Celebrating Two Decades of Kool

KOOL & THE GANG
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 armed for battle. For the 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 movement, including publishing, the pay-to-play controversy, retail, radio, video, touring, artist management, marketing and one extra-juicy artist: metal music editor (my hero) Lonn Friend with what Concrete says will be, “a mega-line-up too hot to mention.” The forum will also include appearances by popular metal groups such as Laaz Rockit, Faith No More, Excel (that’s one show Janiss Garza will be on too!), 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 25 so you’ll want to plan accordingly to see as much of this metal extravaganza. For more information on how you can join in the craziness, contact Kim Kaiman of Concrete for more information.

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. This week it’s 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 shows. Billy Joel, Zeppelin, 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 SOUND-TRACK, WHO WOULD BE THE VOCALIST?: Well, I’m sure you had the name Chris Isaak just teetering on the edge of your tongue here, didn’t you? Yes, boy-who-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 forthcoming release Heart Shaped World and his 1987 release Chris Isaak. If you are a die-hard Chris Isaak fan, you will want to keep an eye out because Isaak has a new catchy plug: in one scene you can glimpse one of his videos on a TV 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 Silvertone are scheduled to embark on a European tour in October.

FILTHY LITTLE NARN: 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 (212) 779-0201 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 Solstice CDs and cassettes in one holiday gift set. 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. 26-28, in Atlanta. United by Music (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 Applications to Teaching Music” Mar. 26-28. Both events take place in Washington, D.C., and information about both can be had by phoning (703) 466-7577.

SOLD TO SOUL: Atlantic Records, wisely 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 will hold a London lunch last week to honor thePRS (that’s an English performing rights society) writers and publishers of the past year’s most performed songs. If you thought Breakell worked extremely hard, you aren’t kidding. The winners? “Breakout,” “Candle in the Wind,” “Carrie,” “The Flame,” “I’ve Been in Love,” “A Rumor,” “You Gave Me Your Heart,” “Tender Dreams,” “Mary’s Prayer,” “Together Forever,” “When Smokey Sings,” “Sign Your Name,” “Roll With It,” “Wishing Well,” “Valerie,” “Chair of Gold” and “Maybe You’ve Been.” The song: “Blame It On the Rain” by John &“Heaven’s” 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 show and The Impisible Spy for TV score.

ART AND ARTISTS AND HAM ON RYE: Chameleon Records wants us all to know that L.A. drummers James Stephen, Stuck in Waterworld (hey, Wonderama, and original host Sonny Fox, is that what makes our heart beat faster), will be out Oct. 27. About a few days after they reissue the band’s two other discs, Cinema Verite and Box Office Bomb, and the same day that Chameleon issues Word 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 hairstone is to a gaiterline, is beginning a tour in Buffalo Sept. 29. Another American tour. Their first since July.

ORGANIZATIONZATIONS: The Songwriters Guild of America is just as happy with the new songwriters section they allow DAT recorders to make digital copies of things; they feel that the way the things stand, songwriters are going to get shafted. They’re into the idea that they should have something like a Grammy, will have a “significant presence,” at the Audio Engineering Society Convention in New York Oct. 19-20. They’ve also come to deal with International Creative Management whereby ICMP pleads with its artists, when qualified, to join NARAS and do everything they can to out 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 resource development, training, and corporate administration. Lyman comes to Capitol from his position as president of the consulting company Organizational Perspectives.

• JETCO has a new executive director, 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 Glaser is the new president of JETCO, bringing 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. At Atlantic has announced the appointment of Kim Freeman associate director of national sales promotion. Freeman comes to Atlantic from New York-based Profile Records where he was director of national pop promotion, a position she held since March of 1988. Prior to that, she was radio editor at Billboard. Dinah Breckell will be responsible for the production of all MCA music videos in her new capacity as director of music videos at MCA Records. Breckell 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, Breckell was an independent 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. At EMI has announced two new appointments. Angel Jenkins has been promoted to publicist, West Coast. She was promoted from publicist coordinator, West Coast. And Rob Gordon has been named director, West Coast regional sales. Gordon comes to EMI from Relativity, where he was national director of consumer affairs. Gordon will promote the company's marketing, video, and promotions, and will work in conjunction with all corporate marketing and publicity efforts.

• At Warner Bros. Records, is proud to announce the promotion of Don Shaw to the position of Vice President/General Manager. The 35-year-old Daily previously served as senior Creative Director for Warner Bros. Records in charge of the music publishing house, and will oversee their professional staff in his new position. Wiley Wilson, vice president of marketing, MCA/Nashville has announced the appointment of Dave Weigand to the position of National Sales Manager for the label, to be based in Cincinnatti. In his new position, Weigand will be responsible for increasing the awareness and sales of the 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 responsible positions of western regional promotion manager and southwest regional promotion manager for NASH as they start their new jobs 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 Heathery and Troy Kahane, who joined 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 headquarter. Koonin joins the company from RCA 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 Randy Rice, chairman and president. Fowler, who originally came to Nashville 25 years ago as a basis player for the Grand Ole Opyr, worked at Top Billing for eight years, and upon his return has taken over day-to-day supervision of the agency's sales activities.
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SCIACCA

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 Erdanck 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 Stray-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 slip me a 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 they take 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. Hellman at Fanduel 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 amphitheater (the eternal "plus one"—my buddy Eric, again!), I managed to hear maybe the three last 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 rhythms 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 celebratory rather than meditative, anchored by the man with four arms on drums, Nelson Miller.

Tom Cheaney

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, "Save 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 be 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...Oh. But who cares, this is another interesting chapter in the story of New York's longest surviving punk band. The 22-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 Corp's 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 doing, 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**

**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 loving for love in “The Last Worthless Evening” (sung 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 rocking 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 long 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, that 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 has 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 Shakespeare’s Sister, Siobhan Fahey, he claims to be even more energized, to counter her state of permanent daydream.

“She is the only person I know who’s got in and out of Russia without a passport. She’s always lost it—that and her wallet.”

One cannot also help notice that the new Shakespeare’s Sister album sounds remarkably Eurythmics-like. Stewart’s been 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 Hey**

**EURYTHMICS**

CASH BOX MAGAZINE 5 September 23, 1989
KOOL & THE GANG: The Rebirth of Kool

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 it's an extended version of "Colograph." The album, which features some of the group's most successful songs, including "Celebration," "Jungle Boogie," and "Ladies Night," has been received well by critics and fans alike.

The group's latest release is a continuation of their long and storied career, which has spanned five decades. From their early days as a horn-driven funk band to their later years as a pop group, Kool & the Gang have been a constant presence in the music industry. Their hits have included "Ladies Night," "Jungle Boogie," and "Celebration," among many others.

Kool & the Gang have been recognized for their contributions to the music industry, and their influence can be heard in the work of many contemporary artists. With their latest album, Sweat, the group continues to prove that they are still relevant and capable of creating music that resonates with audiences.

Also joined by members of the group, Sweat has been a critical and commercial success, reaching the top of the charts and earning praise from fans and critics alike. The album's success is a testament to the group's enduring appeal and their ability to adapt to changing musical trends.

Kool & the Gang's latest album, Sweat, is a testament to their continued relevance and their ability to create music that is both timeless and contemporary. With their latest release, the group has once again proven that they are a force to be reckoned with in the music industry.

...
That's the kind of song that sticks out when we go into the studio. Well say, *Let's do another "Celebration."* A song that resonated deep down inside. So when I received the song, then we all kind of worked together on it.

CB: With J.T.'s leaving, I got the impression that the two very important was he. Did he feel the need to grow as an individual outside of a group structure?

