) - 100B 56
77. Yo Mister (MCA 93270) - Patti Labelle/Debut
78. One Shot at Love (Columbia 38-69035) - L.L. Cool J 63
79. The Same Old Song (PolyGram 7-876-7) - Third World 67
80. Take Good Care of You and Me (Acapella) - Warwick & Jeffrey Osborne DEBUT
81. Ain't My Type of Hype (Columbia 38-69975) - Full Force 69
82. Whatcha Gonna Dot (RCA 9044) - Tyler Collins DEBUT
83. It's No Crime (Solar/CBS Z54 69666) - Babyface 77
84. Don't Say Good-Bye (PolyGram 874-0027) - Walter Beasley 90
85. Love Has Got to Wait (Island 72557) - Eric Gable DEBUT
86. Something in the Way (MCA 53924) - Stephanie Mills 77
87. So What Cha Sayin' (Sleeping Bass Fresh 80133) - E.P.M.D 79
88. Let's Get It On (Island 95582) - By All Means DEBUT
89. Just Git It Together (Columbia 38-68938) - Lisa Lisa & Cult Jam 81
90. Spend the Night (CJ Coor) (Warner Bros. 7-22900) - The Isley Brothers (Featuring Ronald Isley) 84
91. Out of My Mind (EMI 45296) - O'Jays DEBUT
92. Sarah, Sarah (Jive/RCA 12171) - Jonathan Butler 96
93. My Sugar (Warner Bros. 7-22500) - Atlantic Starr 87
94. What You Need (Motown 1978) - Stacly Lattissimio DEBUT
95. Fun (RCA 9011-1-HD) - Grady Harrell 89
96. Two Wrongs (Don't Make It Right) (Island 72718) - David Peaston 91
97. Make That Move (PolyGram 889 360-7) - Finest Hour 92
98. It Isn't, It Wasn'T, It Ain't Never Gonna Be (Arista A51-9650) - Aretha Franklin & Whitney Houston 93
99. Ill Hype (Elektra/Veinstrumentation 7-69294) - Entouch 94
100. N.E. Heartbreak (MCA 53391) - New Edition 95

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

NEIL YOUNG: Freedom (Reprise 4-25899)

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

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

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

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

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

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

The main change on Flying Cowboys is the milieu. Outside of "Ghost Train," a revealing look at the addictive road to ruin, the songs are set in an airborne Southwest populated by guardian angel horses, rodeo girls, and flying cowboys. The tone reflects this change and finds Jones hopeful as she clears the "Ghettis of My Mind." Rickie Lee's personal redemption is weighty mainly because she's earned it. There is stark terror in the bare-boned presentation of "Ghost Train's" key line, "Cuz, I could hardly walk / In fact, I was just barely alive." Backed by just a jagged guitar, the song conveys the desperation and loneliness of the addict life. "The Horses" and "Flying Cowboys," meanwhile, are full-bodied grooves that describe the walk away from Jones' old life and the desire for "Way up in the sky" above it all. Both songs close with the recurring reference, "when I was young I was a wild, wild one." Flying Cowboys (produced by Steely Dan's Walter Becker) is a wonderfully full-bodied album. Put it on and surrender to the flowing rhythms and rich images of an artist at the top of her craft, with a reason to be there. (DB)

MICHAEL PENN: March (RCA 96992)

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

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

Except for Big Star, the Flamin' Groovies must have the most distressing "out of place, but with a newness of music and culture" ratio in music history. But where Big Star fell to the hands of Stax/Ardents marketing inabilities, the Groovies were simply victims of a "commercial success" ratio in music history. But where Big Star fell to the hands of Stax/Ardents marketing inabilities, the Groovies were simply victims of a "commercial success" ratio in music history. But
There are simply endless reasons to explain their lack of widespread American acceptance. Even though they've been together in one form or another since 1965, the Flamin Groovies have chosen a nomadic lifestyle. Originally from San Francisco, they moved to England, became huge in France, and are currently popular in Australia. A large part of their discography around 20 legitimate LPs consists of old live shows, compilations or repackaged albums. And just when punk raised its ugly head in the mid-70s, the Groovies immersed themselves in British Invasion nostalgia, playing Gretsch and Rickenbacker guitars, wearing winklepickers (Beatle boots), and filling half of their albums with cover tunes. Needless to say, when the Groovies released one of the '70s best singles, "Shake Some Action," it fell deaf.

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

**THE ALARM:** Change. (ISR-82018)

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

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

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

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

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

**GET IT BEFORE THE NAMES CHANGE:** The Record Industry Sourcebook—Los Angeles is currently in production and should be ready for a late 99 release. The book (for available on floppy disk for IBM and Mac users) will contain over 6,000 listings of national major and indie labels, A&R managers, promoters and everyone else related to the music business. It's long overdue and should prove useful to the general music populace. To top it off, the Sourcebook will be including a CD featuring "between 1/2 and 3/4 of the best unsigned bands" in its promo pack to A&R reps and indie pros. More applause.

**PLACES TO BE:** The second annual conference of the National Association of College Broadcasters will take place at Providence, RI's Brown University, Nov. 17...The Blues Foundation's 1989 Blues Summit will take place at Memphis' Cook Convention Center, November 3-5, and will include a conference, an awards presentation, live performances by several tons of blues greats and other activities. Call (800) 727-0641 for details...It's not too early to start thinking about next year's NARM Convention, at L.A.'s Century Plaza Hotel, March 10-13. The Pennsylvania Association of Broadcasters will hold their annual convention, Oct. 17-19 at Pittsburgh's Sheraton Station Square Hotel...In the same state, the Philadelphia Music Foundation will host a full-day seminar, "Thriving in the Music Business," October 28 at that city's University of the Arts; call (215) 893-9100 for details.

