

# CASH BOX

## Celebrating Two Decades of Kool

SEPTEMBER 23, 1989 NEWSPAPER \$3.50

# KOOL & THE GANG



KOOL  
& THE  
GANG

# TICKERTAPE

**ATTENTION ALL METALHEADS:** Watch out, Los Angeles, because in a matter of days this city is going to be inundated with headbangers, all of them heading for the **Concrete Foundations Forum '89**. The forum, which will be held at the Sheraton Universal Hotel in L.A., will include discussion panels focusing on all aspects of the metal industry such as: music publishing, the pay-to-play controversy, retail, radio, video, touring, artist management, marketing and one extra-juicy artist panel moderated by *Rip* editor (my hero!) **Lonn Friend** with what Concrete says will be, "a mega line-up too hot to mention." The forum will also include various performances by popular metal groups such as **Laaz Rokit**, **Faith No More**, **Excel** (that's one show **Janiss Garza** will be on time to!), and will also include special performances by up-and-comers like **Babylon A.D.** and **Shotgun Messiah**. The forum will start September 21 and finish up *late* on September 23 so you'll want to set aside the entire weekend for this metal extravaganza. For more information on how YOU can join in the craziness, contact Kim Kaiman of Concrete at (212) 645-1360.

**AND OF COURSE HENRY THE HORSE DANCES THE WALTZ:** A parade of benefits continues to occur in pop music, an effort that we vigorously applaud. **Living Colour**, along with such guests at **John Cougar Mellencamp** and **Stevie Ray Vaughan**, raised \$60,000 to benefit the **Partnership for the Homeless**, during a pair of August concerts in New York...**Ziggy Marley and the Melody Makers** will be in the same spot (the Beacon Theatre) for a Sept. 18 benefit for Namibia, Africa's last colony...And **Russell Smith**, **Rodney Crowell**, **Guy Clark** and others will be at Nashville's Center Stage, Sept. 27, to raise money for the **Alaskan Oil Spill Relief Effort**.

**IF MURDER HAD A SOUNDTRACK, WHO WOULD BE THE VOCALIST?:** Well, I'm sure you had the name **Chris Isaak** just teetering on the tip of your tongue, now didn't you? Yes, wonder-boy Isaak has provided music for the eagerly awaited ABC Sunday Movie *Of The Week The Preppie Murder*, which will be airing September 24 at 9:00 p.m. "Wicked Game," which serves as *The Preppie Murder* theme song, is heard throughout the film, and you will also be hearing cuts from his latest Reprise release *Heart Shaped World* and his 1987 release *Chris Isaak*. If you are a die-hard Chris Isaak fan, you will want to keep your eyes peeled for two tacky plugs: in one scene you can glimpse one of his videos on a T.V. in a key scene; later you can get a quick peek at a poster of Isaak on the victim's wall. (What kind of girl was she, anyway?) Chris Isaak and his band **Silverstone** are scheduled to embark on a European tour in October.

**FILTHY LUCRE:** **NARM** has begun its annual scholarship campaign, for employees, children and spouses of NARM members in college as of Sept. '90. The deadline for applications is Oct. 31; call (201) 596-2221 for details.

**HEY, IT'S STILL SUMMER ACCORDING TO THE CALENDAR:** **Windham Hill**, bless their mellow

hearts, is undergoing an all-out blitz (can there be a new age blitz?) for the packaging of its two *Winter's Solstice* CDs and cassettes in one holiday gift box. There'll be a tour, videos, advertising, all sorts of stuff.

**MENC AT WORK:** The biennial **Music Educators National Conference** is scheduled for next Mar. 28-Apr. 1. "United by Music" is the theme (we'll drink to that) and there'll be some 125 conferences from which to choose. The same folks will also sponsor a symposium on "Multicultural Approaches to Teaching Music," Mar. 26-28. Both events take place in Washington, D.C., and information about both can be had by phoning (703) 860-4000.

**SOLD TO SOUL:** **Atlantic Records**, wisely we think, is in the midst of a two-week ad campaign focused on its R&B and blues catalogue, with radio and print spots and all that. Now if they'd just restore all of **Otis**' albums to print (just to name one example), we'd stand up and cheer.

**NOT THAT SONG AGAIN!:** **BMI** hosted a London lunch last week to honor the **PRS** (that's an English performing rights society) writers and publishers of the past year's most performed songs over here in the U.S. of A. The winners? "Breakout," "Candle in the Wind," "Carrie," "The Flame," "I've Been in Love," "I Heard a Rumor," "Never Gonna Give You Up," "Shattered Dreams," "Mary's Prayer," "Together Forever," "When Smokey Sings," "Sign Your Name," "Roll With It," "Wishing Well" and "Valerie." "Chains of Gold" and "Maybe Your Baby's Got the Blues" took the country prizes, the score to *Rain Man* got the film score nod, "Two Hearts" was the big film song winner, "The Wonder Years" won for TV song and *The Impossible Spy* for TV score.

**ART AND ARTISTS AND HAM ON RYE:** **Chameleon Records** wants us all to know that L.A.'s **Dramarama**'s third album, *Stuck in Wonderamaland* (hey, *Wonderama*, and original host **Sonny Fox**, is something that makes our heart beat faster), will be out Oct. 4, just a few days after the same folks reissue the band's two other discs, *Cinema Verite* and *Box Office Bomb*, and the same day that Chameleon issues *Ward One: Along the Way*, the debut album from former **Black Sabbath** drummer **Bill Ward...Public Image Ltd.**, the band that is to the **Sex Pistols** what a hailstone is to a gallstone, is beginning an American tour in Buffalo Sept. 29. Another American tour. Their first since July.

**ORGANIZATIONIZATIONS:** **The Songwriters Guild of America** is none too happy with the deal that will allow **DAT** recorders to make digital copies of things; they feel that the way the things stand, songwriters are going to get shafted. Stay tuned...**NARAS**, to give themselves something to do until **Grammy** time, will have a "significant presence" at the **Audio Engineering Society Convention** in New York, Oct. 19-22. They've also worked out a deal with **International Creative Management** whereby ICM pleads with its artists, when qualified, to join **NARAS** and do everything they can to oust the **Atlanta Symphony** from the Grammys (joke, that's a joke).

# MOVERS & SHAKERS

■ **Capitol Records** has announced the appointment of **David Lyman** to the position of vice president, human resources and administration, Capitol-EMI Music, Inc. In his new position, Lyman will be responsible for overseeing all aspects of the company's human resources, management development, training, and corporate administration. Lyman comes to Capitol from his position as president of the consulting company **Organizational Perspectives**. ■ **ATCO** has a new executive VP for administration and operations in **Ted Green**, who comes to the label from PolyGram, where he was senior vice president for business affairs and music publishing, a position he held since 1982. ■ At **PolyGram**, two appointments have been made as well. **Richard Steinberg** is the new vice president for A&R. Steinberg brings to the A&R department extensive experience as a recording artist, session musician, and senior A&R executive at Atlantic. And **Brenda Romano** has been named vice president of pop promotion. She has been with PolyGram for four years, first in Mercury's adult contemporary department, then in AOR and pop. ■ **Atlantic** has announced the appointment of **Kim Freeman** associate director of national singles promotion. Freeman comes to Atlantic from New York-based Profile Records, where she was director of national pop promotion, a position she held since March of 1988. Prior to that, she was radio editor at Billboard. ■ **Dinah Breakell** will be responsible for the production of all **MCA** music videos in her new position of director of music video at MCA Records. Breakell will be working directly with artists and management, as well as producers and directors in overseeing all aspects of video projects. Prior to joining MCA, Breakell worked extensively as a freelance video producer. ■ At **Arista**, **Diane Gentile** has been named manager, East Coast rock promotion. Gentile was most recently at MCA, where she was responsible for national metal radio promotion. ■ **EMI** has announced two new appointments. **Angee Jenkins** has been promoted to publicist, West Coast. She was promoted from publicity coordinator, West Coast. And **Rob Gordon** has been named director, West Coast regional sales. Gordon comes to EMI from Relativity, where he was West Coast director of marketing. ■ **BMI** has announced the promotion of **Caroline Davis** to publicity coordinator on the West Coast. She has been with BMI since July of 1988. Prior to that, she was an account executive at both Carter & Cox Public Relations and at Brocato & Kelman, Inc. ■ **Warner Bros. Records** is proud to announce the promotion of **David Shaw** to associate director, black music A&R. Shaw has been with Warner Bros. Records since 1985, when he was named national 12" marketing manager. Shaw will be based in Warner Bros. Records New York offices. ■ **Warner/Chappell Nashville** has announced the appointment of **Don Daily** to the post of Vice President/General Professional Manager. The 35-year old Daily previously served as Senior Creative Director/General Professional Manager for the music publishing house, and will oversee their professional staff in his new position. ■ **Waly Wilson**, vice president of marketing, **MCA/Nashville** has announced the appointment of **Dave Weigand** to the position of Northern Regional Sales Director for the label, to be based in Cincinnati. In his new position, Weigand will be responsible for increasing the awareness and sales of all MCA/Universal product by working directly with MCA Distribution's sales and merchandising personnel, and the key account personnel in the Northern region. ■ **Sam Harrel & Jim West** have been appointed to the respective positions of western regional promotion manager and southwest regional promotion manager for **Atlantic Records/Nashville**. Harrel is based out of Los Angeles and West out of Dallas. Harrel comes to Atlantic from **CBS** while West comes following a 12-year career in radio. Harrel and West join Atlantic Records/Nashville promotion directors **Bob Heatherly** and **Elroy Kahaneck**, who were recently named to co-head the Atlantic/Nashville promotion team. Atlantic has also promoted **Geoffrey Koonin** to the position of associate director of royalties, based at the company's New York headquarters. Koonin joined Atlantic from CBS in January 1987 as manager of royalty audits, a position he held until this new appointment. ■ Veteran country music booking agent **Don Fowler** has re-joined **Top Billing International** as executive VP and Partner, effective immediately, according to **Tandy Rice**, chairman and president. Fowler, who originally came to Nashville 25 years ago as a bass player for the Grand Ole Opry, worked at Top Billing for eight years, and upon his return has taken over day-to-day supervision of the agency's sales activities.



Lyman



Green



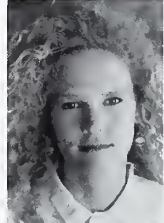
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# CASH BOX

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# THE BUZZ



## SCIACCA

**LA** WELL, I DID IT AGAIN: I went down to Sunset Strip on a Saturday night (of ALL nights, eh?) and was engulfed in the mob of plastic bimbos and drunken longhairs as I fought my way toward the Whisky A Go Go to see a band called **Sciacca**. Reassured by International Media's master of publicity **Jeff Er-dank** that this band really ~"rocked," I was prepared for quite a show.

I was *not*, however, prepared for the electricity and professionalism that was **Sciacca**. These guys generated such energy and genuine enthusiasm that the previously subdued crowd was screaming and cheering for more by the end of the set. Most of their songs were your basic hard rock/pop-metal, bringing images of Van Halen and Def Leppard to mind. Roy Sciacca is far and beyond your average Strip-band vocalist and I uttered the words, "God, he's SO good," at least four times to my guitarist buddy **Eric Shaneson**, who was most likely ready to slap me. My vote for best tune of the night would be the emotional ballad "Look Back," and judging from the crowd reaction, I'm not the only one who felt this way. These guys have more than what it takes and they are surely ready for some major label success, so what I want to know is, where have they been hiding? I can't believe that I'd never heard of them before, and I think that every A&R person who hasn't had an opportunity to see Sciacca is really missing out. For more information on Sciacca, you can contact David A. Helfant of Fandel Management at (213) 277-9061. If you just wanna see the guys, they'll be tearing up Gazzarri's on September 30 around 11 p.m.

**I DIDN'T MEAN TO DO IT, REALLY.** Atlantic publicity goddess **Shelly Andranigian** was oh-so-kind enough to give me two tickets to see Atlantic's **Skid Row**, who were opening for **PolyGram's Bon Jovi** last week at Irvine Meadows. Well, due to some untimely traffic and a certain someone who *said* he knew how to get to the amphitheatre (the eternal "plus one"—my buddy Eric, again!), I managed to hear maybe the last three notes that Skid Row's lead singer **Sebastian Bach** screeched out as I was making my way through the ocean of automobiles toward the entrance gates. Due to my excitement about the possibility of actually being able to see Skid Row drummer **Rob Affuso** in the flesh, I had been in a kind of euphoric daze all day and now, knowing that this gem of an opportunity had been squelched, I was convinced that my night was ruined. And of course, when I found my seat everyone around us was saying how great Skid Row had been and how **Gene Simmons** of **Kiss** (the ultimate rock band according to some members of Skid Row) had joined the Skids for a killer finale. I was in NO mood to watch Jon Bon Jovi wiggle his buns and smile that all-American-boy smile.

But watch I did, and actually, with the humility of a groveling puppy, I will admit that I *really* enjoyed the show. Bon Jovi has become much more sincere over the years and I found that their sound had really matured. The acoustic versions of "Livin' On A Prayer" and "Dead Or Alive" were probably the best songs of the show. They really made a big deal about the song "Blood On Blood," but personally, I think it sounded like a Bruce Springsteen rip-off. Come on Jon, let's not get too into this all-American stuff. (And if there is a jean-clad derriere on the front of the next album it had better be **Richie Sambora's**.)

## Stephanie Brainerd

**LA TOO** TALK ABOUT A REALLY ROUGH DOUBLE-BILL: World Beatniks the **Bonedaddys**, with an album due in October, opening for one of the living legends of reggae, **Burning Spear**. The one-two combination played a well-attended show at the Palace as part of a West Coast tour. The 'Daddys were their usual frantic selves, prompting me to want their music to breathe a bit more. Perhaps this nightly exposure to the torrid but not-too-dense riddims of Spear's Burning Band will do the trick. As for Spear, he mixed old and new favorites, although he appeared to be meditative and/or pensive. His nine-piece outfit was celebrative rather than meditative, anchored by the man with four arms on drums, Nelson Miller.

## Tom Cheyney

**NY** THINK OF THE PERFECT MONDAY EVENING: You'd be sitting on a yacht, cold drink in hand, feet up, watching the skyline of Manhattan light up as the twilight fades. There would be good music playing in the background, a group of like-minded people and a couple of good friends hanging around, doing the same thing you're doing. That's exactly what we did. **IRS** threw a party on a yacht called **Paco Rabanne** (isn't that a perfume?) in honor of the upcoming **Alarm** album, *Change*. Major kudos to East Coast publicity director **Steve Karas** for coming up with such a perfect way to introduce a new album to radio, retail and press people.

About the record; I think this one is going to be it for the Alarm, and it's about time. The first single, "Sold Me Down the River," has already been added to literally hundreds of stations across the country, and will no doubt continue to do so. I've been walking around singing this one for about two weeks now, and the rest of the record is every bit as radio-ready. If you aren't familiar with the Alarm yet, you soon will be. Mark my words.

**MORE RAMONES STUFF:** This seems to turning into the the Ramones newsletter, but what the hell. They have a new bass player, that's news. Except they are going to have to do something about his name; it's now Joey, Johnny, Marky and **C.J.** Just C.J. It doesn't quite...flow. But who cares, this is another interesting chapter in the story of New York's longest surviving punk band. The 23-year-old bassist is from Deer Park, NY, and made his debut with the band on the Labour Day weekend telethon for Muscular Dystrophy. (I missed it, but heard it was pretty good.) He has been a fan of the Ramones for years, has played bass for ten, and previously was in a metal band called **Axe Attack**, which put out two records on Britain's Heavy Metal America.

**C.J.'s** road to Ramonedom was not an easy one, however. His most recent gig was with the U.S. Marine Corps, and he almost didn't make it to his current one. Seems that through a series of misadventures, the Corps lost his discharge papers, he went **UA** (Unauthorized Absence, a.k.a. **AWOL**) and was thrown into a military brig in Virginia, where they cut off all of his hair. Luckily for all concerned, however, his next tour of duty is Europe, in support of the Ramones' current album *Brain Drain*.

**HERE COMES A REGULAR:** New York City nightlife is great if you're into trendy clubs with trendy people (or if you would like to be). But for the rest of us who don't really *care* what **Diane Brill** is wearing this week, or what *fabulous* party **James St. James** is throwing (hey, I read **Musto's** column in *the Village Voice*), excluding live venues, there is a serious void in the places-to-go depart-



**CREATION REBEL:** Winston Rodney (a.k.a. Burning Spear) caught contemplating Zion at his recent Palace gig. (Photo: Jan Salzman)

ment. But we have discovered this weird little bar in the East Village called **the Mission** that is one cool place to be. It's on East 5th St., find it if you dare, and it is the spot for people who like good (i.e. alternative) music and cheap drinks. It also draws a pretty interesting crowd; on a recent night or two, we spotted a former **Siouxsie and the Banshees** guitarist, who we hear is now in the soon-to-be "greatest band in the world," a PolyGram solo artist who used to be with **Jesus and the Mary Chain**, and some English dude from MTV. The artwork is interesting, too. Go there and show some support. Then maybe they won't have to charge a cover.

**SPEAKING OF PLACES TO BE**, check out: the Cat Club Sept. 19 for **Gun Club**; the Ritz on Sept. 22 for **Bad Brains**; same place Sept. 26 and 27 for **Died Pretty**, **Pere Ubu** and **Love and Rockets**; CBGBs Sept. 26 for **Died Pretty** (opening and closing, yeah?) and **the Beautiful**; Tramps Sept. 26 (busy night!) for A&M's fantastic new band **the Innocence Mission**; and, for me at least, Boston Sept. 23 for the last date of **the Cure** tour.

## Karen Woods



DON HENLEY

**NA SUPER ROCKER DON HENLEY** has bridged the generation gap and continues to draw the masses. Performing at Nashville's Starwood Amphitheatre, Henley delighted thousands of baby boomers, who have loved his mesmerizing voice since his days as a focal member of the famed '70s supergroup the Eagles, as well as the younger crowd who are smart enough to recognize *real rock 'n roll* when they hear it.

Henley opened the show with the rockin' "Driving With My Eyes Closed" and the crowd roared when he followed with "Dirty Laundry," his 1982 hit that takes a jab at unscrupulous television news reporters. During this performance, Henley, whose music is known for its socio-political musings, got in a couple of stabs at corrupt political figures and television evangelists with his "Little Tin Gods." He also sang about living for love in "The Last Worthless Evening" (slated for his next single release) and about recognizing how quickly life can change in "New York Minute."

"The overall message of this song is to appreciate what you have while you have it," Henley told the captive audience. "Learn to tell people you love them while they're still alive."

In addition to his songs of thought, Henley also took a short stroll down memory lane—bringing screams from those of us who were loyal Eagles fans. "I used to be in a band," Henley said quietly, which immediately brought thunderous applause from the crowd. "I know you all probably remember some of those songs we did [again, thunderous applause]. Well, I'm going to take off my coat now and do the real version of a couple of them for you." Henley then took his place at the drums and began with "Hotel California" and followed with "Life in the Fast Lane." That was it. That was all of the Eagles we saw that night.

But Henley more than made up for not keeping us in the days of yesteryear. In addition to the songs off the latest LP *The End Of The Innocence*, Henley rocked us with tunes from his *Building the Perfect Beast* album. I was totally hypnotized during his performance of "Not Enough Love," and up on my feet rockin' to "Boys of Summer" and "All She Wants To Do Is Dance."

No group will ever have the impact that the Eagles had on the music scene, but Henley is truly an extremely gifted artist and performer, and has proven it as a solo act. While he left us with a song that *was* from his Eagles days, it was one that made us see how a big part of that success was due to Henley's ability to write and sing songs as beautiful as his classic "Desperado." What more is there to say?

## Kay Knight

**UK WE SIX ARE TWO:** This week, **Eurythmics** start their world tour in London. It is carefully planned so as not to be as rigorous as earlier tours. **Annie Lennox** hopes that when it ends, she will start a family.

"I've told her to take as much time off as she wants," says her partner **Dave Stewart**.

"There are no plans for a follow-up to *We Too Are One* for another 18 months, and I hope that will give her the time she needs."

He is eager to dismiss any idea that this would be the end of Eurythmics.

"We work almost telepathically," he says, "We just know what is a Eurythmics sound and we communicate so exactly, so intensely, there could never be a better, more creative partnership. We feed off each other like no other people. But I'd never want us to look like mutton dressed as lamb. Our sound might change, and we might do an album that's purely acoustic, showing off Annie's voice."

Lennox herself has admitted that she had thought of solo projects, but feared she'd never get through them without Stewart.

The duo have almost turned full circle from when they began, when it was Lennox's ambiguous sexual image that was thrust in our faces and Dave Stewart was a figure who cowered in the background. It's clear that she feels harangued by the press and wants a rest from the spotlight, particularly since the tragedy of the stillborn baby Daniel last December. She is quiet, almost dour, and lets Stewart do all the talking.

"I do feel very protective of her," says Stewart, "and sometimes I just take up that clown role in an interview or press conference situation just to take the attention and heat off her because I know she dreads, 'Oh no, not another baby question.'"

It is hard to know when Stewart is telling the truth or making a joke. He claims that despite the millions of pounds that he has earned, he is completely broke.

"It's absolutely true, I've invested so much money into **Anxious Records**, my own label, in bands like **Pleasure**, I don't have any spare cash. I don't put any great meaning or store in the power of money. I've spent all of mine enjoying it. I don't want it for the sake of having it."

But one cannot help notice that he has a mansion in just about every major city. He has recently acquired a house in London's Maida Vale, has a flat in Paris and major residences in the south of France and Los Angeles.

"I never look at them as simply homes. They are environments where artists work. For instance, when I got back to the south of France there will be about 30 people there, but I've no idea who most of them are or why they are there. But they will all be artists or musicians working on something and it's a very creative environment."

Since Stewart's marriage to ex-**Bananarama**, now **Shakespear's Sister**, **Siobhan Fahey**, he claims to be even more energized, to counter her state of permanent daydream.

"She the only person I know who's got in and out of Russia without a passport. She's always losing it—that and her wallet."

One cannot also help notice that the new **Shakespear's Sister** album sounds remarkably Eurythmics-like. Stewart's given up actually denying this and grants, "Well, she does hear my music 24 hours a day. She is bound to be influenced. She has asked my advice on a couple of things, but I didn't have a huge input into her album."

Fahey, it seems, will accompany Eurythmics on most of their tour, apart from "some of those really gruesome European cities." They will ride in a specially-adapted tour bus. Fahey, it seems, is more anxious to be with her husband and son than in promoting her own career.

"We're trying for more babies, and we wouldn't let our careers interfere with that at all. Eventually I want to have seven, but some of them will probably be adopted," says eternal benefactor Stewart who, with Lennox, is already the legal guardian of **Barry McGuire**, Eurythmics' ex-personal stylist and current member of **Pleasure**.

## Chrissy Hley



EURYTHMICS

# KOOL & THE GANG: The Rebirth of Kool



BY BOB LONG

[EDITOR'S NOTE: I remember driving up to Sun Valley, Idaho one autumn a few years ago and thinking a lot about Kool & the Gang. It was the middle of the night, we were flying through Nowhereville, Nevada, pushing 85 in my mother's Berlinetta and keeping a sharp eye out for the stray bovine bumpkin wandering across the highway, and the radio was blasting naught but Kool & the Gang. "Ladies Night," "Too Hot" and especially "Celebration" followed us through California, Nevada and Idaho like a trio of guardian angels. And this was a good nine months after "Celebration" had topped the pop charts. Back then, "Celebration" seemed

to have a life of its own. Trying to find a rolling DJ or a house band at the time that didn't have the song in their repertoire would have made even Diogenes throw down his lamp in frustration. Yet "Celebration" was just the gemstone in a sparkling tiara of hits from Kool & the Gang. Think about it: "Jungle Boogie," "Hollywood Swinging," "Summer Madness," "Open Sesame," plus the three aforementioned megahits. The group stacked up 25 R&B top ten hits (including nine number ones), and nine top ten pop hits. That's more top 20 R&B chart hits than the Supremes, the Jackson 5, the Commodores or Earth, Wind & Fire. Hey, Casey Kasem (of American Top 40) called Kool & the Gang "The Group of the Decade," and he should know.

Recently, Kool & the Gang have begun yet another assault on the charts. The group's latest PolyGram album, *Sweat*, is their 23rd studio album in 20 years, and inaugurates new lead singers Skip Martin and Odeen Mays (Mays also tickles the ivories a bit), who were introduced to fans on last year's hits-plus compilation *Everything is Kool & the Gang*. The new single from the *Sweat* LP is "Never Give Up on a Good Thing."—Keith Gorman

**Cash Box:** Congratulations on a most welcome return to the business. Not that you've really been away, but you did take a hiatus from recording and traveling, and have made some adjustments. You've gotten reacquainted with an old friend, your manager Buzz Willis. I

know you guys have made a lot of magic over those years. From "Summer Madness" to "Ladies' Night," the hits just rolled for Kool & the Gang. Is there a special secret to the extended success you've enjoyed?

