Pop Apocrypha
The Gospel According to the Jesus and Mary Chain
Hale Milgrim

MILGRIM TO HEAD CAPITOL: Capitol-EMI Prez & CEO Joe Smith, boasting that Laker season deadline we told you about, has named Hale Milgrim, who had just resigned his position at Elektra as senior vice president of marketing last week, as the new president of Capitol Records. In his five years at Elektra, Milgrim spent eleven years at Warner Bros. Records, last serving as director of merchandising for the label. Milgrim said, "I am very excited that I have been given the opportunity to lead Capitol Records into the 90s," Smith lauded Milgrim's multifaceted record office experience, citing his "vast experience in the retail, merchandising, marketing and creative fields." He went on to welcome Milgrim saying, "I am pleased he has joined our Capitol-EMI Music team and feel his presence will further strengthen our North American operations." No word from the Beastie Boys, who were passed over by Smith.

BHASKAR MENON

BHASKAR MENON will succeed the late Nesushi Ertugan as President of the International Federation of the Phonographic Industry. Menon is currently chairman of EMI Music Worldwide and its two principal subsidiaries, Capitol-EMI Music, Inc. and EMI Music Limited. In accepting the position Menon said, "It is my task to build on the foundation of recent IFPI achievements and to ensure that the challenges for the Industry in the next decade are met with the same resolution and fortitude as those of the 80s.

In ATLANTA'S LA FACE: Clive Davis has urged "hot" Elektra producers L.A. & Babyface in the creation of a new record label, La Face Records. According to the agreement, Babyface (born "Babyface" Edmonds) will set up shop in Atlanta where they'll sign "a minimum of four artists" and "produce or co-produce at least four albums" (is somebody's lucky number or what?) per year for La Face/Arista. Although outside projects will "extremely limited," look for the pair to contribute to Whitney Houston's new album, due in early 1990. That's not really too far outside, is it?

BELLRINGER: Al Bell the influential executive with keen business head has formed his own label, Bellmark Records, focusing on R&B, jazz, gospel and contemporary Christian releases, will be manufactured by Capitol and distributed. Bell plans to put out 12 albums per year beginning January, 1990. Bell is best known for his days as chairman at Stax where he helped build the legendary Stax/Volt Records catalogue. As Bob Krasnow puts it, "We're talking about music that's stood the test of time. As a full-line record company, it doesn't make sense for us not to be involved in that.

...BUT WE LIKE IT: The Who, the Kinks, the Four Tops, Hank Ballard, the Platters and Simon & Garfunkel have all been invited to the Rock and Roll Hall of Fame (although plans are for a groundbreaking in Cleveland next year, with an opening date scheduled for 3/2). The eight join the 35 other full-fledged inductees; the induction ceremonies—without question, the night of the year on the music business banquet circuit—will take place at New York's Waldorf-Astoria next January 17. Also elected to the RRHOF were, in the "early influence" category, Louis Armstrong, Charlie Christian, Ethel Waters, Dinah Washington, and, in the "non-performers" category, the songwriting teams of Carole King and Gerry Goffin, and Brian Holland, Lamont Dozier and Eddie Holland.

WINNING TONE: TONE LOC dominated the NARM '89 Indie Best Seller Awards at the annual NARM Wholesalers Conference in Phoenix last week. LOC's "Funkydnasty" for Dollar Selling Album, "Wild Thing" won both for Best Selling 12" Single and Best Selling 7" Single, and Tone Loc himself has matched Snoop Doggy Dogg award. In addition, he propelled 4th & Broadway/Mango/Delicious Vinyl to the Independent Label of the Year award. The award, and final, award for Best Selling Catalog went to Creedence Clearwater Revival for Chronicle on Fantasy Records. Don't suppose John Fogerty and Saul Zaentz shared the podium to accept this one.

SOMETHING'S GONE RIGHT AGAIN: The Buzzcocks, an essential element of the late '70s English punk/new wave explosion, have for a 20-25 date U.S. tour set to begin November 7 in Providence, R.I. The tour, featuring original members Pete Shelley, Peter Perrett (that one) and Steve Garvey (definitely not that one), will coincide with a three-CD compilation to be released by Restless Records in late November.

McCartney: "PUT IT THERE"

VIB BITS: We hopped a few weeks back to the Paul McCartney: Put It There rockumentary, set to air Novem

CASH BOX MAGAZINE 2 November 4, 1989

A BLACK AND WHITE NIGHT

TUBE PICKS: Two Virgin Women will be appearing on late night TV the week of November 5. Mary Margaret O'Hara of the group, The Blue Rodeo, said, "When You Know Why You're Happy," from her album Miss America, on David Sanborn's Night Music November 5. On November 15, 1988, Syd Straw will be joined by L.A. fixtures/bandmates Dave Alvin and D.J. Bonebrake on Late Night with David Letterman. On November 15, 88, Springsteen was a guest on the Rosie O'Donnell Show to announce the 1989 American Music Awards.

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They’re not pop heretics, but they are noisy.

Keith Gorman

6 ERASURE DEMAND SOME R-E-S-P-E-C-T.

No more mistakes from these Wild! boys.

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DEBBIE GIBSON

LA ONLY IN MY DREAMS: For weeks I had been looking forward to seeing pop princess Debbie Gibson. In fact, I planned my entire weekend around her, making sure I didn't stay out too late the night before the show, finding the perfect outfit, finding a gorgeous escort, and of course, living, sleeping and breathing Out of the Blue and Electric Youth until I thought that I was, in fact, Debbie Gibson.

Because of my position here at Cash Box as a heavy metal columnist, I catch a lot of flak about my ardent admiration for Gibson. Just because I listen to Exodus and Metallica, I guess people think that I don't, or can't, look beyond the boundaries of my little metal world. I'm still trying to convince Atlantic publicist Shelly Andranigian that no, I'm NOT being sarcastic when I say that I know every Debbie Gibson song by heart.

The evening started off just fine. I was well rested, had a smashing dress and was on my way to pick up an absolute stud-muffin, model Joe Michaels. Well, somewhere along the line, I took the wrong freeway. For two hours I drove, trying to find Joe's house, which according to Joe was only thirty minutes from my home in Burbank. With exactly seventy-three cents to my name, I found a pay phone, called Joe and cried because I was so lost and because I was convinced that I was going to miss Gibson. I think I was in Pasadena.

Well, I finally made it to Joe's, where he gave me a hug, fed me chocolate and put me in his car, which literally flew to the Forum. We were off and running, not caring if we looked dumb, not caring that my skirt was inching upward at an alarming rate, not caring about anything but catching the very beginning of Gibson's show. God must have been watching over me (that I sure wish he would have started watching when I was driving all over Southern California), because we were in our seats for about two minutes when the lights went down. A roar went up from this crowd of children, teens, moms and dads that was louder than any crowd I've ever been in. Really, Bon Jovi would have been jealous.

As for Gibson, well, she was everything I had expected her to be and more. The stage, the lights, backup singers and her Madonna-like male dancers that were by her side continuously all added up to absolutely nonstop entertainment. Many artists sound fantastic on vinyl, but can't quite cut it live. This was not the case for Ms. Gibson, who sounded exactly like her recordings, if not better. I was entranced, as was every other little kid in the place. I'm so used to attending rock/meat shows, that seeing so many young people enjoying a concert without being drunk, or on drugs, or being violent really gave me an uplifting feeling. The whole thing was just so happy. Gibson sang just about every song she's recorded, plus a medley of Motown classics that not only made the kids dance, but also caused a lot of moms and dads to show us some of their moves. I can't remember the last time I enjoyed a concert like I did this one. (Well, Slayer was awfully impressive...)

Stephanie Brainerd

LA TOO BRING ME SOME WATER, DARLIN': Her music has been called dark brooding, and depressing, but during Melissa Etheridge's sold-out, five-night run at the Roxy (October 17-21), the mood was undeniably that of a homecoming celebration. LA's own adopted hometown girl (a native of Kansas) may have attracted her fans by exploring the underside of life and relationships, but they easily and willingly took part in an infectious party atmosphere. Dancing with abandon in every limited space, singing along in a well-rehearsed choir (particularly on the huge version of "You Can Sleep While I Drive"), and peppered the show with shouts of "I love you, Melissa," the audience was as much part of the show as witness to it.

That's not to say Etheridge didn't earn the adulation. She showed a playful-ness that is at odds with her (admittedly sober) violin persona by dancing with band members, cracking jokes and giving liberal flashes of an ear-to-ear grin. She also took that gritty, grainy voice — whose cracks and breaks couldn't be more effective if they were choreographed — and made it span the spectrum of emotions, from uninhibited joy to heartbreaking sadness. Anyone who has dismissed Etheridge as a one-note/one-theme artist need only see her live to realize she's probably the most human, certainly one of the warmest, of the entire crop of "serious young women" to emerge in pop in the last few years. I only wish 1'd had someone record the radio simulcast for me. (Special thanks to Group Island publicist Kenny Coolie who lived up to her surmise and went out of her way to ensure the comfort of a certain, slightly ill music writer. THANKS!)

GOD BLESS THE CHILD WHO'S GOTTEN HIS OWN: That creaking, groaning sound you hear is the revving up of the 1989 model hype machine, a much overworked, misdirected tool in this industry. What's kicking it into gear this late in the year is the arrival of the latest British export Hugh Harris. According to the building hype, this singer-songwriter is the cure for what ails pop. He's already been compared to everyone from Elvis Costello and Van Morrison to Terence Trent D'Arby (the last comparison having roots in nothing more than ethnic borrowings).

Harris' music, though, lacks the pop sensibility that courses through the work of Costello and D'Arby, seeming to have been produced with absolutely no regard for charts or hits or even "catchiness." It's incredibly private, introspective work that relies on Harris' voice and guitar, plus his ability to play the lip version. You realize after hearing Harris live how the polish of the studio blunts some of his better instincts. He's said repeatedly that Billie Holiday is one of his major influences and it shows in his phrasing, his "artful" slurring of words with the emphasis on unexpected phrases or syllables. He has a very soulful voice and obviously enjoyseschewing cliche in his handling of it. His stage manner, however, at times veered too close to John Belushi's send-up of Joe Cocker, and a lack of eye or verbal contact with the audience prevented the feel of intimacy his music otherwise invites. No predictions here, but the man is an undeniable talent.

DEBORAH HARRY

I'M TOUCHED BY YOUR PRESENCE, DEAR: Whenever you read about a legendary dance-hall or vaudeville act whose personality flooded over footlights or who, through the sheer force of their presence, mesmerized audiences, it's easy enough to dismiss it as the hyperbole that so often accompanies nostalgia. When Deborah Harry (aka Blondie) took the stage at the Roxy for her recent three-night stint, a different, yet no less potent, strain of nostalgia was involved. Wrapped in myth and romanticized memories of America's punk movement, Blondie/Harry have been elevated to the often misapplied status of legend. They earned it, of course, but for the living and breathing bears of that handle it can be more burdensome than a blessing. Harry, having always lived up to or reinforced someone else's memories or exaggerated expectations.

When Harry took the stage with a blockbuster version of "The Hunter Gets Captured by the Game," the disapproval was palpable. Looking trim and gorgeous, sporting dark sunglasses and black attire, she certainly had the appearance and air of a punk goddess, but her legendary detachment was working against her. There was nothing coming from the stage to the audience. Then, ripping off her sunglasses and tearing into the Blondie classic "Dreamin'," Harry that's intended to be obscured after heavy listenings; its impact is slowly realized. In a set dizzily in its song choices — expected Blondie pop hits like "Rapture," "Call Me," "The Tide Is High" and "Heart of Glass," material from her new Sire/Warn Bros. LP Dumb & Blonde & interesting show-closing covers (the Velvet Underground's "Waiting for the Man" and the Ramones' "Pet Semetary" — the thread that held it all together was Harry.

Possessing a natural glamour and star quality at odds with the punk ethic but as essential to her legend as her films or records, she was riveting onstage. Even
in those moments when an invisible wall went up before her suddenly glazed eyes and she didn’t seem to see the audience, she controlled them—whether dancing frantically around the stage or seeming to peer off into some private area. When she broke through the wall to smile and flirt, it was with naturalness and ease, not with the calculated coyness that now passes for sexy. The band, which included former Blondie member/bassist Chris Stein, was top notch, feeding off Harry’s energy and in turn supplying her with more. Her voice was in fine form, from the feathery vocals of “Bright Side” (a cut from the new album that is already a classic) and the screams of “Bugeye” to the smart raps on “Rapture” and “Get Your Way.” For me, though, the high point was when she wiped the sweat from her upper lip and coolly flicked it into the audience. That alone was worth the price of admission.

Ernest Hardy

THE WORLD'S GREATEST ROCK & ROLL BAND

LA FREE SELLING OUT ONE STOP on a U.S. tour is not a very big feat for a well known band. When popular demand forces three shows to be added, though, and the venue is the L.A. Coliseum (which seats 70,000 for concerts), the buzz is not short of remarkable. There aren’t too many bands worthy of such attention, but after more than thirty albums and twenty years as a unit, the Rolling Stones, still rocking as they did in their youth, deserve support of this magnitude.

From the crowd response and exceptional sound quality at the Coliseum, it was hard to believe that the Stones last toured America eight years ago. With local L.A. rocker Guns N’Roses and the jagger-producer Living Colour opening the show, the evening proved to be a spectacular display of rock & roll eras, with something to satisfy everyone. From the opening bars of “Start Me Up” to the closing of “Satisfaction,” the crowd got what they came for, with some added bonuses. With an incredible fireworks display and some rollicking inflatable lady-friends (nearly 100 feet tall!) blown up for “Honky Tonk Woman,” the Stones spanned over twenty years of memorable hits, from such crowd favorites as “Dead Flowers” to a tremendous reproduction of “Midnight Rambler,” one of the peaks of the whole event. I was admittedly skeptical before the show, but I left in awe of the Rolling Stones, who, to this reviewer, remain the world’s greatest rock & roll band.

Scott Salisbury

NY FIRST YOU COULD WEAR THE STONES, now you can spend them, after a, um, fashion. To coincide with the Rolling Stones’ current U.S. tour, entrepreneur Fred Sessler will be marketing a series of six silver Steel Wheels commemorative coins. They will be merchandised through Rococo, Inc., Sessler’s newly formed company.

The first coin, which will be available at the end of the month, was designed by Olympic medal (not metal) artist Alexander Shagin. It features the Steel Wheels logo, as well as the infamous Stones tongue. The other five will have the mugs of Mick, Keith, Charlie, Ron and Bill on them, done by Spanish artist Rafael Cidoncha.