RB: It was a very amiable departure. He was a very gentle soul and we worked well 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, but obviously it's a very sad thing to be left behind. 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, as opposed to the typical band breakup and the egos that go with it. Is that the way you feel in that new group, very focused, as if you've always been there. You just have some new family members.

RB: Exactly, that's the way it is. We've been through a lot of transitions over the years. Before James Taylor, from 1969 into 1979, the history of Kool & The Gang was "Hollywood Swingin'," "Jungle 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 moving.

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 go into a coma 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're able to take our group 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 are a part of this but are also another "Summer Madness" or "I Remember John Coltrane," or just swing for a bit, we can do that. Or we can move in that direction. We've got "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 us, the real music. We're jamming recently on The Fatback Skool. You jam with live instruments and you show them it's not a bunch of computers. Your music still has that horn sound to it. Your music still tends to think that's a key factor in the longevity of Kool & The Gang. Maybe the sound meets the emotional needs of the public with that.

RB: We try to relate to the times in terms of modern technology, but also realize the human element must still be there. What tends to happen, although it's entertaining, 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: 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 important.

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

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 the group, and we were doing a lot of thing, and we realized we needed this a lot of direction for a lot of areas to go. And I always envisioned myself as this supermanager. And when I met Robert I was just as impressed with his knowledge about entertainment and music. Hearing him evaluate things, I said to myself, "He could be the lead brother around here if I wasn't," I knew as their manager that he'd understand everything. We sort of stuck up a relationship; and it worked.

From the time of "Ladies Night," the determination to cross over was made. Knowing the proper demographics, the proper way to hit the demographics, the way to make the group aware that they were more than a group. 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, they were so focused 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 had an argument about three, three and a half years. But the good Lord got us back together.

Robert and I always stayed in touch. I'd be going to Los Angeles, wherever I was. In Allentown, I became a consultant for the government for a while in Canada, but we stayed in touch. This time I saw each other last August at Jack the Rapper, and I hadn't seen the guys for awhile. The magic that we knew just wasn't there anymore, but 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 about music, but not about those three, three and a half years. But the good Lord got us back together.

CB: And we try to be 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 some things. Robert and I were thinking of some things from a marketing standpoint—first we created a marketing stance, so people go, "Oh, let me hear what they're doing." "What are they doing?" is what we're about. Creating a word-of-mouth buzz, because historically they have never had much that producers. So now, with Robert and the group, people created a little pre-release mystery. Word of mouth started going into the street and spread fast.

Secondly, we made up our minds to stay out of America in 1989. That's being 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 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 world tour of all the major cities in Europe. Leitner, our European representative, who has his hands on the market. We went over some things together—we knew that Europe was the key. Europe would take it because we'd just never been there. And we sold out a place in Paris like Madison Square Garden, which seats 19,000 people. Then we took our band to France, which is the biggest markets we got right now, and France. We're one of the biggest selling acts on PolyGram in France. We went to Italy, Italy, Italy, Italy, and sold those out as well. We went to a lot of places where a lot of black groups don't have touch. If you want to be a major group, all the 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: You're 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 historical you have not reached, that the black artists in America have not been able to reach. We're ready established in the States. However, as we know in this business, you are only as good as your last hit record. That's the old saying that rises outside the United States, and let's face it, record sales are sales.

RB: 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 a major market for selling records, but we're going, because there's a big viewing audience that takes time to branch out because these are some of the most prolific writers in the entire music industry who have written their share of big hits and sales.

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 the gang. We're going to be 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 so that we don't have too much to branch out because these are some of the most prolific writers in the entire music industry who have written their share of big hits and sales.

CB: We're planning to do a new album. We've been feeling that the time is right to make some changes. Lots of things are happening. Robert is really open and accepting. There are some really interesting perspectives that we've got involved. They are George Brown, Charlie Smith, Dennis Thomas, Robert "Kool" Bell, and myself. They're the perspectives we're exploring.

Ronald Bell, Kool's brother, is a key member of the group but he is more involved with the production end of the organization. He is the executive producer of outside projects, but he is still an integral part of the operation. He is doing his own thing, but he is still a major component of the group.

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 all sit down and talk to each other like we're all one. It's kind of a blending sometimes, because we all press our points. That's very important to us. We have to live in what we're doing, we don't dress, and we go in there and talk, and go through the whole mechanics.

CB: That give and take, that understanding, that's an 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 Bayannan. The album itself is something that was a new adventure for us, because we used two or three different producers. We were working with Michael Morgine, and then we were working with Charlie Blackwell, and then we were working with Jerry Leiber and Mark Stoller. We're in a transitional period again, and we're trying to map a direction. I think the best way to do this is let the feedback 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. What we're doing now, what we're doing next, it will give us a feel for the market going into the '90s. Kind of like a satellite. [Laugh.]
GAVIN FRIDAY AND
THE MAN SEEZER:
Having a Weill Weekend

BY KAREN WOODS

SOMETIMES MUSIC MAN-
AGES 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 im-
portant than a huge cub 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
arty Dubliners that 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 con-
fidence, 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 classi-
cally trained rather than a
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
Jay—as 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 clas-
cical 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 big wigs (“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 (Photos: Anton Corbin)
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 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...now. 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 sometimes, 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.

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 “pass 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.

Musicianship 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 ’80s 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, I—
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 parked 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 Hopgood, 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'P', 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 their shirts off and shooting their fourth video real soon.

CASH BOX MAGAZINE

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 be-hemaths at the Giants of Rock festival in Hameenlinna, Finland. (Photo: Craig Druitt)

HEAVY METAL

CASH BOX MICRO CHART

September 23, 1989  The grey shading represents a build, marking strong upward chart movement.

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<th>Weekly Chart</th>
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<td>6 DANGEROUS TOYS (Columbia FC 45031)</td>
<td>Dangerous Toys</td>
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<td>9 WINGER (Atlantic 81867)</td>
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<td>29 MASTER OF DIS guise (Metal Blade/Enigma 73413)</td>
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<td>39 BLUE MURDER (Geffen 24212)</td>
<td>Blue Murder</td>
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<td>40 OPERATION-MINDCRIME (EMI 48640)</td>
<td>Queensryche</td>
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SON OF ABETCH'S BREW:
Reading Miles: The Autobiography (Simon & Schuster, $22.95), Miles Davis' brutal
honest book (authored with Quincy Troupe), has not
made me love Miles Davis' records any less, but it cer-
tainly has lessened my re-
spect for, and interest in, Miles Davis the man.

Question: Should our knowledge of someone's per-
sonal 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 lecherous father the serving a 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 want to want to correct.

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 embarrass-
ning 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 paid 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. Pout, to the kiss.

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 stepmon.

"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,
ever was."

Leak, 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 en-
ssemblies 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 made him suffer, 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 ar-
rogance (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.