**Robert "Kool" Bell:** First of all, we thank God that he was able to bless us to be together. I think when you've got guys like the original members, who had the vision and desire to be together and to succeed in the '70s and '80s, and now the '90s, you're able to keep your focus through the various changes. Of course it's been hills and valleys, and that's what life is about. To be strong enough to get out there and keep pushing. With the departure of James Taylor, who was an integral part of the group for over ten years, we had to adjust. Now we're moving into the '90s, and we're starting a new lineup with Skip Martin and Odeen Mays.

**CB:** If I'm not mistaken, Skip was originally with the Dazz Band.

**RB:** Right. And Odeen's from Cincinnati. He's doin' lead vocals, keyboards, and he also plays trumpet and alto bass.

**CB:** Your career has spanned over a number of generations. Is there one particular thing that you, as the leader of Kool & the Gang, have found to be the most rewarding?

**RB:** There's not one particular thing I could zero in on, but overall the things we have been involved with like The United Negro College Fund, the telethons we have done with Jerry Lewis, and Live Aid have been really rewarding. We did a concert about a year and a half ago, and we called it "Back to Africa—A Peacemaker Concert Tour," where we were highlighting Houphiep Boingy, the president of the Ivory Coast, for the 27 years of peace he has been able to keep in his country. As a matter of fact, that was the last concert that J.T. did with us, in the Motherland. So those types of things have great meaning for us. We are humanitarians we try to help whatever causes we can.

**CB:** How do you explain the special ingredient in Kool & the Gang that has let you enjoy support from black radio, and also enjoy great success on the pop side? Is there any particular formula?

**RB:** Well, actually we just try to come up with a good song that will have universal appeal, a song like "Too Hot." A song that both black and white can relate to when they're talking to their high school sweetheart. Or a song like "Cherish," about cherishing the things in life; or "Celebration," which is really a celebration of the relationships of life.

That's the kind of song that sticks out when we go in the studio. We'll say, "Let's do another 'Celebration.'" A song that stands by itself. My brother conceived the song, then we all kind of worked together on it.

**CB:** *With J.T.'s leaving, I get the impression that it was a very amicable situation. Did he feel the need to grow as an individual outside of a group structure?*

**RB:** It was a very amicable departure. He had discussed doing a solo project with us, and it came time when James just felt he should go out there and give it a shot on his own. And we supported that. To me, if it was going to happen, so be it. It was meant to be that particular day, that particular time, for him to move on. I accepted that.

**CB:** *It's so refreshing to hear comments like that about someone leaving a group for whatever reason. Often times there are situations where the lead singer or some key member of a group departs, and it seems to devastate both parties. The group doesn't enjoy any more success, and the individual doesn't enjoy any more success. But it's apparent that Kool & the Gang as it stands now, with the new members, are very focused, as you've always been. You just have some new family members.*

**RB:** Exactly, that's the way it is. We have gone through a lot of transitions over the years. Before James Taylor, from '69 into '79, the history of Kool & the Gang was "Hollywood Swinging," "Jungle Boogie," and "Funky Stuff." He became a part of the family in '79, and he departed in '87. That was rough, but now he's out there in the '90s, and we're movin' on.

**CB:** *That had to give you a great sense of pride, achievement and success. Because you look at this business and it's very cyclical. You could be on top today and forgotten tomorrow, or for that matter, in the same day!*

**RB:** We're thankful we've been able to come up and kind of remap the course. We've been able to come up with new concepts and new ideas. The records after this album hopefully will branch out into new areas. I do have, in the group now, musicians who not only sing, but play too. If we want to do another "Summer Madness" or "I Remember John Coltrane," or just swing for a bit, we can do that. Or we can do another "Get Down on It" or "Cherish"—we have those ingredients. Whatever direction we want to go in we can.

**CB:** *It's interesting that you mentioned that the new members all play and sing. Nowadays, technology has really put a lot of people out of work—the horn players and so forth. It's gotten away from the real musicians, like you guys, jamming recently on The Pat Sajak Show. You jam with live instruments and you show them it's not a bunch of computers. Your music still has that humanistic feel about it, and I would tend to think that's a key factor in the longevity of Kool & the Gang. Maybe the sound meets the emotional needs of the consumer-base out there.*

**RB:** We try to relate to the times in terms of modern technology, but also realize the human element must still be there. We use computers to a certain extent, but the real essence of the music is still the musicians. And that's why we keep the four horns. We still have the gang we started with.

**CB:** *You see the importance of having those people there, and that's what the consumers who started out with Kool & the Gang have known throughout the decades. Kool & the Gang is known for*

*having "x" number of members. That's most commendable.*

*[Addressing Buzz Willis, Kool & the Gang's manager] Buzz, you've been affiliated with Kool & the Gang from the formative years.*

**Buzz Willis:** I was around at the genesis period—at the point when they'd reached the heat of publicity. At that point we found each other, found our lives together. And we changed the picture, which at that point hadn't been done, to find a group that could make a major crossover attempt. I'd been in this record thing for a long time, and I always envisioned myself as this super-manager. And when I met Robert I was just as impressed with his knowledge and awareness of the business as his music. Hearing him evaluate things, I said to myself, "He could be the head brother around here if I wasn't." I knew as their manager that he'd understand everything. We sort of struck up a relationship; and it worked.

From the time of "Ladies' Night," the determination to cross over was made. Then we started moving—we defined the proper demographics, the proper way to hit the demographics, the way to make the group aware that they could cross over and be a major entity. Prior to that they were a major black entity, and we knew we could build on that.

The crossover period was a very important time in our lives. I was happy to be able to do that. I proved something to them, and I proved something to myself. Plus, in Kool they have a brother who acts on their level, and enjoying the success that we did, it was important for the business. Then egos and things got in the way, and we departed for about three, three and a half years. But the good Lord got us back together.

Robert and I always stayed in touch. I'd call him from Canada, Venezuela or wherever I was. In Allentown, I became a consultant for the government for a while up in Canada, but we stayed in touch. Timing was very important. We saw each other last August at Jack the Rapper, and I hadn't seen the guys for awhile. The magic that we knew just sort of came back in. Two weeks later, Robert picked up the phone and said "Hey, let's have a meeting." And we came out here to California, spent the whole weekend together, and just talked. It wasn't a matter of having to come back and prove anything. It was just a matter of understanding that two or three years had elapsed and where everybody stood. So it was a marathon evening. We got together at 8:00 that evening, and went 'til about 5:30 in the morning Talking.

**CB:** *There was a lot of ground to be covered.*

**BW:** Oh yeah. It wasn't really an agenda. Just talking. Because we needed to know if the vibe that we had felt was real. I think it was George Brown, when they were in Detroit, who said "Go find Buzzy." It was just like that. It just came out of nowhere. They had to talk about some things, then "go find Buzzy." I knew he was ready to move with things, because he didn't want to look like he was pushing at me. But when they met with me that week I conformed and said ~"Hey, come on man, let's do this." And we agreed to agree. We knew what we had to do, and I went about putting it together. I was able to begin right where I'd left off. PolyGram was cooperating with my thinking, and their thinking. We have a unique situation because we're partners. They come away with four dollars, I got four dol-

lars. They got four thousand, I got four thousand. If we've got to pay everyone else, and we've got to eat it that week, they've got to also. That's a unique situation in the business today, because everybody's gotten 10%, or 15%, 35% or whatever. We chose to go the partner route even on the second time around, because it worked for us before, and the magic seems to be back.

**CB:** *I think if more people were that candid and would admit we all have egos, and rose above that, things would get solved easier. You got together, you talked it out, and put whatever the differences were aside. You got to know each other again after a three-year absence, and now you're back together again. You don't hear too many instances of that happening, especially among a supergroup.*

**BW:** For the record, I really want to mention the principle people who were involved. They are George Brown, Charles Smith, Dennis Thomas, Robert "Kool" Bell, and myself. They're the principles of this operation.

Ronald Bell, Kool's brother, is a key member of the group but he is more involved with the production end of the operation. He individually does a lot of outside projects, but he still is an integral part of the operation. He is doing his own thing, but he is still a major contributor to the band.

So that's the operation. It's a day-to-day operation with these five. We find that there are times we go into a room with totally different ideas, but we'll stay in that room 'til we can walk out like we're all one. It becomes blinding sometimes, because we'll all press our points. That's very important to our existence. We know what has to be addressed, and we go in there and talk, and go through the whole mechanics.

**CB:** *That give and take, that understanding, in spite of egos, is really the important thing. Tell us a little about the LP, Sweat. How did you arrive at the title?*

**RB:** Well, actually the title song was written by my cousin Royal Bayaan. The album itself is something that was a new adventure for us, because we used two or three different producers. We used Chuckii Booker, Nick Martinelli, Royal Bayaan and Curtis Williams. We're in a transitional period again, and we are trying to map a direction. We put this out to see what the feedback will be as to the different concepts. With different producers you get different sounds. It kind of gives us a direction as to what we want to do next. If the album does what we hope it will do, it will give us a feel for the market going into the '90s. Kind of like a satellite. [Laughter.]

**BW:** From a marketing standpoint, we realized that we had to approach something that was up to date. We have been without an album for two years, so coming out of the box we had to have something that was strong. We did two things from a marketing standpoint—first we created a marketing stance, so people go "Oh, let me hear what they did." These producers he just told you about are creating a word-of-mouth buzz, because historically they have never used that many producers. So now, collaborating with all of those people created a little pre-release mystique. Word of mouth started going into the street and spread fast.

Secondly, we made up our minds to stay out of America in 1989. Thank God for our world market. We're one of the few groups I can honestly say has a world market. What we planned to do was stay in Europe as long as we could

on tour, so we stayed there for two and a half months. We tore through it and really put together a package. Sal Michaels, of Pyramid Entertainment, our American agent, came up with a workable plan and contacted George Leitner, our European representative, who has his hands on the market. We went over some things together—we knew the dollars we needed, what it would take to survive. We went there, and we sold out a place in Paris like Madison Square Garden, which seats 19,000, twice. Germany is one of the biggest markets we got right now, and France. We're one of the biggest selling acts on PolyGram in France. We went to East Berlin and Budapest, Hungary and sold those out as well. We went to a lot of places where a lot of black groups have not touched. If you want to be a world-class group, you have to go places the rockers go, places other black groups don't go. Places like the Middle East, Greece, and Italy. We've just returned from our first successful tour of Australia. Russia's in the works for the future. So we're going in and breaking new markets.

**CB:** *So you're not looking at the short term. This is preparing you for the long term—going into the '90s. It's a vision, reaching those markets that historically you have not reached, that the black artists have not reached. You are already established in the States. However, as we know in this business, you are only as good as your last hit record. So what you're doing is creating that ripple outside the United States, and let's face it, record sales are record sales.*

**BW:** The proportionate share is not the same, but the thing is if you stack five pennies together, you've got a nickel. The Middle East is not a major market for selling records, but we're going, because there's a big viewing audience. Greece, or places like Spain and South America, add up. Come 1990, which is our twentieth anniversary, we'll put together a major American tour.

From our touring abroad, we've gathered a knowledge of a lot of things about the world market. We're putting together a production company, and we're going to reach out now and get a lot more involved with other acts. We have been asked to handle a lot of people, and we've been trying to pick and choose. We feel we have the ability to branch out because these are some of the most prolific writers in the entire music industry who have written their share of million-selling records.

We've got Kool's sons, working on individual projects. One is working on some rap material and the other is doing some tracks for his group. Charles' son just finished doin' a project. George Brown is also working on a host of projects including himself and other acts. So now it's coming out of the family. To keep this legacy going we have to embellish other things. And that's what we're doing, and that's why the base is important. We are an enterprise, a business. That's what we want to be looked at as, and we got the heads to do it. By our own mistakes we should know something by now.

We're really happy with the direction that we're choosing and we're glad that our brothers and sisters have allowed us to get back on the airwaves with them. I want to emphasize that we're very happy they've accepted us back on the airwaves and I want to close by thanking all the radio people all over the country. May we all grow together. ○

# GAVIN FRIDAY AND THE MAN SEEZER: Having a Weill Weekend

BY KAREN WOODS

SOMETIMES MUSIC MANAGES TO DO SOMETHING more than just entertain. Sometimes it also manages to create a mood, an atmosphere and an image as well.

Gavin Friday and the Man Seezer's Island debut *Each Man Kills the Thing He Loves* is one such rarity. An emotionally evocative record, *Each Man* makes the listener feel like he has stepped back in time to an era where the small, smoky, intimate cabaret was more important than a huge club with three floors and a million video screens.

It's not surprising that Friday came up with something this unusual. Until the mid-'80s, he was the mainstay of Ireland's outrageous Virgin Prunes, and is still an integral part of Dublin's art and music scene. The Man Seezer, a.k.a. Maurice Roycroft (he adopted the name because he thought his own sounded too pompous and too English—Seezer is his mother's name, the Man is a pun on Friday), is also a part of that scene, and an actual cabaret is where the two met and began their collaboration.

After the Prunes split up, Friday (born Fionan Hanvey—his name comes from a clique of artsy Dubliners that also included Bono and fellow Prune Guggi) spent a year painting, resulting in a rather successful Dublin exhibition called "I Didn't Come Up the Liffey in a Bubble." In his spare time, Friday listened to music from an era gone by, then finally put his dormant musical ideas together and set out to find a collaborator.

"I got back some of my confidence, got my head together again," he explains. "I'd written a lot of lyrics, a lot of ideas for songs, a lot of musical things, but I wanted a collaborator, someone who came from a world away from what I'd been used to—which is people who go around talking about the first Roxy Music album, or the first Public Image record, or what the Sex Pistols really meant, et cetera, et cetera. I wanted to be inspired, and because the music I was listening to was coming from a very classical type of background, I wanted to meet someone who was classically trained rather than a



GAVIN FRIDAY (Photos: Anton Corbin)

guitar guy, or a keyboard guy. I started looking around, met a few people, then the Man Seezer's name came up.

"And at about the same time I started this little club in Dublin, which was just for fun, to get some crazy, interesting things happening. He came along, liked it, and started playing with me. We were doing cover versions and things, it was pretty out there." He laughs. "I called it the Blue Jaysus—a pun on Dietrich's *Blue Angel*—it was every Friday night. I completely changed the look of the place—all gingham table cloths, candles, I wouldn't allow any electric music at all, it had to be vocal, piano, banging on the floor, whatever. I got up and I emceed, sang some—stuff like Brecht, Weill, Elvis Presley, whatever. It was like a surreal wedding reception, you know what I mean? Anyone in the audience could get up if they wanted to, but if they were shit, I threw them off immediately. I used to just get loaded and have a great laugh. It became quite hip, a lot of bands used to hang out there, Irish bands like Hothouse Flowers, U2 and the Waterboys. It got a little too trendy so I ended it.

"But what I had established," he continues, "is that myself and the Man Seezer had a good spontaneity. We'd improvise and do all this shit, and it was great. So I said 'Hey, let's try and collaborate.' I had all the lyrics, and I needed someone who was coming from that classical area to direct me, to help me arrange it. He was perfect, we started writing after a couple months, and we came up with this record."

Demo tapes in hand, Friday came to New York for a visit, and made his move at a party following U2's Madison Square Garden show on The Joshua Tree tour. He handed them out to the assembled record company bigwigs ("it was like Babylon," Friday remembers) and the next day heard from Sire's Seymour Stein and Island's Chris Blackwell. Stein made a few suggestions, which Friday nixed immediately, and Blackwell asked him up for a half-hour meeting. Four hours later, Friday walked out with a record deal. Before the end of





**GAVIN FRIDAY**

his stay in New York he also had a producer—Hal Wilner, a kindred spirit who shared Friday's love for Marianne Faithful, Kurt Weill and a multitude of other things. After getting "piss-drunk" together and discussing "everything but music—America, Frank Sinatra, whatever," they decided they had something, then Wilner spent two weeks in Dublin cementing the relationship. One particular thing they agreed on was what approach to take with this music and with these songs.

"I see an album almost like a film or like a book," Friday explains. "You should bring it into your world. Atmosphere is a big thing. So we were scripting it, figuring out what we were trying to get across...when I hear a guitar, I want to hear a guitar cry, or weep or laugh; when I hear a cello, or a piano, I don't want to hear just an instrument, I want to imagine it to be an emotion or something. It was all on that level." He stops, thinks about what he's just said, and laughs. "But it wasn't like a bunch of aesthetic assholes sitting there with a sketchbook. We did most of this in the pub."

The next step was to find like-minded musicians to give the script a life of its own. "[Wilner] has such an array of musicians at his hands. He knows all these guys," Friday says, with no small wonder in his voice. "He says 'yeah, you're talking about this sound, or that feel. Well, I've got this guitarist, this guitarist and this

guitarist.' So we came out to New York, gave them all tapes—and we were more interested in the ones that got the message, got the feel—and we did one or two rehearsals in this flat, acoustically. It was really weird, it was like starting up a band again, like when you're 15." The band members, in this case, had illustrious names like Marc Ribot, Michael Blair, Bill Frisell and Fernando Saunders.

Musicanship aside, what truly makes *Each Man Kills the Thing He Loves* special is the arrangements and the words. This is truly a well-written record, both in Friday's original material and in his choice of covers—Oscar Wilde, Bob Dylan and Jacques Brel. "If you're going to do a cover, you should identify with the sentiment and what it's trying to say, then bring it into your world," he says. "I hate these covers that are just second-rate versions of the original. You should bring it into a completely different area. Bob Dylan is a brilliant songwriter, but I didn't like his version of 'Death is Not the End' at all. 'Next,' is like, wild. It's great, it was written in the early '60s by Jacques Brel, and it's like a punk anthem."

The title track is quite possibly the most important song on the record, for two reasons. One is that it establishes a theme of sorts that runs through the whole thing, and also because the words come from one of Friday's heroes. "The lyrics are by Oscar Wilde,

the music is by me and the Man Seezer. Those lyrics have haunted me all through my youth. I grew up reading Oscar Wilde. When I was in secondary school, I had Oscar Wilde, David Bowie, T. Rex and Roxy Music, and they were like my friends. They helped me get through that teen thing. Oscar Wilde, to me, was like that typical angst-ridden 13- or 14-year-old thing, no-one-understands-me, et cetera, and he let beauty exist for me. And people like Marc Bolan, early Roxy Music, and Bowie—it was like...wow. Like putting on this mask to hide from reality, which is what you have to do when you're a teenager. Then when '76 came along, I shaved my head, pierced my ears, and put two fingers up to reality [the English version of our one-fingered salute], and formed the Virgin Prunes. It's rebellion, but it's healthy. I'm still rebellious, I'm still angry, but you learn to channel it as you get older."

As far as the theme goes, he says "there's sort of an overall theme in the title, and it runs through various songs at different levels. Like 'Telltale Heart,' which is about somebody who is afraid to come to terms with what love is, and who is afraid to reach out and become involved emotionally with anybody. That's killing something. I don't mean I go around stabbing people. It's just, for me, that sentiment of trying to come to terms with what love is, trying to come to terms with the fact that in relationships we tend to [screw] each other up, hurt each other, and some-

times me, or you, is to blame, not the other person. We tend to slowly chip little pieces off each other, and to compromise. I think it's human to do that, but it's hard to understand. I do think we take away things from each other, but I don't think we're doomed. I'm not a negative person. I get really pissed when people say it's a dark album, and that I'm depressing. I mean, what's depressing about trying to figure out what went wrong, or where I screwed up, or where we hurt each other or what we're afraid of? What's depressing about that? I think that's positive."

He stops to take a breath, thinks about it for a moment, then smiles. "If I'm happy—and I am happy—I don't want to write about it; I have no interest. It's only when something freaks me out, confuses me, hurts me, disillusion me, angers me, I start writing. If I'm happy, I go off, and forget about life for awhile. You take these few happy moments and cherish them. I actually find these happy people depressing, because I don't really think they're happy. 'Isn't life wonderful'...in years to come, people will say"—he switches into a voice suited for a grade eight history film—"In the '70s and the '80s, Western civilization went through a very strange phase. They wrote these wonderful, horrible, happy songs when the world was falling apart around them. Weren't they weird." He laughs. ○



**THE MAN SEEZER**

# THE HEAVY METALS



**ONE OF THESE THINGS IS NOT LIKE THE OTHER**, one of these things does not belong... That's Anthrax's drummer Scott Ian (second from left for all you smarty pants out there) partyin' it up with the totally rad babes of Misguided, who were featured behemoths at the Giants of Rock festival in Hameenlinna, Finland. (Photo: Craig Druiett)



**KIP CLIP #1:** What do you do when your album's over the platinum mark, your first three videos were all top ten most requested on MTV, and you can't remember where you packed your shirts? Go video, young man! Naturally, Winger has followed said sage advice; they're shown here on the set of video #4 (for "Hungry"). That's (left to right) Paul Taylor, producer John Hoppood, Rod Morgenstein, director Jim Shea, Kip Winger and Reb Beach. (All the bare-chested chaps are in Winger, natch.)



**KIP CLIP #2:** And here's Kip with his shirt on—well, almost on—at WEA's recent national sales meeting at the Diplomat Hotel in Hollywood, Florida. Kip is here arguing the relative merits of quantum physics vs. particle physics with (left to right) Doug Morris, Atlantic Records President; Fran Aliberte, WEA VP/sales; noted astronomer Fiona; Kip and WEA president Henry Droz. (Photo: Lester Cohen)



**WHAT WITH ABC, R.E.M. AND E\*E\*1\*O TAKING UP MOST OF THE ALPHABET**, Enigma rockers XYZ were left with last pickings, it seems. They did seem to get first pick of producers, though (that's Don Dokken, standing, second from left). They've just finished work on their debut LP, and if Enigma has its way, they should be taking off their shirts and shooting their fourth video real soon.

## CASH BOX MICRO CHART

### HEAVY METAL



September 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	SKID ROW (Atlantic 81936)	Skid Row	1	32
2	DIRTY ROTTEN FILTHY STICKING RICH (Columbia 44383)	Warrant	2	31
3	TRASH (Epic OE 45137)	Alice Cooper	4	7
4	TWICE SHY (Capitol 90640)	Great White	3	21
5	MR. BIG (Atlantic 81990)	Mr. Big	5	11
6	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	8	18
7	SURPRISE ATTACK (A&M SP5261)	Tora Tora	9	10
8	PRACTICE WHAT YOU TEACH (Megaforce/Atlantic 82009)	Testament	11	5
9	WINGER (Atlantic 81867)	Winger	7	36
10	BADLANDS (Atlantic 81966)	Badlands	10	17
11	BIG GAME (Atlantic 81969)	White Lion	6	13
12	PSYCHO CAFE (MCA 6300)	Bang Tango	12	14
13	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	13	22
14	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	14	6
15	COCKED & LOADED (Vertigo/PolyGram 838 592)	L.A. Guns	20	3
16	DR. FEELGOOD (Elektra 960829-1)	Motley Crue	DEBUT	
17	BAD ENGLISH (Epic 45083)	Bad English	17	10
18	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	15	36
19	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	16	36
20	VIVID (Epic BFE 44099)	Living Colour	19	36
21	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	27	4
22	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	22	11
23	HEAR & NOW (Capitol 48748)	Billy Squier	18	10
24	WAKE ME WHEN IT'S OVER (Elektra 608883-1)	Faster Pussycat	DEBUT	
25	PERFECT SYMMETRY (Metal Blade/Enigma 73408)	Fates Warning	35	2
26	JUNKYARD (Geffen GHS 4-24227)	Junkyard	29	15
27	CLIMBIN' THE WALLS (Atlantic 81889)	Wrathchild America	30	3
28	NO RESPECT (Island 91272)	Vain	28	5
29	MASTER OF DISGUISE (Metal Blade/Enigma 73413)	Lizzy Borden	21	6
30	G N'R LIES (Geffen GHS 24198)	Guns N' Roses	23	36
31	EXTREME (A&M SP 5238)	Extreme	24	26
32	CONSPIRACY (Roadracer RR-9461)	King Diamond	DEBUT	
33	CREATOR (Taang! #23)	Creator	25	10
34	PRINCESS PANG (Metal Blade/Capitol 92584)	Princess Pang	36	2
35	FOUR WINDS (Atco/Atlantic 91251)	Tangier	37	7
36	FIRE FIRE (Geffen 24230)	E Z O	26	8
37	INSULT & INJURY (Roadracer RR9482)	Whiplash	32	4
38	LONG COLD WINTER (Mercury/PolyGram 834 612-1)	Cinderella	31	36
39	BLUE MURDER (Geffen 24212)	Blue Murder	38	19
40	OPERATION:MINDCRIME (EMI 48640)	Queensryche	40	25



**ALL THOSE PEOPLE LOOK ALIKE TO ME:** You know—long curls, no shirts, beer in hand, smug expression... These mugs, however, are the Royal Court of China, all set to heave ho and go bounding o'er the main. The group headlined a concert cruise aboard the ship *The Spirit of Los Angeles*, which, appropriately, cruised in circles around Long Beach Harbor while RC of C and openers Black Cherry abused the audience's eardrums on the main deck. Oh, that's KNAC DJ Scorchin' Scotty (no last name) trying to get in the picture, in back.