**STUFF YOU MAY WANT TO KNOW:** Starship's Mickey Thomas underwent successful reconstructive surgery for a burn on his leg. The burn was the result of a fire that occurred in Scranton, PA following the rain-caused cancellation of a Starship show...NARAS (we love them, we really do) has created a new award, the NARAS Student Music Award, to honor talented college students. The award will feature five $5,000 educational grants, and a competition will be sponsored by Gillette...The Harry Fox Agency, the licensing subsidiary of the National Music Publishers Assoc., has signed a reciprocal agreement arrangement for mechanical rights with GEMA, Germany's copyright society. And the NMPA has announced the results of its 1988 Printed Music Survey, which shows a 7.4% growth in sheet music sales '87 and '88 over '85 and '86. We're talking $307.6 million in sales over the most recent period...Poison's Bret Michaels, a diabetic, will grace the cover of American Diabetes Forecast magazine this fall.

**MORE BIZ:** Guitar Recordings is a new label from Cherry Lane Music, publishers of Guitar for the Practicing Musician magazine. A compilation, a reissue of an album by Randy Coven and the debut of 17-year-old blues Saracen, are first up from the major label.

**HIGH FIVE:** File this in the Next Little CD Collectibles Department: To celebrate its fifth anniversary, the Digital Tape Corp. has prepared a special CD containing, among other things, songs with "5" in the title. You know, like Brubeck's "Take Five," Dylan's "Obviously Five Believers" and Mahler's "Symphony No. 5." You didn't think we were going to un- and YOU THOUGHT HE ONLY COME OUT IN THE SUMMER: Frankie Avalon will finally get to host his own Christmas special this year. Frankie Avalon's Holiday Gold Television Show will be in syndication this fall—look for it—with Jerry Lee Lewis, Leslie Gore and other old rockers joining the aging bandleader.

**LEGENDS.** Singer/songwriter Eric Anderson was jointed onstage recently at McCabe's Guitar Shop in Santa Monica by Jon Mitchell who sang "Blue River" and "Thrifty Boots" with him, then surprised the audience with two new songs of her own. Anderson is on the road in support of his new Gold Castle release, Ghosts Upon the Road.
HE'S SOFT-SPOKEN, LAID-BACK and appears very easygoing. Yet at the same time he is a very strongly opinioned and determined man when it comes to his music and how his style is perceived by others. He is David Lynn Jones—truly the new generation of the outlaw breed and one who is sure to become a strong force in the music industry. I hope you get the impression that David Lynn Jones is an outlaw, in the usual sense of the word, let me clarify my definition—or maybe even redefine Jones. He has, more than once, been compared to Waylon and Willie and the boys, who, as we all know, have been branded as the outlaw breed. David Lynn Jones, however, is more the maverick, and always has been what it has been very hard to put Jones in a category when it comes to his music, which is rare in this business, where everyone wants to label an artist's style so they can better market him. But Jones' record label, Mercury/PolyGram, even had a hard time doing that.

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

"I'd rather be where I'm most effective, where I'm most accepted. I'm not partial to rock & roll or to country. I just have things I want to get off my chest and I do that through my music—wherever that falls." Jones says it is important to him to do his music his way and for it to sound just the way he does. "I want some freedom and I think a lot of artists out there need the same thing, because through that freedom you get your growth and your development for the next generation of growth. I mean, who are we inspiring by singing about drinking and raising hell?

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

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

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

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

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

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

"Waylon is one of the most open-minded and intelligent people in country music. I think a lot of him. I think, like himself, he sees that I say what's on my mind too, without compromising too much for the sake of anything. I hope that's one of the things he likes about me." Jones also has an immense respect for Kris Kristofferson. "Thank God, I can say that he is a supporter and maybe even a fan of mine," states Jones. "He's gone out of his way a couple of times to do and say some really nice things in my behalf."

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

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

"I hope that every song I sing, at some point, says that I'm a pro-fairness person," Jones says, smiling. "I despise greed and overkill and I think that the guy in the white hat should always win.

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

Jones says he has always been fascinated with rodeos and has always loved to ride, whether he rides them today on his farm in Bower, Arkansas. Jones started writing that song several years ago about a rodeo rider named Jim Gideon.

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

Jim Gideon and Jerry Wayne Price were the cowboys that were featured in Jones' video of "High Ridin' Heroes" and Jones says something good came about for Gideon through that television exposure. "This lady who had been in love with Jim since 1954, but had lost contact with him, saw him in the video, found out how to get in touch with him and now they are married.

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

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

"I've gotten a reputation as a loner, or whatever," says Jones. "People have said that I come in town [Nashville], take advantage of the situation, then go home. That's never been my intention at all. I've never been try to prove anything to Nashville. It's just that I have my own way of doing things and I don't waver from it. I won't back down, as [Tom Petty's] song recorded, 'I'm willing to compromise to a sensible point to make it work and I do want this second album to be more accepted and appreciated. I'm really ready to get back out there on the road and do it again—my way."
CASH BOX
CHARTS