For Miles Davis, the musician, is intact; my respect for Miles Davis's
ing, 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
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 a production of Don't Get God Started. A mutual friend of Gable and Charles Huggins (president of Hush Productions), a high-powered music 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 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 investor 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 Asha 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.
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

1 REMEMBER (THE FIRST TIME) (Uptown/Capitol 91165) Eric Gable 3 15
2 TASTE OF YOUR LOVE (Virgin 7-99021) E.U. 5 13
3 PUT YOUR MOUTH ON ME (Columbia 38-68979) Eddie Murphy 9 9
4 CAN'T GET OVER YOU (Warner Bros. 22895) Maze 6 8
5 MY FANTASY (Motown 1986) Teddy Riley Featuring Guy 1 14
6 I DO (EMI 50213) Natalie Cole 7 12
7 HEAT OF THE MOMENT (Virgin 7-90004) After 7 11 9
8 IF YOU ASKED ME TO (MCA 57358) Patti LaBelle 8 14
9 BACK TO LIFE (Virgin 7-91917) Soul II Soul 12 7
10 DON'T MAKE ME OVER (Next Plateau 50107) Sybil 15 6
11 2300 JACKSON STREET (Epic 38-68987) The Jacksons 14 9
12 LET GO (Wing/PolyGram 871 722-7) Sharron Bryant 2 13
13 SWEET TALK (Capitol 44374) D'Arcy Hicks 18 10
14 MISS YOU MUCH (A&M 1446) Janet Jackson 20 4
15 OUT OF MY MIND (EMI-B 50212) O'Jays 17 9
16 BABY COME TO ME (Columbia 38-68966) Regina Belle 21 7
17 SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22000) The Isley Brothers (Featuring Ronald Isley) 4 13
18 BABIES HAVING BABIES (Trumpet '69) Terry Tate 23 10
19 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Atlantic 519850) Aretha Franklin & Whitney Houston 10 13
20 TALK TO MYSELF (Isaac Hayes 7-22939) Christopher Williams 27 8
21 ALL MY LOVE (Capitol 44429) Peabo Bryson 29 7
22 JUST WHAT I LIKE (Warner Bros/Regine 7-22959) Michael Cooper 24 8
23 SMILIN' (Atlantic 7-88895) Levert 25 7
24 I'M IN DANGER (Capitol 44141) Mother's Finest 30 6
25 BUST A MOVE (Delicious Vinyl/Island 105) Young M.C. 37 7
26 ROCK WIT' CHA (MCA 58860) Bobby Brown 38 5
27 BREATHING LOVE INTO ME (Atlantic 7-99179) Mica Paris 31 6
28 IT'S FUNKY ENOUGH (Atlantic Ruthless 95649) The D.O.C. 34 4
29 JUST GIT IT TOGETHER (Columbia 36-68938) Lisa Lisa And Cult Jam 16 12
30 I WANT TO BE WITH YOU (Motown MOT-1974) The Temptations 35 7
31 YOU'RE EVERYTHING (Columbia 38-69016) Surface 36 5
32 AIN'T MY TYPE OF HYPE (Columbia 38-68975) Full Force 32 6
33 SARAH, SARAH (Live/RC 12617) Jonathan Butler 13 16
34 PARTYNITE (Pauley Park Warner Bros. 7-22814) Prince 39 4
35 SO WHAT CHA SAYIN' (Sleeping Bag/Fresh 80133) EPMD 43 3
36 STATE OF ATTRACTION (Tabu/CBS 254 6000) Rhonda Clark 45 5
37 I GO TO WORK (Live/RCA 12641-1) Kool Moe Dee 41 5
38 FUN (RCA 5010-1-RQ) Grady Hall 40 9
39 I WANNA COME BACK (Warner Bros.22863) James Ingram 42 6
40 IT'S NO CRIME (Soul/CBS 254 66966) Babyface 19 13
41 I'LL BE THERE (Island 7-96185) Miles Jaye 51 7
42 (DON'T U KNOW) I LOVE YOU (Atlantic 7-88831) Chuckie Booker 46 4
43 I II HYPE (Elektra/Vertigoentertainment 7-69294) Enthou 22 8
44 GIRL I'M GONNA MISS YOU (Atlantic 1-9870) Milli Vanilli 58 4
45 DON'T TAKE IT PERSONAL (Atlantic 58157) Jermaine Jackson 54 4
46 'BOUT DAT TIME (EMI 50209) Pieces Of A Dream 50 6
47 EVERYTHING (MCA 57314) 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

50 EVERY TIME I TRY TO SAY GOODBYE (Virgin 7-99118) Cheryl Lynn 71 3
51 SPEND THE NIGHT (Uptown/MCA 53666) Guy 28 12
52 TWO WRONGS (DON'T MAKE IT RIGHT) (Cetco 7-27907) David Peaston 33 16
53 MY SUGAR (Warner Bros. 7-22898) Atlantic Starr 44 11
54 CELEBRATE NEW LIFE (Capitol 44282) Bebe & Cece Winans 60 4
55 THIS HOUSE (Motown 1986) Diana Ross 55 5
56 NEW JACK SWING (Motown 1979) Wreckx-N-Effect 62 3
57 N.E. HEARTBREAKER(MCA 53831) New Edition 47 12
58 I'M STILL MISSING YOU (Columbia) 63 1
59 FIGHT THE POWER (Motown 1972) Public Enemy 48 11
60 0'CLOCK JUMP (A&M 13216) Herb Alpert 62 3
61 THE WAY IT IS (RCA 8929-7-9) 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 (Papay 889 390-7) Finest Hour 68 2
65 STEPPIN' OUT (Crash A-428) 106B 65
66 BIG OLE BUTT (Del/Charisma 38-69056) LL Cool J 67 5
67 CONGRATULATIONS (A&M 1407) Vesta 56 20
68 HEY YOUNG WORLD (Columbia) Stick Rick 73 2
69 PERSONALITY (Arista 1-9860) Kashif DEBUT
70 HOME (MCA 63712) Stephanie Mills 76 2
71 ON OUR OWN (MCA 58652) Bobby Brown 59 16
72 PAUSE (Profile 7262) Run D.M.C. 75 3
73 JUST CALL MY NAME (Del/Charisma 38-69079) Alyson Williams DEBUT
74 AIN'T NOBODY'S BUSINESS (MCA/Magnos 53683) Eugene Wilde 61 6
75 HAPPY (Motown 1993) The Boys 78 4
76 FEEL SO GOOD (Motown MOT-1988) Patti LaBelle 80 2
77 BAT DANCE (THEME FROM "BATMAN") (Parady Park/Warner Bros. 22926) Prince 84 15
78 MIDNIGHT SPECIAL (Atlantic 7-88961) The System 66 20
79 FUNKY DIVIDENDS (Arista 1-9834) Three Times Dope 57 9
80 I LOVE THE BASS (Enigma 75024) Bardeux DEBUT
81 SPECIAL LOOK (MCA 53281) Debbie Allen 72 9
82 ON THE STRENGTH (Epic 34-68919) Flame (With Tony Terry) 86 3
83 WE GOT OUR OWN THANG (Uptown/MCA 53638) Heavy D. And The Boys 74 16
84 FRIENDS (MCA 53660) Jody Watley With Eric B. & Rakim 77 18
85 THE SAME OLD SONG (PolyGram 874 788-7) Third World 88 2
86 SHOWER ME WITH YOUR LOVE (Columbia 38-68746) Surface 79 21
87 I'M NOT SOUPPED (Atlantic 93816) Troop DEBUT
88 HEART DONOR (Atlantic 7-88857) Anne G. 83 7
89 OOH BABY BABY (Warner Bros./Replice 7-22489) Zapp DEBUT
90 SHE'S NOT MY LOVER (Motown 1991) Joyce "Fenderella" Ivy 69 6
91 MY LOVE IS SO RAW (Del/Charisma 38-69993) Alyson Williams 85 17
92 SUPER LOVE (Tommy Boy 934) Barry White DEBUT
93 THEY WANT MONEY (Jive/RCA 1217) Kool Moe Dee 87 19
94 AS LONG AS WE'RE TOGETHER (A&M 1427) Al Green 88 17
95 SECRET RENDEZVOUS (Warner Bros. 47-27863) Karyn White 90 18
96 COLD FRESH GROOVE (Orpheus 72702) Chill DEBUT
97 WHERE DO WE GO (Atlantic 88962) Ten City 94 12
98 KEEP ON Movin' (Virgin 99205) Soul II Soul 98 21
99 GOT TO GET THE MONEY (Atlantic 7-88910) Levert 98 21
100 RAIN DROPS (Mercury/PolyGram 874 402-2) 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 occupied in the beginning—bigotry, violence, oppression. What was being documented was a time and place in which self-expression 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 grow ever more powerful. (Over the years 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 say 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 Covergirl/Express/Company B. vivax (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 agility in the thing, and every now and then are expected with irony and a (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 wrote, "By saying that I’m with the girls and club-hoppers—his word, not mine—the upshot being that no one who shoed would be interested in the album. For 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 self-dismantle, self-dissolution, and even suicide that are expected with irony and a (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.