The coins contain one troy ounce of silver, and will sell for $39.95 each. You can get them at Stones concerts or through an upcoming direct mail promotion, and once all six are released, as a box set. There are plans to release a series of gold coins at the end of the tour as well. Rococo also has plans to market coins for other mega-stars in the future.

I HAVEN'T MENTIONED THE BEAUTIFUL in a while, perhaps because I haven’t seen them in a while. But I saw them last week at the good old Cat Club, and discovered all over again just how phenomenal this band is. Now those of you on the West Coast can discover it for yourselves. The band is heading West, via the southern states, for a month-long tour, which will land them in Los Angeles the first week of December. Do yourself a favor and get out to see them. ’Nuff said.

SPEAKING OF LOCALS, New Jersey’s own Jon Bon Jovi joined the China Club’s Monday night jam session this week, to the surprise and delight of “China Sessions” host Mitch Weissman, who plays keyboards for the house band. Bon Jovi lent his vocal chords to “I Saw Her Standing There,” “Heartbreak Hotel” and “Good Golly Miss Molly.” Other big-wigs at this particular jam were Paul Young, Scorpion’s vocalist Klaus Meine and Paul Stanley from Kiss. The China Sessions are held weekly on varying nights, as a way to give name musicians, and those who are working on it, a chance to just get up and jam with the club band.

OUT OF CHURCH or in, Ozzies Steve Kilhey and Marty Willson-Piper manage to make some pretty good noise. Both the vocalist/bassist and guitarist, respectively, have new releases coming out momentarily on Rough Trade and Rykodisc, also respectively. Kilhey’s is called The Slow Crack, and is a collection of more of his home experiments. For some reason, his experiments always sound like other people’s strokes of genius, but there you are. Willson-Piper’s Rhyme has more of a pop attitude, not like the Church, but not unlike it, either. Both have side projects with other artists out at the moment as well, Kilhey with Donnette Thayer, ex-Game Theory, a record and a project called Hex, and W&P with Sheep on the singer-songwriter’s current solo album. All of this prolific behaviour does not mean, however, that there is nothing happening with the Church. As we speak, the band is in Los Angeles recording its follow up to last year’s breakthrough Starfish, which single-handedly sold more copies than the band’s entire back catalog put together. Look forward to the new one after the first of the year.

JUST SO YOU KNOW: CBGB-OMFUG (I know what that stands for, do you? Answer next week.) is expanding again. First club owner Hilly Kristal opened the CBGB Canteen on the left (if you’re inside) of the infamous Bleecker-and-Bowery nightspot, a combination record store, performance space, bar and place to get great chili. Now on the right, we will very soon have CBGB Pizzeria. Considering the neighborhood, this is actually a great idea. CBGB is located in the netherland between West Village and East, and there is very little to do if you’re hanging out between bands. First we could go spend more money on records, now we can grab a slice as well. Cool.

Peace.

Karen Woods

WHO'S WHO, EAST AND WEST: We had to run these two photos together, because collectively they contain just about everyone who appears in the majority of trade shots. These entries come from the recent NARAS President's Advisory Summit in New York and Los Angeles, held to address major industry issues, and to provide executives with an overview of exactly what the National Academy of Recording Arts and Sciences does. Pictured at the East Coast summit (above) are from left, Tommy Mottola, Bob Buziak, Walter Yetnikoff, Frances Preston, Anne Robinson, Mike Greene, and Ahmet Ertegun. On the West Coast (below) are from left, Joe Smith, Gil Friesen, Frances Preston, Mike Greene, Mike Bone, Dick Griffey, and Al Teller.
Erasure Demand Some R-E-S-P-E-C-T

BY ERNIE HARDY

"TO ME, IT'S PUNK, WHAT WE'RE DOING IS PUNK," says Andy Bell emphatically. "To me, [the punk movement of the '70s] was a facade with people pretending to be serious and rebellious. It was a point of acting out against society. I think what we're doing is much more subtle and much more real."

Andy Bell, vocalist of the British duo Erasure is, for the first time in the interview, showing cracks in the famed British reserve. Discussing the current state of pop music and the subtle vs. heavy-handed politics lurking beneath the surface of his—and other new artists'—music and image has him peering at critics who just don't get it and, from one of Erasure's best songs, are reluctant to give the band even a little respect.

"It really pisses me off," he says with annoyance, "but I've gotten to the point where I think they're stupid anyway."

To arrive at that point has taken the singer a few years and a lot of uncertain steps. Born in Petborough, located just a hundred miles from London, the big city seemed to young Bell like "the other side of the world." His was a large working-class family where the parents married young and quickly had six kids; he's the oldest.

"Always when I was younger, I was quite victimized," recalls Bell. "People were really shy and the shyness of it was kind of an albatross around. But it was that, I learned quite early how horrible people could be and cut myself off from getting hurt all the time. At the same time, because I cut myself off from the people at school, I craved attention from elsewhere...my family, my nan. I tried to be brainy at school, to do unusual things just to get people to say Oh, God, look at him. What's he going on about now?"

Finally having enough of smalltown life, a 17-year-old Bell left home for "the other side of the world" (a.k.a. London). Shortly after arriving, he managed to get an audition with a band vaguely connected to Bow Wow Wow, but his youth and inexperience worked against him. ("They had me to bow to the microphone," laugh Bell.) In a twist of fate right out of the old Hollywood musicals he loves so much, rehearsing in the same building as the audition was Vince Clark, at that time departed from both Depeche Mode and Yazoo (changed to Yaz in America for legal reasons), and about to release a single with Paul Quinn. (The song would turn out to be a flop.) Nothing immediately came of the coincidence except Bell's realization that he was exactly what Reid really wanted to work with Clark. It was only a short while later that he found himself responding to an advertisement to do just that.

"When I went down there they hadn't even seen that many people and [the ones they had seen] weren't very good. I think [they liked me because I was so young and had an unusual voice. I remember it was the first time I'd ever tried to sing falsetto. The next day at eleven in the morning I got a phone call and I knew it was them."

Though he'd gotten the job, Bell didn't actually work with Clark for six months. During that time he was simply kept on retainer; even after recording started he was on probation for two or three songs. His confidence wasn't boosted by the fact that the first album, and all the singles from it, were flops. To make matters worse, Bell was singled out for harsh criticism, taken to task for being merely an Alison Moyet (Clark's partner in Yaz) sound-alike.

"I thought it was over before it started," says Bell.

Retreating to iron out their flaws (the first album sounds like a demo because it was little more than that, having been taken from the band and released before they felt it was ready), the duo polished their sound and subsequently became staples on the dance floor with hits like the singles "Circus" and "The Innocents" and with singles like "Oh! LAmour," "Chains of Love" and "A Little Respect," among others. Bell quickly created a larger-than-life, camp persona for live performances by performing in sequined jackets, tuxes, tights and various outakes from Carmen Miranda's wardrobe. Comparisons to Boy George followed, but were far off the mark.

"I don't see the connection between..."
The Eternal Spirit of Andrew Hill:
Out of the Out-Of-Print and Back on Blue Note

BY LEE JESKE

"LOOK AT HOW MANY STYLES I'VE COVERED," says Andrew Hill to me. I am memory-plainly. "I've created Herb McHugh, Chick Corea, Keith Jarrett. There are so many new people on the scene, but I have a style that I'm proud to say that people are recognizing." 

In the mid-1960s, the heyday of Blue Note Records, things were fairly simple. There were the burgeoning avant-garde-ists (Eric Dolphy, Cecil Taylor, Ornette Coleman...), the young hard bop babies, many of whom dabbed in the avant-garde (Freddie Hubbard, Herbie Hancock, Bobby Hutcherson, the gits, and many soul-jazz guys (Jimmy Smith, Lou Donaldson, Horace Silver...). And then there was Andrew Hill, who fit no category whatsoever and who made some of the finest albums available from the label: Black Fire, Judgment, Point of Departure and others. His piano playing was unique—out of the Monk school of angularity, but with its own spin—as was his composing—knotty, sensuous compositions that owed something to Monk and bebop but with some of the brittle intensity of the avant-garde. Andrew Hill's records always sounded quite unlike anything else.

The guards lined up to record with Hill, but he never achieved the fame they did and, through the years, he drifted on and off the scene: working for a while in the West, far from the maddening crowd. He continued to play here and there, either solo or with specially assembled groups, and he made some fine albums for Italy's Soul Note Records. But Hill's records for Blue Note continued to be prized—copies imported from Japan would be snapped up in double-time. When the newly revived Blue Note Records began reissuing the classic Blue Notes a few years ago, the cognoscenti grabbed up those Andrew Hill albums.

And now, on the edge of the '90s, the Blue Note of the '80s has connected with the Blue Note of the '60s and has re-issued Andrew Hill's Eternal Spirit, the most moving reissue album of the year. Bobby Hutcherson (one of Hill's old Blue Note running mates), Rufus Reid, Ben Riley and Greg Cohen added to his beautiful album with a touch of Tangle of hill's origins. His writing and his playing, still sound like nobody else, and he still inspires great performances from a band.

Also talks like nobody else. Ask him questions and get the truth.

Continued on page 20

Too Much Is Enuff Z'Nuff

ONE OF THEIR LABELMATES, OFFERED probably the best description of colorful new pop metal band Enuff Z'Nuff. They said that once met—or seen, or heard—this is a band one does not forget.

Appropriate. Very appropriate. Trying to do an interview with the band's nucleus—bassist Chip Z'Nuff and vocalist Donnie Vie (who says "It's a fox." as he wanders in. Who? Where?—is alternately exasperating and hysterical. They are like kids in a candy store. They haven't been in the musical major leagues long enough to get tired of any of the trappings. They're heavily into sound effects, off-colour jokes (I don't blush easily, but even I contradicted Lou Reed's axiom about children) and the fact that their label president, Derek Shulman, was a musician first and ran ATCO second. Give these guys "enuff" rope and they don't hang themselves, they unravel it and double the length.

There are things you need to know about Enuff Z'Nuff, but probably would never think to ask. Vie doesn't like frog legs. Z'Nuff likes frogs, but can't understand why anyone would want to eat them. Video games drive Vie crazy; he hates them. "Wouldn't you hate to be zapped into one of those things?" They ask me, Twilight Zone eyes. "Yes, I would," I say, even if I don't. They hate rock stars who get all holier-than-thou about drugs, doing anti-drug public service announcements while they're stoned out of their minds. "Our motto is 'Don't say no to drugs, say yes to' the way Z'Nuff puts it. The band was named after Z'Nuff's cats. They consider them-selves the cheeser and Chong of rock and roll. They have the same dentist in Chicago; he is not a nice person. "I've had a bad day, I'm out of novocaine, now sit down and shut up," Vie mimes. "Scariest man in the world."

He also wants to invent disposable facial features, sold in packages of three. Most of their songs are about basic rock and roll stuff—girls, babies, relationships—but there are a couple serious ones as well. "Fly High, Michele" is one in sorrow. "It's a bout a girl I was in love with. I cheated on her, she left me, then she O.D'd. She's gone now, and that song is sort of a memorial to her," he wrote. The other is the most famous, a song called "Finger on the Trigger," which is basically a metaphor for getting completely sick of a situation and taking some sort of drastic action about it. After the fact, he realized that this song might be taken the wrong way. "Do not take any lyrics off this record and apply them to anything negative, please," he says to the CASH BOX magazine general. "Especially Finger on the Trigger." If someone shoots someone because of that song, I'm gonna kill him.

They have an unofficial alliance with Doc McGhee, famous and infamous rock manager extraordinare. "He found us," Z'Nuff says. "We were recording our demo at Royal Recorders, in LA. Genoa [Wisconsin], and he came up to us and said 'Look, I have three tapes in my car and two of them are Enuff Z'Nuff.'" McGhee turned ATCO's Shulman onto the band.

Z'Nuff and Vie were both baseball players before they were rock and roll players; playing on minor league teams in their hometown of Chicago. "They [baseball and rock and roll] sort of go together," Z'Nuff says. "They coincide. Rock and rollers are sort of athletes, and athletes are sort of rock and rollers.

"We all eat hot dogs," Vie adds. "But since the day I was born, I wanted to play music." Z'Nuff. "They wouldn't let us have long hair in baseball, and there was too much practice."

"Too much discipline in baseball."

"And we're very undisciplined and un-homogenized."

It's a little hard at this point to picture either one of them without the hair and the lipstick, stealing bases and sliding home. "I was a fan of Chip's, though," Vie claims. "I remember going to see him play one night. He was just sitting on a speaker and watching him play. I'm a little bit younger than him, and I was thinking 'Man, that's the guy, that one right there,' he's probably sitting on me right now, but someday..."
EXECUTIVE SLACKS

A COUPLE OF WEEKS AGO, I reviewed several demo tapes I'd received recently. Among them was a tape I loved by a band from Philadelphia called Executive Slacks. Luckily enough, vocalist Athan Maroulis was in town a few days later, so we met up in a St. Mark's coffee house that used to be quiet, covered up the "No Smoking" sign, and set about filling the holes in my knowledge of who and what the Slacks are. "A great band from Philadelphia" just won't cut it.

Currently, the band consists of Maroulis, guitarist Robb Jordan, drummer Bobby Rae Mayhem, and keyboardist John Young. Executive Slacks has actually been around since 1983, but this version, the official version, began when Maroulis and Jordan joined.

"The band broke up for a time, when they were trying to find a singer," Maroulis explains. "When they asked me to join, I was in a New York band called Fahrenheit 451 at that time, and I got involved with this group, left the other one [in 1987], and have been with the Slacks ever since."

The reason this version of Executive Slacks is the official one is that "90 percent of the material we do is from our time, the only thing left from the old days is a handful of songs and the name. When we put out our [new] record, to me it's going to be our first record."

For the past couple of years, they have played up and down the East Coast, primarily in cities like Washington D.C., Philadelphia, a few cities in Virginia and Maryland, and more recently in New York again, heading a couple of dates at the Limelight's Rock and Roll Church. That was my first introduction to the band; I missed both shows, but heard they were phenomenal.

Maroulis says he was attracted to this band initially because "I think it was the first time I had ever actually heard a band using percussion in the right way. It was really barabara, it had that real primitive feel to it, it brings out a lot of instinctual, primitive feelings. And I think Bobby had a lot to do with it, too, because I thought he had a really interesting way of writing songs. We don't have a bass player, it's programmed bass, and not that I ever hated bass players, but it was just an interesting approach to playing music."

At this point, as he says, most of the songs are new, and the distinctive sound is definitely the result of group effort. "Robb and I pretty much write the ideas, then the band takes over. We write really well together, then when the band comes in, it always comes out pretty much the way I wanted it to. In situations where I wasn't there to write music, and they present me with it, they pretty much trust me to write lyrics that suit it. Like if you have an angry-sounding song, you're not going to talk about lamoncikas and flowers. Like 'Salome,' that was done before I got to it. And I kept envisioning a woman dancing, watching or something, and it became like a fairy tale at that point, like a dark fairy tale."