COUNTRY SINGLES

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

October 21, 1989

#1 Single: Alabama

#1 Debut: Murray & Rogers #57

To Watch: Mary Carpenter #33

1 HIGH COTTON (RCA 8944-7-RAA) Alabama 1
2 ACE IN THE HOLE (MCA 53933) George Strait 3
3 A BETTER LOVE NEXT TIME (epic 34869/79) Merle Haggard 6
4 LIVING PROOF (Columbia 38 68994) Ricky Van Shelton 2
5 BURNIN OLD MEMORIES (Mercury 874-762-05) Kathy Mattea 7
6 LET IT BE YOU (Epix 34-68995) Ricky Skaggs 9
7 GON'IN' TIME (RCA 8945-7-RAA) Clint Black 4
8 AN AMERICAN FAMILY (MCA 53716) Oak Ridge Boys 10
9 YELLOW ROSES (Columbia 3995040) Dolly Parton 17
10 BAYOU BOYS (Universal UVL-66016) Eddy Raven 14
11 TILL LOVE COMES AGAIN (MCA-53294) Reba McEntire 16
12 SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA) Restless Heart 12
13 FINDERS ARE KEEPERS (Warner Bros/Curb 7 22945-A) Hank Williams Jr. 5
14 THE RACE IS ON (C/7043-7-RAA) Sawyer Brown 18
15 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)
16 IF TOMORROW NEVER COMES (C/7043-7-RAA) Ronan Keating 26
17 THE LONELY SIDE OF LOVE (C/7043-7-RAA) Patty Loveless 22
18 YOU'LL NEVER BE SORRY (C/7043-7-RAA) The Bellamy Brothers 8
19 TWO DOZEN ROSES (Columbia 38 69001) Shenandoah 24
20 I'VE BEEN LOVED BY THE BEST (RCA 8017-7-RAA) Don Williams 25
21 I GOT DREAMS (C/7043-7-RAA) Travis Tritt 31
22 COUNTRY CLUB (Warner Bros. 7-22982-A) Travis Tritt 28
23 I WISH I HAD A HEART OF STONE (RCA 8944-7-RAA) Baillie & The Boys 15
24 BREAKING NEW GROUND (Universal UVL-66018) Wild Rose 31
25 HOUSE ON OLD LONESOME ROAD (MCA-53688) Conway Twitty 33
26 LET ME TELL YOU ABOUT LOVE (C/7043-7-RAA) The Judds 17
27 IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A) Randy Travis 36
28 ABOVE AND BEYOND (Columbia 38 69484) Rodney Crowell 20
29 SHE'S THERE (Mercury PolyGram 874-330-1) Danielle Alexander 29
30 A WOMAN IN LOVE (RCA 8027-7-R) Ronnie Milsap 38
31 OUT OF YOUR SHOES (RCA 8016-7-RAA) Lorrie Morgan 42
32 HELLO TROUBLE (C/7043-7-RAA) Desert Rose Band 23
33 NEVER HAD IT SO GOOD (Columbia 38 69505) Mary Chapin Carpenter 44
34 GIVE ME MY LAST CHANCE (MCA 53651-A) Lionel Cartwright 25
35 NEVER ALONE (MCA 53117) Vince Gill 41
36 ALL THE FUN (RCA 9015-7-RAA) Paul Overstreet 47
37 THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A) Holly Dunn 48
38 YOU AND THE HORSE (THAT YOU RODE IN ON) (Tristar TR-1229) Patsy Cole 40
39 SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38 69062) Zaca Creek 49
40 WRITING ON THE WALL (Epix 34-69991) George Jones 27
41 LONG WHITE CEDAR (Reprise 7-22799) Dwight Yoakam 51
42 THAT JUST ABOUT DOES IT (Columbia 38 69084) Vern Gosdin 53
44 MUST NOT BE DRINKING ENOUGH (RCA 8973-7-SA/A) Earl Thomas Conley 54
45 DADDY AND HOME (Capitol B-48801) Tanya Tucker 30
46 NOTHING I CAN DO ABOUT IT NOW (Columbia 38 68993) Willie Nelson 32
47 THE TRUTH DOESN'T ALWAYS RHYME (Tristar TR-1229) Rebecca Holden 55
48 CRY, CRY, CRY (MCA 53671) Marty Stewart 50
49 YOU PUT THE SOUL IN THE SONG (MCA 53710) Waylon Jennings 34
50 IT'S YOU AGAIN (MCA 53732) Skip Ewing 78
51 GIVE 'EM MY NUMBER (Columbia 38955/7)Janie Friddle 63
52 THAT'S ALL RIGHT (Ark) Greg Nations 61
53 LIE LEFT ON HIS FINGER (Texas Of Texas TOT-3333) Glenda Sue Foster 62
54 THREE FLAGS (Badger BG-10044A) Billy Joe Burnette 60
55 CONSTANTLY (Hal Ketchum KHK-608-A) Anne Brown 57
56 SHE'S GONE GONE GONE (Universal UVL-66024) Glenn Campbell 66
57 IF I EVER FALL IN LOVE AGAIN (MCA 8443-7-RA/8444-7-RA) Ann Murray & Kenny Rogers
58 BUT SHE LOVES ME (Hallmark HLS-7-0084) Roy Clark 65
59 YOU AIN'T GON' DOWN HOME (Curb MCA 10530) Jann Browne 35
60 WHAT GOES UP COMES DOWN (Soundwaves SW-483-NSD) Jim Martin 68
61 STICKS AND WHEELS (Music City USA MC-117-A) Ronnie Mason 69
62 FOREVER AND FOREVER (Sundial SR-162) Allen Karen 64
63 AIN'T NO ONE LIKE ME IN TENNESSEE (Hobby Man HM-6220A) Holly Ronnicker 70
64 WE BOTH WERE IN LOVE WITH YOU (Twila TW-802) Tommy Cresco 71
65 DIDDY DOO WAH (Dormin Productions 98816) Steve Douglass 72
66 SIMPLE MAN (Epix 34-79033) Charlie Daniels DEBUT
67 MOANIN' THE BLUES (16th Avenue 70411) Vicki Bird 74
68 IF I WERE THE MAN YOU WANTED (MCA/Curb 53703) Lyle Lovett 83
69 THIS NIGHT WON'T LAST FOREVER (Curb CRB-10655) Joe Bandy 77
70 DEEP WATER (MCA 85717) Marsha Thorton 79
71 YOU'RE ONLY A MEMORY AWAY (Teste Of Texas TOT-3334) Johnny Carroll DEBUT
72 I GO CRAZY (MCA 53716) Lee Greenwood 73
73 IS THERE ANYTHING LEFT (Rodgwood R-3006-A) Kat Ballou 75
74 LET ME HEAR MY SONG (Wonder Horses WM-695) Denny Marion 80
75 MY SWEET LOV'A RINT'N AROUND (Capitol 97878) Suzy Bogguss DEBUT
76 THERE YOU ARE (Columbia 38 73019) Willie Nelson 85
77 WALK SOFTLY ON THIS HEART OF MINE (Marlo/the Kentucky Headhunters DEBUT
78 THE LOVE IN MAMA'S EYES (37 Records AMB-2003) American Made Band DEBUT
79 DON'T YOU (Warner Bros. 7-22943 A) The Forester Sisters 37
80 I WONDER DO YOU THINK OF ME (RCA 8940-7-RA) Keith Whitley 39
81 ONCE IN A LIFETIME (Evergreen EV-1106-A) Sammy Sadler DEBUT
82 THE KING OF ROCK-N-ROLL (Vetco 534-4) Robert Messer DEBUT
83 I FAILED HER (NSD-292) Todd Dunford DEBUT
84 HONKY TONK HEART (Warner Bros. 7-22955) Highway 101 43
85 COUNTRY TIME (CCR Productions CCR-80 183-1A) Liz Calender DEBUT
86 WOODEN PAINTED PONY (Cotter Lee ORL-45-133-A) Pat Murphy DEBUT
87 THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A) Gene Watson 46
88 LOVE BOUND (Sunstar SR-159) Sheri Cristi DEBUT
89 HOT NIGHTS (Atlantic 70433) Larry Dean 56
90 OUTSIDE CHANCE (USA 62035-A) John Morgan 58
91 DARE TO DREAM (Swing Hung SH-11001) Missy Maxwell 58
92 NUMBER ONE HEARTACHE PLACE (Universal UVL-66021) The Gatlin Brothers 59
93 YOU GOT THE BEST OF ME (Galaxy II G-7026-A) Juanae Rose 67
94 HONEST-TO-GOODNESS AMIGOS (Galaxy II G-7026-A) Bill Ross Jr. & Crazy Roy 76
95 I'M STILL CRAZY (Columbia 3886888) Vern Gosdin 81
96 TIMBER I'M FALLING IN LOVE (MCA 53641) Patty Loveless 82
97 DO YOU FEEL THE SAME WAY TOO (RCA 8974) Becky Hobbs 84
98 BAD MOON RISING (Soundwaves 4876) Cerrito 86
99 ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957) Holly Dunn 87
100 THE OTHER SIDE OF YOUR HEART (Soundwaves SW-261-NSD) Faded Blue 88
### COUNTRY HOT CUTS