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 their musical work and their 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 they mostly have to search the import bins to find them, and you can save lots of time if you bypass the swanki-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 by the 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 pop. 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-hop mix...often by the same people who were so contemptuous of the music such a short while ago.

I’m not going 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 acknowledgment that dance, if not quite the music of revolution, is a lot richer and more diverse than conventional wisdom would have it. Lady Boy, in her article, "thought 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 MAGAZINE

September 23, 1989

THE SHANGRI-LAS

1 BACK TO LIFE (Virgin 0-96357)
2 IT’S NO CRIME (Epic 470 88320)
3 DON’T MAKE ME OVER (Virgin 0-96357)
4 YOU'RE MY ONE AND ONLY (Virgin 0-96357)
5 MY FANTASY (Epic 470 88320)
6 BUST A MOVE (Virgin 0-96357)
7 BATDANCE (Epic 470 88320)
8 MISS YOU MUCH (Virgin 0-96357)
9 CLOTHES ON (Virgin 0-96357)
10 YOU DO WHAT YOU FEEL (Virgin 0-96357)
11 FIGHT THE POWER (Virgin 0-96357)
12 ON OUR OWN (Virgin 0-96357)
13 COLD HEARTED (Virgin 0-96357)
14 I NEED A RHYTHM (Virgin 0-96357)
15 COME HOME WITH ME (Virgin 0-96357)
16 LOVE’S ABOUT TO CHANCE MY HEART (Virgin 0-96357)
17 FRENCH KISS (Virgin 0-96357)
18 DO IT TO THE CROWD (Virgin 0-96357)
19 MY HEART SKIPS A BEAT (Virgin 0-96357)
20 HEY LADIES SHAKE YOUR PUMP (Virgin 0-96357)
21 LAY ALL YOUR LOVE ON ME (Virgin 0-96357)
22 DEEP IN VOGUE (Virgin 0-96357)
23 PARADISE (Virgin 0-96357)
24 THE I LIKE IT (Virgin 0-96357)
25 PUT YOUR MOUTH ON ME (Virgin 0-96357)
26 WHERE DO WE GO (Virgin 0-96357)
27 DO THE RIGHT THING (Virgin 0-96357)
28 EVERLASTING LOVE (Virgin 0-96357)
29 FRIENDS (Virgin 0-96357)
30 ON THE STRENGTH (Virgin 0-96357)
31 WORK IT OUT (Atlantic 0-96357)
32 ME SO HORNY (Atlantic 0-96357)
33 YOU STOLE MY HEART (Atlantic 0-96357)
34 KEEP ON MOVIN’ (Atlantic 0-96357)
35 HAMMER HAMMER THEY PUT ME IN THE MIX (Atlantic 0-96357)
36 ALWAYS THERE (Capitol 0-96357)
37 GIVE YOU ALL MY LOVE (Capitol 0-96357)
38 EXPRESS YOURSELF (Virgin 0-96357)
39 PAYBACK IS A BITCH (Virgin 0-96357)
40 WE GOT OUR OWN THANG (Virgin 0-96357)

Your Thi

Our Lady of the Dance

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GLOBALIST GROOVE

WORLD ROOTS MUSIC EXPERIMENTS 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 improvements 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 jazzman and ECM recording artist Jan Garbarek and fellow country-woman Agnes Garnas. Born in Norway, Garbarek has been immersed in medieval Norwegian folk songs called Rosensfidle (ECM). The tunes are actually from Garbarek’s home region of Telemark, a small, largely agrarian area in the central-southern part of the Scandinavian peninsula. Garbarek traces the tunes back to their original sources, and a transcription of the material has been recorded on an album for her label.

The disc begins with the accompanying vocal of Garnas’ voice, mixed with a list of the tunes’ names. The use of echo is prevalent, as if she were singing in the fjords of her native land. The tune “Innled,” is part of a “calling,” a tune her mother 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 is 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 “Margit og Tarjei Risvolle.” It is a story of a love triangle and the possessiveness of certain individuals who handled in the heat of romance. The song’s origins can be traced to the village of Risvolle, yet its meaning has a global reach. Garbarek’s subtle and flexible playing of a clavinet percussion piece sounds a bit like certain Indian music or something from the Sahelian areas of West Africa. He adds sync rhythms that flow 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 “industrial” of the pieces. “Grisilla” immerses itself in a massive wall of sound. The instrumentation is a blend of voices, synthesizers, and percussion, all based on the theme of the songs, as well as on Garnas’ voice filled with melancholy and emotional distress. In the middle of the song, he constructed a descending bass line that merges with the drums and percussion of the song, and Garbarek’s strength in delivery give it a conversational quality.

Rosensiflde has succeeded in making the medieval relevant and fresh. Maybe it will inspire other cultural heroes to reinvestigate their roots with a new perspective and ear for the universal tone.

Music family 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 vaid 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 gypsies.

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 exponent of the kora’s horizons, lends two of his backup singers on “Mani Mani Kuru” and “Africa,” the latter a contrasting, very deep piece with Thompson bowling slowly on his bass. “Vente Na Padre” is the rockiest track on the album with its ruban undertow, while closer “Ne Ne Koina” conjures up visions of intense heat waves shimmering off the desert, the air so hot any movement at all results in a dry 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 Cheaney
**New Kids on the Block**

"Cover Girl" (Columbia 38-69688)

Wait! Was that an actual guitar in the intro to this song? Yes, folks. The New Kids are broadcasting their musical spectrum once again, this time with a charming little ditty about a budding pre-pubescent princess. The Kids prove once again with their trademark sound—that upbeat, irresistible pop that makes teenage girls everywhere weak in the knees. I don't remember if the pile-up for this 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 sweep out of one album? (Don't ask Michael Jackson, okay?) (SB)

**Sinita**

"Right Back Where We Started From" (Atlantic DMD 3695)

This is, without a doubt, Single of the Week. The generic, formulaic sledge that gives birth to the generic, formulaic sledge that gives birth to the generic. 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 its writing. From the PWL hit factory that is also responsible for Rick Astley, Dead or Alive, Bananarama...etc., this is a tribute to the blueprint for all PWL productions. And the title says it all. We ARE right back where we started from. Who needs Richie Riley, doesn't anyone else from this decade? Can the Giorgio Moroder boxed set be far behind? (EH)

**Fuzzbaxon Self** (Warner Bros.)

England's most outrageous pop quartet is back to terrorize the U.S. with one of the hottest singles I've ever heard. Yes, I said ever. Maggie, Joanna, Viv and Vickie are sexy. They are obvious 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.) So, let's get down to business. "Self" is the lead single to be released stateside from their latest album Big Bang, and it definitely has all the makings of a big pop single in the U.S. Luckily, the female voice, a la "I Can't Help Myself," that I was sent, I found two versions of "Self," one very cool, top-10-oriented mix and one absolutely nauseating, syrupy, totally disposable, shocker that 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 record of the month 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 hooks, 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)

**Eurythmics**

"We Too Are One" (Arista AL-8606)

Eurythmics are back with their 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 German, 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 flirted with (and commercially disappointing) ground on last year's brilliant, overcooked Savage, with this album the group seems to have lost its way and is doing some impression of what Eurythmics should be. After the stunting "You Have a Place in My Heart" from Savage, the track "You Hurt Me (And I Don't Care)," a version of "Don't Ask Me Why" from Glow, is a low-water mark.