It is an interesting approach to songwriting, and one that makes this band truly difficult to classify. They aren't exactly metal, because they don't have the standard metallic accoutrements. They have a drummer, but a stand-up one. They use a drum machine as well, and have the programmed bass. They have elements of the early '70s glam period that most other bands miss. Executive Slacks nicked part of the sound, rather than the look. They are primal, but the music has almost an elegance to it as well, something that you don't hear very often in the metal jungle. So that shifts them over to the alternative slot, where they don't fit, either. They don't jangle, nor do they beat on trash cans or incorporate industrial tools into their tunes. So in short, they fall into that grey area of "I can't describe it, I can't see them play."

This is an opportunity at least part of the country will have soon. They leave shortly for a 20 dates in 30 days tour, taking them southward across the country, then to California. They've never played the Golden State before but they are definitely looking forward to doing so. "We may even set off a few tremors while we're there," is Maroulis' gallows humour comment on that score.

Even after two years, he still has almost a fan's appreciation for what his band does. "The minute you drop the needle on the record, you know what kind of mood this band is in," he says. "It's aggressive, and even when there's a lighter touch, something more like a ballad, you still know that there's a lot of energy there, this teeming energy underneath it that's going to come out and rip your face off. I like the whole primitive thing about the band. I think we're all pretty much in touch with our cave-man instincts."

"Those instincts are probably buried in most everyone's subconscious; it's an interesting idea to see what happens when they're let loose. That could become Executive Slacks' claim to fame. Or a new category. Check them out and decide for yourself.

Stay Tuned.

Karen Woods
THE HEAVY METALS

24-7 SPYZ

NEEDEDIER THAN YOU: The 24-7 Spyz that recently shook the northern region of California caused billions of dollars in damage and left people homeless. The folks at In Effect and its parent company Important Record Distributors were oh-so-kindhearted as to donate a portion of the proceeds from a 24-7 Spyz show at the Kneel Club to the Red Cross Earthquake Disaster Relief Fund. The donation added up to $2,000, and not only made everyone at Red Cross Happy, but I bet it also gave a little more hope to the many victims of the disaster. 24-7 Spyz are those freaky dudes from the South Bronx who showed us some real musical diversity with their unique combination of funk, reggae, metal, hardcore, punk and ska on their debut release Harder Than You. The guys are currently winding up a six-month tour that has taken them all over the United States and to parts of Europe.

METAL TIDBITS: Tours, tours, and more tours... the Cult have headed to London to start rehearsing for their upcoming headlining tour of the U.K. and a European trek where they will be special guests of Aerosmith. They will then be appearing in Canada from December 4-22 and in the U.S. shortly thereafter... Badlands has been making such a big hit with crowds on their current tour with Great White and Tesla that they will be embarking on their very own headlining tour starting in November. Also, be on the lookout for their new video "Winter's Call," the second single from their Atlantic debut album Badlands... Soundgarden, one of the acts to over-hyped bands, have just set out on a tour of the United States in support of their A&M release Louder Than Love. The tour is stretched over a three-month period and according to my calculations (a regular Dick Tracy, that's me) it looks as though the guys are only going to have thirteen days of rest mixed in with the fifty-two shows. Jeez, they're gonna be crashing on stage by the time they get to Los Angeles... Enigma's latest contribution to pop-metal XYZ is currently filming their first video for the track "Inside Out." This is the first single from their self-titled debut album which will be released November 1...

Stephanie Brainerd

METAL PICKS O' THE WEEK

OVERKILL: The Years of Decay (Megacore/Atlantic)
Wow! That really was my first thought when I listened to this album. The more I heard the more I LOVED. Overkill offers much more than your average metal, mixing a little thrash, a little groove, and a lot of raw, vicious power that slams, overwhims, and eventually possesses you. The band (referring to everyone but the vocalist) sounds similar to Metallica at times, which means that Bobby Gustafson's guitar work borders on brilliance. Vocalist Bobby "Blitz" Ellsworth keeps the band from sounding too Metallica-ish with an unusual vocal style. He has a gothic sort of voice but instead of yodeling and getting opera-like, he screams, growls, and sings very well when it's called for. Normally, I turn my nose up at gothic-type bands, but because Overkill is so heavy and Ellsworth seems to have escaped the vamp syndrome, it's more than bearable. It's downright tough.

LORD TRACY: Lord Tracy (UNI-MCA 606)
If you took Guns N' Roses, Motley Crue, the Cult, and maybe a dash of David Letterman, put them all in a giant, um... pot of boiling beer, added a little obnoxious attitude, a lot of ridiculous humor, a few monkeys, and an econo-size box of Trojans, you might get something that closely resembles Lord Tracy. They are dirty. They are disgusting. They are funny as hell and at times, very serious. This is raunch 'n' roll at its best, making you tap your feet, bang your head and burst into hysterics at any given time. Lord Tracy gives us the low-down on being restless rockers, describing in detail the tastes of certain bodily excretions, the art of cross-dressing and the wonders of what a "three-headed chick" could do for a guy on hormone overload. By far the most irritating, obnoxious, stupid, silly and BEST song on the album is "Piranha." The line, "he'll eat you up, oh yes he will, cuz he's a baaaannndd fish," should really explain everything. The songs range from totally asinine ditties to emotional, heart-wrenching ballads, giving this band an original touch that I've never had the, uh, pleasure (?) of experiencing. Don't get me wrong, Lords, you're good.

KISS: Hot in the Shade (PolyGram 838-913-4)
There comes a time when famous rockers should just take a final bow, give a last salute to their ardent admirers, get in their limo, go home and just kick back in their gold/platinum record room, looking back in time and saying, "Damn, we were good." The guys in Kiss seem to have totally missed the hint last year when Smashes, Thrashes, and Hits barely even made a dent on the charts, with the exception of the single, "Let's Put the X in Sex." Come, let go already! Kiss was im-

CREDIBLE, FANTASTIC, AMAZING AND TOTALLY FRESH AND ORIGINAL IN THEIR DAY. THAT DAY IS, UH... PRETTY FAR GONE, AND THE NEW ALBUM, THEIR TWENTY-THIRD TO BE EXACT, ONLY REINFORCES THAT FACT. KISS CLAIMS THAT THEY ARE TRYING TO GET BACK TO THE HARDER-EDGED SOUND OF THEIR EARLIER ALBUMS, BUT I JUST DON'T SEE IT. TO A DIEHARD KISS FAN, THE ALBUM MIGHT HOLD SOME VALUE SIMPLY BECAUSE IT'S KISS, BUT TO SOMEONE WHO IS UNFAMILIAR WITH KISS, IT JUST SOUNDS LIKE YOUR AVERAGE POP-ROCK. LORD KNOWS WE'VE GOT ENOUGH OF THAT.

Dir. Jeff Stein looks a little stressed out on the set of Pretty Boy Floyd's debut video "Rock N' Roll (Is Gonna Set the Night on Fire)," pictured from left to right are bassist Vinnie Chas, director Jeff Stein, vocalist Steve Summers (above), guitarist Kristy Majors and drummer Kari Kane.

CASH BOX MAGAZINE 9 November 4, 1989
ON THE DANCEFLOOR

NEWS: Be on the lookout for the newly released import single "Wishing On A Star" by Fresh 4 (Children of the Ghetto) featuring Lizzie E. The Rose Royce classic is given a crisp, sparse Soul II Soul treatment and should be a hit in clubs. Not quite as dance-oriented as "Keep On Movin'" or "Back To Life" — songs which have done much to broaden the definition of late-'80s dance music in mainstream America — it manages to blend the dreamy, airy qualities of a ballad with the hard beats of the dance arena. It's intoxicating... Speaking of Soul II Soul, that band's former vocalist, Caron Wheeler, has been signed to EMI for a solo deal. That's the old news. In a recent interview with the British magazine Blitz, she cast quite a different light on the communal/familial aura of her former band. Maintaining with some bitterness that she is due credit for the arrangement of "Don't You Want Me" (she's only listed as lead vocalist on the two tracks), Wheeler told the magazine, "I've been reminded along the way that I'm not actually a member of Soul II Soul. I find in this thing there are a lot of bogus black people around who want a part. All they talk about is, 'We're brothers and sisters, you have to stick with your brothers... Then you find out they're ripping you off.' Wheeler just finished recording "Black Woman" with the Jungle Brothers (recently signed to Warner Bros.) for their new album, which, though not yet released, has been told is phenomenal. For her own album, she hopes to work with both Monie Love and Smith and Mighty, the latter of whom made the remake of "Walk On By" (available on import) has been eclipsed by the success of Sybil's version. (Ain't it something how Dionne Warwick's catalogue, considered so unholy by music critics in the sixties, is now incredibly hot with the cutting edge of dance music?)... In the last On the DanceFloor, I started off writing a review about the new Christopher Max single but, talking at the same time to a co-worker about Christopher "Talk To Myself," Williams ended up writing more about Williams than Max, and releasing a review that was basically gibberish. To clear it up: Max's single is unimpressive; Williams is a great singer; both are better than the Bobby Brown-style production foisted on them...

Ernest Hardy

■ NEW GROOVES

■ Singles

Sarah Mclachlan: "Steaming" (Arista ADP 9893)

Sarah Mclachlan's sexy, ethereal vocals are wrapped in a long and seductive, late-night groove that's not meant to work out a sweat or accompany aerobic workouts. This one is REAL addictive, though. The seven minute re-mix is not nearly long enough and at a time when so many remixes sound like a tennantish, that is definitely high praise. Sort of what you'd hear if Kate Bush decided to hit the dancefloor... "Steaming" is for people who remember what it's like to dance with, not simply near, a partner.

Technotronic Featuring Felly: "Pump Up The Jam" (SBK V-15701)

Although featured vocalist Felly doesn't quite have the chops or lyrics of Alyson Moyet, her saucy, streetwise voice brings much life to this thumping, synth-driven track, just as Moyet's once did for Yaz. Already doing damage in clubs and radio requests.

Major Weeks: "Don't Give Up" ( Epic 49 73177)

In the tradition of McFadden and Whitehead's classic "Ain't No Stopping Us Now," with its own headline-obstacles lyrics, "Don't Give Up" (which sounds, musically, much like an updated version of McF & W's song) is propelled by Weeks's traditionally-singable vocals. It's not quite as catchy as the classic from which it descends, but the Vocal and Hip House versions should light a spark on the dancefloor.

Bert Robinson: "Occupy My Love" (Capirol V-15494)

While there's nothing exceptional about the cold and sterile musical context of this dance track, Robinson's voice is a warm throwback to Teddy Pendergrass at his peak. This single simply makes you want to hear the man tackle some meaty R&B & an appetizer.

Guesch Patti & Encore: "Etienne" (Capirol V-15445)

The English translation of the lyrics show them to be filled with double entendres, but it's Patti's rasped French, alternately sung and snapped out — but always somewhat soulful — that enters this dance-funk concoction, making it unnecessary to know exactly what's being said. Major airplay is probably not in the cards, but more adventurous clubs should definitely pick up on this. Especially check out the Vocal Mix.

Dead Or Alive: "Baby Don't Say Goodbye" (Epic 49 73101)

If his image is viewed as some sort of political stance, Pete Burns commands tremendous respect from me. So, his quips are second-hand and his insights none too deep. He goes his merry way with an enviable obliviousness to critics or — and considering the repressive times in which we live, the man's concentration must be rooted in cement. But quite frankly, if you own just one Dead Or Alive single, you own them all. This is no exception.

■ Albums

Erasure: Wild (Sire/Reprise 35026-1)

Though Vince Clarke has been the backbone of numerous influential synth bands in this decade — most notably Depeche Mode and Yaz (Yazzoo in England) — it's the ghost of Yaz that has especially haunted Erasure. More specifically, the ghost of Alyson Moyet — the singing half of Yaz — has haunted the band. Vocalist Andy Bell, initially dismissed by many critics as a poor man's Moyet, possesses not only the same British soul sound, but also shares many vocal mannerisms. On their last album, The Innocents, Erasure made huge strides toward establishing their own identity, employing sharp, meaningful lyrics, and Bell's warmest singing up to that point.

Wild takes the growth even further and solidifies the duo's own personality. Fans of the hits "It Takes Two," "Stop!," "Chains of Love" and "A Little Respect" will find more of the same in tracks like "Star" and the first single, "Chains." It's on the ballads and mid-tempo songs, however, that Clark and Bell truly pull out all the stops. "Blue Savannah Song" showcases a richness and fullness in Bell's voice only hinted at in past efforts, while the moving "Piano Song" subtly deals with death and is funky in the Al Green manner. The album's centerpiece, though, is the beautiful "How Many Times." Bell sings in a lower register than he ever has, backed by his own voice — slightly higher than the main vocal — echoing the lyrics. A song that could have been very maudlin is turned instead into a very potent expression of regret and sadness, showing an astonishing growth and range in the duo's abilities and underlining the soulfulness of Bell's voice.

Wild may take some fans off guard, but even the most jolted of them will be won over by the assuredness and talent that permeate the album. The princes of dance have grown up and the results are, at times, breathtaking.
WARM AND WONDERFUL RANDY: During a recent conversation with Warner Bros. recording artist Randy Crawford, we spent some time reflecting on Cincinnati, Ohio and the state of Georgia. You see, Randy was born in Macon, Georgia and I was born in Comer, Georgia. We both spent several years in Cincinnati—she as a very talented teenaged vocalist and I as programmer for the (then) only black- formatted station in Cincinnati.

Crawford's latest album Rich and Poor features Randy's emotion-packed vocals in eleven masterful performances, featuring the lead single, a new version of Bob Dylan's classic "Knockin' on Heaven's Door," produced by Michael Powell/Anita Baker and James Ingram), which also can be heard in the box office hit Lethal Weapon 2 and may be the song that propels Randy to her rightful place among the leading divas in music. Other highlights includes the joy-filled "I Don't Feel Much Like Crying," "Every Kind of People" and the evocative "Cigarette in the Rain."

Though she's long been one of the most acclaimed of contemporary singers, hearing Crawford's voice for the first time might leave anyone at a loss for words. Ask Crawford to describe her own brilliantly distinctive vocal quality and she simply replies with a quick smile, "warm and wonderful."