1. **ALABAMA**: "Barroom" (Southern Star Rca)
2. **CLINT BLACK**: "Straight From the Factory" (Rca)
3. **STEVEN WAYNE HORTON**: "Endless Sleep" (Steven Wayne Horton/Carpe Diem)
4. **SUZY BOGGUS**: "Wanna Be a Cowboy Sweetheart Somewhere Between Capri" (Capri)
5. **THE OAK RIDGE BOYS**: "American Dreams" (Rca)

### TOP 10 SINGLES—10 YEARS AGO

1. **BARBARA MANDRELL**: "Foolin' by a Feeling" (Mca)
2. **OAK RIDGE BOYS**: "Dream On It" (Mca)
3. **KENNY ROGERS**: "You Decorated My Life" (Universal/Atlac)
4. **LARRY GATLIN**: "All the Gold in California" (Mca)
5. **JOHN CONLEY**: "Before My Time" (Mca)
6. **CRYSTAL GAYLE**: "Tell Me How It Feels" (Mca)
7. **RONNIE MILSAP**: "In No Time at All" (Rca)
8. **BELLAMY BROTHERS**: "You Ain't Just Whistlin' Dixie" (Warner/Carpe)
9. **GENE WATSON**: "Should I Come Home (Or Should I Go Crazy)" (Capri)
10. **DOLLY PARTON**: "Sweet Summer Lovin' / Great Balls" (Rca)