**SON OF A BITCH'S BREW:** Reading *Miles: The Autobiography* (Simon & Schuster, \$22.95), Miles Davis' brutally honest book (authored with Quincy Troupe), has not made me love Miles Davis' records any less, but it certainly has lessened my respect for, and interest in, Miles Davis the man.

Question: Should our knowledge of someone's personal life and habits interfere with our appreciation of his art?

I think not. Picasso, we hear, was a jerk. It doesn't make me enjoy his paintings one little bit less. Frank Sinatra? Adore his music, even if he's not the kind of guy I'd want to spend a weekend

in Acapulco with.

The Miles Davis revealed in his autobiography is a violent, paranoid, angry, racist man; a misogynist and woman-beater; an unrepentant, nearly lifelong drug abuser; a lousy father (he served at least two prison terms for lack of child support), son (he skipped his mother's funeral, for instance), husband and friend; a snob; and, in general, not a very nice fellow.

"In my life I have few regrets and little guilt," he writes. "Those regrets I have I don't want to talk about."

He does, almost proudly, talk about beating up women, about spending his "retirement" in his trash-strewn New York apartment in a five-year haze of drugs (a \$500-a-day coke habit, speedballs...) and sex, about embarrassing and/or assaulting fellow musicians, about accepting money from rich women throughout his life, about pimping and stealing and lying and cheating.

The attitude in this book is simple: I'm Miles Davis. I do what I want. If you don't like it, go to Hell. He's had a life filled with awed yes-men and -women who've patted him on the back and told him he was a legend, and, well, he believes it.

Cicely Tyson, his most recent wife? Treated like all the others.

"One time we argued...and I just slapped the shit out of her."

Later: "Most American women don't know how to treat a man, especially a whole lot of black women..."

But he knows how to treat them: *Pow*, to the kisser.

His oldest sons?

They were living with Miles and one of his wives (not their mother) in the '60s and witnessed Dad's constant abuse of drugs and stepmom.

"The kids didn't know what to do," he writes, "so they would just stay in their rooms and cry."

A few pages later: "Gregory and his brother, Miles IV, caused me a lot of problems and sadness. I love both of them, but my disappointment is so great, that's about all I can say... Kids can be a big disappointment for their parents and I guess my two eldest sons are a big disappointment to me."

Later: "I know I wasn't a proper father, but that just wasn't my thing, never was."

Look, I write about music. Musically, this book is a treasure, everything you always wanted to know about Miles Davis's music: How he developed his style, how he managed to put together so many groundbreaking ensembles filled with so many outstanding young musicians, what he thinks of everybody from Charlie Parker to Duke Ellington to John Coltrane to Ornette Coleman. He details his relationship with Gil Evans (his "best friend"), details what caused him to constantly seek new musical avenues and directions, discusses why the band with Tony Williams was so great (giving the credit to the band), etc.; vivid musical detail, the kind of stuff that causes Miles watchers to pore through his every interview.

But, I'm afraid, the man behind the music comes across as a small man, a bitter, petty, arrogant man who has spent his life out of control. I'm no psychologist, but there are revealing things in here about his mother (who beat him and babied him, and whom he didn't really like very much) and his father (a wealthy, well-educated dentist and early black activist whom he admired a great deal).

It takes a lot of *chutzpah* to detail all this stuff (and there's much, much more) in an autobiography, but it's just another measure of the man's arrogance (a la Sinatra): I'm Miles Davis. This is the way I do things.

My respect for Miles Davis, the man—who, during the five interviews I've done with him, has struck me as a somewhat lonely, sad man—is gone. Miles Davis is a son of a bitch.

My respect for Miles Davis, the musician, is intact; my respect for Miles Davis's aching, pinched, lonely trumpet sound—a sound that I've always considered the sound of a man's soul stripped bare—remains.

How does the one beget the other?

I don't know.

**Lee Jeske**

## CASH BOX MICRO CHART

### TRADITIONAL JAZZ



September 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	5	7
2	TENDERLY (Warner Bros. 25907)	George Benson	1	7
3	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	2	17
4	TRIO JEEPY (Columbia FC 45231)	Branford Marsalls	3	13
5	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalls	4	11
6	ART DECO (A&M 5258)	Don Cherry	8	13
7	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	7	11
8	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	6	19
9	BLUE DELIGHT (A&M 5260)	Sun Ra	10	7
10	CHICK COREA AKAUSTIC BAND (GRP GR 9582)	Chick Corea	9	25
11	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	11	29
12	HERE'S TO MY LADY (Chesky JD-3)	Phil Woods	15	7
13	ALL OF ME (Columbia FC 44453)	Joey DeFrancesco	17	5
14	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	12	21
15	LET'S GET LOST/ALTERNATE TAKES (Pacifac Jazz/Capitol 92932)	Chet Baker	DEBUT	
16	CITY OF EYES (ECM 1388)	Ralph Towner	13	7
17	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	14	25
18	FIRE (Atlantic Jazz 81965)	David Newman	16	13
19	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	18	33
20	CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Christopher Hollyday	DEBUT	
21	JOHN ABERCROMBIE (ECM/PolyGram 1390)	John Abercrombie/Marc Johnson/Peter Erskine	19	9
22	REVELATIONS (Blue Note 91651)	McCoy Tyner	20	27
23	BLUE SKIES (JMT/PolyGram 834 419)	Cassandra Wilson	21	33
24	PERSONAL MOUNTAINS (ECM 837 361)	Kelth Jarrett	22	15
25	JAZZ JAZZ (Nova 8918)	Rob Mullins	DEBUT	
26	EPISTROPHY (Landmark LLP 1521)	Charlie Rouse	23	9
27	MING'S DYNASTY (Portrait/E.P.A. RK-44432)	David Murray	24	23
28	SUPER BLUE (Blue Note 91731)	Super Blue	25	23
29	RHYTHM AND BLUES (Elektra Nonesuch 60864)	World Saxophone Quartet	26	13
30	ASCENSEUR POUR L'ECHAFAUD (Fontana/PolyGram 836 305)	Miles Davis	27	21
31	IMAGES (Landmark LLP 1520)	Ralph Moore	28	11
32	NIGHT BEAT (Milestone M-9168)	Hank Crawford	29	15
33	MOTIAN ON BROADWAY (JMT/PolyGram)	Paul Motlan	30	7
34	LIVE UNDER THE SKY (Columbia FC 45136)	Tribute To John Coltrane	31	17
35	BIRD - THE ORIGINAL CHARLIE PARKER (Verve/PolyGram 837 832)	Charlie Parker	33	33
36	20 (Columbia FC 44369)	Harry Connick Jr.	35	33
37	BLUES TO THE BONE (Milestone 9163)	Jimmy McGriff	36	31
38	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	37	33
39	TORCH SONG TRILOGY (Polydor/PolyGram 837 785)	Various Artists	38	27
40	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	39	33

## ■ JAZZ PICKS

### □ JOHN ZORN: *Spy Vs. Spy* (Elektra/Musician 9 60844)

Altoists Zorn and Tim Berne—with bassist Mark Dresser and drummers Joey Baron and Michael Vatcher—deconstruct Ornette Coleman. Seventeen Ornette tunes, covering his entire career, done in feverish, hammer-to-the-head hardcore arrangements. A harmolodic/hardcore slam dunk.

### □ JOE TURNER: *Flip, Flop & Fly* (Pablo 2310 937)

Two gargantuan musical forces—Big Joe Turner and Count Basie and his Orchestra—in an appropriately hefty, hard-rocking blues set (of the usual Turner hits) recorded in Europe in '72, when both these forces were at the height of their respective powers.

### □ THE LIGHTHOUSE ALL-STARS: *Jazz Inventions* (Contemporary C-14051)

Any longtime fan of West Coast jazz will be gladdened by the sight of the greying gentlemen on this cover: a re-creation of a '55 cover of a similar group of Howard Rumsey's Lighthouse All-Stars. It was "cool" then, but it's bebop just the same: Bob Cooper, Bud Shank, Conte Candoli, Monty Budwig and other veterans of Hermosa Beach's famous club recorded at a live '89 reunion in—where else?—Hermosa Beach, on—what else?—Contemporary.

### □ CURRENT EVENTS: *Current Events* (Verve Forecast 839 388)

A tough, limber new group (Rick Molina, guitar; Darrell Grant, keyboards; Fima Ephron, bass; Kevin Clark, drums) that, with Ken Anderson's strong sax voice, plays gritty, old-fashioned fusion (a la Weather Report or Strung to Forever) but also grinds out some convincing post-bop. Onaje Allan Gumbs produced.



**ERIC GABLE**

**A QUICK TRIP TO THE TOP FOR GABLE:** For Eric Gable, becoming a recording artist has been a long-time aspiration. Born in Mississippi, Gable attended Southern University, majoring in communications. It was during this time he became involved in theater and appeared in a production of *Don't Get God Started*. A mutual friend of Gable and Charles Huggins (president of Hush Productions, a high-powered New York based management firm) spotted his performance and suggested the two meet.

Contact was made by phone and, after an impromptu performance of several tunes over the phone, Huggins was convinced this young man should be heard in person. "It was all very fast," Gable says. "Although I had planned to move to New York, I hadn't planned to have it happen this fast."

If Gable's trip to New York was made on a moment's notice, then so was his signing to Hush Productions' new record label, Orpheus Records. It was a dream come true for a young man who felt there was a void to be filled since the death of Marvin Gaye. This is not to say that Gable presumes to be in the same arena, but he hopes to one day build his talents to the same heights.

Considering the strong success of his debut single "Remember (The First Time)" (from his album *Caught In The Act*), which reached the number one spot on the charts, one would have to conclude that Eric Gable has made a strong statement on behalf of his musical abilities.

**NEW ENTERTAINMENT GROUP DEBUTS NEW ARTIST AND RECORD:** Megastar Entertainment Group, Inc., headed up by CEO Ron Harris, a former investment banker, is the newest multi-entertainment complex to bow into the West Coast entertainment and record industry arena.

The new entertainment entity is currently launching a campaign to promote **Ashea Addonis**, a talented female vocalist from New Orleans who was one of the finalists from the recent "Starmania Talent Search Contest," held in Las Vegas at the Sahara Hotel. The contest was co-sponsored by Megastar Entertainment Group.

The petite and talented Addonis is currently in the studio (under the production guidance of **Percy Larkin**) putting the finishing touches on her soon-to-be-released new single "Don't Promise Me" on the Megastar label.

## Bob Long



**At the recent Jack the Rapper Convention in Atlanta, BeBe and CeCe Winans (left and right) presented Whitney Houston (center) with her own gold record for their new *Heaven* LP.**

## R&B LPs

September 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	2	6
2	BIG TYME (MCA 42302)	Heavy D. & The Boyz	1	12
3	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	5	6
4	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	3	12
5	TENDER LOVER (Solar/CBS FZ45288)	Babyface	7	8
6	HOME (MCA 6312)	Stephanie Mills	8	10
7	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	4	9
8	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	9	9
9	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	10	10
10	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	11	12
11	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	6	11
12	DO THE RIGHT THING (Motown 6272)	Soundtrack	12	11
13	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	14	15
14	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	19	4
15	BE YOURSELF (MCA 6292)	Patti Labelle	13	10
16	GUY (P)(MCA 42176)	Guy	15	62
17	SERIOUS (EMI 90921)	The O'Jays	16	18
18	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	18	46
19	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	17	35
20	2ND WAVE (Columbia 44284)	Surface	20	46
21	CHUKII (Atlantic 81947)	Chuckii Booker	21	14
22	2300 JACKSON STREET (Epic 40911)	The Jacksons	24	15
23	PAUL'S BOUTIQUE (Capitol 91743)	Beastie Boys	27	6
24	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	28	27
25	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	25	22
26	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	23	62
27	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	22	24
28	VESTA (A&M 5223)	Vesta	26	9
29	LARGER THAN LIFE (MCA 6276)	Jody Watley	29	23
30	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	30	7
31	ALL MY LOVE (Capitol 90641)	Peabo Bryson	31	15
32	SO HAPPY (Columbia OC40970)	Eddie Murphy	32	4
33	ALL NIGHT (Elektra 60858)	Entouch	33	8
34	LIVIN' LARGE (Virgin 91021)	E.U.	39	25
35	GOOD TO BE BACK (EMI 48902)	Natalie Cole	34	18
36	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	35	13
37	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	38	7
38	THE BOY GENIUS (FEATURING A NEW BEGINNING) (Atlantic 81941)	Kwame	36	23
39	THROUGH THE STORM (Arista 8572)	Aretha Franklin	37	18
40	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	40	6
41	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	41	5
42	LIFE IS... TOO SHORT (Zomba/RCA 1149)	Too Short	42	31
43	TWIN HYPE (Profile 1281)	Twin Hype	43	8
44	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	51	4
45	IRRESISTIBLE (Island 91235)	Miles Jaye	44	17
46	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	47	29
47	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	48	35
48	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	52	2
49	SPECIAL (Motown 6275)	The Temptations	54	2
50	IN THA HOOD (On Top 9002)	Success-In-Effect	57	3
51	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	56	36
52	CRAZY NOISE (Fresh 82011)	Stezo	46	12
53	WILD & LOOSE (Capitol 90926)	Oaktown's 3.5.7.	49	20
54	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	71	2
55	2 HYPE (G) (Select 21628)	Kid N' Play	55	44
56	GHOSTBUSTERS II (MCA 6306)	Original Motion Picture Soundtrack	45	12
57	WHO'S THE BOSS (Next Plateau 1015)	Antoinette	50	13
58	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	DEBUT	
59	SWEAT (Mercury/PolyGram 838 694)	Kool & The Gang	53	7
60	JUST COOLIN' (G) (Atlantic 81926)	Leverit	63	44
61	EAZY DUZ IT (G) (Priority 57100)	Eazy-E	64	44
62	WORKIN' OVERTIME (Motown 6274)	Diana Ross	58	14
63	IT TAKES TWO (G) (Profile 1267)	Rob Base & DJ Easy Rock	59	51
64	KARYN WHITE (P)(Warner Bros 25637)	Karyn White	60	52
65	THE YOUNG SON OF NO ONE (Atlantic 81995)	Breeze	69	2
66	SO GOOD (Island 90970)	Mica Paris	DEBUT	
67	UGLY MAN (Ichiban 1042)	Little Johnny Taylor	68	3
68	3 FEET HIGH AND RISING (Tommy Boy 1019)	De La Soul	61	29
69	WILD (WTG/CBS FP 45205)	Mamado & She	62	9
70	D'ATRA HICKS (Capitol 46990)	D'Attra Hicks	DEBUT	
71	DOIN' IT (Select 21629)	UTFO	65	17
72	MAXIMUM THRUST (Motown 6267)	Joyce "Fenderella" Irby	66	19
73	24/7 (4th & B Way 4011)	Dino	67	21
74	RAW (Def Jam FC 45015)	Alyson Williams	70	24
75	HANGIN TOUGH (P) (Columbia 40985)	New Kids On The Block	74	45

**CASH BOX CHARTS**

**TOP R&B SINGLES**

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

September 23, 1989



#1 Single: Eric Gable



#1 Debut: De La Soul #63



To Watch: Cheryl Lynn #50

		Total Weeks Last Week ▼
1	REMEMBER (THE FIRST TIME) (Orpheus/EMI 8-72633)	Eric Gable 3 15
2	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U. 5 13
3	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy 9 9
4	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze 6 8
5	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy 1 14
6	I DO (EMI 50213)	Natalie Cole 7 12
7	HEAT OF THE MOMENT (Virgin 7-99204)	After 7 11 9
8	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle 8 14
9	BACK TO LIFE (Virgin 7-99171)	Soul II Soul 12 7
10	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil 15 6
11	2300 JACKSON STREET (Epic 38-68897)	The Jacksons 14 9
12	LET GO (Wing/PolyGram 871 722-7)	Sharron Bryant 2 13
13	SWEET TALK (Capitol 44374)	D'atra Hicks 18 10
14	MISS YOU MUCH (A&M 1445)	Janet Jackson 20 4
15	OUT OF MY MIND (EMI B-50212)	O'jays 17 9
16	BABY COME TO ME (Columbia 38-68969)	Regina Belle 21 7
17	SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900)	The Isley Brothers (Featuring Ronald Isley) 4 13
18	BABIES HAVING BABIES (Trumpet 166)	Terry Tate 23 10
19	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)	Aretha Franklin & Whitney Houston 10 13
20	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams 27 8
21	ALL MY LOVE (Capitol 44429)	Peabo Bryson 29 7
22	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	Michael Cooper 24 8
23	SMILIN' (Atlantic 7-88959)	Leverit 25 7
24	I'M IN DANGER (Capitol 444161)	Mother's Finest 30 6
25	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C. 37 7
26	ROCK WIT' CHA (MCA 53652)	Bobby Brown 38 5
27	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris 31 6
28	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	The D.O.C. 34 4
29	JUST GIT IT TOGETHER (Columbia 38-68938)	Lisa Lisa And Cult Jam 16 12
30	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations 35 7
31	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface 36 5
32	AIN'T MY TYPE OF HYPE (Columbia 38-68975)	Full Force 32 6
33	SARAH, SARAH (Jive/RCA 1216-7)	Jonathan Butler 13 16
34	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince 39 4
35	SO WAT CHA SAYIN' (Sleeping Bag/Fresh 80133)	EPMD 43 6
36	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark 45 5
37	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee 41 5
38	FUN (RCA 9010-1-RD)	Grady Harrell 40 9
39	I WANNA COME BACK (Warner Bros. 22863)	James Ingram 42 6
40	IT'S NO CRIME (Solar/CBS ZS4-68966)	Babyface 19 13
41	I'LL BE THERE (Island 7-99185)	Miles Jaye 51 7
42	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker 46 4
43	II HYPE (Elektra/Vintertainment 7-69294)	Entouch 22 8
44	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milii Vanilli 58 4
45	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson 54 4
46	'BOUT 'DAT TIME (EMI 50208)	Pieces Of A Dream 50 6
47	EVERYTHING (MCA 53714)	Jody Watley 53 3
48	SOMETHING IN THE WAY (MCA 53624)	Stephanie Mills 26 17
49	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane 63 4

		Total Weeks Last Week ▼
50	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7 99180)	Cheryl Lynn 71 3
51	SPEND THE NIGHT (Uptown/MCA 53666)	Guy 28 12
52	TWO WRONGS (DON'T MAKE IT RIGHT) (Geffen 7-27518)	David Peaston 33 16
53	MY SUGAR (Warner Bros. 7-22896)	Atlantic Starr 44 11
54	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans 60 4
55	THIS HOUSE (Motown 1998)	Diana Ross 55 5
56	NEW JACK SWING (Motown 1979)	Wracks-N-Effect 82 3
57	N.E. HEARTBREAK (MCA 53391)	New Edition 47 12
58	I'M STILL MISSING YOU (Columbia)	S.O.S. Band 65 3
59	FIGHT THE POWER (Motown 1972)	Public Enemy 48 11
60	3 O'CLOCK JUMP (A&M 12316)	Herb Alpert 62 3
61	THE WAY IT IS (RCA 8925-7-R)	Troy Johnson 49 17
62	2 HYPE (Select 62345)	Kid N' Play 52 5
63	SAY NO GO (Tommy Boy 934)	De La Soul DEBUT
64	MAKE THAT MOVE (Polydor 889 360-7)	Finest Hour 68 2
65	STEPPIN' OUT (Crush A-426)	100B 70 6
66	BIG OLE BUTT (Def Jam/Columbia 38-69056)	LL Cool J 67 5
67	CONGRATULATIONS (A&M 1407)	Vesta 56 20
68	HEY YOUNG WORLD (Columbia)	Slick Rick 73 2
69	PERSONALITY (Arista 1-9890)	Kashif DEBUT
70	HOME (MCA 53712)	Stephanie Mills 76 2
71	ON OUR OWN (MCA 53662)	Bobby Brown 59 16
72	PAUSE (Profile 7262)	Run D.M.C. 75 3
73	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams DEBUT
74	AIN'T NOBODY'S BUSINESS (MCA/Magnolia 53683)	Eugene Wilde 61 6
75	HAPPY (Motown 1993)	The Boys 78 4
76	FEEL SO GOOD (Motown MOT-1996)	Perri 80 2
77	BAT DANCE (THEME FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince 64 15
78	MIDNIGHT SPECIAL (Atlantic 7-88901)	The System 66 20
79	FUNKY DIVIDENDS (Arista 1-9834)	Three Times Dope 57 9
80	I LOVE THE BASS (Enigma 75524)	Bardeux DEBUT
81	SPECIAL LOOK (MCA 53281)	Debbie Allen 72 9
82	ON THE STRENGTH (Epic 34-68918)	Flame (With Tony Terry) 86 3
83	WE GOT OUR OWN THANG (Uptown/MCA 53628)	Heavy D. And The Boyz 74 16
84	FRIENDS (MCA 53660)	Jody Watley with Eric B. & Rakim 77 18
85	THE SAME OLD SONG (PolyGram 874 786-7)	Third World 88 2
86	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface 79 21
87	I'M NOT SOUPPED (Atlantic 88818)	Troop DEBUT
88	HEART DONOR (Atlantic 7-88857)	Anne G. 83 7
89	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp DEBUT
90	SHE'S NOT MY LOVER (Motown 1991)	Joyce "Fenderella" Irby 69 6
91	MY LOVE IS SO RAW (Def Jam/Columbia 38 68903)	Alyson Williams 85 17
92	SUPER LOVER (Tommy Boy 934)	Barry White DEBUT
93	THEY WANT MONEY (Jive/RCA 1217)	Kool Moe Dee 87 19
94	AS LONG AS WERE TOGETHER (A&M 1427)	Al Green 89 17
95	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karyn White 90 18
96	COLD FRESH GROOVE (Orpheus 72702)	Chilli DEBUT
97	WHERE DO WE GO (Atlantic 889962)	Ten City 94 12
98	KEEP ON MOVIN' (Virgin 99205)	Soul II Soul 98 21
99	GOT TO GET THE MONEY (Atlantic 7-88910)	Leverit 98 21
100	RAIN DROPS (Mercury/PolyGram 874 402-7)	Kool & The Gang 84 13

# ON THE DANCEFLOOR

I SIT STARING WISTFULLY AT THE FORMIDABLE SHOES of Neil Harris, who last occupied this space, and am momentarily paralyzed. Talent does that to you. Especially someone else's talent. So I slide the metaphorical shoes into a darkened corner, feign disinterest, and tackle the reason for my having this column in the first place.

"Music can be such a revelation..." sang **Madonna** as she changed the world forever, putting a face on the varying and sometimes contradicting politics of the dance music form.

At its best, dance music is simultaneously escape and documentation. With its roots in gay, black and latin clubs, it's not too difficult to figure out what was being escaped in the beginning—bigotry, violence, oppression. What was being documented was a time and place in which self-creation and expression are realized. You need only read a newspaper or watch the evening news to know that the social forces that made dance clubs (and their music) a haven not only still exist, but thrive. (Or in the words of Our Lady of the Dance, "This is reality; reality sucks.") While detractors mockingly jab a finger in the air and do the John Travolta Shuffle, dance music has a subtext that is arguably the richest out there right now. It is a point that often eludes those who prefer their politics worn on the sleeve.

This is not to imply that if you read between the lines of a **Bananarama** song you will find blistering social commentary. (Though that group—or whoever pulls their strings—have manipulated homoeroticism into an almost feminist stance. However, that's fodder for a future column.) But get past the **Cover-girl/Expose/Company B** vixens (as with every other form of contemporary music, it's the lightweights who cast a shadow over the genre) and what you will find is that the best dance artists (**Madonna**, **Pet Shop Boys**) manipulate image, music and media savvy to send messages that could fill volumes. Love and money, sex and desire, and even narcissism are depicted with irony and (often dry or self-mocking) humor. Those who don't "get" the music usually don't "get" the layers of what's going on in and around the music.

When reviewing Madonna's *Like a Prayer* album, which is not a dance album, a critic dismissed it by saying that it would appeal to "young girls and club-hoppers"—his word, not mine—the upshot being that no one who matters would be interested in the album. The audience for dance music is often dismissed as being made up of—because it is (largely) made up of—young girls and minorities (based on gender, ethnic background, or sexual orientation.) *Rock and roll* is real music.