Crawford got her first big break after relocating to L.A., when she appeared at a jazz concert featuring Quincy Jones, George Benson and others. Her performance landed her a recording contract with Warner Bros., making her solo debut with Everything Must Change in 1976. Two years later she broke big worldwide with the number one jazz hit "Street Life" as vocalist with the Crusaders. Her performance on that song established her as one of America's premiere jazz and pop singers.

She has traveled throughout Asia, Australia and Europe and appeared last year with the London Symphony Orchestra in a gala SRO evening of her music. "I enjoy performing," says Crawford, "because it gives me the opportunity to be with people who show their love and appreciation. I don't know exactly what my success overseas can be attributed to. I guess news travels."

Once many fans around the world catch a glimpse of Rich and Poor, Randy Crawford's ninth album for Warner Bros., the good news will travel faster and farther for this gifted vocalist.

ROBINSON HEADS A&R: National Artist Development (NAD) recently announced the appointment of Marvin Robinson, former program director of KSOL-FM San Francisco, to the position of executive A&R director. The Beverly Hills-based firm is a clearing house that will be the nerve center for developing unsigned talent to major record companies for contract consideration. NAD will work as a consultant/hasan with up-and-coming talent and record companies on a national level.

"We have the sound of the '90s and have done an extensive talent search throughout the country to come up with the best acts available. We are serving notice to all A&R decision-makers that we have product worth listening to," states Robinson. He is credited with initiating the MCA/Pebbles agreement.

During his brilliant radio career, Robinson was often called "the Man With The Platinum Ears." Simply stated, the man can hear! Record companies and talent can contact Robinson at 8306 Wilshire Blvd, Suite 523, Beverly Hills, CA 90211 or call (213) 661-7638.

R&B LPS

1. TENDER LOVER (Solar/CBS F245088) Babyface
   2. IT'S A BIG DADDY THANG (Cassette/Warner Bros. 26641) Big Daddy Kane
   3. JANE'S RHYTHM NATION 1814 (A&M 36289) Janet Jackson
   4. KEEP ON MOVIN' (Virgin 91067) Soul II Soul
   5. UNFINISHED BUSINESS (Fash 92012) 2 Unlimited
   6. SPEND THE NIGHT (Warner Bros. 25940) The Isley Brothers
   7. SILKY SOUL (Warner Bros. 25802) Maze Featuring Frankie Beverly
   8. HOME (MCA 6212) Stephanie Mills
   9. NO ONE CAN DO IT BETTER (Rhuthless 91275) The D.O.C.
   10. STAY WITH ME (Columbia FC 44367) Regina Belle
   11. BIG TIME (MCA 4230) Heavy D & The Boyz
   12. INTRODUCING...DAVID PEASTON (Gettin' 42428) David Peaston
   13. BANDTOMATREK (Warner Bros. 25608) Prince
   14. AS NASTY AS THEY WANNA BE (Luke Skywalker 107) 2 Live Crew
   15. BE YOURSELF (MCA 42026) Patti Labelle
   16. DON'T BE CRUEL (P/P MCA 42185) Aries
   17. STONE COLD RHYTHM (Delicious Island 91309) Young MC
   18. KNOWLEDGE IS KING (Jive 1182) Kool & The Gang
   19. SERIOUS (EMI 90021) E.P.
   20. MIDNIGHT RUN (jaziscus 7450) Bobby Blue Bland
   21. SPECIAL (Motown 6275) The Temptations
   22. GIRL YOU KNOW IT'S TRUE (Arista 8592) Milli Vanilli
   23. Ghetto Music: THE BLUEPRINT OF HIP-HOP (Jive/RCA 11787)
   24. Boogie Down Productions
   25. EYES ON THIS (First Priority/Atlantic 91304) MC Lyte
   26. DO THE RIGHT THING (Motown 6272) Soundtrack
   27. LET'S GET IT STARTED (P/J Capitol 60624) M.C. Hammer
   28. SO HAPPY (Columbia 040070) Eddie Murphy
   29. SYBI (Next Plateau 1018) Sybil
   30. 2ND WAVE (Columbia 44284) Surface
   31. ADVENTURES IN PARADISE (Cullen 24220) Christopher Williams
   32. CAUGHT IN THE ACT (Oprhand/EMI 76093) Vesta
   33. CHUKI (Atlantic 81947) Chuckie
   34. WALKING WITH A PANTHER (Def Jam/Columbia OC 45172) L.L. Cool J
   35. HERE I AM (Wing Polygram B37 313) Shannon
   36. WRECKS-N-EFFECT (Motown 6281) Wreck-N-Effect
   37. AFTER (Virgin 91067) After
   38. VIBE (Virgin 85926) Chubb Rock
   39. AND THE WINNER IS... (Select 21631) Too Short
   40. THE ICEBERG/FREEDOM OF SPEECH/JUST WATCH WHAT YOU SAY (Brunswick)

D&D PRODUCES JERMAINE: During their hectic touring schedule, David "Pic" Conley and fellow Surface member David Townsend made time to join Jermaine Jackson in the studio to produce his latest hit single "Don't Take It Personal." Pictured at the control board (l-r): Jermaine Jackson and David "Pic" Conley.
# CASH BOX CHARTS

## TOP R&B SINGLES

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

**November 4, 1989**

<table>
<thead>
<tr>
<th># Single: Regina Belle</th>
<th># Debut: J.T. Taylor #70</th>
<th>To Watch: Patti LaBelle #42</th>
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<tbody>
<tr>
<td>Say No Go (Randy Boy 534)</td>
<td>De La Soul 35 7</td>
<td>Dr. Dre 62 4</td>
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<td>Can I? (Impact 7-2275)</td>
<td>David Peck 62 4</td>
<td>Maze 41 14</td>
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<td>Can't Get Over You (Warner Bros. 22860)</td>
<td>41 14 41 14</td>
<td>The D.O.C. 43 10</td>
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<td>It's Funky Enough (Atlantic Ruthless 95649)</td>
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<td>Super Lover (Tommy Boy 334)</td>
<td>Barry White 91 7</td>
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<td>Me So Horny (Skywalker 127)</td>
<td>The 2 Live Crew 48 6</td>
<td>43 10</td>
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<td>Feel So Good (Motown MOT-1966)</td>
<td>Perri 58</td>
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<td>License To Chill (Jive 127B-4-28)</td>
<td>Billy Ocean 98 2</td>
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<td>Take Good Care Of You And Me (Arista AS1-9901)</td>
<td>Donna Warwick &amp; Jeffrey Osborne 99 3</td>
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<td>Breath Life Into Me (Island 7-99178)</td>
<td>Mica Paris 51 12</td>
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<td>Serious Hold On Me (EMI 5023)</td>
<td>O'Jays 67 3</td>
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<td>What You Need (Motown 1978)</td>
<td>Stanley Lattimore 72 3</td>
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<td>Til The Money's Gone (Columbia 36-72018)</td>
<td>Eddie Murphy 70 2</td>
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<td>How You Feel (A &amp; M 1443)</td>
<td>Vesta 65 5</td>
<td>43 10</td>
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<td>Whatcha Gonna Do? (RCA 9694)</td>
<td>Tyler Collins 73 3</td>
<td>43 10</td>
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<td>Love Has Got To Wait (Orpheus 72723)</td>
<td>Eddie Gable 71 3</td>
<td>43 10</td>
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<tr>
<td>You'll Never Walk Alone (Warner Bros. 7-22748)</td>
<td>The Isley Brothers 75 2</td>
<td>43 10</td>
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<tr>
<td>2300 Jackson Street (Epc 36-68697)</td>
<td>The Jacksons 52 15</td>
<td>43 10</td>
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## SISTER ROSA / Columbus

James T.J. Taylor DEBUT

| #1 Baby Come To Me (Columbia 36-68697) | Regina Belle 2 13 | 43 10 |
| Miss You Much (A&M 1445) | Janet Jackson 1 10 | 43 10 |
| Partyman (Paisley Park Warner Bros. 7-22814) | Prince 3 10 | 43 10 |
| Rock Wit' Cha (MCA 53650) | Bobby Brown 6 11 | 43 10 |
| You Are My Everything (Columbia 36-69016) | Surface 7 11 | 43 10 |
| State Of Attraction (Toucan/CBS ZSU 6600) | Rhonda Clark 9 11 | 43 10 |
| Talk To Myself (Geffen 7-22936) | Christopher Williams 4 14 | 43 10 |
| Don't Take It Personal (Arista AS1-9875) | Jermaine Jackson 13 10 | 43 10 |
| Everything (MCA 53714) | Jody Watley 15 9 | 43 10 |
| Back To Life (Virgin 7-9011) | Soul II Soul 8 13 | 43 10 |
| I'm In Danger (Cappel 444161) | Mother's Finest 11 12 | 43 10 |
| Don't You Know I Love You (Atlantic 7-88231) | Chuck II Booker 17 10 | 43 10 |
| Everyday I Try To Say Goodbye (Virgin 7-99180) | Cheryl Lynn 18 9 | 43 10 |
| Bust A Move (Devo) (Island 105) | Young M.C. 12 13 | 43 10 |
| Home (MCA 53712) | Stephanie Mills 22 8 | 43 10 |
| I'm Still Missing You (Island 69064) | S.O.S. Band 25 9 | 43 10 |
| Don't Make Me Over (Next Plateau 50107) | Sybil 10 12 | 43 10 |
| All My Love (Cappel 44429) | Peabo Bryson 5 13 | 43 10 |
| I Wanna Come Back (Warner Bros. 22863) | James Ingram 20 12 | 43 10 |
| Personality (Arista 1-9890) | Kashif 31 7 | 43 10 |
| Oh Baby Baby (Warner Bros. Reprise 7-22489) | Zapp 29 7 | 43 10 |
| Just Call My Name (Island 690670) | Alyson Williams 30 7 | 43 10 |
| Somebody For Me (United States 53718) | Heavy D & The Boyz 32 6 | 43 10 |
| Put Your Mouth On Me (Columbia 38-68897) | Eddie Murphy 14 15 | 43 10 |
| Knockin' On Heaven's Door (Warner Bros. 7-22865) | Randy Crawford 33 6 | 43 10 |
| It's The Real Thing (Mercury 816 606) | Angela Winbush 36 5 | 43 10 |
| Here And Now (Epic E3 65320) | Luther Vandross 39 4 | 43 10 |
| Smooth Operator (Warner Bros. Cold Chillin' 7-22867) | Big Daddy Kane 16 10 | 43 10 |
| Ain't Nothin' In The World (Atlantic 7-88802) | Mild Howard 42 6 | 43 10 |
| I Go To Work (RCA 1264-1-UJ) | Kool Moe Dee 19 11 | 43 10 |
| All I Want From You (Motown MCT-1974) | The Temptations 21 13 | 43 10 |
| Girl I'm Gonna Miss You (Arista 1-9870) | Milli Vanilli 23 10 | 43 10 |
| I'm Not Souped (Atlantic 88161) | Troop 34 7 | 43 10 |
| Slow Down (Warner Bros. 7-22866) | Karyn White 38 6 | 43 10 |
| Smlin' (Atlantic 7-88659) | Levert 26 13 | 43 10 |
| Foolish Heart (Virgin 888 778-7) | Sharon Bryant 48 6 | 43 10 |
| Celebrate New Life (Capitol 44362) | Bebe & CeCe Winans 27 10 | 43 10 |
| I Just Wanna Love You (Polydor 889-9107) | Main Ingredient 47 5 | 43 10 |
| Heat Of The Moment (Virgin 799204) | After 7 28 15 | 43 10 |
| Gimme Your Love (Arista 9984) | Aretha Franklin & James Brown 45 4 | 43 10 |
| Yo Mista (MCA 53738) | Patti LaBelle 59 3 | 43 10 |
| Out Of My Mind (EMI B-50212) | O'Jays 37 15 | 43 10 |
| Kiss Your Tears Away (Columbia 38-69077) | Lisa Lisa & Cult Jam 50 6 | 43 10 |
| Babies Having Babies (Trumpet 166) | Terry Tate 40 16 | 43 10 |
| I Love The Bass (Enigma 75244) | Bardeux 46 7 | 43 10 |
| As A Matter Of Fact (EMI 50231) | Natalie Cole 56 5 | 43 10 |
| I Promise (EMI 50258) | Nikkii Bleu 49 5 | 43 10 |
| Dr. Soul (Atlantic 7-88612) | Foster/McEwen 53 5 | 43 10 |
| Perpetrator (A&M 1449) | Randy & The Gypsys 55 4 | 43 10 |
| All Of My Love (Capitol V-15493) | Gap Band 64 2 | 43 10 |
RIPE MANGOES: Three of Mango Records’ top acts hit the Music Machine stage in W.C.C. & within four days. First, the reggae express rolled through town with the conscious stylings of Donovan and harmony trio Foundation. Both acts were backed by the six-piece Creation Band, whose grooves ranged from roots to dub to dancehall.

Donovan, nattily attired in a leopard-skin-patterned shirt and slack, synchronized many different takes on reggae. Although he had the togs of a dancehall dandy, his message was full of compassion for the oppressed and full of venom for the Babylon system.

As for Foundation, the threesome more than matched the potential shown on their recent killer album Heart Feel It. The harmony trio may be out of favor with the fickle fans in Jamaica, but Foundation proved the form is anything but meretricious. Their arrangements had progressive snap and punch, while retaining a roots edge and deeper pulse.

Lead singer Errol “Keith” Douglas aired out his pipes to often stunning effect; at one mystic point, he hit a transcendent note and held it—you wished it would never end. Harmonists Euston “Ipa” Thomas and Emilio “Father” Smiley nailed with sweetness and fire, providing an energetic counterpart to Douglas’ revelatory utterances. Foundation and Israel Vibration may be the two most promising trios on the scene.

Three nights later Zimbabwean musical legend and innovator Thomas Mapumo and the Blacks United旋律乐队 took over the Machine. Next year marks the 10th anniversary of Zimbabwe’s independence, a struggle Mapumo’s chimungura freedom songs helped to win. But his musical mission of liberation is far from over.

Playing older tunes, selections from the just-released gem Corruption and a few as-yet-unreleased numbers, Mapumo and the band wove a spell of ancient grooves electrified for the modern world. The music of the Shona people is centered on the mbira, plastic and buzz of the mbira, mistakenly called a thumb- or finger-piano by unsophisticated Westerners. The guitar took the place of one mbira, while the other half of the rhythmic equation was held up by the real thing. The synth often sounded like marimba, bold brass ranged from delicate punctuations to full-bore martial toms. The band brought harmonic balance and athletic exuberance, and the whole band built up trance-infused layers of cross rhythms.

Suffice it to say that Mapumo and his comrades showed that self-determination includes the preservation of musical traditions undaunted by invading foreign sounds. It was roots music as contemporary and deep as it gets—we’re talkin’ one of the shows of the year.