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### COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>ALBUM</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>RELEASE DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KILLIN' TIME (Rca)#227-7</td>
<td>Clint Black</td>
<td>Rca</td>
<td>1991-03-26</td>
</tr>
<tr>
<td>2</td>
<td>I WONDER DO YOU THINK OF ME (Rca#1898/1-R)</td>
<td>Keith Whitley</td>
<td>Rca</td>
</tr>
<tr>
<td>3</td>
<td>A HORSE CALLED MUSIC (Columbia 45046)</td>
<td>Willie Nelson</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>SWEET SIXTEEN (Mca#2645F) (G)</td>
<td>Reba McEntire</td>
<td>Mca</td>
</tr>
<tr>
<td>5</td>
<td>THE ROAD NOT TAKEN (Columbia 4448CBS)</td>
<td>Shennadoah</td>
<td>Columbia</td>
</tr>
<tr>
<td>7</td>
<td>GREATEST HITS III (Warner/Capitol 1-19558/1-Warner Bros.)</td>
<td>Randy Travis</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>8</td>
<td>WHITE LIMOZEN (Columbia 43834)</td>
<td>Dolly Parton</td>
<td>Columbia</td>
</tr>
<tr>
<td>9</td>
<td>RIVER OF TIME (Capitol/Columbia 9056-1)</td>
<td>The Judys</td>
<td>Capitol</td>
</tr>
<tr>
<td>10</td>
<td>OLD 9 AND 10 (Warner Bros. 25718)</td>
<td>Travis Ribble</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>11</td>
<td>BEYOND THE BLUE NEON (Mca 42266)</td>
<td>Ricky Van Shelton</td>
<td>Mca</td>
</tr>
<tr>
<td>12</td>
<td>LOVING PROOF (Columbia 42281-CBS)</td>
<td>Randy Travis</td>
<td>Columbia</td>
</tr>
<tr>
<td>14</td>
<td>SOUTHERN WOMAN (Mca#1667-1)</td>
<td>Alabama</td>
<td>Mca</td>
</tr>
<tr>
<td>15</td>
<td>HONKY TONK ANGEL (Mca#22220)</td>
<td>K.T. Oslin</td>
<td>Mca</td>
</tr>
<tr>
<td>16</td>
<td>THIS WOMAN (Mca#6099-G)</td>
<td>Patty Loveless</td>
<td>Mca</td>
</tr>
<tr>
<td>17</td>
<td>REBA ELI MCBRIDE (Mca#32804)</td>
<td>Reba McEntire</td>
<td>Mca</td>
</tr>
<tr>
<td>18</td>
<td>NO HOLDIN' BACK (Warner Bros. 25666)</td>
<td>Travis Tritt</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>19</td>
<td>TELL IT LIKE IT IS (Atlantic 9165/Atlantic 9166)</td>
<td>Big Joe John</td>
<td>Atlantic</td>
</tr>
<tr>
<td>20</td>
<td>TANYA TUCKER'S GREATEST HITS (Capitol-C1-1198174)</td>
<td>Tanya Tucker</td>
<td>Capitol</td>
</tr>
<tr>
<td>21</td>
<td>GARTH BROOKS (Capitol-C1-109267)</td>
<td>Garth Brooks</td>
<td>Capitol</td>
</tr>
<tr>
<td>22</td>
<td>ALONE (Columbia FC96716)</td>
<td>Vern Gosdin</td>
<td>Columbia</td>
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<tr>
<td>23</td>
<td>SOMETHING INSIDE SO STRONG (Rca#7570)</td>
<td>Kenny Rogers</td>
<td>Rca</td>
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<td>24</td>
<td>LEAVE THE LIGHT ON (Mca#6974)</td>
<td>Lorrie Morgan</td>
<td>Mca</td>
</tr>
<tr>
<td>26</td>
<td>WILLOW IN THE WIND (Mercury 402-055 990)</td>
<td>Kathy Mattea</td>
<td>Mercury</td>
</tr>
<tr>
<td>27</td>
<td>LOOKING FOR A HIT (Reprise 9-25503-1)</td>
<td>Dwight Yoakam</td>
<td>Reprise</td>
</tr>
<tr>
<td>28</td>
<td>KENTUCKY THUNDER (Epic#45527)</td>
<td>Ricky Skaggs</td>
<td>Epic</td>
</tr>
<tr>
<td>29</td>
<td>DON'T CLOSE YOUR EYES (Rca#6494-1)</td>
<td>Keith Whitley</td>
<td>Rca</td>
</tr>
<tr>
<td>30</td>
<td>AMERICAN DREAMS (Mca#42011)</td>
<td>The Oak Ridge Boys</td>
<td>Mca</td>
</tr>
<tr>
<td>31</td>
<td>BLUE ROSE OF TEXAS (Warner Bros. 25939-1)</td>
<td>Hollie Dunn</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>32</td>
<td>GREATEST HITS (Capitol/Atlantic 19281-1) (G)</td>
<td>The Judys</td>
<td>Atlantic</td>
</tr>
<tr>
<td>33</td>
<td>ALWAYS AND FOREVER (Warner Bros. 255690)</td>
<td>Randy Travis</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>34</td>
<td>5:01 BLUES (Epic E-44125)</td>
<td>Travis Tritt</td>
<td>Epic</td>
</tr>
<tr>
<td>35</td>
<td>HTS 1979-1989 (Columbia 45040/CBS)</td>
<td>Michael Martin Murphy</td>
<td>Columbia</td>
</tr>
<tr>
<td>36</td>
<td>GREATEST HITS (Mca#48625-I-G)</td>
<td>Michael Martin Murphy</td>
<td>Mca</td>
</tr>
<tr>
<td>37</td>
<td>THE STATLER BROTHERS' GREATEST HITS (MCA/Capitol 44384)</td>
<td>The Statlers</td>
<td>Mca</td>
</tr>
<tr>
<td>38</td>
<td>LAND OF ENCHANTMENT (Warner Bros. 9-25649-1)</td>
<td>The Oak Ridge Boys</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>40</td>
<td>GREATEST HITS VOLUME THREE (Mca#42294)</td>
<td>The Oak Ridge Boys</td>
<td>Mca</td>
</tr>
</tbody>
</table>

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

ALBUM RELEASES

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

RANDY TRAVIS: No Holdin' Back (Warner Bros. 1-25988)
The title says it all. Travis comes out in full force on this LP with strong, traditional country—True Travis style. His unique vocals on cuts like "Singing the Blues" (that rocketed to #1 for Hank Williams, Sr.), the ballads "When Your World Came Turning for Me," "Somewhere in My Broken Heart," and his current single "It's Just a Matter of Time" again prove why Travis remains a prominent figure in country radio. Expect production by Kyle Lehman and Richard Perry also adds to the reasons this one is bound for the top.

OUT OF THE BOX

K.T. OSLIN: "Didn't Expect It to Go Down This Way" (RCA 9027-7-RAA)
From her latest project, This Woman, Oslin continues to deliver tunes that make a statement. Her current release, "Didn't Expect It to Go Down This Way," produced by well-known Harold Shedd, is another sparkling example. Osln invites us to realize just how unexpected life's situations can really be. As always, "Didn't Expect It to Go Down This Way" is expected to go up the charts.

COUNTRY FEATURE PICKS

BUCK OWENS: "Gonna Have Love" (Capitol 79805)
Country music pioneer Buck Owens fires out a new tune that's red-hot. Through his latest single, "Gonna Have Love," produced by Jerry Crutchfield and Jim Shaw, he lets us know he's bound and determined to light a new flame one more time.

BOBBY VINTON: "It's Been One of Those Days" (Curb CRB-10560)
Long-time entertainer Bobby Vinton, making a country comeback, comes out with a phrase we can all relate to. "It's Been One of Those Days," produced by Michael Lloyd, presents contemporary country with a dash of swing and a snappin' beat.

LARRY GALIN & PATRICK SWAYZE: "Brothers" (Columbia 38-73049)
This is a somewhat strange combination, yet Galin and Swayze pull it off quite well. Produced by Ken Scott, "Brothers" pours out deep sincerity with remarkable harmony. The relationship between brothers stands stronger than ever through this cut from the original motion picture soundtrack Next of Kin.

SHANE BARMBY: "A Rainbow of Our Own" (Mercury/PolyGram 876-020-7)
A rainy day sure doesn't sound so bad when there's a rainbow to look forward to. New Mercury/PolyGram recording artist Shane Barmby expresses this idea in one of those perfect love songs. "A Rainbow of Our Own," produced by Bud Logan, goes right to the heart and should be a radio must.

CALENDAR OF EVENTS
COMING UP:

THE COUNTRY MUSIC ASSOCIATION will sponsor a one day meeting to foster those interested in the music business a chance to explore recent changes and emerging issues related to the industry. The Judds, Tanya Tucker, Steve Wariner, Rodney Crowell and Paster & Lloyd will be among the participants at the one-day seminar at the Nashville Shoneller Hotel.