But with apologies to the talents of **Joan Jett** and **Living Colour**, rock is still largely the domain of the straight, white male. And punk was the voice for the young and angry straight, white male. What often goes unrealized by rock critics is the way disillusionment, anger and frustration are handled in the dance world. The most obvious answer, of course, is that it provides a means of escapism. But it also offers, if somewhat vicariously and only momentarily, a taste of triumph. The glamour and sheen associated with the music are a pathway to something greater for many fans. The almost inherent narcissism is tempered and received with humor. When **Chaka Khan** boasts "I'm every woman," or the Pet Shop Boys coolly state, "I love you; you pay my rent," fans smile all the way to the dance floor—ready to, at least for the length of a masterful re-mix, step into the shoes of whatever diva (male or female) is doing damage to the turntable.

The top dance artists understand, or at least give the appearance of understanding, the complex relationship between the music, their fans, their images, and the times in which we live. And it's to the credit of rock critics that they are finally at least beginning to fathom out what's going on here. (The shock of discovering the world is round, however, would likely send them over the brink, and this information should continue to be withheld for as long as possible.) That's why after years of curt dismissal, the Pet Shop Boys are heralded for their wit and dry humor. It's why the last two years have seen a major re-evaluation of Madonna and her work (though any twelve-year-old could have told them four years ago that "Material Girl" was tongue-in-cheek, not some manifesto. I know that these are "big names," but that's not my obsession and there are new artists who are just as witty, bright and perceptive as the ones I've named (though you mostly have to search the import bins to find them, and you can save lots of time if you bypass the svengali-controlled beauties who imagine themselves the next Supremes).

Another crucial way dance music is short-changed is by not getting acknowledgment for the way it has changed the face of pop music. Not simply in terms of the technology pioneered for and by dance producers, and now used in the industry at large, but in the fact that much of what is now considered "pop" (for better or worse) is what club music was only a few years ago. Even now with hip-hop being marked as the big sound, its dance parallel, *house*, is shaping the sound of hip-hop. Only a few years ago, members of the then burgeoning hip-hop scene sneered at *house* as "fag" music. Nowadays, of course, you buy a twelve-inch that has a hip-hop, *house* and hip-*house* mix...often by the same people who were so contemptuous of the music such a short while ago.

I'm not trying to sell dance music on anyone. Frankly it's not that important. Besides, if you're reading this column, you're more than likely one of the converted already. But I would like to see some acknowledgement that dance, if not quite the music of revolution, is a lot richer and more diverse than conventional wisdom would have us believe. Though boundaries are being broken in rock, and I admire the artists leading the assault, the dance floor is already the one place where you see people of every possible ethnicity, nationality or sexual orientation. Anything that can bring together that diverse a group of people cannot continue to be undervalued. *It's gonna be all right...cause the music plays forever.*

**Ernest Hardy**

## CASH BOX MICRO CHART

### DANCE SINGLES



September 23, 1989 The grey shading represents a bullet, indicating strong upward chart

Total Weeks ▼  
Last Week ▼

1	BACK TO LIFE (Virgin 0-96537)	Soul II Soul	2	4
2	IT'S NO CRIME (Solar/E.P.A. 4Z9 68832)	Babyface	11	4
3	DON'T MAKE ME OVER (Next Plateau NP50107)	Sybil	12	4
4	YOU'RE MY ONE AND ONLY (TRUE LOVE) (Vendetta VE-7021)	Seduction	4	10
5	MY FANTASY (Motown MOT-4643)	Teddy Riley Featuring Guy	7	6
6	BUST A MOVE (Delicious Vinyl/Island DV1005)	Young M.C.	8	4
7	BATDANCE (Warner Bros. 0-21257)	Prince	1	4
8	MISS YOU MUCH (A&M SP-12315)	Janet Jackson	DEBUT	
9	KISSES ON THE WIND (Virgin 0-96532)	Neneh Cherry	18	3
10	DO YOU LOVE WHAT YOU FEEL (Virgin 0-96539)	Inner City	19	3
11	FIGHT THE POWER (Motown 4647)	Public Enemy	5	8
12	ON OUR OWN (MCA 23957)	Bobby Brown	3	10
13	COLD HEARTED (Virgin 0-96546)	Paula Abdul	6	8
14	I NEED A RHYTHM (Vendetta/A&M VE-7023)	28th Street Crew	14	4
15	COME HOME WITH ME BABY (Epic 49 68777)	Dead or Alive	15	10
16	LOVE'S ABOUT TO CHANGE MY HEART (Atlantic 0-86309)	Donna Summer	DEBUT	
17	FRENCH KISS (Epic 68875)	Lil Louls	22	3
18	DO IT TO THE CROWD (Profile PRO-7255)	Twin Hype	17	4
19	MY HEART SKIPS A BEAT (Capitol V-15498)	Cover Girls	DEBUT	
20	HEY LADIES/SHAKE YOUR PUMP (Capitol V-15483)	Beastie Boys	9	6
21	LAY ALL YOUR LOVE ON ME (Tommy Boy TB-933)	Information Society	10	8
22	DEEP IN VOGUE (Epic 49 68801)	Malcolm McClaren	13	6
23	PARADISE (Motown MOT-4673)	Diana Ross	DEBUT	
24	I LIKE IT (4th & B'Way/Island 483)	Dino	20	8
25	PUT YOUR MOUTH ON ME (Columbia 44 68788)	Eddie Murphy	24	3
26	WHERE DO WE GO (Atlantic 0-86409)	Ten City	25	3
27	DO THE RIGHT THING (Virgin 0-96552)	Redhead Kingpin & the F.B.I.	26	3
28	EVERLASTING LOVE (Virgin 0-96647)	Sandra	27	4
29	FRIENDS (MCA 23956)	Jody Watley	16	10
30	ON THE STRENGTH (Epic 49 68806)	Flame (With Tony Terry)	DEBUT	
31	WORK IT OUT (Atlantic 0-86325)	Steve "Silk" Hurley	DEBUT	
32	ME SO HORNY (Skywalker GR-127)	The 2 Live Crew	DEBUT	
33	YOU STOLE MY HEART (Atlantic 0-86321)	Company B	DEBUT	
34	KEEP ON MOVIN' (Virgin 0-96556)	Soul II Soul	21	16
35	(HAMMER HAMMER) THEY PUT ME IN THE MIX (Capitol V-15460)	M.C. Hammer	35	3
36	ALWAYS THERE (Capitol V-15482)	Charvoni	23	6
37	GIVE YOU ALL MY LOVE (Atlantic 0-86410)	Stacey Q	28	10
38	EXPRESS YOURSELF (Sire/Warner Bros. 0-21225)	Madonna	29	12
39	PAYBACK IS A BITCH (Jive/RCA 1239-1-JD)	Liz Torres	30	4
40	WE GOT OUR OWN THANG (Uptown/MCA 23942)	Heavy D & the Boyz	31	14



OUR LADY OF THE DANCE

# GLOBALIST GROOVE

WORLD ROOTS MUSIC EXPERIMENTERS continue to breathe new life into traditional forms by testing the limits of fusion. Unlike the incorporation of ethnic instrumentation within a pop or rock context (such as the Beatles' use of sitar), these open-minded improvisers either link the folk or regional music of various peoples or bring centuries-old songs to the modern age through fresh interpretations. Some world music fusion comes out sounding like characterless mush or a sort of academic, emotionless regurgitation; but two new releases offer striking blends of pan-cultural melodies and rhythms.



One of the most unusual albums of the year is the collaboration between veteran jazzbo and ECM recording artist **Jan Garbarek** and fellow country-woman **Agnes Buen Garnas** on a collection of medieval Norwegian folk songs called *Rosensfole* (ECM). The tunes are actually from Garnas' home region of Telemark, a still largely agrarian area in the central-southern part of the Scandinavian land. The artistic tradition there has been kept strong by the persistence and perseverance of certain families and communities to preserve their culture.

The Garnas family has been one of the keepers of the musical flame. Garnas' mom, Margjit Buen, is a famous folksinger, while her brother Knud is a master of the eight-string Hardanger fiddle, a key instrument of Norwegian dance music. The songs Agnes Garnas interprets on *Rosensfole* were handed down orally for generations until the middle of the 19th Century, when a massive effort to transcribe them took place. Since it is impossible to know exactly how the tunes sounded in ancient times, each performer brings their own spin to them.

The 10 songs chosen represent those stories that Garnas thought have rich meaning in the contemporary world through their universal messages of the joy, tragedy, love and mystery of human experience. She excerpts certain selections and combines variations of others, not always singing the whole story; evidently, Norwegian listeners find that much of the material's appeal is what is left unsaid. Tales of supernatural creatures on certain numbers might be seen as symbolic of deeper aspects of the psyche, such as the seducing power of the unknown or the ability to overcome huge (or giant) odds.

Garnas asked Garbarek a couple of years ago to arrange an album for her. He digested a cassette of her *a cappella* singing for about a year before starting his composition of the globalist textures found on the disc. "My job was to search inside the tunes for their implicit rhythms," he recalls, to bring out the "non-European" aspects of the native melodies. The presence of Norwegian folk elements in Garbarek's music is not new, but *Rosensfole* represents a potent new combination.

Although he is best known for his saxophone playing, on this album Garbarek reveals himself to be an accomplished electronic keyboardist and technician, as well as a vibrant percussionist. His turns on the tenor and soprano sax are limited since he emphasizes the other instrumentation. The Norwegian master musician places himself among other jazz men and women who have employed roots music in their work, including Don Cherry, Randy Weston and the group Oregon.

The disc begins with the unaccompanied wail of Garnas' voice, mixed with a fair amount of reverb. In fact, the use of echo is prevalent, as if she were singing in the fjords of her native land. The tune, "Innferd," is part of a "calling," a tune her mom and a neighbor used to sing to get the cattle to come home from their summer grazing. The title track follows, a tale of a mythical young stallion that leaps into the sea, swims for miles and finally dies of exhaustion. If you think I know this because of my knowledge of the Norwegian tongue, that's not the case: The accompanying notes are a fine example of world-music packaging; each tune is discussed, and the reasons and motivations for the album are explained.

The third track is the opus of the release, an epic ballad over 16 minutes long named "Margjit og Targjei Risvollo." It is a story of a love triangle and the possessiveness of certain individuals when embroiled in the heat of romance. The song's origins can be traced to the village of Risvoll, yet its meaning has a global reach. Garbarek's subtle and flexible playing of a claypot percussion piece sounds a bit like certain Indian music or something from the Sahelian areas of West Africa. He adds synth textures that float along hypnotically, much like watching a large bird navigate the currents of a mountain valley breeze.

Garbarek's instrumental renditions recall Balkan and Celtic sources, as well as the just-mentioned African and Indian ones. "Lillebroer og Storebroer," a ballad of chivalry, has a very Celtic-sounding melody, although the synthesized clanking of what resembles hammers on anvils makes it the most "industrialized" track. "Grisilla" incorporates a martial beat and is the peppiest selection, with harmonium-like synth and vocals full of pluck and feeling. "Maalfri mi fruve" is also known as "Father and Daughter," as it tells of a young woman's attempt to hide the child of a relationship of which the father does not approve. The instruments start off quite mellow, with a poignant swath of soprano sax, but Garnas' voice is filled with melancholy and emotional distress. In the middle of the song, the controlled clatter of percussion and Garnas' strengthened delivery give it a conversational quality.

*Rosensfole* has succeeded in making the medieval relevant and fresh. Maybe it will inspire other cultural heroes to reinvestigate their roots with

## CASH BOX MICRO CHART

### WORLD MUSIC



September 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	1	7
2	SERIOUS BUSINESS (Polygram 836-952-1)	Third World	2	17
3	O'LA SOCA (Mango 9835)	Arrow	7	10
4	THE LION (Virgin 791253)	Yousseou N'Dour	13	5
5	VISIONS OF THE WORLD (IRS 82003)	Pato Banton	3	10
6	SONGO (Mango ZCM 9825)	Los Van Van	4	15
7	THE PROPHETS (Capitol 91793)	Alpha Blondy	28	3
8	MILTON'S (Columbia FCT 45239)	Milton Nascimento	14	10
9	QUAREEB (Shanachie 64009)	Najma	6	23
10	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)	Various Artists	5	31
11	PRINCE OF RAI (Shanachie 64013)	Cheb Mami	9	17
12	GIPSY KINGS (Elektra Musician 60845)	Gipsy Kings	8	33
13	BALI: GAMELON AND KECAK (Nonesuch Explorer 79204)	Various Artists	10	12
14	KO-YAN (Mango 9836)	Salif Keta	17	5
15	VINI POU (Columbia 44420)	Kassav	11	23
16	LIVE! (Slash Records)	Burning Spear	19	7
17	MYSTERY OF BULGARIAN VOICES VOLUMES I AND II (Nonesuch 79165)	The Bulgarian Radio and T.V. Choir	15	33
18	KUTCHE (Intuition 90934)	Cheb Kaled	DEBUT	
19	LIBERATION (Shanachie 43059)	Bunny Wailer	12	31
20	SHADAY (Sire 25816)	Ofra Haza	16	33
21	THE ORIGINAL 1955 RECORDINGS (Elektra Nonesuch 72011)	The Bulgarian Radio and T.V. Choir	25	5
22	SLAVE (Shanachie 43050)	Lucky Dube	18	23
23	AH ME DIS (IRS 82013)	Tippli Irie	DEBUT	
24	I WILL NOT BE SAD IN THIS WORLD ANYMORE (WEA/Opal 25885)	Djivan Gasparian	20	12
25	ALI FARKA TOURE (Mango ZCM 9826)	Ali Farka Toure	27	15
26	COCODY ROCK (Shanachie 64011)	Alpha Blondy	21	33
27	REVOLUTION (Shanachie 43062)	Alpha Blondy	DEBUT	
28	DJAM LEELI (Mango 9840)	Baaba Maal and Mansour Seck	30	5
29	THE GOVERNOR (Atlantic)	Lieutenant Stibche	36	3
30	ROSENSFOLE (ECM 839 293)	Agnes Buen Garnas with Jan Garbarek	DEBUT	
31	ANY WHICH WAY...FREEDOM (Shanachie 43061)	Mutabaruka	22	17
32	AKWABA BEACH (Polydor/Barclay 833199-1)	Mory Kante	23	33
33	PAN NIGHT AND DAY (Mango ZCM 9822)	Our Boy's Steel Orchestra	24	12
34	SKANDAL SKA (Mango ZCM 9844)	Various Artists	37	3
35	UNH! (Elektra Nonesuch KON-79225-2)	Phillip Tabane & Malambo	25	7
36	RAY LEMA (Mango)	Ray Lema	34	5
37	PASSION (Geffen 24206)	Peter Gabriel	31	3
38	HUAYRASAN (Flying Fish)	Sukay	32	7
39	BANZANI! (Mango 9838)	Donavan	35	5
40	TOOTS IN MEMPHIS (Mango MLPS 9818)	Toots	33	33

a new perspective and ear for the universal tone.

Family musical traditions are also a strong part of *Songhai* (Hannibal), a wonderful collaboration between the young Malian kora master **Toumani Diabate**, Spanish avant-flamenco group **Ketama** and virtuoso British bassist **Danny Thompson**. Diabate's dad Sidiki is one of the giants of the *kora*, the 21-stringed axe which can sound like a harp, blues guitar, dulcimer or lute. The Carmona cousins who make up most of Ketama come from a long line of flamenco players and singers, while Thompson, although orphaned as a child, found out later that his parents were musicians.

This magnificent cross-fertilization of styles came about after Diabate and Ketama jammed at a London party to the amazed delight of the unsuspecting audience. It was then decided an album must be recorded. Half of the eight tunes are flamenco, while the other half are either traditional arrangements or new songs from the West African griot.

"Jarabi," from Diabate's song repository, starts with the first flush of twin flamenco guitars and held-note string bass before the *kora* enters with a cascade of notes. Throughout the album, Diabate and lead guitarist Juan Carmona trade riffs in a furious flurry of virtuosity. Mory Kante, another expander of the *kora*'s horizons, lends two of his backup singers on "Mani Mani Kuru" and "Africa," the latter a contemplative, very deep piece with Thompson bowing slowly on his bass. "Venta Pa Madrid" is the rockiest track on the album with its rumba undertow, while closer "Ne Ne Koitaa" conjures up visions of intense heat waves shimmering off the desert, the air so hot any movement at all results in a drenching flow of sweat.

Sprung from the spontaneity of improvisation and experimentation, *Songhai* is one of the best examples of the possibilities of finding common musical ground among seemingly disparate cultures.

### Tom Cheyney

TOP 200 ALBUMS

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

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

September 23, 1989



Top Debut: Motley Crue #25

Total Weeks ▼  
Last Week ▼

1	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	5	27
2	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	1	56
3	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	2	11
4	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	4	43
5	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	3	19
6	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	14	2
7	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	7	20
8	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	8	12
9	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	9	33
10	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	6	12
11	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	10	9
12	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	12	32
13	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	11	29
14	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	13	63
15	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)IND 8.98	LIVE CREW	17	10
16	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	15	7
17	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	18	13
18	ONE BRIGHT DAY (Virgin 91256)WEA 8.98	ZIGGY MARLEY & THE MELODY MAKERS	19	7
19	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	20	21
20	INDIGO GIRLS (Epic 45044)CBS	INDIGO GIRLS	21	25
21	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	23	7
22	BATMAN SOUNDTRACK (Warner Bros. 25977)WEA 8.98	DANNY ELFMAN	22	5
23	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	26	10
24	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	27	19
25	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	DEBUT	
26	BLIND MAN'S ZOO (Elektra 60815)WEA 9.98	10,000 MANIACS	16	17
27	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	24	25
28	WALKING WITH A PANTHER (Def Jam/Columbia 45172)CBS	L.L.COOL J	25	13
29	TRASH (Epic 45137)CBS	ALICE COOPER	30	7
30	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	31	11
31	LOVE AND ROCKETS (Beggars Banquet 9715)RCA	LOVE AND ROCKETS	28	19
32	UNFINISHED BUSINESS (Fresh LPRE 92012)IND 8.98	E.P.M.D.	29	7
33	SEE THE LIGHT (Arista AL 8553) 8.98	THE JEFF HEALEY BAND	38	12
34	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	33	13
35	TENDER LOVER (Solar 45288)CBS	BABYFACE	39	9
36	MARTIKA (Columbia SL 44290)CBS	MARTIKA	32	13
37	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	46	7
38	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	45	2
39	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	34	13
40	A NEW FLAME (Elektra 60828)WEA 8.98	SIMPLY RED	35	29
41	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	36	12
42	WINGER (G) (Atlantic 81867)WEA 8.98	WINGER	37	51
43	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	43	15
44	SO HAPPY (Columbia OCT 40970)CBS	EDDIE MURPHY	44	5
45	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871)WEA 9.98	THE CULT	42	22
46	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	40	30
47	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	41	48
48	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	47	51
49	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	50	25
50	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	52	11
51	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	51	45

52	SURPRISE ATTACK (A&M SP 5261)RCA 8.98	TORA TORA	54	9
53	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	58	9
54	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98	BOOGIE DOWN PRODUCTIONS	48	10
55	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	55	32
56	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	68	3
57	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	60	10
58	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	53	18
59	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	56	11
60	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	73	3
61	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98	TESTAMENT	66	5
62	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	59	13
63	GHOSTBUSTERS II (MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	49	13
64	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	65	52
65	SPEND THE NIGHT (Warner Bros. 25940)WEA 8.98	THE ISLEY BROTHERS (Featuring Ronald Isley)	69	5
66	GUY (P) (MCA 42176)MCA 8.98	GUY	63	59
67	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	64	16
68	2ND WAVE (Columbia FC 44284)CBS	SURFACE	70	47
69	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	62	36
70	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	61	10
71	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	67	15
72	STREET LIFE (20 GREAT HITS) (Reprise 25857)WEA 8.98	ROXY MUSIC	78	59
73	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	57	16
74	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	71	11
75	LET THE DAY BEGIN (MCA 6303)MCA 8.98	THE CALL	85	8
76	WHAT YOU DON'T KNOW (Arista)RCA 8.98	EXPOSE	74	13
77	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	75	10
78	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	77	108
79	LOVE AMONG THE CANNIBALS (RCA 9693)RCA 8.98	STARSHIP	82	6
80	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	86	45
81	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	72	10
82	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	DEBUT	
83	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	87	16
84	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	91	8
85	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL	THE ROLLING STONES	90	4
86	YOUNGEST IN CHARGE (Profile 1280)IND	SPECIAL ED	94	20
87	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	76	14
88	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	81	24
89	STEVE STEVENS ATOMIC PLAYBOYS (Warner Bros. 25920)WEA 8.98	STEVE STEVENS ATOMIC PLAYBOYS	95	4
90	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	80	52
91	ONE (Warner Bros. 25887)WEA 8.98	THE BEE GEES	97	5
92	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	84	41
93	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	131	3
94	GORKY PARK (Mercury 838628)POL	GORKY PARK	117	3
95	RAINBOW WARRIORS/GREENPEACE (Geffen 24236)WEA	VARIOUS ARTISTS	83	12
96	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	79	17
97	THE GREAT ADVENTURES OF (G) (Def Jam/Columbia 38-08105)CBS	SLICK RICK	88	40
98	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	92	33
99	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	93	53
100	HEAR & NOW (Capitol CI 48748)CAP 8.98	BILLY SQUIER	89	12
101	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	101	23
102	BELIEVE (MCA 6313)MCA 8.98	THE JETS	104	5
103	THE IRON MAN (Atlantic 81996-1)WEA 8.98	PETE TOWNSHEND	98	11
104	WAKE ME WHEN IT'S OVER (Elektra 60883)WEA 8.98	FASTER PUSSYCAT	DEBUT	
105	STORMS (MCA 6319)MCA 8.98	NANCI GRIFFITH	115	4
106	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	134	3



107	CINDERELLA THEORY (Paisley Park/Warner Bros. 25994)WEA 8.98	114	5
108	OUT OF ORDER (P) (Warner Bros. 25684)WEA 8.98	ROD STEWART	96 69
109	PEACE & LOVE (Island/Atlantic 91225)WEA 8.98	THE POGUES	111 6
110	SOUTHSIDE (Mercury 838171)POL	TEXAS	120 4
111	CAN'T LOOK AWAY (Elektra 60781)WEA 8.98	TREVOR RABIN	112 4
112	OFF TO SEE THE LIZARD (MCA 6314)MCA 8.98	JIMMY BUFFET	102 11
113	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)IND 8.98	ZONE LOC	103 32
114	MEGATOP PHOENIX (Columbia 45212)CBS	BIG AUDIO DYNAMITE	DEBUT
115	INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON	106 8
116	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	109 109
117	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	105 21
118	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	108 62
119	JUNKYARD (Geffen GHS 24227)WEA 8.98	JUNKYARD	121 5
120	TURN OF THE SCREW (Atlantic 81992) 8.98	DIRTY LOOKS	125 6
121	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98	HOODOO GURUS	122 6
122	EDDIE & THE CRUISERS II (Scotti Bros. SZ 45164)CBS	SOUNDTRACK	124 3
123	TWIN HYPE (Profile 1281)IND 8.98	TWIN HYPE	129 3
124	BE YOURSELF (MCA 6292)MCA 8.98	PATTI LABELLE	110 11
125	SWING THE HEARTACHE (A&M 9804) 8.98	BAUHAUS	116 7
126	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	DEBUT
127	HOME (Slash/Reprise 25876)WEA 8.98	BODEANS	99 10
128	SERIOUS BUSINESS (Mercury 836 952)POL	THIRD WORLD	113 14
129	3 FEET HIGH AND RISING (Tommy Boy 1019)IND 8.98	DE LA SOUL	100 29
130	VESTA 4 U (A&M 903781)RCA 8.98	VESTA	136 4
131	WORLD IN MOTION (Elektra 60830)WEA 8.98	JACKSON BROWNE	107 14
132	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	118 17
133	DONNY OSMOND (Capitol 92354)CAP 8.98	DONNY OSMOND	127 20
134	PASSION (Geffen 24206)WEA 8.98	PETER GABRIEL	119 14
135	JEFFERSON AIRPLANE (Epic OE 45271)CBS	JEFFERSON AIRPLANE	DEBUT
136	MR. MUSIC HEAD (Atlantic 81959)WEA 8.98	ADRIAN BELEW	126 9
137	A NIGHT TO REMEMBER (Epic OE 44318)CBS	CYNDI LAUPER	128 18
138	FOUR WINDS (Atco/Atlantic 91251)WEA 8.98	TANGIER	137 8
139	DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS	DANGER DANGER	140 4
140	IN MY EYES (LMR 5531)IND 8.98	STEVIE B	139 30
141	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	DEBUT
142	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	130 35
143	SWASS (G) (Nasty Mix 70123)IND	SIR MIX-A-LOT	135 52
144	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	138 14
145	STAGE DOLLS (Chrysalis 217167)CAP	STAGE DOLLS	148 4
146	SMOOVE (Columbia 45216)CBS	FULL FORCE	155 3
147	MIND BOMB (Epic 45241)CBS	THE THE	152 10
148	I WONDER DO YOU THINK OF ME (RCA 9809-1-R)RCA 8.98	KEITH WHITLEY	150 2
149	THE BRIDGE (A Tribute to Neil Young)(Caroline 61374)IND 8.98		
150	BREAK OF HEARTS (SBK 92649) 8.98	KATRINA & THE WAVES	160 2
151	CHUCKII (Atlantic 81947)WEA 8.98	CHUCKII BOOKER	132 9
152	MIRACLE (Capitol 92357)CAP 8.98	QUEEN	133 14
153	2 HYPE (G)(Select SEL 21628)IND 8.98	KID 'N PLAY	141 44
154	GREATEST HITS (P)(Columbia OC 44493)CBS	JOURNEY	154 43
155	OPERATION: MINDCRIME (G) (EMI 48640)CAP 9.98	QUEENSRYCHE	158 24
156	MARIA MCKEE (Geffen GHS 24229)WEA 8.98	MARIA MCKEE	156 11
157	WHERE DO WE GO FROM HERE (Cypress/A&M 0130)RCA 8.98		
158	SILHOUETTE (P/2) (Arista AL-8457)RCA 9.98	KENNY G	149 49
159	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	147 18
160	GREAT BALLS OF FIRE (Polydor 839 516)POL	SOUNDTRACK	143 10
161	TENDERLY (Warner Bros. 25907)WEA 8.98	GEORGE BENSON	123 7
162	TIN MACHINE (EMI 91990)CAP 8.98	TIN MACHINE	144 16
163	O.F.R. (Rhino/Rampage 70894)IND 8.98	NITRO	157 6
164	GIPSY KINGS (Elektra Musician 60845)WEA 9.98	GIPSY KINGS	168 41
165	SHOOTING RUBBERBANDS AT THE STARS (P) (Geffen GHS 24192)WEA 8.98		
166	THE BOY GENIUS (Atlantic 81941)WEA	KWAME	164 21
167	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	167 17
168	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	175 2
169	SERIOUS (EMI 90921)CAP 8.98	THE O'JAYS	153 18
170	I AM BLACK ENOUGH (Jive 1237)RCA 8.98	SCHOOLY D	142 6
171	LETHAL WEAPON II (Warner Bros. 25985)WEA 8.98	SOUNDTRACK	146 3