Finally on the tropical fruit front, Mango has a West Coast director in place. Hooman Majid has been on the job officially since September 1. Before then he was in L.A.-based executive assistant to the band’s lead singer, Chapman. Majid’s primary function is A&R, although he is handling some of the media and other chores until a publicist is hired for the L.A. office.

Majid says Island is committed to building Mango up to a level commensurate with the band’s potential. Chapman is in a desire to promote world music all over the U.S. Majid’s first signing is reggae vet and former I-Thre Marcia Griffiths, who is working in Miami with the Jerks (Miami Sound Machine) production team. Some other signings will be finalized in the next few weeks, according to the A&R man.

The future looks ripe indeed for bands with that certain worldly something in the U.S. and beyond. Majid can be contacted at (213) 288-5228.

ALL THE WORLD’S ON STAGE: Three upcoming concert events bear mentioning. Friday, November 3, at Manhattan’s Town Hall, Indian-British singer Sade Adu—one of those under-the-radar figures who has made her first and only U.S. appearance as part of the Not Just Jazz Festival. Her subtly emotive Shanachie album, Qareeb, has been in the upper half of the Cash Box World Music Top 40 for months.

Inti-Illimani, one of Latin America’s leading nueva canción groups, makes a rare L.A. appearance on Saturday, November 11, at Sag in Monica High as part of the Ash Grove fall schedule. The Chilean ensemble, which recently made a triumphant return to their homeland for the first time since the coup in 1973 that toppled Salvador Allende, has released 15 albums, the most recent of which is the electric, gorgeous and heroic De Cantoya y Batle (Of Song and Dance) on Redwood.

Last but by no means least is the long-awaited North American tour by Senegaal’s superstar Youssou N’Dour. He and his Super Etobe de Dakar band come to the Hollywood Palladium for the first time as headliners, having previously been played as openers for Peter Gabriel and the Amnesty International tour. The group is scheduled to play Hollywood’s Palace on Wednesday, November 15, and the Old Fillmore in San Francisco on November 18, with other dates throughout the U.S. and Canada.

LUMOBA MAKIAKI FRANCO, 1938-1988: To most in the American pop music community, he was an unknown. But to Africans, he was one of the legends of electric pop, the Grand Master of Congo music. He was known by his fans as Franco, a man big in size and reputation. A master guitarist who influenced dozens of younger players throughout much of Africa and a bandleader whose TP OK Jazz band served as a training ground for many of today’s top Congolese musicians, he was also a shrewd businesswoman who knew that to survive and prosper in the crazy, cutthroat world of Kinshasa’s music scene, you had to control the business end as well. Franco died October 11 in Brussels after a long illness.

The closest I came to seeing Franco perform was in Kinshasa in 1979. Some buddies and myself went to his 1-5-8 Club one night, eager to experience first-hand the brilliance we had heard on scratchy 45s played on cheap stereo in the outdoor beer joints of Zaire. Many expensive cars drove up, with occupants decked-out in the finest Parisian threads. We inquired about the cover charge, but it cost too much. By 11 p.m. and keep ourselves in beer at the same time. Franco’s Master’s place was too rich for our blood and besides, our bush-bedraggled attitude was not chie enough. We ended up going down the street and catching Ziko Lunga Lunga, the top youth movement band of the moment. It was a night that changed my life, but I didn’t get to hear Franco play.

Franco began OK Jazz in 1956, four years before the then-Belgian Congo received its independence. From his beginnings in the ’80s, the rhythmic heart of his music was the rhumba, although traditional Zairean styles, West African highlife and James Brown-style soul were also influential in the sound along the way. Franco claimed to have sold some 150 albums (or so he claimed) and hundreds of singles during his career.

Franco continued as a hitmaker in recent years, especially with his 1985-86 smash “Maria,” which topped the charts throughout much of Africa and made inroads in the European and Caribbean markets. He had a 1987 hit called “Atten- tion Na SIDA,” a long and cautionary tract on the dangers of AIDS, a killer of sexually active heterosexuals in Central Africa. Although the cause of Franco’s death was not verified at press time, this tune may turn out to have been written from personal experience.

Tom Cheyney

GLOBALIST GROOVE

CASH BOX MICRO CHART
## CASH BOX CHARTS

**TOP 100 SINGLES**

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

November 4, 1989

<table>
<thead>
<tr>
<th>#1 Single: Tears for Fears</th>
<th>#1 Debut: Phil Collins</th>
<th>To Watch: Cher</th>
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<tr>
<td>SOWING THE SEEDS OF LOVE</td>
<td>Phil Collins</td>
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<td>LISTEN TO YOUR HEART</td>
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<td>MISS YOU MUCH</td>
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<td>DR. LOVE GOOD</td>
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<td>LOVE IN A ELEVATOR</td>
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<td>ROCK WITH IT (MCA 53662)</td>
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<td>WHEN I SEE YOU SMILE</td>
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<td>BUST A MOVE</td>
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<td>LOVE SHACK</td>
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<td>HEALING HANDS (MCA 53682)</td>
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<td>THE WAY THAT YOU LOVE ME</td>
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<td>THE BEST (Capitol B-44442)</td>
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<td>LOVE SONG</td>
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<td>DIDN'T I BLOW YOUR MIND</td>
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<td>BLAME IT ON THE RAIN</td>
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<td>GET ON YOUR FEET</td>
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<td>YOU'RE MY ONE AND ONLY TRUE LOVE</td>
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<td>ANOTHER DAY IN PARADISE</td>
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<td>MY HEART SKIPS A BEAT</td>
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<td>WHAT I WANT ABOUT YOU</td>
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**53** JUST BETWEEN YOU AND ME (Atlantic 88781) Lou Gramm 65 2
**54** LET GO (Wing-Polygram 871 722 7) Sharon Bryant 52 12
**55** ME SO HORNY (Skywasker 130) The 2 Live Crew 60 5
**56** TALK TO MYSELF (MCA 7-22936) Christopher Williams 57 9
**57** I LIVE BY THE GROOVE (Chrysalis B-23427) Paul Carrack 67 3
**58** DON'T MAKE ME OVER (Next Plateau 325) Sybil 77 4
**59** EVERYTHING (MCA 53714) Teddy Riley 69 3
**60** PARTYMAN (Pussley Park-Warn Bros. 7-22814) Prince 41 11
**61** THE ARMS OF ORION (Warn Bros. 7-22757) Prince (with Sheena Easton) 75 2
**62** LOVE SONG (Polygram 7-22664) Teena 74 3
**63** KISSES ON THE WIND (Virgin 7-99160) Neneh Cherry 53 16
**64** BABY COME TO ME (Columbia 36-68995) Regina Belle 71 4
**65** I'M A BELIEVER (A & M 1344) Glad 76 3
**66** RADAR LOVE (Atlantic 7-88362) White Lion 70 5
**67** GIRL I AM SEARCHING FOR YOU (EMI 74005) Steve B 79 3
**68** DON'T WANNA LOSE YOU (Epic 34-68959) Gloria Estefan 54 18
**69** ROLLIN' DOWN A DREAM (MCA 53682) Tom Petty 53 15
**70** SOLD ME DOWN THE RIVER (R.S. 73002) The Alarm 87 2
**71** ONE (Warner Bros. 25687) Bee Gees 56 15
**72** KEEP ON MOVIN' (Virgin 7-99205) Soul II Soul 58 18

**73** HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73011) Michael Bolton 82 2
**74** COLD HEARTED (Virgin 7-99160) Paula Abdul 59 20
**75** FOOL FOR YOUR LOVING (Epic 4-22715) Whitesnake DEBUT
**76** I'M NOT THE MAN I USED TO BE (R.S/MCA 53866) Fine Young Cannibals 80 2
**77** HANGIN' TOUGH (Columbia 38-68902) New Kids On The Block 61 16
**78** PUMP UP THE JAM (SBK 07311) Technotronic (featuring Puffy) 64 2
**79** FREE FALLIN' (MCA AG-33782) Tom Petty DEBUT
**80** THAT'S THE WAY (SBK-07303) Katrina and The Waves 63 15
**81** I LOVE THE BASS (Enigma 7547) Bardeau 64 7
**82** OH FATHER (Capitol Bros. 47-22722) Donna Summer 84 2
**83** CONGRATULATIONS (A&M 1407) Madonna DEBUT
**84** FRIENDS (MCA 53660) Jody Watley with Eric B. and Rakim 72 20
**85** ROCK IN A HARD PLACE (Columbia 38-73097) Rolling Stones DEBUT
**86** ANGEL EYES (Arista 1-9080) Jeff Healy Band 73 23
**87** SHOWER ME WITH YOUR LOVE (Columbia 38-68746) Surface 65 18
**88** RIGHT HERE WAITING (EMI 50219) Richard Marx 78 18
**89** WHEN THE NIGHT COMES (Capitol 44437) Joe Cocker DEBUT
**90** TALK IT OVER (RCA 8802) Grayson Hugh 81 19
**91** THE END OF THE INNOCENCE (Geffen 7-22925) Don Henley 83 20
**92** CROSSROADS (Elektra 7-86272) Tracy Chapman DEBUT
**93** IF YOU ASKED ME TO (FROM LICENSE TO KILL) (MCA 53535) Patti Labelle 85 4
**94** HOLD ON (Capitol 2-15055) Donny Osmond 86 6
**95** SOUL PROVIDER (Columbia 38-68939) Michael Bolton 88 19
**96** SECRET REVENGE (Warn Bros. 47-27876) Karen White 89 24
**97** ONCE BITTEN TWICE SHY (Capitol B-44366) Great White 90 25
**98** THE PRISONER (Elektra 7-69288) Howard Jones 91 18
**99** PUSS N' BOOTS/THOSE BOOTS (ARE MADE FOR WALKIN') (Atlantic 7-88862) Kon Kan 92 9
**100** WE COULD BE TOGETHER (Atlantic 7-88896) Debbie Gibson 93 6
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<thead>
<tr>
<th>Song Title</th>
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<tr>
<td>CRY LIKE A RAINSTORM — HOWL LIKE THE WIND</td>
<td>Janice &amp; Her Baby Daddies</td>
<td>1970</td>
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<td>STORMFRONT</td>
<td>John Cale</td>
<td>1973</td>
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<td>BAD ENGLISH</td>
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<td>GUITAR SHOP</td>
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<td>NO ONE CAN DO IT Better</td>
<td>The D.O.C.</td>
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<td>MERRY MERRY CHRISTMAS</td>
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PHIL COLLINS: “Another Day in Paradise” (Atlantic 3048-2)

There are people out there in Popland that think if Phil Collins were a baseball team, he’d be two out in the bottom of the ninth, with Casey coming up to bat. This is not for naught. It is hard to get far enough away from the aura of beer commercials on Collins’ breath, which sticks to his voice like Alaskan beach tar sticks to your feet. It’s a good sign then that for his new single, Collins has harnessed the vocal histrionics of ‘In the Air Tonight’ back to the musical limbo from whence they came. For “Another Day in Paradise,” Collins has adopted the cool white-soul tones that fellow travelers Paul Carrack and Squeeze have so ably championed. Collins has a nice voice when he doesn’t try too hard to be Patti LaBelle. Plus, the song’s lyrics, which paint a spare vignette of a homeless beggar and a man on the street who passes her by, just may make certain people think (or feel) more constructively about the world’s homeless population. Let’s hope so, for then the song may actually counteract the pointed irony of its title.

(Keith Gorman)

BILLY JOEL: “We Didn’t Start the Fire” (Columbia CSK 73092)

This is the type of pop single to which every artist should listen and from which every artist should learn. Songs about love affairs and mushy stuff are fine, but every one in a while it’s nice to hear someone sing about something else. Billy Joel overalls of history, 1949 to present, in this one song. The tune is upbeat, extremely well written and researched, and really carries a message about the state of our world today. —“We Didn’t Start The Fire” is definitely a potential hit. (Stephanie Brainerd)

MELISSA ETHERIDGE: Brave and Crazy (Island 91285)

When she sang “Bring Me Some Water” on last year’s Grammy show, I wanted to rush over and hose her down. Melissa Etheridge was on fire and she needed some relief. Although nothing leaps off the disc like that tune from her first album, Brave and Crazy documents an artist still stoking the furnace of desire. In her role as the anti-Debbie Gibson, Etheridge continues to chart the course of romantic fables with clever wordplay and a voice that reaches inside your gut like hot salsa and gin. Alternating between some-what balladic songs and fierce rockers, the album does not suffer the dreaded sophomore slump, but it does convey the suffering born of the blues. “Let Me Go” rocks as hard as any cut on the disc, as Etheridge tells a romantic interest that I don’t want to be your sweet temptation / I don’t want to be your new sensation / It’s such a delicate distraction / With just a hint of satisfaction / Look me in the eye and let me know / If you can’t love me then let me go.”

The debut single “No Souvenirs” has a mellow touch, in groove only. The hits: The sweet phone call to a broken lover fantasizes without innocence, yearns without much hope of satisfaction. The ME band, wallin and weepin’, is joined by keyboardist Scott Thurston, master guitarist Waddy Wachtel and Irish vanguard Bono on harp, and frankly, they don’t need the help. While much is said of Etheridge’s vocal instrument, her prowess as a 12-string ace is a large part of why her compositions succeed as well as they do. Much of the nuance and dynamere are expressed in her strumming and picking. The final cut, “Royal Station 4/16,” uses the image of a train rolling out of a station as a metaphor for love’s parting ways for good. If the wild rockin’ connection Etheridge and her boys throw down at the end of the song is any indication of things to expect, then future work from this important new artist shouldn’t stray too close to the middle of the road.

(Tom Cheaney)

BELINDA CARLISLE: Runaway Horses (MCA 6339)

Belinda is back and she’s…exactly the same! There’s nothing really ground-breaking here and it is difficult to hear any of the artistic growth or newfound maturity about which her biography boasts. The album isn’t bad; it is your basic radio-ready pop, and Carlisle will probably have more than one hit single from it. The song topics are pretty much all the same boy-girl relationship stuff, which is tolerable in small doses but nine songs about it? C’mon, Belinda, you’re a talented vocalist and can write a great song (the one song on the album written by Carlisle and Charlotte Caffey of the Go-Go’s is one of the better tunes), so why not write more material yourself and give producer/guitarist/songwriter Rick Nowels and songwriter Ellen Shipley a break (and a thesaurus…)? Strong tracks that have CHR potential are the title track, “Visions Of You” and “Shades Of Michaelangelo.” The album is solid and well produced, and jez, the sleeve itself is enough to make you buy it, with its smashing pictures of Carlisle and its purple/lime-green color scheme. The album may not gain you the hit but if it can out-do Heaven On Earth, I’ll be surprised. (SB)

SARA HICKMAN: Equal Scary People Elektra 9 69093-1)

This is the major label debut of an album that Hickman released earlier this year on the Four Dots label in Texas. It comes loaded up like a really bitter banana split with praise from our critical brothers down in the Lone Star state, and boyhowdy, are they right on the money. Hickman’s voice is clean and clear like cool water on a hot desert day, but with a gritty, melancholy edge that assures you the stuff came from a mountain stream, not a plastic bottle. Hickman’s music is at turns folksy and funky, happy and heartbreaking, straightforward and sly. Her sound is colored by pedal steel for a lonesome engine whine on “500X (The Train Song),” by a “lone whirled about the head” for a wistful cover of James Brown’s “This Is A Man’s World,” or by “pots and pans” for a folksy groove thang of the title song.