Registration information has been mailed to CMA and Nashville Songwriters As- sociations international members in Tennessee and surrounding states, but the meet- ing is also open to non-CMA members. The registration fee is $50 for CMA and NSAI members and $35 for non-members, and includes breakfast and lunch.

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

BACK IN TIME:

OCTOBER 17—Happy Birthday to Carl Thomas Conley (1941)
OCTOBER 18—Hank Williams and Billie Jean Rhiss (1932 married (1952)
OCTOBER 19—Happy Birthday to Jeannie C. Riley (1945)
OCTOBER 20—Happy Birthday to Grandpa Jones (1913); Merle Travis (1983)
OCTOBER 21—Happy Birthday to Owen Bradley (1916)
OCTOBER 22—Ernest Tubbs inducted into the Country Music Hall of Fame (1966)
OCTOBER 23—Happy Birthday to Dwight Yoakam (1956); Mother Maybelle Carter died (1976)

Their Music Is Helping Others

RANDY TRAVIS THE STATLERS GEORGE JONES

COUNTRY MUSIC STARS are banding together to provide assistance to the vic- tims of the recent destruction caused by Hurricane Hugo in Charleston, SC.
The Statler Brothers will host an all-star benefit concert December 13 in Jacksonville, Florida. The Statlers' hometown will be commemorated on November 22.
The 11,000-seat Jacksonville Veterans Memorial Coliseum will be the site of the benefit. All artists have waived their performance fees, and they will pay all their own expenses. Concert tickets ($20) will be sold at the Jacksonville Coliseum box office and all local TicketMaster outlets. To charge by phone: (904) 353-5309. Country superstars Randy Travis and manager Libi Hatcher (both natives of North Carolina) are also joining the effort to help those caught in the destructive path of the hurricane.

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

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

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

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

But his fall tour to do a special benefit concert at the Carolina Coliseum on the campus of the University of South Caro-
lina in Columbia. All proceeds will go to South Carolina's Hurricane Relief Fund, which is being administered by the American Red Cross and Salvation Army.

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

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

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

THE JUDDS RONNIE MILSAP RICKY SKAGGS

CASH BOX MAGAZINE 27 October 21, 1989
COUNTRY MUSIC

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

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

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

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

RISING STARS

WILD ROSE: In Full Bloom

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

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

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

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

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

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

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

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

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

"I remember the influences I had as a young girl," Prout says. "I remember being inspired by the way the artists sounded and how I wanted to be just like them."

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

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

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

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

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

Kimmie Wix
COUNTRY INDIES

<table>
<thead>
<tr>
<th>INDIE SPOTLIGHT</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICKY JONES: “Bigger Man Than Me” (Stop Hunger SHR-MJ-1103)</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>INDIE FEATURE PICKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIKKI NELSON: “Show Me (I’m From Missouri)” (9th Avenue NA-1014-A)</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>UP &amp; COMING:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICKEY DRUM: “Carry Me Back” (Pleasure PL-1889-1)</td>
</tr>
<tr>
<td>RODNEY LAY: “You’re the Reason (I Can’t Sleep at Night)” (Evergreen EV-1103)</td>
</tr>
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</table>

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

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

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

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

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

“Sing a Song,” written by Cisco, was recorded in 1985 by Johnny Cash and became the flipside of “Georgia on a Fast Train.”

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

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

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

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

T.L. Carr

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

JIM MARTIN

GOING UP WITH

“WHAT GOES UP, DO COME DOWN”
(Soundwaves SW-4831)

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

THANKS
RADIO & ONE-STOPS!
Promo By: Joe Gibson, Chuck Dixon, Alan Young
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For weeks we'd geared up for what's considered to be the biggest event in the southern gospel music industry. The 34th Annual National Quartet Convention proved to be one huge affair! Southern gospel artists from across the country set up camp at Nashville's Municipal Auditorium for an entire week. Artists were on hand each night to greet fans, share musical interests, sign a few autographs or sell a few records. Whatever the case, the fans loved it and so did the artists.