"We Too Are One" has a good hook, but it is still a bit too generic, too insipid. (EF)

**Jonathan Richman**

Jonathan Richman (Rounder 9021)


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 (we're only talking about the title-track version on two songs): just his guitar, voice, handclaps and footstomps—In fact, it's Jonathan's first true solo disc, with nary 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 92290-1)

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 a weapon; drugs funding government activities...) has created a breed of Serious Young Artists nostalgic for a time that never really was and desperate only in that most 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 conception 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. (EF)

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**Singles**

**Enuff Z'nuff**

"New Thing" (Ato 7-99207)

Judging from the photo on the back of the sleeve, I figured this song was going to be some dumb Poison-ish hard band trying to break into the 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 solid, and it clicked. Recorded between Def Leppard and the Psychedelic Furs. Pretty crazy combo, eh? Well, if this is the "new thing," I think I'll like it. (Stephanie Brainerd)

**Sugar Cubes**

"Regina" (Elektra ED 5406)

The Sugar Cubes 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 year)—the grooves on you with every whoop of Bjork's "Lover" and Einar (the of the masculine persuasion) rants and raves, wearing out our welcome very quickly and custing the only flow 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 Sugar Cubes and Another Place and Time... The production team of Stock/Aiken/Williamson defy 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 bowed 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 troup's success. The Clivile and Cole re-mix, however, almost redeems the whole sad affair. (EH)
<table>
<thead>
<tr>
<th>#1 DON'T WANNA LOSE YOU</th>
<th>Gloria Estefan</th>
<th>10 2</th>
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<tr>
<td>2 HEAVEN</td>
<td>Warrant</td>
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<td>3 GIRL I'M GOING TO MISS YOU</td>
<td>Mill Vanilli</td>
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<td>4 IF I COULD TURN BACK TIME</td>
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<td>6 CHERISH</td>
<td>Madonna</td>
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<td>7 18 AND LIFE</td>
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<td>11 MIXED EMOTIONS</td>
<td>The Rolling Stones</td>
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<td>12 MISS YOU MUCH</td>
<td>Janet Jackson</td>
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<td>13 KISSES ON THE WIND</td>
<td>Neneh Cherry</td>
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<td>14 DON'T LOOK BACK</td>
<td>Fine Young Cannibals</td>
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<td>15 COLOURED</td>
<td>Paula Abdul</td>
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<td>16 IT'S NOT ENOUGH</td>
<td>Starship</td>
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<td>17 THAT'S THE WAY</td>
<td>Katrina and the Waves</td>
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<td>18 LOVE SONG</td>
<td>The Cure</td>
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<td>19 TALK IT OVER</td>
<td>Grayson Hugh</td>
<td>19 13</td>
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<tr>
<td>20 PARTYNEXTDOOR</td>
<td>Roxette</td>
<td>25 5</td>
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<tr>
<td>21 LISTEN TO YOUR HEART</td>
<td>Michael Bolton</td>
<td>21 13</td>
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<tr>
<td>22 WHEN I LOOKED AT HIM</td>
<td>Expose</td>
<td>27 6</td>
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<tr>
<td>23 RUNNIN' DOWN A DREAM</td>
<td>Tom Petty</td>
<td>30 7</td>
</tr>
<tr>
<td>24 THE END OF THE INNOCENCE</td>
<td>Don Henley</td>
<td>9 14</td>
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<tr>
<td>25 SOWING THE SEEDS OF LOVE</td>
<td>Teardrops</td>
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<tr>
<td>26 IT'S NO CRIME</td>
<td>Babyface</td>
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<td>27 ANGEL EYES</td>
<td>Jeff Healy Band</td>
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<td>28 LOVE IN AN ELEVATOR</td>
<td>Aerosmith</td>
<td>38 4</td>
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<td>29 ROCK WITCHA</td>
<td>Bobby Brown</td>
<td>42 5</td>
</tr>
<tr>
<td>30 WHAT I LIKE ABOUT YOU</td>
<td>Michael Morales</td>
<td>34 6</td>
</tr>
<tr>
<td>31 FRIENDS (I'm so Lucky)</td>
<td>Jody Watley with Eric B. and Rakim</td>
<td>24 14</td>
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<td>32 DR. FEELGOOD</td>
<td>Motley Crue</td>
<td>46 4</td>
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<td>33 YOU'RE MY ONE AND ONLY TRUE LOVE</td>
<td>Seduction</td>
<td>66 7</td>
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<tr>
<td>34 HEALING HANDS</td>
<td>Elton John</td>
<td>43 5</td>
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<tr>
<td>35 SECRET REVENUES</td>
<td>Karen White</td>
<td>26 18</td>
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<tr>
<td>36 CALL IT LOVE</td>
<td>Tina Turner</td>
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<tr>
<td>37 THE BEST (Capitol B-44432)</td>
<td>Martika</td>
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<td>38 RIGHT HERE WAITING</td>
<td>Richard Marx</td>
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<tr>
<td>39 ONCE BITTER TWICE SHY</td>
<td>Great White</td>
<td>29 19</td>
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<tr>
<td>40 THE PRISONER</td>
<td>Howard Jones</td>
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<tr>
<td>41 ON OUR OWN (FROM GHOSTBUSTERS)</td>
<td>Bobby Brown</td>
<td>35 16</td>
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<tr>
<td>42 SACRED EMOTION</td>
<td>Donny Osmond</td>
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<td>43 LOVE SHACK</td>
<td>B-52's</td>
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<td>44 PUT YOUR MOUTH ON ME</td>
<td>Eddie Murphy</td>
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<tr>
<td>45 GLAMOUR BOYS</td>
<td>Living Colour</td>
<td>59 5</td>
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<tr>
<td>46 I LIKE IT</td>
<td>Dino</td>
<td>39 20</td>
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<tr>
<td>47 LET GO</td>
<td>Sharon Bryant</td>
<td>53 6</td>
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<tr>
<td>50 HEADED FOR A HEARTBREAK</td>
<td>Winger</td>
<td>41 17</td>
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51 TOP 100 SINGLES