(Allan Holdsworth)

HEX: Hex (First Warning FW 001-2)

On paper, the collaboration of Donnette Thayer and Steven Kilby may seem highly unlikely. The former is an ex-member of Game Theory, quirky popsters from San Francisco who owe much to James Joyce as they do to Alex Chilton. The latter is bassist and producer of The Fence, a band which would be a number one contribution to modern neo-psychedelia. However, they somehow manage to avoid any of the territory previously covered by their respective bands, and come up with something completely new and intriguing, simply entitled Hex.

In Game Theory, Thayer was primarily relegated to back-up and occasional lead vocals. But here, her beautiful voice is way up front, acting as the main instrument. She expresses every emotion, from little-girl innocence to mature conviction, without sounding coy or overbearing. Even though Kilby handles the majority of the vocals in the Church, he remains completely silent here. Instead, he contributes sparse instrumentation, not too dissimilar from the mood pieces on his first two solo LPs, Unseen and Earthed.

The element that sets Hex apart is its textural, ethereal quality, and the emphasis on “sound as well as songs.” It is safe to assume that Thayer and Kilby attempted to write music that would fit well into ambient production and deep echoes, as opposed to simply applying dreamy atmospheres later. Those who hear Hex may try to draw a AAD comparison, but I’m afraid that would be a little bit off base. The only aspects that Hex shares with bands like This Mortal Coil and the Cocteau Twins is the emphasis on space and sonic wash. Not a gorgeous, mysterious release that you will find yourself playing again and again. Highly recommended. (Robb Moore)

BOP (harvey): Bread and Circuses (King Snake KS019)

East Lansing, Michigan, and Providence, Rhode Island, are not known as meccas of world beat, but the BOP boys aim to change that. Originally hailing from the Michigan outpost and now based in New England, this seven-piece groove-conscious lot play a mean mongrel strain of ska-reggae-rock with dollops of other globalist grooves
**JESUS AND MARY CHAIN**

Continued from page 6

Las Vegas show business types, we're fairly ordinary guys. When we go onstage, it feels good... we play the songs and that's what's good about it. I couldn't feel comfortable going up on stage at the Palladium, clicking my heels, jumping in the air and saying 'Hi, L.A. You're a fabulous audience. This is the best audience I've ever had.' We have no interest in doing that. Everyone would know that it wasphony.

"I don't want to play a role. The barrier is that we're strangers. I don't know these people. I know that they've come to see the music and I know they like the music, but I don't really know them. It's a load of people. It's not one personality, so there's nothing I can do or say that would come across as real or sincere to that audience. Maybe there's some guy who'll hold out his hand and he'll want to shake your hand and you'll shake his hand, but that's as far as goes. There's nothing that I can say about the audience, because I just simply don't know them.

The sound is never a defeatist, think on this. Reid is not a pessimist. In fact, he's not even much of an anarchist. He just wants the world on his own terms— will say even the slightest word or institution to tell him how to act, how to play music, or what to believe. And he does believe in something. "I believe in a lot of things," he says, "And I believe in decadence. I believe in decadence."

**ERASURE**

Continued from page 6

The two of us," says Bell with a small bit of wonder in his voice. "How I see my presentation on stage, or what I represent, is partly just letting people know that you're only doing it for a joke or fun. I relate more to the playwright Joe Orton, who did things for outrage. I mean, to me, to me the most subversive political things are like the cabaret in Berlin in the 1930s. It's just you reflecting the period without being a historian about it. I'm not an orator.

The politics that course through Bell's stage persona and, to a lesser degree, Erasure's music are those of sexuality; expression of playfulness with and an slight mockery of it. Bell sees the public and critical acceptance of artists like Tracy Chapman, Michelle Shocked, and others as himself, as a sign of a new bravery in pop. The breaking of sexual stereotypes by these women and their demand to be accepted for whom and what they are a politzation of pop that is visibly far more dangerous and threatening than chants of "We are the world," but because it has been subtle and has been allowed to build, may have positive repercussions for far outward trenchers, more fleeting political concerns. Bell also gives his record company a lot of credit for allowing him to be himself and not deny his identity as a gay man.

"We're really protected. Warner Brothers is quite a good label to be on here (in America). I think it's taken us a long time to prove we're worth investing in. I think that was a problem for them (initially)."

Even though he has the record company's support behind him, Bell still feels his image may be overshadowing the music and is considering toning down his image. It's part of the growth process of the band and Bell wants his image to reflect that new maturity, not distract from what's most important to Erasure. The new album, Wild (See a full review on page 11) shows impressive changes and new strengths in the duo. Bell likewise has grown, but wants to show that without casting doubt on his integrity.

I don't want to go out and be a clown every time I'm on stage. I mean, I'm not gonna be in the closet or curl what I want to do artistically just to please them. It's an aesthetic thing just to suit me really. But the music is the bottom line. That's the most important thing."
past for me in a way that it's constantly new, because it's showing me areas that have been in the subconscious. I would say it's a good relationship.

Andrew Hill, on the 1986 Steinway Piano for providing me with a piano everywhere I perform, so at this period of life I can really try to get into the dramatic, non-traditional way of approaching the business of music, due to fate or worse, you might find yourself embittered. So far I say, regardless of where I'm marketed—and I'm grateful for the acceptance of the public—but myself, I have to have a point of sincerity with the instrument, and it's good for that. There's so much to it. Like other people, they may say that you've got to go from lawyer to judge to governor to president, but for me there are so many things in the game.

Read those questions again. They are brimming with logic, but it's a roundabout, meandered knowledge. It's the logic of Andrew Hill's music.

Although a Knitting Factory engagement earlier this year—a few days before Eternal Spirit was recorded and featuring the same band—were his first New York dates in a decade, Andrew Hill claims he hasn't been off the scene. He's just been part of his own scene.

"I've been active where I am. In the new part of America, where dance video; whereas most of them look like assembly line productions shot on the same monochromatic set with the same denim-and-leather wardrobe and the same models running about, this one is...colorful. Wildly so, like someone with a day-glo fetish and a penchant for psychedelia decided to single-handedly change the face of rock video. It was the brainchild of director Ralph Ziman, who reportedly—but not surprisingly—has gotten loads of requests from other bands since the clip hit the MTV active rotation list.

"To me, videos aren't usually as important as the music, obviously," Z'Nuff says. "But some of them can really enhance the song, and this is one of them."

To explain the whole Enuff Z'Nuff philosophy would take too long, so let's sum up: "What we want to do is bring back the best elements of the '80s and give them a '90s sound," Z'Nuff explains.

"We're kicking the '90s in the butt," Vie says. Get high on that.
THE CLICHE "a man with many hats" is a good description of Leroy Van Dyke. A graduate of the University of Missouri with degrees in Animal Science and Journalism, he has been able to combine his training with his talents as auctioneer and singer to make his lasting mark in country music. 

Directly following graduation, Van Dyke went to Korea, serving two years as a special agent in the U.S. Army. While in Korea, he wrote "The Auctioneer." It wasn't until 1956, however, three years after returning to the States, while working for a livestock newspaper, that he recorded and released that first hit.

"We recorded "The Auctioneer" at Universal Studios as a demo, using my voice and two guitars. Within two weeks the song was released [on Dot Records] and in three months one million copies had been sold," Van Dyke recalls. "This record suddenly put me into the country music business."

Along with many other legends of country music, Van Dyke worked with Red Foley on the Ozark Mountain Jubilee. "Joining in 1958, this was a great training ground and homebase for many of us. The training from this live show was invaluable."

After five years with Dot Records, Van Dyke signed with Mercury Records "On Mercury, with the great producer Shelby Singleton, is where I had many of the major chart records." These hits included "If a Woman Answers," "Black Cloud," "What Am I Rid" and "Walk On By."

"There's been three things I've always held as my goals," Van Dyke says, thoughtfully, "to sing, to sell and to raise livestock. I've been lucky to do all three."

Incorporating his auctioneering attributes with his entertaining, Van Dyke has covered many state fairs wearing two of his many hats. "I play numerous fairs, county and regional. Many of these have livestock shows for 4-H and FFA [Future Farmers of America] members, where winners are picked, then sold at auction. It's commonplace for me to entertain as well as be the auctioneer for such shows."

Van Dyke has become an internationally known auctioneer as well as an internationally known country music entertainer. "I'm the only one you can buy to do both!" Van Dyke jokes.

Unlike many of the artists of today and yesterday, Van Dyke says he is proud to still have show dates which add up to over 100,000 miles per year. "I'm a survivor."

T.L. Carr

NASHVILLE SONGWRITER ASSOCIATION INTERNATIONAL (NSAI) director emeritus Maggie Cavender became the first honorary inductee to the NSAI Hall of Fame during the recent ceremonies at the Vanderbilt Plaza Hotel. In addition to Cavender, Sanger D. "Whitey" Shafer and Rory Bourke were this year's two songwriter inductees. Pictured (L to R) are Bourke, NSAI exec director Pat Huber, Cavender, NSAI pres Roger Murrah and Shafer. (Photo: Don Putnam)

CBS ARTISTS AND STAFF threw an appreciation lunch on the General Jackson Showboat during CMA week. Over 300 industry execs, radio and retail accounts attended the luncheon. Pictured (L to R) are: (row 1) Paul Smith, president CBS Records Distribution; Kieran Kane of the O'Kanes; Linda Davis; Shelby Lynne; Kristine Arnold and Janis Gill, Sweethearts of the Rodeo; (row 2) Danny Yarbrough, senior VP sales, branch distribution; Vern Gosdin; Mary Chapin Carpenter; (row 3) Don Van Gorp, VP national accounts; Marty Raybon of Shenandoah; Tammy Wynette; (row 4) Craig Applequist, VP sales and distribution; Stan Thom of Shenandoah; (row 5) Ralph Ezzell and Jim Seales of Shenandoah; (row 6) Walt Aldridge, the Shooters; Les Taylor.


WHEN COUNTRY MUSIC ENTERTAINER T.G. SHEPPARD performed at the Head of the Lakes Fair in Superior, Wisconsin this fall, he got a chance to meet country music fan T.G. Shepard. The 10-year-old Timothy Gene Shepard insisted on going to the concert and meeting the performer. After doing so, his only comment was, "He was a real nice man, but he spells his last name wrong."
COUNTRY MUSIC

ALBUM RELEASES

 QIcon CHARLIE DANIELS: Simple Man (Epic 45316)
 This is true Charlie Daniels! He’s on his soapbox with tunes like “What This World Needs Is) A Few More Rednecks” and his current single “Simple Man;” he does some excellent storytelling in “Midnight Wind” and “Old Rock ‘N Roller;” and he tears up the dance floor. Look for this LP to become a country-cored classic! (Mercury/PolyGram 422 838 231-1)

 QIcon THE STATLER BROTHERS: Statler Brothers Live—Sold Out (Mercury/PolyGram 422 838 231-1)
 The Statlers harmonize beautifully on tunes like “A Hurt I Can’t Handle,” “Tomorrow Never Comes,” and gospel favorites “I’ll Fly Away,” “I’ll Fly Away” and “When the Roll Is Called Up Yonder,” and entertain with their antics between songs (and during a couple) on this LP recorded live at Capitol Music Hall in Wheeling, West Virginia. It’s full of great tunes, old and new, from their current single “Don’t Wait on Me” to my favorite Statler classic “I’ll Go To My Grave Lovin’ You.” Expert production by Jerry Kennedy and a top-notch Statlers performance make this one a must for Statler fans.

SINGLE RELEASES

 ■ OUT OF THE BOX

 QIcon TANYA TUCKER: “My Arms Stay Open All Night” (Capitol 7 8810)
 Bravo for this one! It’s always pure pleasure when a guy comes along with a fresh sound and a country-creed heart—or at least Wright passes through my ears that way. With “She’s Got a Man on Her Mind,” Wright lets us know that this lady not only has a man on her mind, but she’s pretty torn up about him too. This tune should definitely tear up radio airplay well.

 ■ COUNTRY FEATURE PICKS

 QIcon CURTIS WRIGHT “She’s Got a Man on Her Mind” (Airborne/MCA PB-75746 Capitol 78906)
 Brave for this one! It’s always pure pleasure when a guy comes along with a fresh sound and a country-creed heart—or at least Wright passes through my ears that way. With “She’s Got a Man on Her Mind,” Wright lets us know that this lady not only has a man on her mind, but she’s pretty torn up about him too. This tune should definitely tear up radio airplay well.

 QIcon DANIELE ALEXANDER: “Where Did the Moon Go Wrong” (Mercury/PolyGram 876228-7)
 Make room for another Alexander hit, radio, because she’s there once again. Country newcomer Daniele Alexander wastes no time in delivering another musical sensation from her debut First Move project. This tune suggests blunting it on the moon when love doesn’t fulfill what’s expected. With heart-stirring lyrics backed up with Alexander’s fire-rapy vocals, we can expect “Where Did the Moon Go Wrong,” produced by Harold Shedd, to go over just right.

 QIcon ROSANNE CASH: “Black and White” (Columbia 38-73054)
 Where? All I can say is you just have to hear it. “Black and White,” produced by Cash and hubbie Rodney Crowell, presents us with a beautiful—I mean simply beautiful—heartfelt song that’s sure to gain total attention from us all. If you think Cash has a million-dollar voice, wait until this one hits ya—talk about excellent vocals. This tune turns her million-dollar voice into a billion dollar one. That’s all I can say—you just have to hear it.

 ■ JENNIFER McCARTER AND THE MCCARTERS: “Quit While I’m Behind” (Warner Bros. 7-22736-A)
 If you think the game of love is already too complicated, you’re better off bailing out before the complication becomes worse. That’s the advice Jennifer and the McCarters give as they pour out this tune full of light harmonies with a very, very catchy beat. “Quit While I’m Behind,” produced by Paul Worley and Ed Seay, is one you’ll want to catch and hold on to.