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

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

After six complete days of excellent performances, while we bumped into old friends and made new ones at the same time, the 34th annual National Quartet Convention came to an end. Sure, it marked a sad time; but we also realized that there's always next year. For the year 1990, southern gospel music should be even better, and so should the NQC—a southern gospel paradise.
CONTEMPORARY CHRISTIAN TOP 40 SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>'TIS SO SWEET TO TRUST IN JESUS</td>
<td>Amy Grant</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>IN IT AFTER ALL</td>
<td>Lannele Harris</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>THE HUNGER STAYS</td>
<td>Margaret Becker</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>WE BELONG TO HIM</td>
<td>Wayne Watson</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>TESTIMONY</td>
<td>Kim Hill</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>YOU'RE BEAUTIFUL</td>
<td>Michele Wagner</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>FURTHER ON</td>
<td>Russ Tall</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>BIGGER THAN LIFE</td>
<td>Paul Smith</td>
<td>17</td>
</tr>
<tr>
<td>9</td>
<td>FOUNDATIONS</td>
<td>Geoff Moore</td>
<td>14</td>
</tr>
<tr>
<td>10</td>
<td>NO CONDEM NATION</td>
<td>Kelly Willard</td>
<td>6</td>
</tr>
<tr>
<td>11</td>
<td>MOVIN' ON</td>
<td>Mylon LeFevre &amp; Broken Heart</td>
<td>12</td>
</tr>
<tr>
<td>12</td>
<td>ON THE OTHER SIDE</td>
<td>Michael W. Smith</td>
<td>9</td>
</tr>
<tr>
<td>13</td>
<td>IN THE NAME OF THE LORD</td>
<td>Jon Gibson</td>
<td>18</td>
</tr>
<tr>
<td>14</td>
<td>HERE'S MY HEART</td>
<td>David &amp; The Giants</td>
<td>10</td>
</tr>
<tr>
<td>15</td>
<td>LIVING DANGEROUSLY IN THE HANDS OF GOD</td>
<td>(Sparrow SDC-1173)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>WONDERFUL WORDS OF LIFE</td>
<td>Steve Camp</td>
<td>8</td>
</tr>
<tr>
<td>17</td>
<td>READY TO FLY</td>
<td>Mike Eldred</td>
<td>16</td>
</tr>
<tr>
<td>18</td>
<td>SWEET VICTORY</td>
<td>Twila Paris</td>
<td>15</td>
</tr>
<tr>
<td>19</td>
<td>I AM DETERMINED</td>
<td>Tim Sheppard</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>MORE TO THIS LIFE</td>
<td>Steven Curtis Chapman</td>
<td>39</td>
</tr>
<tr>
<td>21</td>
<td>GO AND SIN NO MORE</td>
<td>Lisbon</td>
<td>35</td>
</tr>
<tr>
<td>22</td>
<td>DONT' CRY</td>
<td>Ceo Cee Winans</td>
<td>32</td>
</tr>
<tr>
<td>23</td>
<td>YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE</td>
<td>(Frontline C9060)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>HOLY HOLY HOLY</td>
<td>Benny Hester</td>
<td>34</td>
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<tr>
<td>25</td>
<td>IT'S GONNA TAKE LOVE</td>
<td>Michael W. Smith</td>
<td>30</td>
</tr>
<tr>
<td>26</td>
<td>LIVE THIS MYSTERY</td>
<td>(Sparrow PRX-1200)</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>NO OTHER LIKE YOU</td>
<td>Michael Card</td>
<td>28</td>
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<tr>
<td>28</td>
<td>HAND IN HAND</td>
<td>Recess</td>
<td>23</td>
</tr>
<tr>
<td>29</td>
<td>NO OTHER LIKE YOU</td>
<td>(Sparrow SGC-8119)</td>
<td></td>
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<tr>
<td>30</td>
<td>BLOODSTAINED PAGES</td>
<td>(Frontline C9084)</td>
<td></td>
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<tr>
<td>31</td>
<td>BLESSED BE THE LORD</td>
<td>Crystal Lewis</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>VOICE OF EXPERIENCE</td>
<td>Mathew Ward</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>CALLING ON LOVE</td>
<td>(Myth 716963837)</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>ALL DAY PRAISING</td>
<td>Billy &amp; Sarah Gaines</td>
<td>30</td>
</tr>
<tr>
<td>35</td>
<td>8TH WONDER</td>
<td>White Heart</td>
<td>20</td>
</tr>
<tr>
<td>36</td>
<td>THAT'S THE LOVE OF GOD</td>
<td>(Word 710956903)</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>IN YOUR STRENGTH</td>
<td>(Benson C02549)</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>LOVE SO LOVED THE WORLD</td>
<td>(Benson C02507)</td>
<td></td>
</tr>
</tbody>
</table>

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

SOUTHERN GOSPEL TOP 40 SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'VE JUST STARTED LIVING</td>
<td>Cathedrals</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>WHEN I KNEEL, THE BLOOD FELL</td>
<td>The Greens</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>LAZARUS, COME FORTH</td>
<td>Bishops</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>THE PARTY'S OVER</td>
<td>Hemphills</td>
<td>16</td>
</tr>
<tr>
<td>5</td>
<td>GOD BLESS THE FAMILY LIVING IN THE U.S.A.</td>
<td>(Zac Brown/SHR NG1102)</td>
<td>16</td>
</tr>
<tr>
<td>6</td>
<td>WALK AROUND ME JESUS</td>
<td>Northern Gold</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>TYPICAL DAY</td>
<td>Talleyes</td>
<td>14</td>
</tr>
<tr>
<td>8</td>
<td>THERE'S STILL POWER IN THE BLOOD</td>
<td>Heirloom</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>COMING SOON</td>
<td>Spencers</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>YOU'LL REAP WHAT YOU SOW</td>
<td>Jeff &amp; Sheri Easter</td>
<td>11</td>
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<tr>
<td>11</td>
<td>THE CROSS IN THE MIDDLE</td>
<td>(Now Hawn NHS-005)</td>
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<tr>
<td>12</td>
<td>BRING MY CHILDREN HOME</td>
<td>Florida Boys</td>
<td>16</td>
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<tr>
<td>13</td>
<td>GETTIN' READY TO LEAVE THIS WORLD</td>
<td>(New Canaan)</td>
<td>15</td>
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<tr>
<td>14</td>
<td>ONCE UPON A HILL</td>
<td>Gold City</td>
<td>15</td>
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<tr>
<td>15</td>
<td>CARRY ON CHILDREN</td>
<td>Gold City Quartet</td>
<td>8</td>
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<tr>
<td>16</td>
<td>JESUS IS COMING FOR ME</td>
<td>(RiverSong C02509)</td>
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<tr>
<td>17</td>
<td>I WANT TO MAKE A DIFFERENCE</td>
<td>Kingsmen</td>
<td>14</td>
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<tr>
<td>18</td>
<td>IT'S THE KING</td>
<td>(RiverSong C02502)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>GROUND BREAKING</td>
<td>Heaven Bound</td>
<td>20</td>
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<tr>
<td>20</td>
<td>SIN WILL TAKE YOU FARTHER</td>
<td>(Homestead L-1006)</td>
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<tr>
<td>21</td>
<td>GONNA RIDE THAT GLORY CLOUD</td>
<td>(Morning Star MSG-4009)</td>
<td>16</td>
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<tr>
<td>22</td>
<td>BLOODTHROUGH</td>
<td>Dixie Melody Boys</td>
<td>24</td>
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<tr>
<td>23</td>
<td>GOD SHALL WAKE AWAY ALL TEARS</td>
<td>Graciously</td>
<td>13</td>
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<td>24</td>
<td>I WANT TO GO THERE</td>
<td>Cedar Ridge</td>
<td>17</td>
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<tr>
<td>25</td>
<td>CROSS YOUR HEART</td>
<td>Bruce Carroll</td>
<td>35</td>
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<tr>
<td>26</td>
<td>THE ALTAR</td>
<td>Cornerstones</td>
<td>23</td>
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<tr>
<td>27</td>
<td>IN HIS TIME</td>
<td>Perkins Family</td>
<td>22</td>
</tr>
<tr>
<td>28</td>
<td>HE CAN</td>
<td>Singing Americans</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>I'VE BEEN REDEEMED</td>
<td>Kingdom Heirs</td>
<td>30</td>
</tr>
<tr>
<td>30</td>
<td>THE MOUNTAIN</td>
<td>Perras</td>
<td>25</td>
</tr>
<tr>
<td>31</td>
<td>CELEBRATION TIME</td>
<td>Accords</td>
<td>34</td>
</tr>
<tr>
<td>32</td>
<td>WHEN I REACH THAT CITY</td>
<td>(Morning Star MSG-4003)</td>
<td>26</td>
</tr>
<tr>
<td>33</td>
<td>HELP ME STAND LOUD</td>
<td>McKeithens</td>
<td>16</td>
</tr>
<tr>
<td>34</td>
<td>HE HAS RISEN</td>
<td>Jeff &amp; Sheri Easter</td>
<td>13</td>
</tr>
<tr>
<td>35</td>
<td>STAND BACK</td>
<td>(Morning Star CRG-8404)</td>
<td>36</td>
</tr>
<tr>
<td>36</td>
<td>MORBUS SABBATICUS</td>
<td>(RiverSong SHR-NG1102)</td>
<td>36</td>
</tr>
<tr>
<td>37</td>
<td>WAITING AT THE RIVER FOR YOU</td>
<td>Stewards</td>
<td>27</td>
</tr>
<tr>
<td>38</td>
<td>LIVING IN BEULAH LAND</td>
<td>Karen Peck</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>READY TO GO</td>
<td>Trailblazers</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>YOU'VE GOT TO BE BORN AGAIN</td>
<td>(Shion 23255)</td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