172	KALEIDOSCOPE WORLD (Mercury 838 293-1)POL	166 18	SWING OUT SISTER
173	BLUE MURDER (Geffen 24212)WEA 9.98	165 20	BLUE MURDER
174	SARAYA (Polydor 837 734-1)POL	173 19	SARAYA
175	DICE (Def American/Geffen 24214)WEA 9.98	180 21	ANDREW DICE CLAY
176	SWEET 16 (MCA 6294)MCA 8.98	176 17	REBA McENTIRE
177	ANOTHER PLACE AND TIME (Atlantic 81987)WEA 9.98	174 19	DONNA SUMMER
178	NO RESPECT (Island/Atlantic 91272)WEA 8.98	182 2	VAIN
179	SO GOOD (Island 90970)WEA	177 18	MICA PARIS
180	VOLUME ONE(P/2)(Wilbury/Warner Bros. 25796)WEA 9.98	179 46	TRAVELING WILBURYS
181	ABOUT TIME (Chrysalis 21722)CBS 8.98	DEBUT	TEN YEARS AFTER
182	YELLOW MOON (A&M 5240)RCA 8.98	178 26	NEVILLE BROTHERS
183	YO FRANKIE (Arista AL 8549)RCA 9.98	181 18	DION
184	BLAZE OF GLORY (A&M 5249)RCA	183 21	JOE JACKSON
185	LITA (RCA 6397-1-R)RCA 8.98	161 22	LITA FORD
186	TAKE IT WHILE IT'S HOT (Atco 90917)WEA 8.98	163 26	SWEET SENSATION
187	DREAMS (Box Set) (Polydor 839 417)POL	172 12	THE ALLMAN BROTHERS
188	HEART SHAPED WORLD (Reprise 25827)WEA 8.98	188 12	CHRIS ISAAK
189	MICHAEL MORALES (Wing 835 810 1)POL	184 9	MICHAEL MORALES
190	EXTREME (A&M 5238)RCA	185 25	EXTREME
191	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	190 8	ORIGINAL LONDON CAST
192	COCKTAIL (P/4) (Elektra 60806)WEA 9.98	192 57	Original Motion Picture Soundtrack
193	COUNTERFEIT (Warner Bros. 25980)WEA 8.98	162 7	MARTIN GORE
194	MELISSA ETHERIDGE (G) (Island 90875)WEA 8.98	169 53	MELISSA ETHERIDGE
195	UHF (SOUNDTRACK) (Scotti Bros. 45265)CBS	170 6	"WEIRD AL" YANKOVICK
196	I'VE GOT EVERYTHING (CBS OZ 45124)CBS	171 18	HENRY LEE SUMMER
197	BULLETBOYS (G) (Warner Bros. 25782)WEA 8.98	187 46	BULLETBOYS
198	THROUGH THE STORM (Arista AL 8572)RCA 9.98	186 19	ARETHA FRANKLIN
199	NUDE (Epic OE 45224)CBS	189 10	DEAD OR ALIVE
200	GREATEST HITS III (G)(Warner Bros/Curb 25834)WEA 9.98	194 31	HANK WILLIAMS JR.

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 26	Cole, Natalie / 159	Indigo Girls / 20	N.W.A. / 46	Tangier / 138
2 Live Crew / 15	Cooper, Alice / 29	Isaac, Cns / 188	The O'Jays / 169	Taylor Dayne / 185
Abdul, Paula / 4	Cult / 45	Isley Bros. / 65	Osmond, Donny / 133	Ten Years After / 181
Allman Bros. / 187	Cure / 24	Jackson, Joe / 184	Paris, Mica / 179	Testament / 61
Anderson, Ruford, Wakeman, / 139	Damian, Michale / 157	Jefferson Airplane / 135	Peaston, David / 115	Texas / 110
Howe / 62	Danger Danger / 139	Jets / 102	Petty, Tom / 7	The The / 147
8 1/2's / 30	Dangerous Toys / 57	John, Elton / 38	Phantom Of Opra / 191	Third World / 128
Babyface / 35	Dead or Alive / 199	Journey / 154	Pixies / 117	Tin Machine / 162
Bad English / 50	Def Leppard / 116	Junkyard / 119	Poco / 141	Tone Loc / 113
Badlands / 96	De La Soul / 129	Katrina & Waves / 150	Pogues / 109	Tora Tora / 52
Bang Tango / 84	Dino / 39	Kenny G / 158	Public Image Ltd. / 167	Townshend, Pete / 103
Base, Rob / 64	Dion / 183	Kid N Play / 153	Queen / 152	Twin Hype / 123
Bauhaus / 125	Dirty Looks / 120	Kool Moe Dee / 71	Queensryche / 155	Traveling Wilburys / 180
Beach Boys / 93	D.O.C. / 21	Kwame / 166	Rabin, Trevor / 111	Vain / 178
Beastie Boys / 16	Doobie Brothers / 67	Labelle, Patti / 124	Raitt, Bonnie / 49	Vaughn, Stevie Ray / 34
Bee Gee's / 91	Eazy-E / 51	Lang K.D. / 83	Red Hot Chilipeppers / 60	Vesta / 130
Belew, Adrian / 136	Enya / 142	Lauper, Cyndi / 137	Rolling Stones (L.P.) / 6	Warrant / 12
Belle Regina / 106	E.P.M.D. / 32	L.L. Cool J / 28	Rolling Stones (Box) / 85	Watley, Jody / 88
Benson, George / 161	Ethendge, Melissa / 194	Living Colour / 80	Roxette / 101	White, Karyn / 90
Big Audio Dynamite / 114	Expose' / 76	Love And Rockets / 31	Roxy Music / 72	White Lion / 41
Black, Clint / 132	Extreme / 190	M.C. Hammer / 47	Saraya / 174	Williams, Hank Jr. / 200
Blue Magic / 170	Faster Pussycat / 104	Madonna / 27	Schooly D / 170	Winger / 42
Blue Murder / 173	Fine Young Cannibals / 13	Marley, Ziggy / 18	Simply Red / 40	Yankovick "Weird Al" / 195
BoDeans / 127	Ford, Lita / 185	Martika / 36	Sir Mix A Lot / 143	Skid Row / 9
Bolton, Micheal / 53	Franklin, Aretha / 198	Maze / 82	Slick Rick / 97	Smithereens / 119
Booker, Chuckii / 151	Full Force / 146	McCartney, Paul / 87	Soul 2 Soul / 8	Soundtracks: Batman (Pnnee) / 10
Boogie Down Productions / 54	Gabriel, Peter / 134	McEntire, Reba / 176	Special Ed / 86	Squire, Billy / 100
Bon Jovi / 48	Ghostbusters 2 / 63	McKee, Mana / 156	Squire, Billy / 100	Stage Dolls / 145
Breckell, Edie / 165	Gibson, Debbie / 98	Mellencamp, John / 17	Starship / 79	Stevens, Steve / 89
Bridge / 149	Gipsy Kings / 164	Cougar / 58	Stevie N / 140	Stewart, Rod / 108
Browne, Jackson / 131	Gore, Martin / 193	Metallica / 99	Summer, Henry Lee / 196	Summer, Donna / 177
Brown, Bobby / 14	Gorky Park / 94	Metheny, Pat / 74	Surface / 68	Surfer / 37
Buffet, Jimmy / 112	Great White / 19	Mills, Stephanie / 81	Sweet Sensation / 186	Swing Out Sister / 172
Bulletboys / 197	Greenpeace / 95	Milli Vanilli / 1		
The Call / 75	Griffith, Nanci / 105	Morales, Michael / 189		
Cher / 23	Guns N' Roses / 92,78	Morrison, Van / 144		
Cherry, Nina / 43	Guy / 66	Motley Crue / 25		
168 ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	Healey, Jeff / 33	Mr. Big / 59		
169 SERIOUS (EMI 90921)CAP 8.98	Heavy D & The Boyz / 17	Murphy, Eddie / 44		
170 I AM BLACK ENOUGH (Jive 1237)RCA 8.98	Henley, Don / 3	Neville Brothers / 182		
171 LETHAL WEAPON II (Warner Bros. 25985)WEA 8.98	Hoodoo Gurus / 121	New Kids / 2		
	Cocker, Joe / 168	Nicks, Stevie / 73		
		Hugh, Grayson / 77		
		Nitro / 163		

# PURE POP FOR NOW PEOPLE

## ■ Singles



■ **ENUFF Z'NUFF: "New Thing"** (Atco 7-99207)

Judging from the photo on the back of the sleeve, I figured this song was going to be some dumb Poison-ish band trying to make MORE of that god awful top 40 pop-rock. Okay, I'll admit it, I was wrong. They may look a little dorky in the picture, but their music is highly original, sounding like a cross between Def Leppard and the Psychedelic Furs. Pretty crazy combo, eh? Well, if this is the "new thing," I think I definitely like it. (Stephanie Brainerd)

■ **SUGARCUBES: "Regina"** (Elektra ED 5406)

The Sugarcubes will never release a "message" song because that line of thinking is so far away from any wavelength on which they may choose to ride. They record songs—beautiful, chaotic, surreal songs—which lend themselves to any, every and no interpretation. Though this single is not as immediately riveting as last year's "Birthday" (but, hey, that was an instant classic—one of the best singles of the decade), this one grows on you with every whoop of Bjork's amazing voice. Einar (he of the masculine persuasion) rants and raves, wearing out his welcome very quickly and casting the only flaw in this semi-precious jewel. There are better tracks on the upcoming album, but this will do just fine 'til then. (Ernest Hardy)

■ **DONNA SUMMER: "Love's About to Change My Heart"** (Atlantic 7-88840)

What can you say about this single that hasn't already been said about Bananarama, Dead or Alive, Rick Astley, Kylie Minogue or the rest of Summer's album *Another Place and Time...* The production team of Stock/Aiken/Waterman defend the fact that they have simply taken one song, polished it to perfection, and recorded it with all the artists mentioned above by pointing out that even Berry Gordy based Motown's production system on the auto industry's assembly line. But you never mistook the Supremes for Gladys Knight, the Temptations for Stevie Wonder, or Martha Reeves for Mary Wells. In fact, Gordy rewarded producers for innovation and carefully cultivated a unique look and sound for each act. SAW, though, aren't interested in anything approaching style or personality. Their perfunctory approach to music is based on the theory

that familiarity breeds sales. That Summer has one of the most gorgeous voices in pop music only completes the tragedy. The Cliville and Coles re-mix, however, almost redeems the whole sad affair. (EH)

■ **NEW KIDS ON THE BLOCK: "Cover Girl"** (Columbia 38-69088)

Wait! Was that an actual guitar in the intro to this song? Yes, folks, the New Kids are broadening their musical spectrum once again, this time with a charming little ditty about a budding pre-pubescent princess. The Kids present us once again with their trademark sound—that upbeat, irresistible pop that makes teenage girls everywhere weak in the knees. I don't really know if this one is gonna hit number one, but with their album at double platinum status already, I don't think they have to worry TOO much. After all, how many hits can you squeeze out of one album? (Don't ask Michael Jackson, okay?) (SB)

■ **SINITTA: "Right Back Where We Started From"** (Atlantic DMD 1395)

This is, without a doubt, Single of the Week. A powerful indictment of the generic, formulaic sludge that gives all of dance music a bad name—by daring to be the generic, formulaic sludge that gives all of dance music a bad name. Chord for chord a repeat of Maxine Nightingale's '70s disco hit, this ditty is void of irony, humor, or any indication that ten years have passed since the release of the original; this is ART. From the PWL hit factory that is also responsible for Rick Astley, Dead or Alive, Bananarama...etc., this is plagiarism as tribute, while revealing the blueprint for all PWL productions. And the title says it all. We ARE right back where we started from. Who needs Teddy Riley, Jimmy Jam or anyone else from this decade? Can the Giorgio Moroder boxed set be far behind? (EH)

■ **FUZZBOX: "Self"** (Warner Bros.)

England's most outrageous pop queens are back to terrorize the U.S. with one of the hottest singles I've ever heard. Yes, I said *ever*. Maggie, Tina, Jo and Vickie are sexy. They are obnoxious. And yes, they are actually talented! (So many folks get the impression that women in rock are just a bunch of hopeless bimbos who need big, strong MEN to do everything for them. Wankers.) "Self" is the first single to be released stateside from their latest album *Big Bang*, and it definitely has all the makings of a number one pop single. On the tape that I was sent, I found two versions of "Self," one very cool, top-40-oriented mix and one absolutely nauseating, synthesized disco version that almost made me lose my lunch. If the girls stick to *real* instruments instead of a bunch of machines, this song could easily bring them the United States stardom that previously eluded them. (SB)

■ **DONNY OSMOND: "Hold On"** (Capitol 7-79683)

Does Donny Osmond still wear purple socks? As a hard-core Donny and Marie groupie (Yes, I AM a little bit country), I seek the answer to this

burning question. Meanwhile, it seems that my favorite musical/comedy show hosts are trying the solo career bit, and it certainly seems to be working for Donny. This is the third release from Donny's first solo album (entitled *Donny Osmond*), which has already spawned two top twenty singles and is, uh, slowly climbing the charts. The tune is bouncy and danceable, filled with hit-driven melodies and strong back-up vocals, destined for Top-40 success. Hey, about those socks...any information you can give me would be helpful. I can be reached at (213) 464-8241. (SB)

## ■ Albums



■ **EURYTHMICS: *We Too Are One*** (Arista AL-8606)

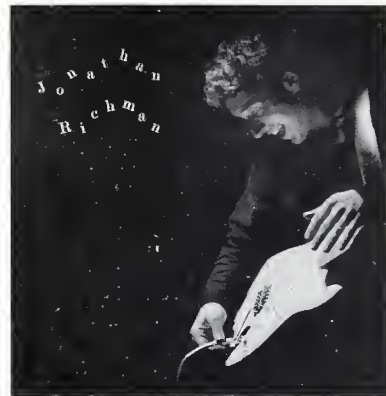
Eurythmics are back with its fragile heart on its sleeve and bitter lyrics in tow. But the heart is faded and the lyrics are tepid retreats. Annie Lennox has always been dismissed as too Germanic, her steely vocals a fortress around her emotions. It's always seemed to this reviewer, however, that beneath the ice were seething emotions—Lennox as the original woman on the verge of a nervous breakdown. Veering between woman scorned and world weary observer, she may never have been the white soul mama she and the critics thought she should have been, but she always displayed a fierce intelligence with her lyrics and strong command of her powerful voice.

On this effort, though, she merely seems bored. The stylized theatrics are by rote, and the lyrics, at times, embarrassing. Where Eurythmics forged new (and commercially disappointing) ground on last year's brilliant, overlooked *Savage*, with this album the group seems to have lost its way and is doing some impression of what Eurythmics should be. After the scathing "You Have Place a Chill (On My Heart)" from *Savage*, the track "You Hurt Me (And I Hate You)" is a sophomoric reworking of the same territory, complete with religious imagery.

The problem is largely that the band has hooked up with producer Jimmy Iovine in hopes of commercial accessibility. But it's an awkward marriage, one whose final product is a strangely lifeless, inaccessible work. Don't expect it to gain many new fans, or please many old ones. (EH)

■ **JONATHAN RICHMAN: *Jonathan Richman*** (Rounder 9021)

O.k... I love my mom and dad. What I remember about fifth grade, I loved just fine. In eighth grade I *really* loved



Gigi Spoto and her blonde hair a whole lot. And I love Jonathan Richman.

Jonathan, on *Jonathan*, loves his "Fender Stratocaster," loves his old girlfriend who wore "Everyday Clothes," loves to get "Closer" (included in both English- and Spanish-language versions!) and especially loves when "Miracles Will Start to Happen." Like the title says, this record is all Jonathan (well, 'cept for a rhythm section on two songs): just his guitar, voice, handclaps and footstomps—in fact, it's Jonathan's first true *solo* disc, with narry a Modern Lover in sight.

All other things being equal, Jonathan Richman is the kind of performer whose live shows can be rated by whether or not he takes off his shirt. Just about the only thing wrong with this disc is that you can't tell if Jonathan was shirtless or not when he recorded it (I think he was). For the six year old in all of us. (Keith Gorman)

■ **LENNY KRAVITZ: *Let Love Rule*** (Virgin 91290-1)

Living on the edge of the *apocalypse* (the ozone racing the rain forests to see which can disappear first; racism and bigotry engulfing the country; disease as political weapon; drugs funding government activities...) has created a breed of Serious Young Artists nostalgic for a time that never really was and a future that seems possible only in extreme moments of optimism. In the attempt to make sense of the moment and find a reason to go on, they sing of magical gardens and ask "Do you remember when..."

Kravitz, who does both, wears his influences on his paisley-covered sleeves, with Prince and John Lennon getting the most nods. Unlike most Prince-inspired acts, Kravitz has more on his mind than his libido. Unfortunately, his concerns, while no doubt sincere, are never expressed in anything other than cliché. ("Love is gentle as a rose / And love can conquer any war.") What makes this album worth a listen is the music—a funky, bluesy, rock concoction (all written by Kravitz, with most instruments played by him) that is far more impressive than the album's lyrical content. The only drawback here is that the music is too derivative to warrant anything more than lukewarm applause. The listener is too busy playing Name That Source to do much more.

You'll want this album because it announces the arrival of a talent to watch, even though what the album really amounts to is an impressive list of credentials. Now Kravitz has to find his own voice. (EH)

**CASH BOX CHARTS**

**TOP 100 SINGLES**

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

September 23, 1989



**#1 Single: Gloria Estefan**



**#1 Debut: Bad English #57**



**To Watch: New Kids Block #51**

		Total Weeks Last Week ▼
<b>1</b>	<b>DON'T WANNA LOSE YOU</b> (Epic 34-68959)	<b>Gloria Estefan 1 12</b>
2	HEAVEN (Columbia 38-68985)	Warrant 3 9
3	GIRL I'M GOONA MISS YOU (Arista AS1-9870)	Milli Vanilli 7 8
4	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher 6 11
5	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface 5 12
6	CHERISH (Sire 4-7-22883)	Madonna 11 6
7	18 AND LIFE (Atlantic 7-88883)	Skid Row 10 11
8	KEEP ON MOVN' (Virgin 7-99205)	Soul II Soul 8 12
9	ONE (Warner Bros. 25887)	Bee Gees 12 9
10	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block 2 10
11	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones 15 4
12	MISS YOU MUCH (A&M 1445)	Janet Jackson 20 4
13	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry 14 10
14	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals 16 7
15	COLDHEARTED (Virgin 7-99196)	Paula Abdul 4 14
16	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship 18 8
17	THAT'S THE WAY (SBK-07303)	Katrina and the Waves 17 9
18	LOVE SONG (Elektra 7-69280)	The Cure 23 8
19	TALK IT OVER (RCA 8802)	Grayson Hugh 19 13
20	PARTYMAN (Paisley Park/Warner Bros. 7-22814)	Prince 22 5
21	LISTEN TO YOUR HEART (EMI 50223)	Roxette 25 5
22	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton 21 13
23	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose 27 6
24	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty 30 7
25	THE END OF THE INNOCENCE (Geffen 7-22925)	Don Henley 9 14
26	SOWING THE SEEDS OF LOVE (Polygram 874710-7)	Tears For Fears 32 4
27	IT'S NO CRIME (Solar 4-68966)	Babyface 33 6
28	ANGEL EYES (Arista 1-9808)	Jeff Healy Band 13 17
29	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith 38 4
30	ROCK WIT'CHA (MCA 53652)	Bobby Brown 42 5
31	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales 34 6
32	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim 24 14
33	DR. FEELGOOD (Elektra 69271-4)	Motley Crue 46 4
34	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Vendetta 1433)	Seduction 66 7
35	HEALING HANDS (MCA 53692)	Elton John 43 5
36	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	Karen White 26 18
37	CALL IT LOVE (RCA 9039-2-RDJ)	Poco 40 5
38	THE BEST (Capitol B-44442)	Tina Turner 50 4
39	I FEEL THE EARTH MOVE (Columbia 38-68996)	Martika 51 4
40	RIGHT HERE WAITING (EMI 50219)	Richard Marx 28 12
41	ONCE BITTEN TWICE SHY (Capitol B-44366)	Great White 29 19
42	THE PRISONER (Elektra 7-69288)	Howard Jones 31 12
43	ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)	Bobby Brown 35 16
44	SACRED EMOTION (Capitol 44379)	Donny Osmond 36 15
45	LOVE SHACK (Reprise 7-22817)	B-52's 56 5
46	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy 37 9
47	GLAMOUR BOYS (Epic 34-68548)	Living Colour 59 5
48	I LIKE IT (Island 9 7483)	Dino 39 20
49	LET GO (Wing/Polygram 871 722-7)	Sharon Bryant 53 6
50	HEADED FOR A HEARTBREAK (Atlantic 88922)	Winger 41 17
51	COVER GIRL (Columbia 38-69088)	New Kids On The Block 90 2

		Total Weeks Last Week ▼
52	NEED A LITTLE TASTE OF LOVE (Capitol B-44441)	The Doobie Brothers 44 7
53	BATDANCE (FROM "BATMAN") (Paisley Park/Warner Bros. 22924)	Prince 45 15
54	LAY YOUR HANDS ON ME (Mercury/PolyGram 874 452-7)	Bon Jovi 47 17
55	SO ALIVE (RCA 8956-7-R)	Love And Rockets 48 19
56	HOOKED ON YOU (Atco 7-99210)	Sweet Sensation 49 16
57	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English <b>DEBUT</b>
58	HEY BABY (Epic ZS4-68891)	Henry Lee Summer 52 19
59	FORGET ME NOT (Epic 34-68946)	Bad English 54 9
60	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige 68 5
61	MY HEART SKIPS A BEAT (Capitol 44436)	The Cover Girls 80 2
62	LAY DOWN YOUR ARMS (A&M 1440)	The Graces 62 5
63	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul <b>DEBUT</b>
64	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams 69 3
65	CONGRATULATIONS (A&M 1407)	Vesta 70 2
66	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN) (Atlantic 7-88828)	Kon Kan 76 3
67	HEY LADIES (Capitol B-44402)	Beastie Boys 55 8
68	STAND UP (Warner Bros./Sire 7-22852)	Underworld 75 4
69	NO MORE RYHME (Atlantic 7-88885)	Debbie Gibson 57 15
70	WHAT ABOUT ME (Geffen 7-22859)	Moving Pictures 74 3
71	IF YOU DON'T KNOW ME BY NOW (Elektra 7-69297)	Simply Red 58 21
72	ON THE LINE (Atco 7-99208)	Tangier 72 86
73	SUNSHINE (Island/4th & Broadway 7489)	Dino 84 2
74	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins <b>DEBUT</b>
75	POISON (Epic 34-68958)	Alice Cooper 78 3
76	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C. <b>DEBUT</b>
77	COVER OF LOVE (Cypress 1430)	Michael Damien 60 14
78	CRAZY ABOUT HER (Warner Bros. 27657)	Rod Stewart 61 21
79	YOU BETTER DANCE (MCA 53673)	The Jets 63 8
80	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister <b>DEBUT</b>
81	MY FIRST NIGHT WITHOUT YOU (Epic 34-68945)	Cyndi Lauper 64 8
82	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids On The Block <b>DEBUT</b>
83	TOY SOLDIERS (Columbia 38-68747)	Martika 65 19
84	LOVE CRIES (Chrysalis 23366)	Stage Dolls 67 7
85	I DON'T WANT A LOVER (Mercury/Polygram 872 350-7)	Texas 92 2
86	I'M THAT TYPE OF GUY (Def Jam 38-68902)	LL Cool J 71 14
87	THE ANGEL SONG (Capitol 44449)	Great White <b>DEBUT</b>
88	EXPRESS YOURSELF (Sire/Warner Bros. 7-22948)	Madonna 73 17
89	I LOVE THE BASS (Enigma 75047)	Bardeux <b>DEBUT</b>
90	THIS ONE (Capitol 44438)	Paul McCartney 94 2
91	WHAT YOU DON'T KNOW (Arista AS1-9836)	Expose 77 19
92	TURNED AWAY (Atlantic 7-88917)	Chuckii Booker 79 11
93	OH DADDY (Atlantic 7-88904)	Adrian Belew 81 7
94	CLOSER TO FINE (Epic 34-68912)	Indigo Girls 82 7
95	LAY ALLL YOUR LOVE ON ME (Tommy Boy/Reprise 27534)	Information Society 83 7
96	DRESSED FOR SUCCESS (EMI 50204)	Roxette 85 18
97	TROUBLE ME (Elektra 7-69298)	10,000 Maniacs 86 14
98	NATURE OF LOVE (PolyGram 871 414)	Waterfront 91 7
99	JACKIE BROWN (Polygram 874 644-7)	John Cougar Mellancamp 87 10
100	LET THE DAY BEGIN (MCA 53658)	The Call 89 6

# BILLY "CRASH" CRADDOCK:

## Back on Track, and With Another Side

BY KAY KNIGHT

THE NICKNAME "CRASH" CAME during Billy Craddock's days as a high school football player, but the name really didn't fit the man who sat across from me in the office of his Music Row publicist. Craddock is a soft-spoken, almost shy fellow with a smile that will knock your socks off.