CALENDAR OF EVENTS COMING UP:

Elton sent his top hat, Mr. Perkins sent his Blue Suede Shoes, the Stones sent an autographed guitar, J.R. Ewing sent his personalized license plate, and over 100 other celebrities have donated one-of-a-kind items to be auctioned off to benefit the local chapter of DreamMakers, Inc.

The Celebrity Auction will be held Monday, November 13, 1989 at the Stouffer Nashville Hotel. Tickets are $10.00. For more information, contact DreamMakers at (615) 227-2747 or Ticketmaster at (615) 741-2787 or toll free outside Nashville at (800) 333-4TIX.

Terminally ill children put their dreams in the hands of the dedicated volunteers who work to make those wishes come true. A trip to Disney World, meeting a famous star—these are just a few of the ways that funds donated to DreamMakers are used to make those special children happy. Through fundraising events, such as this Celebrity Auction, DreamMakers is able to grant these wishes at no cost to the child’s family.

Attend the Celebrity Auction, take home a little bit of stardom for yourself, and help make a child’s dream come true.

BACK IN TIME:

OCTOBER 24—Don Owen’s “I Don’t Care” reaches the #1 spot on the Cash Box country charts (1964)
OCTOBER 25—Happy Birthday to Minnie Pearl (Mrs. Sarah Cannon) (1912)
OCTOBER 26—Roy Acuff’s first recording session (1936)
OCTOBER 27—“I’ve Turned to You” by Lee Greenwood (1982) and to Floyd Cramer (1957)
OCTOBER 28—Bill Monroe joined the Grand Ole Opry (1929); Happy Birthday to Charlie Daniels (1936)
OCTOBER 29—“The Blue Side of Lonesome” by Jim Reeves goes to #1 on the country charts (1966)
OCTOBER 30—“Happy Birthday to T. Graham Brown (1984) and to Patsy Montana (1919)

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HOLLY RONICK

CASH BOX MAGAZINE 23 November 4, 1989
LIKE A THIEF IN THE NIGHT, she breaks into the realm of country music. However, very unlike a thief, she takes nothing with her, instead leaving behind a treasury of musics at its unconditional best.

Perhaps Columbia recording artist Mary Chapin Carpenter remains to be reckoned with as a relatively new kid on the country music block, but her name continues to shine brighter every day as her music continues to tap very pleasingly into the hearts of all those who hear it.

"I think it's been as hard as anything that you'd try to achieve," Carpenter admits. "I mean, I played clubs for 10 years before anything of note came about. I really believe that it doesn't matter what your profession is. It has to do with your aspirations and how hard you have to work to achieve them. Someone who started out in the secretarial pool at IBM and wanted to be vice president would consider herself to have as much of a struggle as I did—"}

MARY CHAPIN CARPENTER: Turn Up the Volume

starting out playing in bars and now trying to sell records 10 years later. I don't really want to romanticize it because I think we all have our struggle story experiences.

An experience might best portray what actually happens when hearing this D.C.-based artist's music for the first time. One could characterize her unique vogue of music as being country, or perhaps the word "country" would be much too limited. With a mastered blend of acoustic roots and a contemporary-country flair, Carpenter creates a distinct, newfangled sound. This distinction is apparent upon listening to her second LP, State of the Heart, featuring the current single "Never Had It So Good." Arrangements on State of the Heart vary from traditional two-steppers to rockin' pop/country tunes to tender heartfelt ballads. Whether she is labeled "country" or maybe even "alternative," Carpenter is quite reluctant to be placed in what she calls a "box" from which it is difficult to escape.

"It's only a troubled area for me when someone seems dissatisfied when I can't give them a one-word answer when they ask me what kind of music do I play," says Carpenter. "If I said I played sort of contemporary/acoustic pop, I'd be selling short the other stuff I do. So I guess I just try not to say it's one thing or the other."

Recorded with her band in the D.C. area, Carpenter's debut album, Hometown Girl, began in producer John Jennings' basement studio and was already completed when Columbia Records' A&R vice president Larry Hamby heard the master tape. Since Hometown Girl hit the airwaves in 1987, Carpenter has begun to focus more on her writing skills, and it's the actual writing that allows her to deliver such intriguing song material.

"Up until just a few years ago, I never really had my own band either," Carpenter remembers. "I do a fair amount of dates with just me, John (who's also her guitarist) and two guitars. We just kind of present the songs the way they were written. In other words, I guess I still do enough of those kind of dates in conjunction with band dates that I can sort of benefit from them either way."

For Carpenter, it was performances within listening rooms that built her singing career. She is the most comfortable in such an atmosphere, in which audiences focused primarily on her instead of a dance floor good time. This forced her to realize that some stints are tougher ones that others. "If there's a dance floor out there, they might not like me too much," she laughs. "We're not exactly a dance band. Actually, it was pretty funny—this past summer I went to Texas and did a bunch of roadhouse dates. I was pretty intimidated by that scene too. There were certain places where I felt somewhat apologetic for my presence, when someone would come up and say, 'Come on, play something I can dance to.' It's not that I don't like to dance or anything because I love to dance, but that's obviously not what I do."

Whether it is a problem in the eyes of Carpenter or not, it's just face it—she is flying. With her first two releases, "How Do" and "Never Had It So Good" (from her second album), she's giving her audiences something to which they can dance, as well as simply listen. "I think as time goes by, the more uptempo songs I have, the better off I'll be, or the less threatened I'll be," ponders Carpenter. "Right now, I guess State of the Heart is mostly slow songs."

It's those slow songs, however, that give Carpenter the opportunity to really express her material in a way that seems to entrance those who listen. She's determined not to be placed in a box, but has indeed opened up one that gives us all something to treasure. And although it's difficult to place a label on her music, if nothing else, perhaps simple curiosity would be enough to make us go out and purchase State of the Heart, or, when we're listening to the radio, to make us turn up the volume when we hear the voice of Mary Chapin Carpenter.

Kimmy Wix

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"Hard Trials" (Will Soon Be Over) AA-504
Current LP: "Memories Made New" Vol. 1 (Video Also Available)
HEATH LOCKLEAR: Ready to Roll

HAILING FROM Ft. Payne, Alabama, the same hometown as famed country group Alabama, Heath Locklear has always thrived on country music. As a toddler of two, he was constantly mimicking artists like Elvis Presley.

“My family had an old-fashioned jukebox and it was filled with Elvis hits,” Locklear remembers. “I loved singing with the songs and I occasionally would pick on Dad’s guitar until it mysteriously got broken. I stayed with singing after that.”

Early in his teens, Locklear picked up the guitar again, joining friends around campfires at a nearby lake (where most of his summers are spent). There he started to work seriously on his music.

“We would all sit around and pick on guitars and sing. I was the youngest, so I watched and learned a lot. It didn’t take long before I was joining in.”

Locklear soon found a sound of his own. Described as a contemporary country artist, Locklear has become a favorite in eastern Alabama. His first performance was at the Cricket Theatre in Collinsville, Alabama, as the front act for the Saturday shows.

“This was my first taste of performing on stage. It just seemed natural and loads of fun. I caught the bug and realized this was something I wanted to pursue,” Locklear stated. “With my dad Roland becoming my booking agent, I stayed busy with fairs, regional events and area concerts.”

Keeping with that busy schedule, Locklear made his first trip to Nashville in January of this year to record his first single, “New Flame” on Desoto Productions.

Locklear recently made a major advance in his career. He signed in June with Tra-Star Records, one of Nashville’s larger independent labels. He has just completed his debut album with Tra-Star, titled Southern Frame of Mind. Recorded at Hilltop Studios in Nashville, his first single, “I Once Had You,” was released nationally October 11.

This talented young artist’s future plans are to become a solid fixture in country music. “I like the idea of being one of the ones who is still around year after year,” Locklear says thoughtfully. “I’ve learned a lot from many great artists such as Merle Haggard, Elvis and Alabama, and I plan to learn even more. I have a long way to go, but I’m sticking with the plan”

T.L. Carr

COUNTRY INDIES

INDIE SPOTLIGHT

# HEATH LOCKLEAR: “I Once Had You” (Tra-Star TS-1232)
Kicking off with a power-packed intro, “I Once Had You” (produced by Dirk Johnson and Mark Cannon along with Kelly Back) keeps the power pumping from beginning to end. With an excellent arrangement and the highest standard of musical production, this project supports Locklear in turning out one incredible tune. By way of lyrics, “I Once Had You” forces us to realize how we can sometimes lose what we want the most. This cut proves to be a most wanted one. So don’t lose out on this gem.

INDIE FEATURE PICKS

# HAL GIBSON: “The Love She Found In Me” (Sundial SR-163)
The title may seem familiar, but this version of “The Love She Found In Me” delivers a fresh, crisp package of solid country perfection. Produced by Danny Day, this soulful and snappy cut proves to be one you’ll want to hear again and again. Gibson contributes just the right flavor with vocals that seem to reach out and grab you. If you’re searching for country music at its best, search no more and grab onto this one.

# UP & COMING:
# PAUL OTT: “I Am the South” (Spectator SPR-7001)
# HARRELL & SCOTT: “Darkness of the Light” (Associated Artists AA-505-AA)
# LISA LOGAN: “(My Baby’s) Talking ‘Bout Walking” (Roto Noto RN-1086)

HEATH LOCKLEAR: Nashville’s larger independent label. He has just completed his debut album with Tra-Star, titled Southern Frame of Mind. Recorded at Hilltop Studios in Nashville, his first single, “I Once Had You,” was released nationally October 11.

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T.L. Carr

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BENNY HESTER: Is It a Light or His Music at the End of the Tunnel?

BY KIMMY WIX

AFTER TRAVELING A ROUGH AND ROCKY HIGHWAY—a phrase that applies to the lives of most all of us—Benny Hester proved to be a shining example of a traveler who fought to make the journey a triumph one. Even when the highway became rougher than expected, he continued to hold on tight to his extraordinary love and talent for music. Hester is a winner within the realm of contemporary Christian music, and also a winner in today's struggling life.

Perhaps it's not so significant that Frontline recording artist Hester has battled out a few problems throughout his life, but it is important, however, to know exactly what weapon he has used to fight the battles. "I just really want to say things through my ministry that will move people and maybe tilt the scales in a direction where they'll grab hold of God, instead of falling off the edge of that cliff," Hester proclaims.

When Hester was only a teenager, he set out to create a career in music, and eventually became quite successful. By the time he was graduated from Texas Tech with a music degree, he had already become recognized as a talented artist through numerous concerts. From college it was on to Las Vegas where he landed a job as a music teacher, all the while nurturing high hopes that his writing would also be recognized. It was soon after that he became involved with the United Recording Studio, which was owned by Elvis' sound man Bill Porter. With this introduction, Hester was offered the opportunity to cut his first album. At first, the young artist was hesitant with the idea. His interest was primarily in writing material for other performers, not actually being the performer. United's Brent Mayer's persistence and encouragement finally sold Hester on the idea.

His first recording session was backed by Presley's entire band, who performed with Elvis at night and recorded with Hester during the day. It was as though his dream of a career in music was finally becoming reality, and the path seemed to have become rather smooth.

Then it happened. Somehow Hester became a Christian when he witnessed his first Christian concert. First thoughts of actually sitting through this type of musical presentation weren't highly favored by this rising pop star. However, by the third song, Hester realized that not only had his life made a drastic transition, but so had his career in music.

"I did not want to sing Christian music," he remembers. "I think it was because I had this stereotype in my mind of what I thought it was, I didn't want to be associated with it because I thought it would seem so constricting. I couldn't understand what Christian music had to do with real life. I was sort of an off-the-beat wild guy, ya know? I looked at Christian music as being something that people do when they put on a suit, go to church on Sunday and try to make everything look good on the outside, and then it's back to shuffling it out with life during the rest of the week. So I just couldn't put the two together. In the early days, I never dreamed I'd be a part of it like I am now."

When Hester accepted the Lord, he says it was really the first time he'd ever seen a picture of whom Jesus Christ was and how that he could actually relate to him. "Everyone began seeing me as this young pop artist who suddenly had this different dimension about me, being a Christian and all that. I even remember this guy who said, 'Boy, you've just made the biggest mistake of your life!' He said, 'Benny, don't do this. You've got such a bright future ahead of yourself.' I know that he only said that because he just loved me," says Hester.

In 1978, approximately six years later, Hester recorded his first Christian album, entitled Be a Receiver. This project resulted in being a huge impact on Christian radio—an impact that finally sparked a serious interest in the contemporary sound of Christian music. "Jesus Came Into My Life" was the song that really turned over the new leaf and created a higher demand for contemporary Christian music.

Hester's recognition increased, and so did his artistry, after releasing Nobody Knows Me Like You, which became a national hit in the secular market as well as in the contemporary Christian one. Two additional albums followed: Benny From Here and his Greatest Hits LP, which once again proved to be quite successful. "I like to write songs that I think are hits and when I think of songs that are radio hits, I think of tunes that people can relate to in their own lives. I think that's why they become hits."

After taking time off from his recording schedule, Hester allowed himself time to work out some changes that had come about in his life. It marked a time when he really had to face what was possibly the roughest time for him thus far. In a letter written by Hester to explain why he needed that two-and-a-half-year time period off, he says:

"I met head-on with a situation during that time that virtually stopped me dead in my tracks—divorce. It was something I never wanted and something I had never dreamed would happen. I certainly didn't desire it. I took it very hard. It really hurt me, and I really went through a very difficult time of accepting it. For a year I denied it, trying to work hard and keep occupied with other things instead of facing it. The second year, I dealt with it straight on. I took great pains to try to know in my heart that I'd done everything I could to save the marriage. I'm considered a leader, someone who's visible and I've been a Christian a long, long time. But I asked a lot of questions: 'God, how can you allow this to happen to me?' I feel like I've done everything Hester has said, I'm close to you. I'm in the Word. I read. I pray. But all of a sudden, even though I did everything I thought was right, it seems like everything fell apart."

During Hester's time-off period, he was able to rebuild his foundation once again. The new foundation was built by actually taking hold of what he'd learned some while ago. "I think during that time I really had to decide what was important to me again," he says. "I think it's good for everyone to step back and re-assess their lives and to ask God if we're doing what we really want us to do. It's easier for God to direct us because there are certain things we don't want to lose, so we tend to hold on them tightly," he continues.

"I think what happened was that when everything was blown apart, I wasn't able to hold on tight anymore. It was out of my hands then and into Gods."