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

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

Album Reviews

FARRELL & FARRELL: "Superpower" (Dayspring 700410076)

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

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

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

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

CASH BOX MAGAZINE October 21, 1989
COIN
MACHINE
AROUND THE
ROUTE
BY CAMILLE COMPASIO

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

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

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

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

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

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

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

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

INDUSTRY CALENDAR 1989
October 18-22: North Carolina Coin Operators Assn.; annual
state convention & trade show; Charlotte Marriott Hotel Execu-
tive Park; Charlotte, NC.
November 2-4: West Virginia Music & Vending Assn.; annual
state convention; Ramada Inn; Charleston, WV.

Joe Robbins Is AAMCF's
1990 Honoree

CHICAGO—Bill Cravens, president of the American Amusement Machine
Charitable Foundation (AAMCF), an-
nounced that the honoree at the
foundation's annual fund-raising ban-
quet, which is scheduled for March 10,
1990, will be the "acknowledged Dean
of the industry," Joe Robbins.

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

Robbins has selected the "Starting
Now," youth program of the Highland
Park Hospital in Highland Park,
Illinois, as the recipient of the fund
that is to be donated in his name.

"Starting Now" is dedicated to the
"treatment of referred teenagers
with drug or alcohol problems in the
Northeastern Illinois area.

Cravens feels certain that the ban-
quett be held on the second evening of
the ACME '89 convention in Chicago
(March 9-11), will be the biggest and
best affair ever.

$3 Million Suit Against
Arachnid Is Dismissed

CHICAGO—Bernard M. Powers, a
former employee of Arachnid, Inc. (the
Rockford, Illinois-based manufacturer
of English Mark Darts), reportedly in-
suited a $3 million lawsuit against
the company and its owner, Michael L.
Tillery, charging breach of contract.
On September 26, 1989, Circuit
Judge Syre of the Circuit Court of the
17th Judicial Circuit in Winnebago
County, dismissed five counts—
constituting 99 percent of the monetary
suit—for "failure to state a cause of
action" and "failure to allege special
damages to support a claim." The
remaining complaint will be heard
within 20 days.

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

SERVICE BULLETIN FROM NINTENDO
System: PlayChoice-10
Subject: Dip Switch Options

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

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

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

<table>
<thead>
<tr>
<th>SW1</th>
<th>A B C D E F G H</th>
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<tbody>
<tr>
<td>1</td>
<td>2 3 4 5 6 7 8</td>
</tr>
<tr>
<td>ON</td>
<td>OFF, OFF, ON, OFF, OFF, ON, OFF</td>
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</table>

<table>
<thead>
<tr>
<th>SW2</th>
<th>I J K L M N O P</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 3 4 5 6 7 8</td>
</tr>
<tr>
<td>OFF</td>
<td>OFF, OFF, ON, OFF, OFF, ON, OFF</td>
</tr>
</tbody>
</table>

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

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

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

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

CASH BOX MAGAZINE 33 October 21, 1989
Atari's S.T.U.N. Runner

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

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

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

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

Every S.T.U.N. Runner game in the U.S. has a special built-in contest feature. A player can win a free S.T.U.N. Runner T-shirt just for playing the game. All players have the opportunity to reach the checkout point in the last level, the Ultimate Challenge. Further details may be obtained through Atari Games, 675 Sycamore Drive, P.O. Box 361100, Milpitas, CA 95035.

Betson's "BIG CHOICE"

CABINET 1989

THE REVOLUTIONARY NEW PRODUCTS FROM TAI TO AMERICA'S CRIME CITY

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

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

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

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

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

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

BETSON'S "BIG CHOICE"

Atari's Cyberball 2072

Atari Games' Cyberball 2072 is the newest video game from Atari Games, a sequel to last year's hit, Cyberball; and, as it is the original, the new model is based on a futuristic interpretation of football in the 21st Century. It can be played by one to four players, competitively, as a team, or against the computer.

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

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

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

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

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

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

ENM's Twin Counters

ENM COMPANY OF CHICAGO is currently marketing its new Series P2G/E92 Mini Adding Counters and Series T33 Mini Hour Meters, which are designed for side-by-side mounting applications and are ideal for installation where space is limited.

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