But after talking with him for a few minutes, I could see where the "crash" might come through. "I was the smallest man on the football team," Craddock recalls, "and I couldn't afford to let those big guys hit me very often."

Craddock was also known to "crash" heads with a couple of fellow students who didn't share the same enthusiasm for country music that he had. "When I was growing up, there were a lot of people who didn't like what they called 'hillbilly' music. People at school would sing through their nose at me or something and I'd end up getting into scuffles defending country music because I loved it so much."

Craddock first hit it big as a recording artist in the '70s. His "Dream Lover" went to #1 in 1971, and many others followed—hits like "Knock Three Times" (which went platinum), "Rub It In," "Broken Down in Tiny Pieces" and "Ruby Baby."

After years in the business, and an almost seven-year self-imposed hiatus from the industry, Craddock is making his way back to the top of the charts and is still seeing some career firsts. His debut single with Atlantic/America Records, "Just Another Miserable Day (Here in Paradise)," is his first video project.

"You watch all these videos on television and say, 'Boy, that's easy, let's do one.' But it's really hard work to do a video—14 hours a day sometimes."

Craddock admits the white beaches of the Gulf Coast were a great place to work, but also admits that *work* is exactly what it takes to put together a good video. "I didn't realize it took that much concentration and work! And I have to admit, getting up at 4:30 in the morning was hard for me too," he says, smiling.

Having recently released his first Atlantic/America album, Craddock says he is excited about being with the label. "They really mean business and

they've really got me excited about my career again."

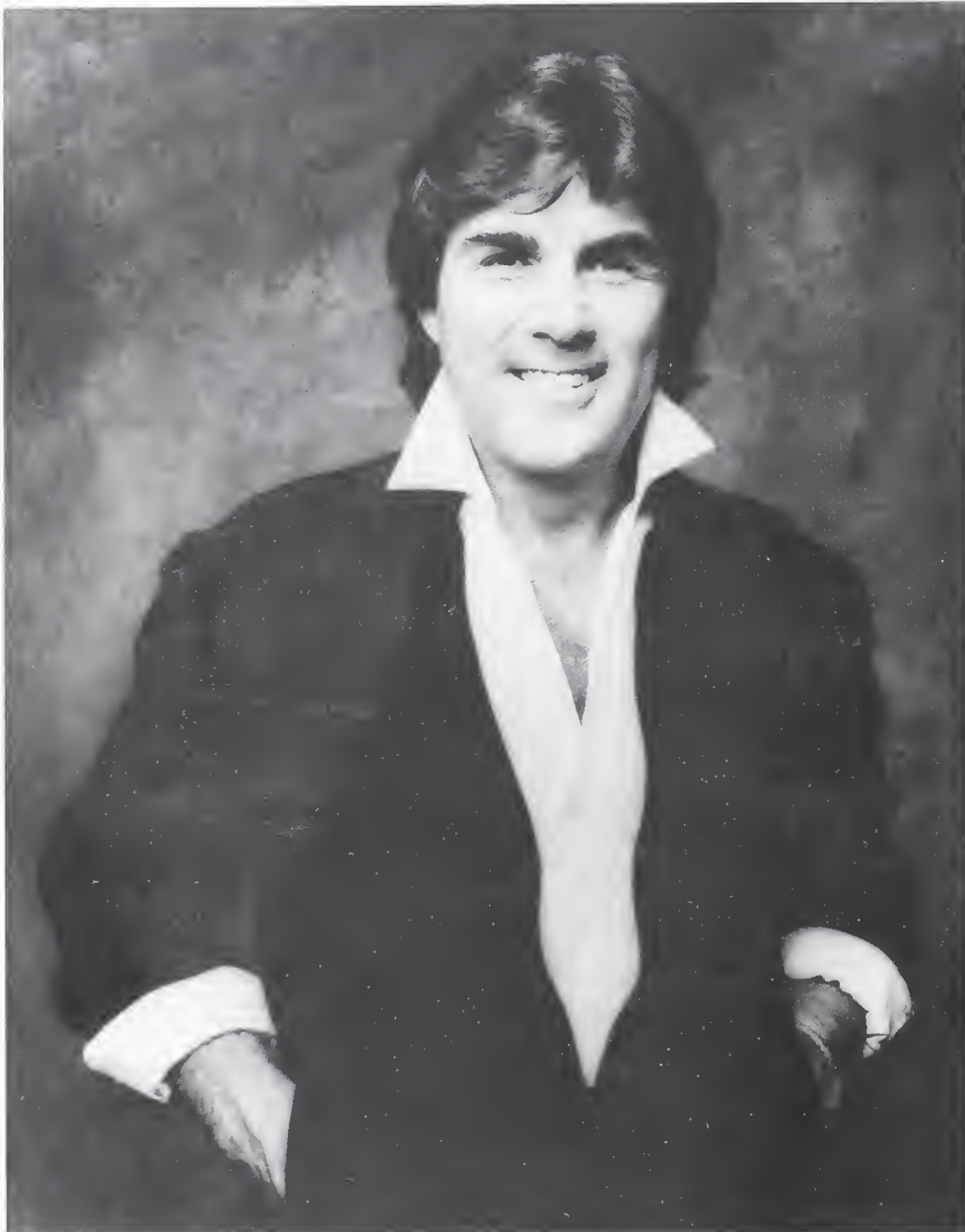
Craddock's seven-year break from recording and heavy touring was time needed to regroup. "I felt like, at one time, I was getting into a rut. And some personal problems with the business made me sit back and take some time away from things."

The multitasking entertainer says the time came, however, to either retire or get back in the business 110 percent. "I can't retire," he explains. "I love the business. I love the applause. So I said, 'Let's go back and try, and see if we can't land a deal.' Things just really

came through for us with Nelson [Larkin] and Atlantic/America."

During his hiatus from the industry, Craddock says he missed a lot of the recognition and the airplay, but he never really got away from performing. "I've been doing shows nearly every weekend. I just stopped recording."

Craddock says the step back into that aspect of his career was a risky one, but one he had to take. "I wondered whether I'd be accepted when I came back," he remembers. "Would the producers want 'Crash' Craddock? I knew if I came back I had to prove myself again. But I did."



Country music is continuing to change—much, says Craddock, as it was back when "Knock Three Times" was at the top of the country charts. "DJs tell me I had a lot to do with the change to country-rock back then; and I think it goes back and forth from hard country to country-rock. It's still see-sawing. With Atlantic, Craddock is getting the chance to do more traditional country than in the past. "My first love has always been hard country," says Craddock. "Nelson gave me the chance to do four or five real country songs on this album, and we still do our uptempo stuff too. I do a little portion of country in my show. I do the old rock & roll and I do my hit records. So basically, my music is still Billy 'Crash' Craddock, except I get to do more real country stuff."

Years ago, Craddock got tagged with doing country-rock songs. And as many in the business know, it's hard to escape one's tag. "Once you do a pop-type song and then try to do a real traditional country song, you take the risk of losing your audience," Craddock says, thoughtfully. "So we had to ease into the real country sound. It took us four or five years to do a ballad. I finally did 'Easy as Pie' and 'Broken Down Tiny Pieces.' That proved we could do the ballad. So I'm proud of that too—having the chance to show people we *could* do a ballad."

Busy touring nationwide throughout the rest of 1989, Craddock is also looking at some television appearances early next year and is ready to begin work on a second album for Atlantic/America.

"I want the fans and the people in the music business to see that I'm back, and that

there's a lot of versatility to Billy 'Crash' Craddock. I can do a ballad well, and I can do the happy uptempo songs. I think this album tells a lot of people something about 'Crash.' I think the tone of my voice shows how much I love country music. The songs Nelson chose for me are the right songs, word-wise, to get my message across," states Craddock. "We set out to start the whole career over again—to go through the whole ball of wax. I want to get serious over some ballads and let people see that other side of Billy 'Crash' Craddock." ○

**CASH BOX CHARTS**

**COUNTRY SINGLES**

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

September 23, 1989



#1 Single: The Judds



#1 Debut: Patty Loveless #57



To Watch: Reba McEntire #39

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

1	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-7RAA)	The Judds	3	11
2	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	1	12
3	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	8	9
4	ABOVE AND BEYOND (Columbia 386948)	Rodney Crowell	12	11
5	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson	5	12
6	DON'T YOU (Warner Bros. 7-22943-A)	The Forester Sisters	6	12
7	I GOT DREAMS (MCA 53665)	Steve Wariner	10	10
8	I WONDER DO YOU THINK OF ME (RCA 8940-7-RA)	Keith Whitley	2	12
9	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	11	11
10	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Ballie & The Boys	14	10
11	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr.	16	9
12	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	17	9
13	HONKY TONK HEART (Warner Bros. 722955)	Highway 101	4	13
14	DADDY AND HOME (Capitol B-48801)	Tanya Tucker	19	8
15	HIGH COTTON (RCA 8943-7-RAA)	Alabama	21	5
16	I'M STILL CRAZY (Columbia 3868888)	Vern Gosdin	7	16
17	ACE IN THE HOLE (MCA 536933)	George Strait	23	5
18	TIMBER I'M FALLING IN LOVE (MCA 53641)	Patty Loveless	9	16
19	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	27	6
20	ARE YOU EVER GONNA LOVE ME (Warner Bros. 7-22957)	Holly Dunn	13	15
21	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers	25	8
22	NEVER GIVIN' UP ON LOVE (Warner Bros. 7-22970-A)	Michael Martin Murphy	15	16
23	FULL MOON FULL MOON OF LOVE (Sire 7-22932-A)	k.d. lang and the reclines	24	9
24	THE COAST OF COLORADO (MCA 53663)	Skip Ewing	18	10
25	BURNIN' OLD MEMORIES (Mercury 874-672-06)	Kathy Mattea	31	5
26	THE JUKEBOX PLAYED ALONG (Warner Bros. 7-22912-A)	Gene Watson	30	9
27	WRITING ON THE WALL (Epic 34-68991)	George Jones	33	6
28	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	38	5
29	ANY WAY THE WIND BLOWS (Warner Bros. 7-23965)	Southern Pacific	20	13
30	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	39	6
31	THIS WOMAN (RCA 8943-7)	K.T. Oslin	22	14
32	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	40	7
33	SUNDAY IN THE SOUTH (Columbia 38-68892)	Shenandoah	26	17
34	TOO MUCH MONTH AT THE END OF THE MONEY (Reprise 7-22942-A)	Billy Hill	35	9
35	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	42	4
36	YOU PUT THE SOUL IN THE SONG (MCA 53710)	Waylon Jennings	43	4
37	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Columbia 3868760)	Dolly Parton	28	19
38	YELLOW ROSES (Columbia 3869040)	Dolly Parton	52	3
39	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire	57	2
40	PROMISES (Warner Bros. 7-22917)	Randy Travis	29	11
41	LOVE HAS NO RIGHT (Atlantic America 7-99217)	Billy Joe Royal	32	29
42	LEAN ON ME (OL-)LR-45-132)	Marcy Carr	44	7
43	I WAS BORN WITH A BROKEN HEART (CURB CRB-10553)	Josh Logan	53	5
44	HOUSTON SOLUTION (RCA 8868-7)	Ronnie Milsap	34	21
45	HOT NIGHTS (16th Avenue 70433)	Canyon	50	5
46	HARD LUCK ACE (Universal UVL-66014)	Lacy J. Dalton	46	7
47	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	58	4
48	CATHY'S CLOWN (MCA-53638)	Reba McEntire	36	19
49	IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A)	Joe Stampley	55	5
50	A SONG, A DAY (KEEPS THE BLUES AWAY) (Stop Hunger Records SHR-MJ-1102)	Mickey Jones	37	10
51	DO YOU FEEL THE SAME WAY TOO (RCA 8974)	Becky Hobbs	59	4

52	WHAT'S GOING ON IN YOUR WORLD (MCA 53648)	George Strait	41	21
53	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	63	2
54	ANYTHING WORTH KNOWING (Master MR-012AA)	Eagle Creek	56	6
55	BAD MOON RISING (Soundwaves 4876)	Cerrito	62	4
56	IF TOMORROW NEVER COMES (Capitol B-4443G)	Garth Brooks	64	2
57	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	DEBUT	
58	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	68	3
59	TWIST OF FATE (Curb CRB-10547)	Cee Cee Chapman	60	5
60	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) (Round Robin RR-1881)	Arne Benoni	67	4
61	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	DEBUT	
62	CHANCES ARE WE'LL BE CHEATIN' (Master MR-013A)	Kitty Timbs	69	4
63	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	71	2
64	SHE'S GOT A SINGLE THING IN MIND (MCA 53633)	Conway Twitty	45	21
65	FINDERS KEEPERS (Round Robin RR-1882)	Harlan Helgeson	72	4
66	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	DEBUT	
67	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean	74	4
68	I LOVED YOU ALL OVER THE WORLD (Lamon LR10205-7)	Gary Ray	76	3
69	LOVIN' ONLY ME (Epic 34-68693/CBS)	Ricky Skaggs	47	23
70	SONS OF THE PIONEERS (American Cowboy Songs 24002)	Chris LeDoux	77	2
71	SUZETTE (RCA 9028-7-RAA)	Foster And Lloyd	DEBUT	
72	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter	80	3
73	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne	81	3
74	STONE BY STONE (Columbia 3869007)	Tim Mensy	82	3
75	NEW MEXICO SUN (Track TR-204)	Summer Cassidy	75	4
76	DARE TO DREAM (Stop Hunger SHR-MMX-1101)	Missy Maxwell	83	2
77	MORE THAN A LIFETIME (Lamon LR-10200)	Stephan Almond	85	2
78	I'M LISTENIN' TO HANK (Ridgewood R-3005-A)	John E. Hartley	79	3
79	HONKY TONK HOLIDAY (Killer K-119AA)	Dwayne Crews	86	3
80	CONSTANTLY (Hal Kat Kountry HKK-808-A)	Ann Brown	87	2
81	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette	DEBUT	
82	YOU JUST CAN'T LOSE 'EM ALL (Epic 34-68955)	The Shooters	48	9
83	THOSE EYES (Ark)	Greg Nations	DEBUT	
84	ONE GOOD WELL (RCA 8867-7)	Don Williams	49	17
85	IN A LETTER TO YOU (Universal 66003/MCA)	Eddy Raven	51	22
86	YOU GOT THE BEST OF ME (Gallery II G-2026-A)	Juanita Rose	DEBUT	
87	BENEATH THE TEXAS MOON (RCA 9102-7-RAA)	J.C. Crowley	54	6
88	DON'T YOU NEED SOMEONE (Ridgewood R-3003-A)	Lori Oakley	DEBUT	
89	UNTIL I CAN LET GO OF THE BOTTLE (Killer K-121-AA)	Johnny Jones	61	6
90	HOLE IN MY POCKET (Columbia 38-38694/CBS)	Ricky Van Shelton	65	22
91	INVINCIBLE (American Image AIR-1003)	Eddie Bond	66	5
92	TENNESSEE PLEA (Premier POR-122A)	Johnny Dye	70	5
93	HOLD ME TILL THE LAST WALTZ IS OVER (Hal Kat Kountry HKK-1018-A)	Natrina Kay	DEBUT	
94	STICKS AND WHEELS (Music City USA MC-117AA)	Ronnie Mason	DEBUT	
95	HOME SWEET HOMELESS PEOPLE (Gifted Few GFR-101)	Jim Vest	95	2
96	AT THIS MOMENT (Evergreen EV 1096)	Holly Lipton	73	9
97	LIKE AN OKLAHOMA MORNING (Music City USA MC116)	Ronnie Wilkes	97	2
98	AN OLD FASHIONED LOVER (Gallery II G-2034-A)	Ginny Peters	78	3
99	TURN OF THE CENTURY (Universal UVL-66009)	Nitty Gritty Dirt Band	84	14
100	CALL ON ME (Capitol 44348)	Tanya Tucker	88	26

# COUNTRY MUSIC

LIVING LEGEND

## DEL REEVES: A Man of Many Faces



PUT YOURSELF IN A ROOM WITH DEL REEVES and you will have a crowd. Start talking with Reeves and all of a sudden Mr. Roy Acuff is there giving his personal opinion of the new faces in country. Oh my gosh, Walter Brennan just limped in. Over there is Jimmy Stewart, and Little Jimmy Dickens is talking up a big deal!

The room is now full of excitement and it's all thanks to the wonderful impressions of Del Reeves. "During 1959, '60 and '61 I played Las Vegas, and to keep the interest of my audience at the Golden Nuggett, I started doing my impressions," Reeves remembers. "They had run off Willie Nelson there in one night and my competition was Frank Sinatra, who was playing down the strip. So I went back to my childhood when I would listen to the Opry, and some of them I could imitate pretty good.

"I even did Walter Brennan doing 'You Ain't Nothin' but a Hound Dog'! Well, it just started mushrooming and went over great in Vegas, as well as in Reno and Lake Tahoe. I had the voices down, but I didn't really get the mannerisms down right until later after I'd become a member of the Opry."

The impressions, though great, were only a sideline of the legendary Del Reeves. His singing came first and foremost. "The impressions were just my way of getting close to the Opry greats in my youth."

In 1960 Reeves' first single, "The Only Girl I Can't Forget," on Caprice Records, went to #9 on the country

charts. "After this cut, I went back to the Nashville Studio, with Slim Williamson as my producer, and cut 'Empty House.' While in the studio, Owen Bradley walked in and said, 'Hey Slim, I'll take this kid.'"

With that, Reeves was sold to Decca Records and during that year released four songs. He then signed with Columbia Records and released two more singles. All six went Top 10. In 1965 Reeves went to United Artist Records, with his first release there, "Girl on a Billboard," going straight to #1.

"I thought I was never going to have another release," Reeves recalls. "I decided my career was over because they couldn't release another record until this one went off the Top 15, and it was there for 26 weeks! This day and time, one week it's in the Top 10, then within three weeks, it completely goes off the charts."

Reeves enjoyed hit after hit, many with other artists. His singing partners included Billy Jo Spears and Bobby Goldsboro. "When asked if I wanted to do a duet with Bobby, I said, 'Who is he?' And Bob Montgomery said, 'That's what he said about you.' But when we met, we hit it off perfectly and we just had the best rapport. It was just great! At the time our album was out, Bobby secretly recorded 'Honey,' and within a few weeks it was #1 on all the charts. That really boosted our record sales as well!"

The mastery of Del Reeves in music, as well as an impressionist, are still strong. "I don't consider myself a legend," Reeves says thoughtfully. "If I am, it's only in my own mind." Yet Del Reeves, still carrying a calendar of 150 show dates a year, has never seen a better attendance at his shows.

"The managers need to take a look and see the great importance of taking time for the fans and others in the business," Reeves says matter-of-factly. "If not, the one's on top today won't be here like I am, 23 years later—still doing the shows, and still being able to draw the crowd. It's been a great life!"

**T. L. Carr**

**COUNTRY TIDBIT: DRUMMERS GALORE!!** Shooter Jennings, 10-year-old son of Waylon Jennings and Jessie Colter, made his debut as a drummer in late August at his mom and dad's concert in Sault St. Marie, Minnesota. Shooter, who was given his first drum kit when he was two, accompanied his folks on Jessie's self-penned song, "Storms Never Last." Although he also plays the piano, he says he's going to be a professional drummer when he grows up, maybe.

Alyssa Bonagura, 18-month-old daughter of Baillie & the Boys' Kathy Baillie and Michael Bonagura, has been on the road with her parents since her birth. So the trappings of showbiz seem commonplace to the toddler, including the stage and all that's on it. Just moments before Baillie & the Boys were to begin a concert, Alyssa wandered out onto the stage, climbed up on the drummer's seat and began banging away on the instruments with her hands. When road manager Dave Wilkerson went to escort her off-stage, she started screaming to continue to play. According to one reviewer, the audience got a kick out of the "opening act"!