52 NEED A LITTLE TASTE OF LOVE | The Doobie Brothers | 44 7 |
53 BATDANCE (FROM "BATMAN") | Prince | 45 15 |
54 LAY YOUR HANDS ON ME | Bon Jovi | 47 17 |
55 SO ALIVE | Love And Rockets | 48 19 |
56 HOOKED ON YOU | Sweet Sensation | 49 16 |
57 WHEN I SEE YOU SMILE | Paul Abdul | 50 16 |
58 HEY BABY | Henry Lee Summer | 52 19 |
59 FORGIVE ME NOT | Bad English | 54 9 |
60 DON'T SHUT ME OUT | Kevin Paige | 57 5 |
61 MY HEART SKIPS A BEAT | The Cover Girls | 60 2 |
62 LAY DOWN YOUR ARMS | The Graces | 62 5 |
63 THE WAY THAT YOU LOVE ME | Paula Abdul | 63 26 |
64 TALK TO MYSELF | Christopher Williams | 66 3 |
65 CONGRATULATIONS | Vesta | 67 2 |
66 PUSS 'N BOOTS/THOSE BOOTS ARE MADE FOR WALKIN' | Donny & Marie | 68 2 |
67 HEY LADIES (Capitol B-44402) | Beastie Boys | 55 8 |
68 STAND UP | Underworld | 75 4 |
69 NO MORE RHYME | Debbie Gibson | 57 15 |
70 WHAT ABOUT ME | Moving Pictures | 74 3 |
71 IF YOU DON'T KNOW ME BY NOW | Simply Red | 58 21 |
72 ON THE LINE | Tangier | 72 86 |
73 SUNSHINE | Dina | 84 2 |
74 SUGAR DADDY | Thompson Twins | 75 7 |
75 POISON | Alice Cooper | 78 3 |
76 BUST A MOVE | Young M.C. | 77 9 |
77 COVER OF LOVE | Michael Damien | 80 14 |
78 CRAZY ABOUT HER | Rod Stewart | 81 21 |
79 YOU BETTER DANCE | The Jets | 83 6 |
80 THE WAY YOUR HEART SINGS | Soul Sister | 84 8 |
81 MY FIRST NIGHT WITHOUT YOU | Cyndi Lauper | 84 8 |
82 DIDN'T I (BLOW YOUR MIND) | Neue Kids On The Block | 84 8 |
83 TOY SOLDIERS | Mattika | 85 19 |
84 LOVE CRIES | Stage Dolls | 87 7 |
85 I DON'T WANT A LOVER | Texas | 87 2 |
86 I'M THAT TYPE OF GUY | LL Cool J | 71 14 |
87 THE ANGEL SONG | Bardeux | 90 10 |
88 EXPRESS YOURSELF | Madonna | 80 13 |
89 THE LOVE OF MY LIFE | Chuchki Booker | 79 7 |
90 THIS ONE | Adrian Belew | 91 8 |
91 WHAT YOU DON'T KNOW | Indigo Girls | 92 7 |
92 TURNED AWAY | Information Society | 83 7 |
93 TURNED AWAY (EMI 50204) | Roxette | 88 18 |
94 TROUBLE ME | 10,000 Maniacs | 94 16 |
95 TROUBLE ME | Waterfront | 97 9 |
96 NATURE OF LOVE | John Cougar Mellencamp | 97 9 |
97 LET THE DAY BEGIN | The Call | 99 6 |
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 highs. 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. "It 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 multitalented entertainer says the time came, however, to either retire or get back in the business 130 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—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, to 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

<table>
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<td>THE JUDDS</td>
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### #1 Debut: Patty Loveless

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<th>Title</th>
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<tbody>
<tr>
<td>YOU AND THE HORSE (THAT YOU RODE IN ON)</td>
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### To Watch: Reba McEntire

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<tr>
<td>SUZETTE</td>
<td>Reba McEntire 39</td>
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### Chart

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<th>Artist</th>
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<tr>
<td>WHAT'S GOING ON IN YOUR WORLD</td>
<td>George Strait</td>
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<tr>
<td>THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU)</td>
<td>Kenny Rogers</td>
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<tr>
<td>ANYTHING WORTH KNOWING (Master MR-012AA)</td>
<td>Eagle Creek</td>
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<tr>
<td>BAD MOON RISING (Soundwaves 4576)</td>
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<tr>
<td>IF TOMORROW NEVER COMES</td>
<td>Garth Brooks</td>
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<tr>
<td>THE LONELY SIDE OF LOVE (MCA 53670)</td>
<td>Patty Loveless</td>
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<tr>
<td>YOU AND THE HORSE (THAT YOU RODE IN ON)</td>
<td>Cee Cee Chapman</td>
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<td>SWING TIME</td>
<td>Reba McEntire</td>
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<tr>
<td>IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG)</td>
<td>Annette Bening</td>
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<tr>
<td>I'VE BEEN LOVED BY THE BEST (MCA 20973-RAA)</td>
<td>Don Williams</td>
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<tr>
<td>CHANCES ARE WE'LL BE CHEATHIN' (Master MR-013AA)</td>
<td>Kitty Kimbs</td>
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<td>COUNTRY CLUB</td>
<td>Travis Tritt</td>
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<td>SHE'S GOT A SINGLE THING IN MIND (MCA 53633)</td>
<td>Conway Twitty</td>
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<td>FINDERS KEEPERS (Round Robin RR-1892)</td>
<td>Harlan Hodge</td>
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<td>OUT OF YOUR SHOES (RCA 91067-RAA)</td>
<td>Lorrie Morgan</td>
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<tr>
<td>OUTSIDE CHANCE (USA 82590-1)</td>
<td>Larry Dean</td>
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<tr>
<td>I LOVED YOU ALL OVER THE WORLD</td>
<td>Gary Ray</td>
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<td>LOVIN' ONLY ME (Epica 68695-RAA)</td>
<td>Ricky Skaggs</td>
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<td>SONS OF THE PIONEERS (American Cowboy Songs 24002)</td>
<td>Chris LeDoux</td>
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<td>Foster And Lloyd</td>
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<td>NEVER HAD IT SO GOOD (Columbia 38-69305)</td>
<td>Mary Chapin</td>
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<td>YOU AIN'T DOWN HOME (Curb/MCA 10530)</td>
<td>Jann Browne</td>
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<td>STONE BY STONE (Columbia 3896007)</td>
<td>Tim Timansey</td>
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<td>NEW MEXICO SUN (Track TR-204)</td>
<td>Summer Cassidy</td>
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<td>DARE TO DREAM (Staple Range Sh-8402)</td>
<td>Mislay Maxwell</td>
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<td>Stephan Almond</td>
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<td>I'M LISTENIN' TO HANK (Woodridge Rd-3005-A)</td>
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<td>HUNKY TONK HOLIDAY (killer K-11844)</td>
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<td>THREE FLAGS (Badger BG-10044A)</td>
<td>Billy Joe Burnette</td>
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<td>YOU JUST CAN'T LOSE 'EM ALL (Epica 68695-RAA)</td>
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<td>ONE GOOD WELL (RCA 8867-7)</td>
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<td>IN A LETTER TO YOU (Universal US-6603)</td>
<td>Eddy Raven</td>
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<td>YOU GOT THE BEST OF ME (Galaxy 9-2026A)</td>
<td>Juanita Ross</td>
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<td>BEHIND THE TEXAS MOON (RCA 91067-RAA)</td>
<td>J.C. Crowley</td>
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<td>DON'T YOU NEED SOMEONE (Rogewood R-3023-A)</td>
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<td>UNTIL I CAN LET GO OF THE BOTTLE (Killer K-121-A)</td>
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<td>HOLD IN MY POCKET (Columbia 38-3964-CBS)</td>
<td>Ricky Van Shelton</td>
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<td>INVINCIBLE (American Image AIR-1003)</td>
<td>Eddie Bond</td>
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<tr>
<td>TENNESSEE PLEAS (Premier POR-122A)</td>
<td>Johnny Dye</td>
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<tr>
<td>HOLD ME TILL THE LAST WALTZ IS OVER (Hot Kat Kountry HKH1013-A)</td>
<td>Nettina Kay</td>
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### Additional Albums

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<tr>
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<td>Ronnie Mason</td>
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<tr>
<td>HOME SWEET HOMELESS PEOPLE (Gritted FE-101)</td>
<td>Jim Vest</td>
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<tr>
<td>AT THIS MOMENT (Evergreen EV-1096)</td>
<td>Holly Lipton</td>
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<tr>
<td>LIKE AN OKLAHOMA MORNING (Music City USA MC-116)</td>
<td>Ronnie Wilkes</td>
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<tr>
<td>AN OLD FASHIONED LOVER (Galaxy 9-2034-A)</td>
<td>Ginny Peters</td>
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<tr>
<td>TURN OF THE CENTURY (Universal UVL-66009)</td>
<td>Nitty Griddy</td>
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<tr>
<td>CALL ON ME (Capitol 44348)</td>
<td>Tanya Tucker</td>
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</tbody>
</table>
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 Nugget, 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 well."

"I even did Walter Brennan doing "You Ain't Nothin' but a Hound Dog"! Well, just it 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 Capitol Records, went to #9 on the country charts. "After this cut, I went back to the Nashville Studio, with Slim Williams 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 chart."