# COUNTRY ALBUMS



September 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

		Clint Black	2	19
1	KILLIN' TIME (RCA 8781-7)			
2	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	1	19
3	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	3	30
4	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	6	22
5	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	9	14
6	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	5	60
7	BEYOND THE BLUE NEON (MCA 42266)	George Strait	4	30
8	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	7	53
9	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	13	4
10	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	10	48
11	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	12	4
12	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	15	73
13	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	14	17
14	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	11	15
15	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	8	51
16	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	17	28
17	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	18	8
18	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	21	18
19	TELL IT LIKE IT IS (Atlantic America 91064/Atlantic)	Billy Joe Royal	16	29
20	ALONE (Columbia FC65104)	Vern Gosdin	24	6
21	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	20	20
22	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	29	7
23	SOUTHERN STAR (RCA 8587-1)	Alabama	19	30
24	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	23	6
25	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	27	2
26	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	25	27
27	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	28	56
28	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	26	5
29	5:01 BLUES (Epic E-44283)	Merle Haggard	30	7
30	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	22	65
31	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	33	8
32	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	31	15
33	80's LADIES (RCA 5924-1-R)	K.T. Oslin	32	40
34	ONE WOMAN MAN (Epic 44078/CBS)	George Jones	35	27
35	GREATEST HITS (RCA 6825-1 G)	Alabama	RE-ENTRY	
36	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	34	5
37	THE STATLER'S GREATEST HITS (Mercury/PolyGram 8454)	The Statlers	RE-ENTRY	
38	LIONEL CARTWRIGHT (MCA-42276)	Lionel Cartwright	36	5
39	BUENAS NOCHES FROM A LONELY ROOM (Reprise 25749-1/Warner Bros.) (G)	Dwight Yoakam	38	57
40	SOMEWHERE BETWEEN (Capitol CI-90237)	Suzy Bogguss	RE-ENTRY	

## ■ COUNTRY HOT CUTS

1. GEORGE STRAIT: "Angel Angelina" *Beyond the Blue Neon* (MCA)
2. SHENANDOAH: "Hard Country" *The Road Not Taken* (Columbia)
3. STEVEN WAYNE HORTON: "Got a Lot of Livin' to Do" *Steven Wayne Horton* (Capitol)
4. OAK RIDGE BOYS: "Cajun Girls" *American Dreams* (MCA)
5. CONWAY TWITTY: "Child With Child" *House on Old Lonesome Road* (MCA)

## ■ TOP 10 SINGLES—20 YEARS AGO

1. LORETTA LYNN: "To Make a Man" (Decca)
2. LYNN ANDERSON: "That's a No No" (Chart)
3. JOHNNY CASH: "A Boy Named Sue" (Columbia)
4. BUCK OWENS: "Tall Dark Stranger" (Capitol)
5. JERRY LEE LEWIS: "Invitation to Your Party" (Sun)
6. TAMMY WYNETTE: "The Ways to Love a Man" (Epic)
7. BILL ANDERSON: "But You Know I Love You" (Decca)
8. MEL TILLIS: "These Lonely Hands of Mine" (Kapp)
9. CHARLEY PRIDE: "All I Have to Offer You (Is Me)" (RCA)
10. SONNY JAMES: "Since I Met You Baby" (Capitol)

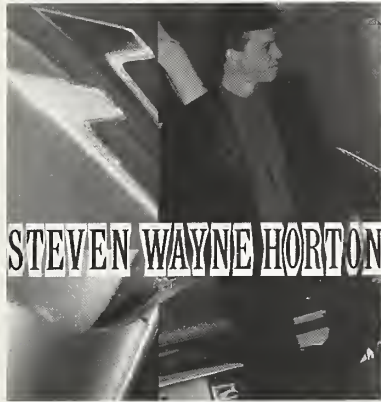
# COUNTRY MUSIC

## ALBUM RELEASES



**THE OAK RIDGE BOYS:**  
*American Dreams* (MCA-42311)

It's about traditional family living, love, and good ol' American values. Another superb album from one of country's favorite and most versatile groups. Cuts like the current single "An American Family" make chills run up your spine, and "Cajun Girl" makes you want to get up and dance. And we have to mention the beautiful ballad about everlasting love, "Baby, You'll Be My Baby," written by Gene Pistilli and Troy Seals. Expert production by Jimmy Bowen and strong harmonies by four of the best insure this one a spot at the top.



**STEVEN WAYNE HORTON:**  
*Steven Wayne Horton* (Capitol 1-91983)

True rockabilly at its best! This talented newcomer to the country scene is bringing back the sound of the '50s that first garnered attention for the greats like Elvis Presley and Carl Perkins. "Roll Over," the first single from the LP, is an excellent cut, as is the vintage Burnette/Robinson/Schwartz tune "Gone, Gone, Gone." Horton also excels in heartfelt renditions of "Only Crying" and "Endless Sleep." Jack Holder's stellar production and Horton's unique voice and style definitely make this an album to take home and enjoy!

## SINGLE RELEASES

### OUT OF THE BOX



**DON WILLIAMS:** "I've Been Loved by the Best" (RCA 9017-7-RAA)

After having been loved by what Williams calls the "best," what else is left? "I've Been Loved by the Best," self-produced along with Garth Fundis, is an extremely smooth cut with down-to-earth lyrics. Living up to his familiar vocal delivery, Williams strikes up another tune that only he could master. If we've been looking for one of those sing-along tunes, we definitely find it here. This cut flows with production perfection and with the addition of Williams' highly credited touch, it should continue to flow right up the chart.

### COUNTRY FEATURE PICKS

**NEW GRASS REVIVAL:** "You Plant Your Fields" (Capitol 79790)

Just when we're used to New Grass Revival's upbeat energy, they surprise us with a little something for the emotional heart. By comparing the importance of time in planting fields to life in general, New Grass shows us their more *sincere* approach to music. "You Plant Your Fields," produced by Wendy Waldman, utilizes the familiar "bluegrass" flavor we expect, but also holds that something extra special—causing New Grass to grow even higher.

**DWIGHT YOAKAM:** "Long White Cadillac" (Reprise 7-22799-A)

*Night wolves moan / Winter hills are black / I'm all alone / Sitting in the back / Of a long white cadillac...* The cadillac sounds great, but alone? Kicking off his latest album, *Just Lookin' for a Hit*, Yoakam uses the "cadillac" once again, but is it the hit he's lookin' for? Produced by Pete Anderson, this cut fires out a somewhat new flame for Yoakam. It's energy packed and will certainly give radio something to pack into the program.

**VERN GOSDIN:** "That Just About Does It" (Columbia 38 69084)

Gosdin does what he does best in this heart-piercing tune. The long-time awareness of a dying love finally becomes reality. With Gosdin's usual sincere vocals, "That Just About Does It," produced by Bob Montgomery, does it right!

**BILLY JOE ROYAL:** "Till I Can't Take It Anymore" (Atlantic 7-88819)

When the lady has to make a choice between him and the other guy, comfortable is hardly the situation for the guy who tells this story. "Till I Can't Take It Anymore," produced by Nelson Larkin, should take Royal right to the top. This cut from the *Tell It Like It Is* LP displays Royal's long-time ability to add magic to music!

## CALENDAR OF EVENTS

### COMING UP:

Songwriter/artist Nick Carnes will be conducting a workshop entitled "Creative Process" for the Songwriters Guild Foundation, beginning September 19 and continuing through October 24, 1989. The class will meet Tuesday evenings from 7-9 p.m.

The overall objective of the course is to help the student achieve a "working knowledge" of creativity within the songwriting process (i.e., how to "discover" song ideas, development of right brain technique, brain storming).

The fee for members is \$55.00, non-members \$100.00. For more information please contact the Songwriters Guild of America at (615) 329-1782.

### BACK IN TIME:

**SEPTEMBER 19**—Crystal Gayle appears on the charts for the first time with "I Cried (the Blue Right Out of My Eyes)" (1970).

**SEPTEMBER 20**—Mac Davis' "Baby Don't Get Hooked on Me" is awarded a gold record (1972).

**SEPTEMBER 21**—Rosanne Cash's duet with Bobby Bare, "No Memories Hangin' Round," becomes her chart debut (1979).

**SEPTEMBER 22**—Farm Aid I takes place in Champaign, Illinois (1985).

**SEPTEMBER 23**—Tanya Tucker reaches #1 with "Strong Enough to Bend" (1988).

**SEPTEMBER 24**—"Put Your Dreams Away" spends its first of two weeks at #1 for Mickey Gilley (1982).

**SEPTEMBER 25**—Eddie Rabbitt's "Step by Step" spends its second of four weeks at #1 (1981).

## IT'S PARTY TIME!!

**WSIX RADIO'S HILARIOUS MORNING MAN**, Country Music Association's #1 country radio personality **Gerry House**, is taking his antics to weekends now, with a nationally syndicated radio program called *Saturday Night House Party*.

**Emerald Entertainment Group** chairman **Dale Moore**, in summarizing the show's format, says, "The program is fun, lively and will feature plenty of music, chats with top artists and a toll-free request line."

Gerry's ever popular 'House characters' from his weekly morning show *The House Foundation* will keep Gerry and his radio audience company (and in stitches) on the new show. WSIX program director **Eric Marshall** says that Gerry's morning sideman, **Paul Randall** (whose laugh is contagious), and *House Foundation* producer **Devon O'Day** will be "weekly fixtures" on the program, and sure to add to the fun.

Marshall says the *Saturday Night House Party* will be quite a bit different than the morning show, but we're sure that Gerry's unparalleled live spontaneity on the air will produce a very



**GERRY HOUSE**

unique, high-quality entertainment show.

The program premiered Labor Day weekend and will air weekly live from Nashville via satellite on Saturdays from 7:00-10:00 p.m. CST.

# COUNTRY MUSIC

## RIISING STARS

# REBECCA HOLDEN: Coming Home to Country Music



**REBA VISITS ONE LIFE TO LIVE:** While in the NY area for a concert, Reba McEntire was invited to visit the set of her favorite daytime drama, *One Life to Live*. Not only did she see behind-the-scenes action, but she got a glimpse at upcoming scripts. Pictured with Reba (center): actress Fiona Hutchison, who portrays Gabrielle Holden, and Dennis Parlato, who portrays Michael Grade.



**WHILE MAKING THE ROUNDS** on Music Row recently, Capitol Records execs brought new recording artist Steven Wayne Horton by the Cash Box offices to get acquainted. Shown with a "portable listening party" Horton brought by (left to right): Cash Box Nashville director of operations Mark Carman; Nashville editor Kay Knight; Horton; and Capitol Records VP/general manager Jerry Crutchfield.



**POLYGRAM EXECS PRESENT DANIELE ALEXANDER** with a framed copy of the cover of her debut Mercury LP, *First Move*, during a premiere party held recently in Nashville to celebrate the release of the album. Pictured left to right: Bobby Young, national director of country promotions; Alexander; Paul Lucks, VP and GM; Ed Mascolo, VP of national country promotion. (Photo: Alan Mayor)



**IN A SCENE FROM THEIR HIT VIDEO** to the vintage road-to-success song with the unforgettable opening line "They're gonna' put me in the movies," Capitol recording artist Buck Owens acts up naturally with Ringo Starr as two would-be stars of a Western in "Act Naturally". The pair are Country Music Association Awards finalists (a first for an ex-Beatle) for their latest rendition of "Act Naturally" in the award category of Vocal Event of the Year. (Photo: Peter Darley Miller)

"Music was all I knew, all I wanted to know and all I ever wanted to do. I lived and breathed it. It's all I ever wanted!"

Words from a gal who grew up in Texas, has been singing since she was a child, and who majored in piano and voice at North Texas State University. But Rebecca Holden, a long-legged, red-haired beauty, got sidetracked and became a very successful model and actress along the way.

"I was studying music and the performing arts in New York and a friend of mine was doing some modeling with an agency there," Rebecca recalls. "That agent came to me and said, 'You've got to go on and audition for Breck Shampoo.' I said, 'No, I don't do that, I'm a singer.'"

The agent insisted that Rebecca go, and Breck put her under exclusive contract. From there, she moved on to other commercial work with major companies like Kellogg's, Ivory Soap, Gillette, Chevrolet, Lincoln Mercury, Hertz, and the list goes on and on.

Her successful modeling career, however, didn't deter her love for country music. While fulfilling modeling commitments in New York, Rebecca put together a band and played the world-famous Lone Star Cafe.

After the modeling, Rebecca's agent sent her to California, where she began a lucrative acting career. Rebecca's acting credits include co-starring roles as the computer whiz on *Knight Rider* with David Hasslehoff, and the nasty role of Elena on the daytime drama *General Hospital*. She has guest-starred on a number of major television series, appeared in several major motion pictures, done hundreds of commercials, appeared on magazine covers, major talk shows and game shows, and her special interest in charity work has landed her appearances on several telethons.

"Meanwhile, I kept telling everyone, 'I don't do this. I'm a singer!'" Rebecca laughs heartily. "I had always studied acting and drama because that was just a part of studying to be a performer. But I've always considered myself a singer first. That's always been my first love.

"All this acting and commercial work took me on a different track for a while," Rebecca says, thoughtfully. "but at the same time...I think the Lord knows best, you know? Sometimes we don't know why things happen to us in our lives, but later we say, 'Oh yeah, now I see how it fits!'"

Rebecca says all the experiences—in front of the camera, behind the camera, projects at Universal City (speeches and acting as the master of ceremonies for events)—came together to help her now.

Does Rebecca miss the New York or California lifestyles?

"Absolutely not!" she says, very matter-of-factly. "Moving to Nashville was



like coming home for me. Growing up in Texas...Nashville people are a lot more like the people I grew up with, the values."

Now that Rebecca is in Nashville, she is going forward, full speed ahead, with her career. She is recording and says she is very excited about her work with Tra-Star Records, the top independent record label in Nashville. An album is already in production, and she has just released her first single with the label, called "The Truth Doesn't Always Rhyme." She has just finished taping a video for her second single, "License to Steal," that is scheduled for release later this year. Rebecca is also keeping busy touring with her band, opening for artists like Gary Morris, Earl Thomas Conley and Ronnie McDowell.

The hardest thing for Rebecca, as a country music entertainer, has been trying to get past the stigma of television. "There's this saying...if you've ever modeled, you couldn't possibly act. If you act, you can't possibly sing. And if you do anything at all where you use your exterior, you couldn't possibly have a brain!" she laughs.

"To get past that image of what people think you are—even though I was a singer long before I ever ventured into the acting—you have to get across that. One of the ways you do that is to get out on the road, on that stage, and show people what you are and what you do.

"I live and breathe out on that stage and that's why I made my decision to leave L.A. and acting to come here to Nashville. There's something about a live audience and the rapport and magic that happens when you're out there. That excitement's there, and country music is truly where my heart is!"

**Kay Knight**



## COUNTRY INDIE SINGLES

1	IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A)	Joe Stampley	2	5
2	BAD MOON RISING (Soundwaves SW-4876)	Cerrito	4	4
3	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	6	3
4	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) (Round Robin RR-1881)	Arne Benoni	5	4
5	CHANCES ARE WE'LL BE CHEATIN' (Master MR-013A)	Kitty Timbs	7	4
6	FINDERS KEEPERS (Round Robin RR-1882)	Harlan Hegelson	8	4
7	OUTSIDE CHANCE (USA 620SI-1)	Larry Dean	9	4
8	I LOVED YOU ALL OVER THE WORLD (Lamon LR-10205-7)	Gary Ray	11	3
9	SONS OF THE PIONEERS (American Cowboy Songs 24002)	Chris LeDoux	12	2
10	DARE TO DREAM (Stop Hunger SHR MMX-1101)	Missy Maxwell	14	2
11	MORE THAN A LIFETIME (Lamon LR-10200)	Stephan Almond	15	2
12	HONKY TONK HOLIDAY (Killer K-119AA)	Dwayne Crews	16	3
13	CONSTANTLY (Hal Kat Kountry HKK-608-A)	Anne Brown	17	2
14	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette	DEBUT	
15	THOSE EYES (Ark)	Greg Nations	DEBUT	
16	YOU GOT THE BEST OF ME (Gallery II G-2026-A)	Juanita Rose	DEBUT	
17	DON'T YOU NEED SOMEONE (Ridgewood R-3003-A)	Lori Oakley	DEBUT	
18	STICKS AND WHEELS (Music City USA-MC-117-AA)	Ronnie Mason	DEBUT	
19	HOLD ME TILL THE LAST WALTZ IS OVER (Hal Kat Kountry HKK-1018-A)	Natrina Kay	DEBUT	
20	ANYTHING WORTH KNOWING (Master MR-012AA)	Eagle Creek	3	6

## COUNTRY INDIES

### INDIE SPOTLIGHT



□ **ACE HACKER:** "Look Who's Holding You Now" (Player P.I.141-A)  
 "Look Who's Holding You Now," produced by John Fischer, proves to be one of those real *feel good* tunes. By taking the phrase "Beauty is in the eyes of the beholder," Hacker delivers something radio should definitely want to hold onto for quite a while. With a smooth-flowing tempo combined with Hacker's tender vocals, this cut brings out the warmest emotions possible.

### INDIE FEATURE PICKS

- **MIKE McCADOO:** "Magic in Your Eyes" (The Buck Creek U-25290M)  
 According to McAdoo, it's the eyes' magic that creates an overwhelming attraction. Not only is the attraction overwhelming, so is McAdoo's contribution to this fun-lovin' tune produced by Ben Hall and Jay Riley. "Magic in Your Eyes" should prove to be magic to listeners as well!
- **BERTIE HIGGINS:** "Miami Moon" (Southern Tracks ST-2015)
- **HOLLY RONICK:** "Ain't No One Like Me in Tennessee" (Happy Man HM-822AA)



**BMG SONGS TAKES CENTERSTAGE:** BMG Songs recently held its first U.S. creative meeting in Nashville. The meeting climaxed with a writers showcase, attended by the BMG staff, industry friends and press, at Nashville's famed Exit/In. The SRO audience enjoyed the talents of BMG writers John Hiatt (A&M) and Foster and Lloyd (RCA), among others. Shown onstage with the songwriters after the performance are BMG personnel Nick Firth, pres.; Danny Strick; Henry Hurt, VP and GM/Nashville division; and Rand Hoffman, VP/legal and business affairs.

## INDIE FEATURE ARTIST

# BILLY JOE BURNETTE: Truly Believing in the Business



IF WE COULD TURN BACK THE HANDS OF TIME, many would find themselves twistin' with Chubby, shakin' with Elvis and literally rockin' around the clock. While Chubby was twistin' and Elvis was shakin', America was also witnessing the birth of yet another '50s rocker—Billy Joe Burnette. At the early age of 17, Burnette found himself on the national charts, and the music industry found, in return, a unique voice with the ability to do-wop and be-bop with the best of them.

Although do-wops and be-bops have almost become sounds of the past, Burnette adds a musical power to the present and a positive force for the future. His latest release, "Three Flags" (Badger Records) is just that—a positive force that deserves a country music grand salute!

If anyone can survive music's continuous turn-about and still turn today, it's Burnette. From the time he won his first talent show at age six, to his successful rock & roll career as a teenager in Los Angeles, to his move to Nashville, music has been nothing but good to this guy.

"I've been in this business for 30 years," says Burnette. "I started out as a rock singer in the '50s, ya know? I did the *American Bandstand* and all of that, plus the touring, and then went into the service. When they found out that I could sing, they placed me in the special services. Oh yeah, I went through boot camp and all, but it was nice for me because I was able to continue doing what I really enjoyed—singing and being involved in entertainment."

"I was out in Los Angeles," remembers Burnette. "and at one time I was probably one of the highest-paid undiscovered '50s artists out there. I guess I had that soulful rhythm & blues voice, but my face didn't match it. That was really unusual back then. That's why the Righteous Brothers did so well."

Being in the same circuit and clubs with artists such as the Righteous Brothers, Burnette was one of many who witnessed what changed the music world forever.

"I remember four guys who came out with *yeah-yeah-yeah* with those [Three Stooges] Moe haircuts, and the next thing I knew, everybody else was on the shelf. I mean *all* of the major acts! Capitol Records released that single on the Beatles and within 12 weeks, there were 17 single records out on them and on 17 different labels. Every one of them went to #1. If you didn't have an accent, wear those kind of clothes or play funny-looking instruments, you weren't working. R&B went down the tubes and the big stars did too. I just couldn't sing that kind of music," admits Burnette. "We're talking about singing and spitting out 20 words in one line."

At that point, Burnette realized that it was time to follow a new direction in music. That new direction led him right to Nashville, Tennessee. "I really had to start all over again," he says.

"The phrasing was just so different. These guys in Nashville wrote about fighting, drinking and fooling around. I was used to do-wops, be-bops, let's chew some bubble gum and I'll meet you at the sock hop-type music."

It took only a short time however, for country music to welcome Burnette. Since his move to Nashville, Burnette has produced 57 national chart records, a #1 video and three albums; founded and headed the successful Bear Records; and been responsible for putting Little Jimmy Dickens back on Columbia Records with his single "Preacher Man." Perhaps his most recognized and successful effort was when he co-wrote Red Sovine's ever popular "Teddy Bear" along with his dear friend, Dale Royal. As of now, "Teddy Bear" has sold over nine million records.

The Burnette/Royal team is also responsible for "Three Flags," produced by Bobby Dyson. The new single is a touching, patriotic tribute to the American flag and to the men who died for it. "It's a message that needs to be heard, especially with what's going on today," proclaims Burnette. "It's a very timely piece."

This timely piece could be just the *catch* that Burnette has been looking for. ~"I don't just go in and a cut a song," he says. "I go in with something that touches *me*. The song has got to touch me before I can deliver it. It's the same thing with acting. If an actor can't play the part, then he doesn't need that script."

"It's funny," laughs Burnette. "I guess it's taken me a lot of years to really learn how to sing. Now, I'm able to feel it or bleed it, as some would say. Some songs just give me a chill; and what these great pickers in Nashville do almost makes you want to repent, they're so good. I think country music is better now than it's ever been—no, I know it is," says Burnette.

He's an accomplisher who can take something from the ground up and make it happen. If anyone can make it happen, it's Burnette. "Three Flags" is possibly the next happening for this guy, who is perhaps best remembered for always giving it his all. "I gave myself to this business, because I truly believe in it," he concludes.

**Kimmy Wix**

# GOSPEL MUSIC

## THE SPENCERS: Keeping It Simple Seems to Work

BY KIMMY WIX

"WE'VE ALWAYS STUCK TO THE BASICS of gospel music. We haven't felt pressured to move with the fads or the new changes in music. We've always kept our country/family style the same. We're just simple people and that seems to work for us."

Perhaps the simplicity that Kevin Spencer mentions *is* actually working for him and his family. Since 1972, when they began recording, the Spencers realized that just being themselves was a key ingredient in their musical ministry. That philosophy has proven itself to be true, and has definitely worked for this group. Currently, the Spencers are receiving national recognition for their latest single "Coming Soon," which is the title cut from their most recent project on Peaceful Stream Records. "Coming Soon," written by Gene and Val Johnson, has rapidly become one of the most popular and recognized tunes in all of southern gospel music.

The Spencers, consisting of JB Spencer, his wife Barbara and their two sons, Wade and Kevin, originally began almost 30 years ago when Mom and Dad sang in various local churches. When the children came along, nothing changed except that a few more voices were added. Geniece, who's the daughter of the family, also contributes a vital part to the family's music with her strong writing ability. She takes credit for the popular "In My Robe of White," which was also recorded by Gold City.

Along with a true southern gospel delivery, the Spencers also add a traditional bluegrass flavor to their music. Perhaps the spark of *bluegrass* is what gives them that special down-home uniqueness.

"I'm not ashamed to mention bluegrass," admits Kevin. "Some feature stories portray us as a bluegrass gospel group, but we're not. We're more of a southern gospel group with a real family style. I love bluegrass music and each member of our family does. When we actually started hitting the scene, we were just playing what we had learned to play. My brother plays the mandolin and you hear a lot of that. Gospel does what country music does. Whatever's popular in country

music, that's what goes. A lot of people out there really like bluegrass—but to go to a festival or buy all bluegrass records, they just won't do it. I think we appeal to the hard-core bluegrasser, and the southern audience likes a little bit of that bluegrass too. It's just really been effective for us to have that

kind of mixed program."

Whether it be bluegrass or strictly southern gospel, the Spencers seem to have a special talent for actually communicating with their listeners. "People have always trusted us and liked us," says Kevin. "We wouldn't want to do anything to hurt that. We

never leave a place where we're not welcomed back.

"We were at a concert Saturday at Greenland Park over in Churchhill, Tennessee," remembers Kevin, "and there were about 4000 people there. We really had a time with 'Coming Soon!' I mean, 15 people came up and were praying around the stage while we sang this song. It was unbelievable. It really beat anything I'd ever seen. When we were finally done, the promoter was even saying 'Keep on singing!' We did go over our time, but time is one thing and if God is working the service, we believe in singing until the people have gotten what they need. After we came off stage, they just shut the concert down for about 20 minutes and had prayer for these people.

"We've been at this for a long time," Kevin continues. "I would have to say that was one of the top three services I've ever been in. I think it was a direct result from 'Coming Soon.' The people were ready for it as soon as we came on stage.

"We are very much aware of the people who hurt in the crowd," Kevin explains. "We never want to hold anything back. If people want to rejoice while we're singing, that's fine with us. If they just want to sit there and listen, that's fine too. We welcome people to worship God while we sing—that's perfectly fine."

The Spencers have recorded a total of 16 albums, including a new Christmas project that was released just last year. They have released 12 singles, all which have launched into the top 40 gospel charts, including Barbara's "It's So Peaceful," which was recorded by the Cathedrals. The next possible release from the *Coming Soon* LP could be a cut titled "Shepherd of My Valley."

The family feels that the most important ingredient in their ministry is the anointing of God. Whether you see the Spencers on television, hear them on the radio, or worship with them in church or concert, you'll soon realize this talented family is dedicated to their special style of music and to the preservation of the Christian home.