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

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**COUNTRY HOT CUTS**

1. **GEORGE STRAIT:** "Angels Angelina" Beyond the Blue Moon (MCA)
2. **SHENANDOAH:** "Hard Country" The Road Not Taken (Columbia)
3. **STEVEN WAYNE HORTON:** "Got a Lot of Livin' to Do" Steve 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 SINGERS—20 YEARS AGO**

1. **LORETTA LYNN:** "To Make a Man" (Decca)
2. **LYNN ANDERSON:** "That's a No No" (Columbia)
3. **JONNY 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" (RCA)
7. **BILL ANDERSON:** "But You Know I Love You" (Decca)
8. **MEL TILLS:** "These Lone Hands of Mine" (RCA)
9. **CHARLEY PRIDE:** "All I Have to Offer You (Is Me)" (MCA)
10. **SONNY JAMES:** "Since I Met You Baby" (Capitol)

**COUNTRY ALBUMS**

1. **KILLIN' TIME** (RCA-9971/RCA)
2. **SWEET SIXTEEN** (MCA-4224/Sony)
3. **GREATEST HITS** (Curb-12/2524/Warner Bros.)
4. **RIVER OF LIVE** (Epic/RCA-9551-1/RCA)
5. **WHITE LIMOZEEEN** (Columbia 4434)
6. **OLD D & X** ( Warner Bros. 25170/F)
7. **BEYOND THE BLUE NILE** (MCA-4076)
8. **THIS WOMAN** (RCA-8965/F)
9. **I WONDER DO YOU THINK OF ME** (MCA-9999-I/RCA)
10. **HONKY TOWN ANGEL** (Atlantic 8871)
11. **A HORSE CALLED MUSIC** (Columbia 44201/CBS)
12. **DIAMONDS AND DIRT** (Columbia 4476/CBS)
13. **WILL THE CIRCLE BE UNBROKEN** ( Warner Bros. 28301)
14. **ABSOLUTE TORCH AND TWANG** (Warner Bros. 25577)
15. **LOVING PROOF** (Columbia 44201/CBS)
16. **THE ROAD NOT TAKEN** (Caprice/Curb 4446/CBS)
17. **KENTUCKY THUNDER** (Caprice/Curb-4007)
18. **SOMETHING INSIDE SO STRONG** (Reprise 7578)
19. **TELL ME LIKE IT IS** (Atlantic 9104/Atlantic)
20. **ALONE** (Caprice/Curb-5014)
21. **WILLOW IN THE WIND** (Mercury Records 490-950-500)
22. **GARTH BROOKS** (Capitol C-1-50697)
23. **SOUTHERN STAR** (RCA-8541)
24. **BLUE ROSE OF TEXAS** ( Warner Bros. 26399-I)
25. **TANYA TUCKER'S GREATEST HITS** (Capitol C-1-91814)
26. **HITS 1975-1989** (Capitol C-1-50644/CBS)
27. **GREATEST HITS** (Curb/CBS-8181-1/RCA)
28. **ALWAYS AND FOREVER** ( Warner Bros. 25568)
29. **SOUL BLUES** (Capitol C-1-47809)
30. **DON'T CLOSE YOUR EYES** (MCA-9491-I)
31. **LEAVE THE LIGHT ON** (RCA-9954)
32. **GREATEST HITS VOLUME THREE** (MCA-44204)
33. **TANYA'S LADIES** (MCA-40724-1)
34. **ONE WOMAN MAN** (Capitol C-40787)
35. **GREATEST HITS** (RCA-3265-G)
36. **GREATEST HITS** (RCA-3265-1-I)
37. **LAND OF ENCHANTMENT** (Warner Bros. 9-53509-4)
38. **THE OAK RIDGE BOYS** (MCA-3215)
39. **K.T. OALIN** (MCA-3212)
40. **GEORGE STRAIT** (Mercury/PolyGram 42223)
41. **LIONEL CARTWRIGHT** (MCA-4076)
42. **BUENAS NOCHES FROM A LONELY ROOM** (Caprice 42379)
43. **Dwight Yoakam** (Warner Bros. 857)
44. **SUSY BOGGS** (RE-ENTRY)

**CASH BOX MAGAZINE**

22 September 23, 1989
COUNTRY MUSIC

ALBUM RELEASES

THE OAK RIDGE BOYS: American Dreams (MCA-4231) / 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 Pitelli and Troy Seals. Expert production by Jimmy Bowen and strong harmonies by four of the best insure one a spot at the top.

STEVEN WAYNE HORTON: Steven Wayne Horton (Capitol 1-9183) / 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 Burnett/Robinson/Schwartz tune "Done, 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 9077-7-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 singles along the way, 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.

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.

DWAYNE 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 GODSIN: "That Just About Does It" (Columbia 38 69084) / Godsin does what he does best in this heart-piercing tune. The long-time awareness of a dying love finally becomes reality. With Godsin'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, etc.).

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 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).


IT'S PARTY TIME!!

WXR 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. WXRX 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 "weekend 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 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.

CASH BOX MAGAZINE 23 September 23, 1989
REBECCA HOLDEN: Coming Home to Country Music

“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 naively got 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 Hasselhoff, 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 already 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—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 who you are and what you do.

“I live and breathe 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

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 naturally with Ringo Starr as two would-be stars of a Western in “Act Naturally.” The pair are Country Music Association Awards finalists (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)
COUNTRY INDIES

INDIE SPOTLIGHT

ACE HACKER: "Look Who's Holding You Now" (Player PL.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 that radio definitely wants 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 eye's 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.

HOLLY RONICK: " Ain't No One Like Me in Tennessee" (Happy Man HM-822AA)

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 rock'er—Billy Joe Burnette. At the early age of 17, Burnette found himself on the national charts with his music industry. In the beginning, Burnette 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 50's, playing in the American Bandstand and all of that, plus the touring, and then went into the service. When they found out I was singing, they placed me in 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 Burnette Brothers formed."

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 singles recorded 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 bigger 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 doing two-wops, bo-ho's, 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 honor came 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 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 accomplished 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 owe myself to this business, because I truly believe in it," he concludes.

Kimmy Wix

BILLY JOE BURNETTE

COUNTRY INDIE SINGLES

1. IF YOU DON'T KNOW ME BY NOW (Evergreen EV-1100-A)
Joe Stampley
2. BAD MOON RISING (Soundwaves SW-4876)
Cerrito
3. YOU AND THE HORSE (THAT YOU RODE IN ON) (Trio-Star TS-1277)
Patsy Cole
4. IF I LIE TO BE A HUNDRED (I'LL DIE YOUNG) (Round Robin RR-1811)
Anne Benoni
5. CHANCES ARE WE'LL BE CHEATING' (Master MR-013A)
Linda Estrin
6. FINDERS KEEPERS (Round Robin RR-1882)
Harlan Hagelson
7. OUTSIDE CHANCE (USA-62001-1)
Larry Dean
8. I LOVE YOU ALL OVER THE WORLD (Kamon LR-12057-7)
Gary Ray
9. SONS OF THE PIONEERS (American Cowboy Songs 2402)
Sons of the Pioneers
10. DARE TO DREAM (Step Hunger SR-MX-1107)
Missy Maxwell
11. MORE THAN A LIFETIME (Lemon LR-12020)
Stephian Almond
12. HONKY TONK HOLIDAY (Kalikit K-119AA)
Dwayne Crews
13. CONSTANTLY (Harl Kaut Kountry HIK-608 A)
Anne Brown
14. THREE FLAGS (Badger BG-1004A)
Billy Joe Burnette
15. THOSE EYES (A1)
Greg Nations
16. YOU GOT THE BEST OF ME (Gallery G-228-A)
Juanita Rose
17. DON'T YOU WANT SOMEONE (Ridgewood R-3009-A)
Lori Oakley
18. STICKS AND WHEELS (Music City USA-MC-117-AA)
Ronnie Mason
19. HOLD ME TILL THE LAST WALTS IS OVER (Kal Kaut Kountry HIK-1018-A)
Natrine Kay
20. ANYTHING WORTH KNOWING (Master MR-012AA)
Eagle Creek

BMG SONGS TAKES CENTERSTAGE: BMG Songs recently held its first U.S. creative meeting in Nashville. The meeting climaxd with a writers' showcase, attended by the BMG staff, industry friends and press, at Nashville's famed Exit88. The SRO audience enjoyed the talents of BMG writers John Hiatt (A&M) and Foster and Lloyd (RC), among others. Shown on stage with the songwriters after the performance are BMG personnel Nick Firth, pres.; Danny Strick; Henry Hirt, VP and GM/Nashville division; and Rand Hoffman, VP/legal and business affairs.
"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 bluegrassers, 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 in Memphis, 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 we 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 way 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."
### CASH BOX MICRO CHART

**CONTEMPORARY CHRISTIAN TOP 40 SINGLES**

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<th>#</th>
<th>SONG</th>
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<td>1</td>
<td>SWEET VICTORY</td>
<td>Star Song SSO-8100</td>
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<td>2</td>
<td>HERE'S MY HEART</td>
<td>Giant C02556</td>
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<td>3</td>
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<td>LIVING DANGEROUSLY IN THE HANDS OF GOD</td>
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<td>ON THE OTHER SIDE</td>
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<td>VOICE OF EXPERIENCE</td>
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<td>READY TO FLY</td>
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<td>8TH WONDER</td>
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<td>9</td>
<td>I AM DETERMINED</td>
<td>Disinfect 7-90113-049-0</td>
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<tr>
<td>10</td>
<td>FOR EVERY LONELY HEART</td>
<td>Myrrh 701-01-68638-7661-1</td>
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<td>11</td>
<td>HEALING</td>
<td>Sparrow SDC-1174</td>
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<td>12</td>
<td>IF GOD IS FOR US</td>
<td>Benson PC0196</td>
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<td>13</td>
<td>THAT'S THE LOVE OF GOD</td>
<td>Word 7011059503</td>
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<td>14</td>
<td>LOVE IS</td>
<td>Word 7011176235</td>
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<td>15</td>
<td>WONDERFUL WORDS OF LIFE</td>
<td>Reunion 7010047529</td>
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<td>16</td>
<td>MORE THAN ENOUGH</td>
<td>Star Song SSD-1130</td>
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<td>17</td>
<td>NO CONDEMNATION</td>
<td>Afton 803901</td>
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<td>18</td>
<td>CRYING IN THE CHAPEL</td>
<td>Clay Spring 606757</td>
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<td>19</td>
<td>MOVIN ON</td>
<td>Star Song SGC-8120</td>
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<td>20</td>
<td>WE BELONG TO HIM</td>
<td>DaySpring 7014175372</td>
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<td>21</td>
<td>SHEPHERD BOY</td>
<td>DaySpring 7001130296-326</td>
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<tr>
<td>22</td>
<td>IS IT RIGHT</td>
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<td>23</td>
<td>THE HUNGER STATS</td>
<td>Sparrow 7827-11202</td>
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<td>24</td>
<td>IN IT AFTER ALL</td>
<td>Benson C02556</td>
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<td>25</td>
<td>THIS IS SOO SWEET TO TRUST IN JESUS</td>
<td>Word 7019107598</td>
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<td>26</td>
<td>MARRIAGE</td>
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<td>27</td>
<td>IT'S ALRIGHT</td>
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<td>REST IN YOUR ARMS</td>
<td>Myrrh 7011678348</td>
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<td>ONCE IN A LIFETIME</td>
<td>Urgent 0006939591</td>
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<td>FOUNDATIONS</td>
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<td>NOTHIN WOULD I DO</td>
<td>Reunion 7019039623</td>
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<td>32</td>
<td>NO OTHER LIKE YOU</td>
<td>Star Song SSG-8119</td>
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<td>33</td>
<td>PERFECT</td>
<td>Frontline 9056</td>
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<td>34</td>
<td>LOVE SO LOVED THE WORLD</td>
<td>Benson C02507</td>
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<td>35</td>
<td>ETERNITY IN THEIR HEARTS</td>
<td>DaySpring 7014175076</td>
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<td>36</td>
<td>IN YOUR STRENGTH</td>
<td>Benson C02549</td>
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<td>37</td>
<td>LONGING TO LIVE LIKE HIM</td>
<td>DaySpring 700113838-9</td>
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<td>38</td>
<td>JESUS IT'S YOU</td>
<td>Star Song SSD-1120</td>
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<td>HIS STRENGTH IS PERFECT</td>
<td>Sparrow SGI-1146</td>
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<td>THINGS</td>
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### CASH BOX MICRO CHART

**SOUTHERN GOSPEL TOP 40 SINGLES**

<table>
<thead>
<tr>
<th>#</th>
<th>SONG</th>
<th>ARTIST</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>WHEN I KNELT THE BLOOD FELL</td>
<td>American Christian Artists</td>
</tr>
<tr>
<td>2</td>
<td>COMING SOON</td>
<td>Peaceful Street 28418-16610-1</td>
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<tr>
<td>3</td>
<td>LAZARUS COME FORTH</td>
<td>Morning Star MST-41180</td>
</tr>
<tr>
<td>4</td>
<td>ONCE UPON A HILL</td>
<td>RiverSong R-55908</td>
</tr>
<tr>
<td>5</td>
<td>I'VE JUST STARTED LIVING</td>
<td>Homeland HL 1006</td>
</tr>
<tr>
<td>6</td>
<td>THE PARTY'S OVER</td>
<td>Homeland HL 1014</td>
</tr>
<tr>
<td>7</td>
<td>THERE'S STILL POWER IN THE BLOOD</td>
<td>RiverSong R-55916</td>
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<tr>
<td>8</td>
<td>TYPICAL DAY</td>
<td>Canaan 70191978</td>
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<td>9</td>
<td>BRING MY CHILDREN HOME</td>
<td>Canaan 693215-08</td>
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<tr>
<td>10</td>
<td>WALK AROUND ME JESUS</td>
<td>Canaan 701905731</td>
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<td>11</td>
<td>THE CROSS IN THE MIDDLE</td>
<td>HomeNew NPS-005</td>
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<td>12</td>
<td>JESUS IS COMING FOR ME</td>
<td>RiverSong CO-2545</td>
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<td>13</td>
<td>GROUND BREAKING</td>
<td>Morning Star MST-45-12878</td>
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<td>14</td>
<td>SIN WILL TAKE YOU FURTHER</td>
<td>Homeland HL 1006</td>
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<td>15</td>
<td>HELP ME STAND</td>
<td>RiverSong R-55916</td>
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<td>16</td>
<td>GOD BLESS THE FAMILY LIVING IN THE U.S.A.</td>
<td>Highway 701191102</td>
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### Notes

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's 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.
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**

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 "Marbus 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! 
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 Crot, Lean 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 special dedicated ramp that progressively increases in value to a potential of unlimited million-point scoring. And then there's the special Hot Sheet 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 molded together the collective talents of Barry Ourder, Python Anghelo and Bill Pfutzenreuter, Mark Ritchie revealed that, "We all wanted to create a unique world of funny creatures we hope 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 servicing. 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.

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, heads 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-gliders, 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 60069-4510.

Konami Intros
S.P.Y. Kit

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 PCB boards.

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

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, AMOIA'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 Air Hockey World magazine. 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 Dougherty of Loveland (4th place), Connie Rector of Houston (5th place) and Keith Fletcher of Loveland (6th place). The tournament spanned the old and new generations 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.

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!
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