"We're all Christians," concludes Kevin, "and we really believe in what we're singing." ○



**CONTEMPORARY  
CHRISTIAN  
TOP 40 SINGLES**

September 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	<b>SWEET VICTORY</b> (Star Song SSD-8102)	Twila Paris	1	8
2	<b>HERE'S MY HEART</b> (Giant C02555)	David & The Giants	2	7
3	<b>TESTIMONY</b> (Reunion 7010049521)	Kim Hill	4	5
4	<b>LIVING DANGEROUSLY IN THE HANDS OF GOD</b> (Sparrow SDC-1172)	Steve Camp	3	5
5	<b>ON THE OTHER SIDE</b> (Reunion 7010037523)	Michael W. Smith	10	5
6	<b>VOICE OF EXPERIENCE</b> (Reunion 7010046522)	Morgan Cryar	12	6
7	<b>READY TO FLY</b> (Home Sweet Home 7010046409)	Mike Eldred	15	4
8	<b>8TH WONDER</b> (Sparrow 176271194)	White Heart	17	4
9	<b>I AM DETERMINED</b> (Diadem 7-90113-049-0)	Tim Sheppard	14	4
10	<b>FOR EVERY LONELY HEART</b> (Myrrh 7-01-688638-7/661-1)	Kim Boyce	7	12
11	<b>HEALING</b> (Sparrow SPD-1174)	Deniece Williams	6	12
12	<b>IF GOD IS FOR US</b> (Benson PWCO1096)	DeGarmo & Key	9	12
13	<b>THAT'S THE LOVE OF GOD</b> (Word 701 9059503)	Sandi Patti	5	8
14	<b>LOVE IS</b> (Word 7014176625)	Newsong	8	9
15	<b>WONDERFUL WORDS OF LIFE</b> (Reunion 7010047529)	Prism	19	4
16	<b>MORE THAN ENOUGH</b> (Star Song SSD8130)	Bash-N-The-Code	16	4
17	<b>NO CONDEMNATION</b> (Alleluia C03001)	Kelly Willard	21	4
18	<b>CRYING IN THE CHAPEL</b> (DaySpring 606757)	Allies	11	7
19	<b>MOVIN' ON</b> (Star Song SSC-8120)	Mylon Lefevre and Broken Heart	22	3
20	<b>WE BELONG TO HIM</b> (DaySpring 7014175372)	Wayne Watson	25	3
21	<b>SHEPHERD BOY</b> (Diadem 7901130296/326)	Ray Boltz	13	12
22	<b>IS IT RIGHT</b> (Star Song SSC8129)	Jerome Olds	18	9
23	<b>THE HUNGER STAYS</b> (Sparrow 1762-71202)	Margaret Becker	26	3
24	<b>IN IT AFTER ALL</b> (Benson C-02506)	Larnelle Harris	30	2
25	<b>'TIS SO SWEET TO TRUST IN JESUS</b> (Word 7019107508)	Amy Grant	34	2
26	<b>YOU'RE BEAUTIFUL</b> (Benson C02548)	Michelle Wagner	33	2
27	<b>IT'S ALRIGHT</b> (DaySpring 7014177575)	Paul Smith	20	12
28	<b>REST IN YOUR ARMS</b> (Myrrh 7016878384)	The Imperials	23	12
29	<b>ONCE IN A LIFETIME</b> (Urgent 0006934501)	Wendy Foy & Phillip Sandifer	27	5
30	<b>FOUNDATIONS</b> (Sparrow SPD-1191)	Geoff Moore & The Distance	36	2
31	<b>NOTHIN' I WOULDN'T DO</b> (Reunion 7010043523)	Recess	DEBUT	
32	<b>NO OTHER LIKE YOU</b> (Star Song SSC-8119)	Tony Melendez & Twila Paris	DEBUT	
33	<b>PERFECT</b> (Frontline 9050)	Benny Hester	24	12
34	<b>LOVE SO LOVED THE WORLD</b> (Benson C02507)	Glad	35	3
35	<b>ETERNITY IN THEIR HEARTS</b> (DaySpring 7014180576)	Farrell & Farrell	28	6
36	<b>IN YOUR STRENGTH</b> (Benson C02549)	Craig Smith	DEBUT	
37	<b>LONGING TO LIVE LIKE HIM</b> (Diadem 790113-038-5)	Brent Lamb	DEBUT	
38	<b>JESUS IT'S YOU</b> (Star Song SSC-8120)	Mylon Lefevre & Broken Heart	32	12
39	<b>HIS STRENGTH IS PERFECT</b> (Sparrow SPD-116C)	Steven Curtis Chapman	31	12
40	<b>THINGS</b> (Word 7019082505)	Scott Wesley Brown	39	12

**SOUTHERN  
GOSPEL  
TOP 40 SINGLES**

September 23, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	<b>WHEN I KNELT, THE BLOOD FELL</b> (American Christian Artists)	The Groenes	1	12
2	<b>COMING SOON</b> (Peaceful Stream 28491-1600-1)	Spencers	2	12
3	<b>LAZARUS, COME FORTH</b> (Morning Star MST-4110)	Bishops	6	12
4	<b>ONCE UPON A HILL</b> (RiverSong R-55909)	Gold City Quartet	43	12
5	<b>I'VE JUST STARTED LIVING</b> (Homeland HL 1006)	Cathedrals	3	9
6	<b>THE PARTY'S OVER</b> (Homeland HL-1014)	Hemphills	7	12
7	<b>THERE'S STILL POWER IN THE BLOOD</b> (RiverSong RS-5916)	Heirloom	5	12
8	<b>TYPICAL DAY</b> (Canaan 7019978)	Talleys	10	10
9	<b>BRING MY CHILDREN HOME</b> (New Canaan 693215-08)	Nelons	8	12
10	<b>WALK AROUND ME JESUS</b> (New Canaan 7019967531)	Wendy Bagwell/Sunliters	9	8
11	<b>THE CROSS IN THE MIDDLE</b> (New Haven NHS-005)	Florida Boys	11	12
12	<b>JESUS IS COMING FOR ME</b> (RiverSong CO-2569)	Kingsmen	17	5
13	<b>GROUND BREAKING</b> (Morning Star MST-45-12788)	McKameys	13	12
14	<b>SIN WILL TAKE YOU FARTHER</b> (Homeland HL-1006)	Cathedrals	12	12
15	<b>HELP ME STAND LORD</b> (RiverSong R-55916)	Jeff & Sheri Easter	14	12
16	<b>GOD BLESS THE FAMILY LIVING IN THE U.S.A.</b> (Stop Hunger SHR-NG1102)	Northern Gold	23	5
17	<b>CARRY ON CHILDREN</b> (Morning Star MSC4095)	Fox Brothers	18	7
18	<b>HE CAN</b> (Homeland HL-1008)	Singing Americans	16	12
19	<b>YOU'LL REAP WHAT YOU SOW</b> (RiverSong CO-2542)	Jeff & Sheri Easter	22	5
20	<b>WAITING AT THE RIVER FOR YOU</b> (Harvest U23701)	Stewards	20	10
21	<b>THE MOUNTAIN</b> (Morning Star MST-45-112888)	Perrys	19	12
22	<b>GONNA RIDE THAT GLORY CLOUD</b> (Morning Star MST-45-4099-AA)	Dixie Melody Boys	15	12
23	<b>I WANT TO GO THERE</b> (Sonlite FON120)	Cedar Ridge	32	3
24	<b>THE ALTAR</b> (Harvest HAR-1144)	Cornerstones	24	4
25	<b>IN HIS TIME</b> (Sonlite SON-112)	Perkins Family	34	3
26	<b>IT'S THE KING</b> (RiverSong C02522)	Heaven Bound	30	4
27	<b>I WANT TO MAKE A DIFFERENCE</b> (Morning Star HAR-45-11288)	Mid South Boys	21	12
28	<b>NEW MAN</b> (Harvest HAR-1173)	Carroll Roberson	28	5
29	<b>THERE'LL BE A PAYDAY</b> (Morning Star MST-45-4095)	Perry Sisters	27	12
30	<b>BLOODBUGHT</b> (Son Light SON-116)	McGruders	29	12
31	<b>GETTIN' READY TO LEAVE THIS WORLD</b> (RiverSong RS-CO2559)	Gold City	DEBUT	
32	<b>CROSS YOUR HEART</b> (New Canaan 7019971539)	Bruce Carroll	31	11
33	<b>GOD SHALL WIPE AWAY ALL TEARS</b> (Masters MSC-8814)	J.D. Sumner/Stamps	33	12
34	<b>YOU'VE GOT TO BE BORN AGAIN</b> (Shiloh 2325M)	Dudley Smith	35	2
35	<b>WHEN I REACH THAT CITY</b> (Morning Star MSC-4093)	McKeithens	38	4
36	<b>I'VE BEEN TO THE POTTER'S HOUSE</b> (Betler Way WR-7007)	Quinton Mills	25	12
37	<b>HOW LONG</b> (Welcome Home 436810)	Johnny Minick & Family	37	4
38	<b>STAND BACK</b> (Homeland 8C8804)	Spears	39	2
39	<b>CELEBRATE JESUS' NAME</b> (Canaan 7019873531)	Janet Pascal	26	6
40	<b>HE'S STILL GOD</b> (Sonlite SON-114)	Hoppers	40	2



Star Song artist Tony Melendez performs a duet with country star Crystal Gayle for *The Very Special Arts: Live From Kennedy Center*, which aired just recently on NBC. The duo performed "No Other Like You," a cut from Melendez' *Never Be the Same* album.



The Kingsmen, an institution in southern gospel music for over 25 years, recently re-signed a long-term recording contract with the Benson Company's RiverSong Records. Pictured at the signing are (from left): Jerry Park, general manager and chief operating officer of the Benson Company; Brian Smith, coordinator of southern gospel promotions; Eldridge Fox, owner and manager of the Kingsmen; and Norman Holland, RiverSong's director of A&R.

# GOSPEL MUSIC



Morning Star recording artists the Fox Brothers recently dropped by the Nashville *Cash Box* office. During their visit, Nashville associate editor Kimmy Wix presented them with a certificate for being named one of the top five independent country groups of the year, based on *Cash Box* chart action throughout 1989-90. The song credited for gaining them this honor is "Carry On Children," which also captures the southern gospel audience as well. Shown here are (from left): Randy, Jeff, Arnold, Jerry, Roy and Lynn. Kimmy's in the center.



Benson recording artist Carman will be the spotlight artist on Benson's October *Music to Live by Radio Magazine*, a unique Halloween radio program debuting his first studio album in almost three years, *Revival in the Land*. Featuring the first single, "A Witch's Invitation," and an exclusive interview with Carman, this special edition of the radio magazine will be sent to radio stations across the nation to be aired on Halloween. Pictured (left to right) are Carman; Andy Ivey, executive producer of *Music to Live by Radio Magazine* and Benson A&R director; and Troy Van Liere, coordinator of broadcast relations.



Star Song artist Twila Paris is shown here visiting with some friendly Venezuelans during a break in the shooting of her first video. (Photo: Gary S. Chapman)

# Album Reviews

## □ CRAIG SMITH: *Songs to the Father of Life* (Benson CO2549)

Produced by Paul Mills, *Songs to the Father of Life* displays a true devotion to the Father and true craftsmanship. Being purely a worship- and praise-oriented album, this project takes specific verses from the Bible and transforms them beautifully into lyrics. "In Your Strength," the latest release, professes an outstanding faith as well as an outstanding vocal outlet. With heavy emphasis on keyboard and guitar, an incredible inspirational feel easily consumes and grasps the heartstrings of the listener. Smith aims to please—with an ever-so-smooth voice that takes complete control.



## □ VARIOUS ARTISTS: *Our Hymns* (Word 7019107508)

This multi-artist collection provides the listener with the talents of artists such as Petra, Michael W. Smith and Phil Keaggy. *Our Hymns* consists of the old traditional hymns, accented with a contemporary flavor. Each (individually produced) cut forces the listener to sink into the musical message behind each artist's unique interpretation. Side One's first cut is "Tis So Sweet to Trust in Jesus" by Amy Grant. Other cuts to be listened for are First Call's rendition of "O Sacred Head, Now Wounded" and Take 6's "The Savior Is Waiting." Artists such as Bruce Carroll, Kim Boyce and Russ Taff all contribute to this treasury of sacred tunes.



## □ NORTHERN GOLD: *Double Exposure* (Stop Hunger SHR-NG 1102)

Northern Gold takes this project by the handles and presses on, full steam ahead. *Double Exposure*, produced by Robert Metzgar, provides just a taste of outstanding southern gospel, with more to look forward to in the future. *Double* hits the nail on the head—not only does this tight, harmony-blending group of guys create a spark for southern gospel music, they also manage to place a positive impact on the secular country audience as well. Cuts such as "Morbus Sabbaticus," "He Took My Sin Away" and "God Bless the Family (Living in the USA)" are excellent. We're certainly looking forward to more *exposure* from Stop Hunger's Northern Gold!

## Williams' Police Force

Bonus which awards players everything from increased scoring values to instant multi-ball play, extra ball or five free games!

Speaking for the design team, which melded together the collective talents of Barry Oursler, Python Anghelo and Bill Pfitzenreuter, Mark Ritchie revealed that, "We all wanted to create a unique world of funny creatures where the player would take on the role of a police officer trying to bring everyone into the jail and, in addition, we wanted a pinball machine that had a universal theme that was a total package, which incorporated new features, such as our moving police car and unlimited million-shot scoring. Most important was to come up with a balanced playfield design that would appeal to the average and skilled player, and to have solid effects, brilliant sound, speech and music in order to catch people's attention no matter where they might be playing the game."

While *Police Force* delivers plenty of excitement and high-energy play, the game also incorporates some impressive advances in technology. According to vice president of sales and marketing, Marty Glazman, "Operators everywhere have total control with patented automatic percentaging and feature percentaging. The result is that *Police Force* can be adjusted to fit any caliber of players at any location."

The many service features include all major solenoid assemblies that are removable with plug-in ease, PC board-mounted wedge-base, and twist-out lamps for simpler serviceability. In addition, Williams' advanced software and electronics render all critical switch-oriented features self-healing, keeping the functionality of the game intact and dramatically reducing unnecessary down-time. Test Report, a Williams exclusive, precisely pinpoints any switch malfunctions and informs the operator of any problems through the displays.

The game was among the featured attractions in the Williams exhibit at AMOA Expo '89.



*POLICE FORCE*, the latest pinball machine from Williams Electronics Games, Inc., is a feature-packed game with a dynamic playfield layout and strong storyline that brings life to a cast of such nefarious characters as Machine Gun Croc, Loan Shark, Drug Rat and Diamond Weasel.

Among the industry "firsts" on this piece is the ever-moving police car that provides a staggering multi-ball effect. Once loaded, the squad car leaves police headquarters, moving down a track to release locked balls back onto the playfield for fast-paced action and excitement. Another first is Take Highest Score, which gives players the opportunity to take the highest player's score in a multi-player game (or a single player can double his or her own score) by making two consecutive ramp shots on the last ball in play. Added to all of this is the Unlimited Million shot, for which you have a spectacular center ramp that progressively increases in value to a potential of unlimited million-point scoring. And then there's the special Hot Sheet

## Konami Intros S.P.Y. Kit

THE LATEST TWO-PLAYER interactive, horizontal monitor kit from Konami offers an adventure in espionage and intrigue. It's called *S.P.Y.*, which stands for Special Project Y, and it involves a top-secret mission to thwart an enemy threat to world peace. The player becomes a *S.P.Y.* agent who must seek out and demolish the enemy missile base where a fully primed nuclear warhead is stationed.

There are seven phases to the operation. Initially, the agent blasts off in a jetpack, headed for the island that houses enemy headquarters. Along the way, however, there are enemy soldiers to confront, who are approaching by jetpack and on hang-giders, and are being dispatched by a helicopter that must be destroyed. Once the remote island is reached, the agent must fight his way through the street, the objective being to destroy certain enemies and by doing so obtain different powerful weapons.

In the next phase, the agent arrives at the embassy driveway, only to discover that there are guards, mechanical dogs, tanks and helicopters to face; and once inside the embassy there are

more guards to battle, including some karate masters. The action accelerates as the agent attempts to infiltrate the enemy fortress, located in the mountains. Jumping to different levels, the player must wipe out all of the adversaries that are encountered in each place.

Upon moving into the enemy base, the player proceeds through a high-tech maze, closing in on the enemy's operation, but the force of the soldiers standing guard intensifies, calling for the player to prove his skills. The ultimate test comes when the player sneaks into the control room to destroy the leader, who is the motivating factor behind the threat to peace. When he is terminated, the world becomes safe once again.

Player controls include an eight-way joystick and two buttons. The game also has buy-in and continuation features.

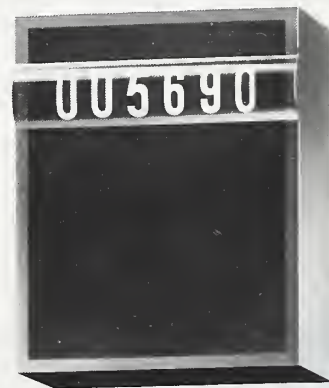
Further information may be obtained through factory distributors or by contacting Konami, Inc., at 900 Deerfield Parkway, Buffalo Grove, IL 60089-4510.

## ENM's Series E8E Counter

ENM COMPANY OF CHICAGO is currently marketing the Series E8E, a miniature adding counter which cannot be influenced by magnetic fields. The six-digit counter offers four different positions for reading and PCB mounting. Its compact construction and low power consumption makes it ideal for use in small, battery-powered installations as well as other OEM applications.

The figures on the unit offer enhanced readability, and the plastic case is sealed for durability. The Series E8E counter is waterproof, and suitable for direct soldering on PC boards.

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



## INDUSTRY CALENDAR 1989

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

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

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

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

## Bally Corp. Appoints Lewis

CHICAGO—Janie D. Lewis has been named director, corporate communications at Bally Manufacturing Corp., as announced by Charles T. Powell, Bally's vice president, administration. Ms. Lewis will have responsibility for all communications activity, including advertising and public relations.

"We are pleased to have Janie bring her strong communications skills to the corporate staff of Bally," said

Powell.

Prior to joining Bally, Lewis was the manager of corporate communications for Bell & Howell Company. She has also held advertising-related positions with AAR Corp. and Publishers Development Corp.

Lewis, 35, received a Bachelor of Arts degree from Roosevelt University. She currently resides in Vernon Hills, Illinois.

## AMOI Sets Music & Games Promo Drive

CHICAGO—Some equipment has built-in appeal, some doesn't; in either case, a promotional shot in the arm now and then would serve the operator well. Promotion is a vital tool that isn't utilized enough in the coin-op industry. Too many operators have a tendency to install the equipment, provide the required service and maintenance and let it go at that, without taking into consideration the added rewards a little extra push would produce.

During his term of office, AMOA's immediate past president Clyde Knupp has been focusing on marketing and promoting music and games at the various state conventions in which he has participated.

*Cash Box* received a letter from Jeff Inglis, president of the Amusement & Music Operators of Idaho, in the wake of their recently held state convention, at which there was much discussion relating to the need for better communication within the state group, as well as improved media relations and more emphasis on promotional

programs (as inspired by Knupp's address).

Among the projects initiated by AMOI is the "Location of the Month" promotion (open to members only), for which a specific location that has served to promote music and games equipment is singled out to receive a special plaque, in commemoration of their effort. The association will subsequently inform the local media, via press releases and possible photo layouts, as further back-up.

Also under discussion at AMOI is the "Jukebox Party" concept that was proposed by Knupp. In this case, an operator donates an old (but working) jukebox, which is to be raffled off to customers at the various participating locations. Ten locations would be involved, with the jukebox being rotated to the designated establishment where the raffle tickets will be sold. The dual purpose is to demonstrate and promote CD jukeboxes and, while doing so, also generate increased earnings.

## Meet the Champs!

THE 1989 COLORADO AIR HOCKEY CHAMPIONSHIPS took place August 5 at the Fun N Games Family Entertainment Center in Loveland, drawing 51 entries who competed for \$3,000 in cash and prizes. The event was co-sponsored by Fun N Games, Dynamo Corp. and a number of local businesses. The finals came down to a battle between old rivals Bob Dubuisson and Mark Robbins of Boulder (both previous national championship winners), with Robbins managing to claw out a victory in the final game. Other winners included John Stucky of Longmont (3rd place), Tim Doughty of Loveland (4th place), Connie Rector of Houston (5th place) and Keith Fletcher of Loveland (6th place). The tournament spanned the old and new genera-

tions of Air Hockey competitors; the average age of the top three finishers was 40 and the average age of the next three was 20. Steve Hartley, owner of Fun N Games, did much of the work in organizing the event, which has become a cornerstone of his operation, drawing scores of players competing regularly on his two Dynamo tables. "Air Hockey is our biggest drawing card," said Hartley. "Our players look forward to playing in the next Air Hockey Nationals in Colorado, hopefully in Loveland." Further information on Air Hockey tournaments and promotions may be obtained by contacting Mark Robbins at Dynamo Corp., 2525 Handley-Ederville Rd., Richland Hills, TX 76118.



(Above) Bob Dubuisson and Mark Robbins (back to camera) during their match. (Below) Champions Connie Rector, Bob Dubuisson, Mark Robbins, John Stucky and Tim Doughty.



## Vive la Black Knight 2000!

IN ONE OF THE MOST spectacular new-game presentations to date, Williams' *Black Knight 2000* pinball machine made its debut before a French audience at a gala celebration in Paris. Lavishly staged by Didier Salmon and his company Player Special Diffusion (which is Williams' exclusive French distributorship), the festivities included a Lido-type extravaganza

that lasted until the wee hours, with those in attendance flipping out over the wonders of *Black Knight 2000*. Indeed, the French toasted a knight to remember! During the affair it was announced that Williams pinball machines now command over 60 percent of the French flipper game market, which really provided the frosting on the pastry!



As you can see in this photo of the entrance, Mr. Salmon and his staff went all-out to provide the perfect setting for this gala unveiling.



Representing Williams was marketing and sales VP Marty Glazman (left), pictured with Didier Salmon as the game was being presented.



Pictured in this group shot on stage are (left to right) Marty Glazman, Didier Salmon, Williams' game designer Steve Ritchie (alongside his creation) and Ed Boon.



While *Black Knight 2000* was the star of the show, attendees enjoyed the added pleasure of the lovely Lido dancers, who entertained and then went into the audience to join the guests for more dancing!

# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - \$230 Classified Advertiser (Outside USA add \$80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of \$.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

### Classified Ads Close TUESDAY COIN MACHINES

FOR SALE: CYPERBALL 4 PLAYER \$2595; TOOBIN \$1195; VINDICATOR \$895; HEAVY BARREL \$895; BAD DUDES \$1495; SHOWDOWN Button Model \$1495; SHOWDOWN Gun Model \$1195; DEVASTATOR \$1195; QUARTERBACK \$1295; VIPER SIT DOWN \$895; PLAYCHOICE 10 \$1895; VS RBI/RBI DUAL \$1395; GOLD MEDALIST \$1195; DOUBLE DRAGON II \$1495; NINJA WARRIORS 2 PLAYER \$1795; IKARI III \$1695; P.O.W. \$1095; DOUBLE DRAGON \$1195; RALLY BIKE \$995; OPERATION WOLF \$1695; TECMO BOWL 4 PLAYER COCKTAIL TABLE \$595; SECRET SERVICE \$795; TX-SECTOR \$795; F-14 TOM CAT \$695; TAXI \$1795; HOT SHOT \$1795; JOKERZ \$1695; MUSICAL FERRIS WHEEL \$1595; KNIGHT RIDER \$1395; COLUMBIA \$1095; JUNIOR CAROUSEL \$1395; MEAN MACHINE \$1795; MOTORCYCLE \$995; VAN \$1295. CALL OR WRITE NEW ORLEANS

NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRE, LA, 70002. TEL: (504) 888-3500. FAX (504) 888-3506.

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HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bartop) games.

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

FOR SALE - Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va. (304) 292-3791.

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

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot,

Taxi, Big Gun, F-14, Fire, Goldwing. M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

### REAL ESTATE

GOVERNMENT HOMES from \$1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

### RECORDS

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FOR SALE. Old Bingo Pinballs. Great Collectors Item \$300.00 up. Call (503) 782-3097 for more info. Also old jukes.

### SERVICES

DON'T PITCH IN THE DARK! FRADALE'S 1989 COUNTRY MUSIC DIRECTORY. Contact and stylistic info on hundreds of Artists, Producers, A&R, Managers. 148 pages! \$25.00 plus \$2.50 s/h. Includes updates. Box 764, Hermitage, TN 37076. The only directory you'll ever need.

### MUSICIAN/ARTIST OPPORTUNITIES

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STARDUST RECORDS is looking for new and exciting talent to join their growing stable. Send a SASE for a free brochure to Drawer 40, Estill Springs, TN 37330 or call Col. Buster Doss at (615) 649-2577 TODAY!

### RECORD PROMOTION

Country and Gospel Record Promotion. For more information contact: LaDonna Kay, 24285 Sunnymead Blvd., Suite 234, Moreno Valley, CA 92388. Tel: (714) 653-1556.

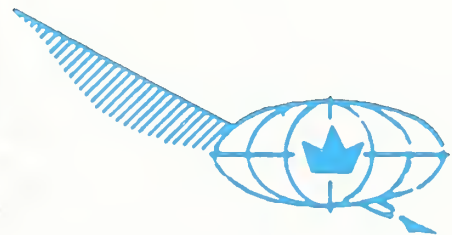
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