Since Hester has traveled victorious through his most difficult times, he's also traveled back to the top line-up of Christian music. His debut release on Frontline Records, Perfect, reveals to us that it's not as who must attempt to be perfect, but instead, it's God who is. His music is pure, simple and deletes much of the usual "churchy" content and side issues that often scare away the secular music listener. Even though Hester's material is considered to be quite simple and easily understood, his vocal ability and musical knowledge result in tender-felt songs that could only be delivered by a mastermind such as he. "You Won't Meant to Live Your Life This Way" sparks Hester's first release and proves to be an example of the message Hester has to deliver.

"I think the main thing that I really want is to have an effect on a person's real life—not the life they're showing to everyone else, but the one that they have when they go home. The one they have when they're struggling or when they're making a difficult decision. I'd like to tell everyone that there really is a light at the end of the tunnel."
CONTEMPORARY CHRISTIAN Top 40 Singles

1. In It After All (Benson C-02856) Lamelle Harris 2 8
2. We Belong to Him (DaySpring 7014175372) Wayne Watson 4 9
3. The Hunger Stays (Sparrow 716271022) Margaret Becker 3 9
4. Farther On (Myth BMID239154) Russ Tafl 7 6
5. You’re Beautiful (Benson C02548) Michele Wagner 6 8
6. Tis So Sweet to Trust in Jesus (Word 701917509) Amy Grant 1 8
7. Bigger Than Life (DaySpring 7014177975) Paul Smith 8 6
8. Foundations (Sparrow SPD-1191) Geoff Moore & The Distance 9 8
9. In the Name of the Lord (Frontline CD-9051) Jon Gibson 13 6
10. Movin’ On (Star Song SSC-8193) Mylon LeFevre and Broken Heart 11 9
11. More to This Life (Sparrow 71621201-1) Steven Curtis Chapman 21 5
12. You Weren’t Meant to Live Your Life Alone (Frontline CD0060) Benny Hester 24 5
13. Don’t Cry (Sparrow SDL-1169-4) Cee Cee Winans 23 5
14. On the Other Side (Reunion 7010037523) Michael W. Smith 12 11
15. Testimony (Reunion 7010049521) Kim Hill 5 11
17. A Day Like Any Other Day (Maranatha! 7100056944) Bill Batstone & The Maranatha Singers 18 4
18. No Condemnation (Atraxa 003001) Kery Will 10 10
19. Go and Sin No More (Frontline C09071) Liasen 22 5
21. Hand in Hand (Benson PWCD-1096) DeGarmo & Kay 29 3
22. Forget It (New Canaan 7-919715-2) Bruce Carroll 34 3
23. Calling On Love (Myth 7016989387) Sheila Walsh 35 3
24. Wonderful Words of Life (Reunion 7010047529) Prism 16 10
25. Blessed Be the Lord (Atraxa AM001) Mathew Ward 32 3
26. Living Dangerously in the Hands of God (Sparrow SSC-1172) Steve Camp 15 11
27. Bloodstained Pages (Frontline C09041) Crystal Lewis 31 3
28. Sweet Victory (Star Song SSD-1192) Twila Paris 19 14
29. His Love Flows (Star Song SSC-4189) Jerome Olds DEBUT
30. Here’s My Heart (Grant C02555) David & The Giants 14 13
31. I Am Determined (Day 7-91013-049-9) Tim Sheppard 20 10
32. Ready to Fly (Home Sweet Home 7010046409) Mike Eldred 17 10
33. Sweet Love (Myth 7016965938) First Call DEBUT
34. They That Wait (Word 7019052505) Scott Wesley Brown DEBUT
35. Live This Mystery (Sparrow PRX-1203) Michael Card 27 6
36. Every Moment (Sparrow SPD-1174) Denelle Williams DEBUT
37. Faith (Myth 7016968367) Kim Boyce DEBUT
38. Voice of Experience (Reunion 7010046523) Morgan Cryan 33 12
39. Nothing I Wouldn’t Do (Reunion 7010043523) Recess 28 7
40. No Other Like You (Star Song SSC-8119) Tony Melendez & Twila Paris 30 7

TALLEYS RE-SIGN WITH WORD: Lauren Talley (far right) explains some particularly complex legal terminology to her mom and dad, Roger and Debra Talley, while Uncle Kirk Talley (center) remains confused. Also shown above the city of Nashville are (left) Artist Direction booking agent Faye Shedd with Word director of Marketing Dean Arvidson and Word director of A&R John Mays.

SOUTHERN GOSPEL Top 40 Singles

1. When I Knelt, the Blood Fell (American Christian Artists) The Greenes 2 16
2. I’ve Just Started Living (Homeland HL 1006) Cathedrals 1 15
3. Walk Around Me Jesus (New Canaan 7019673511) Wendy Bagwell/Sunlifiers 6 14
4. God Bless the Family Living in the U.S.A. (Stag Hunter SH-1102) Northern Gold 5 11
5. You’ll Feel What You Sow (RiverSong RS-C0059) Jeff & Sheri Easter 11 10
6. The Party’s Over (Homeland HL-1014) Hemphills 4 18
7. The Cross in the Middle (New Haven NHS-005) Florida Boys 11 16
8. Coming Soon (Peaceful Stream 28391-1601-1) Spencers 9 16
9. Gettin’ Ready to Leave This World (RiverSong RS-C0059) Gold City 13 7
10. Lazarus, Come Forth (Morning Star MST-4110) Bishops 3 18
11. Typical Day (Canaan 7019797) Talleys 7 16
12. Bring My Children Home (New Canaan 693215-08) Nelsons 12 18
13. Carry On Children (Morning Star MSC4095) Fox Brothers 15 13
14. I Want to Make a Difference (Morning Star HAR-45-11208) Mid South Boys 17 16
15. It’s the King (RiverSong C02522) Heaven Bound 10 13
16. Jesus Is Coming for Me (RiverSong C0269) Kingsmen 16 11
17. Gonna Ride That Glory Cloud (Morning Star MST-45-4029-99) Dnde Melody Boys 21 18
18. Sin Will Take You Further (Homeland HL-1006) Cathedrals 20 18
19. He Can (Homeland HL-1008) Singing Americans 28 18
20. Ground Breaking (Morning Star MST-45-12788) McKinneys 19 18
21. Once Upon a Hill (RiverSong R-55909) Gold City Quartet 14 18
22. Bloodbought (Son Light SON-116) McGruders 22 18
23. God Shall Wipe Away All Tears (Masters MSC-8814) J.D. Sumner/Stamps 23 18
24. Stand Back (Homeland HL-6004) Spears 35 8
25. Cross Your Heart (New Canaan 701991539) Bruce Carroll 25 17
26. There’s Still Power in the Blood (RiverSong RS-5916) Heiloom 8 18
27. I Want to Go There (Sonite FN120) Cedar Ridge 9 24
28. Celebration Time (Welcome Home WHS-0001) Accords 31 6
29. The Altar (Harvest HAR-1144) Cornerstones 26 10
30. New Man (Harvest HAR-1173) Carroll Roberson DEBUT
31. Hard Trials Will Soon Be Over (Associated Artists AA-504) Chuck Wagon Gang DEBUT

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Talley

IT ONLY LOOKS AS THOUGH THE MID SOUTH BOYS (from left) Robbie McGee, Bobby Bowen and Tony Turner have forgotten the words to the National Anthem. The Christian country group opened the football game between the University of Alabama and Vanderbilt University with a near flawless rendition of "The Star Spangled Banner."
LEX REX, a metal band from Kingsport, Tennessee, has just signed a five-year recording contract with Pan-Trax Records. Pictured at the signing (left to right) are Harvey Richard (vocals), David Asch (President of Pan-Trax), Curt Walsh (bass), Tony Vines (drums) and Tom Brock (guitar). Pan-Trax has described the Lex Rex brand of heavy rock music as "blue metal." Their first album, Beat the Heat, is scheduled for release this December and will contain much "food for thought" (a Blue Metal Chili recipe is enclosed with each album). (Photo: Darryl McCrea)

HAPPY GOODMAN FAMILY REUNITES: Rick Goodman (left) and Word Records director of A&R John Mays take the stage of the National Quartet Convention to announce a new album and a tour by one of history's most popular Southern Gospel artists. The Goodmans—Howard, Vestal, Rusty and Sam—will record this fall and tour next spring.

KEN HARDING, president of New Haven Records, announced the signing of Cronicle to the label recently in Nashville. The signing follows the much-publicized name change from the Kingsboys to Cronicle for this ever-popular Southern gospel group. Harding says, "Since we are very selective about the talent we put on our roster, we have been watching this group for the last couple of years and we now feel the timing is right for New Haven to be beneficial to Cronicle, and for Cronicle to be an asset to the New Haven roster." Ken Harding, president of New Haven Records (seated left), poses with Kevin Clark (seated right) and the other Cronicle members. Left to right are Angie Ligon of New Haven, David Profitt, Rick Jenkins, Carol Lindsey of New Haven, Mark Lowe, Kenyon Clark and Wesley Willitt.

Benson release sparks only praised recognition. Also included in this package is the awesome "You Are So Good to Me," which deserves elite attention and is my personal favorite.

Michele Wagner: Michele Wagner (MST-4098)
From beginning to end, Benson recording artist Michele Wagner delivers a soothing collection of pure inspiration with the release of her self-titled project. Listening results prove Wagner's vocals to be crystal-clear with lyrics to match. Produced by Jonathan David Brown and Dan Cleary, the album presents a wide variety of material selection, yet each cut ties into a distinct mainstream with an overall message that devotes total appreciation toward the Lord and his blessings. From upbeat tunes such as "I Care for You" and the electrifying "In the Quiet" to tender heartfelt songs like "Simple Devoted and True," "You're Beautiful" and "Holy One," this new spiritional feel of "Cast All Your Cares on Him." Also included is the current single release "When I Reach That City," which features Angelina. It's difficult to determine what exactly molds this project into such an incredible musical masterpiece. Is it the excellent song selection, the utilization of a contemporary flavored music ensemble or the warmth that seems to ring out from this family trio?

The McKeithens: Hallelujah (Morning Star MST-4093)
I was totally amazed! After hearing Morning Star's the McKeithens, I actually felt a loss for words, but I soon realized why. The McKeithens present us with a musical package that can't even be compared with the usual Southern Gospel sound. Hallelujah, produced by Eddie Crook, is fresh, different and high in quality, but even higher is the true spirit that flows throughout each cut. With a superb harmonious blend, Tim, Dixie and Angelina McKeithen pour out an excellent vocal presentation in its own distinct category. Hallelujah offers a variety ranging from the soulful "Let the Hallelujahs Roll" to the sweet inspirational feel of "Cast All Your Cares on Him." Also included is the current single release "When I Reach That City," which features Angelina. It's difficult to determine what exactly molds this project into such an incredible musical masterpiece. Is it the excellent song selection, the utilization of a contemporary flavored music ensemble or the warmth that seems to ring out from this family trio?

Nashville's Music Row rang out with the triumphant sounds of Easter recently as Hallelujah! Hallelujah! was recorded at Music City's famed Star Gem Studio. Pictured during the recording of the new Zonders' Van Easter musical are (seated, left to right) Bob Krogstad, arranger; Bob Clark, engineer; (standing, left to right) Phil Brower, writer; Greg Buick, Zonders' director of print music marketing; and Lynne Brower, writer. Hallelujah! Hallelujah! features "The Miracle Man" and "Jerusalem Morning." The 50-minute Singspiration musical will be released in November.
COIN MACHINE
AROUND THE ROUTE
BY CAMILLE COMPASIO

IT WAS HEARTBREAKING to see and read the tragic accounts of the San Francisco earthquake. As I watched the news coverage, I immediately thought about the many people in this industry who live and work in some of the cities that flashed across the television screen, San Jose, for example. The Data East facilities were right where it all came out, except for some ceiling damage. Otherwise, the factory was functioning normally, a main problem being freeway accessibility that made it difficult (and in some cases impossible) for people to get to work... Mel McEwan of Meltec (on Las Palmas Ave.) was at his office when I called... and in Candlestick Park when the quake hit. "At first I thought that what I was experiencing was the result of 50-60,000 enthusiastic fans moving and stamping their feet, but within that 15 seconds reality set in," he said. "This was an earthquake and were lucky to get out safely. I'll tell you, this experience, coupled with the aftershocks, which reached five-point range on Wednesday (October 18), really took some of the fire out of attending the games when it's rescheduled." The Meltec facilities suffered minimal damage, but nothing serious... The Sega premises on Paragon Drive suffered minor damage but nothing of any consequence. Here again, while a business facility might not be affected to any great degree, there are the people—the staff members who live in the hardest-hit zones suffer personal losses, and are also beset by transportation problems. Prexy Tom Petit's house in Los Gatos was untouched; his neighbors, however, were not as fortunate. Donna Crichtich couldn't make calls out of her condo until five the next morning, while people across the street had full power. How do you explain it? It's almost as if certain areas were selected for destruction. As Donna told us, there was a lot of damage in the mountains and hills between Saratoga and Los Gatos. Some parts of San Jose were still without power. She also said something we heard from others, and in news reports: "It was so wonderful to see how people were helping each other and assisting each other in every way possible during this period of crisis." Incidentally, Sega's customer service manager Darel D. Davidson was in Candlestick Park when the quake hit... Exidy's Virginia Kaufman, a native San Franciscan, pretty much put everything into perspective when she said that no matter where you live... there will always exist the threat of Mother Nature's rage, be it in the form of a hurricane, tornado, earthquake, sleet storm, snowstorm or whatever have you. She and hubby Pete Kaufman live in a house that's right in the pocket of the devastated areas, 30 miles south of San Francisco and a little north of Santa Cruz. Other than the fact that Pete and Virginia are still walking around in a daze and under everything else is okay. Their daughter Amber was attending the game in Candlestick Park when the quake hit, but she got home safely after a three-hour drive that would normally take thirty minutes... The C.A. Robinson & Co. branch in San Francisco (on Utah Ave.) had some stuff tossed around but suffered no visible structural damage. Tom Campbell told us that he was on his way home from work, and about three blocks from his house in Redwood Shores, when the quake hit. "I felt like my car was being lifted up and shaken," he said. "I actually thought the rear end had dropped out before I realized what was happening." The Value Of Contracts, Legal Tips, Reducing Taxes and other issues that are pertinent to the executive branch of the business.

The "Star Tech Journal's Group," open to owners and technicians, will consist of two days of inside repair tips and hands-on labs. This session is designed to advance the service person in the skills of troubleshoot and the re-pair of coin-op games. Subjects will include Power Supplies: Linear & Switching Types, Monitors: Domestic & Foreign, and Logic Board Diagnosis, PCB Bench Repair, Problem Isolation Techniques, Preventive Maintenance, among others. Star Tech Journal's technical personnel will conduct this session. The following dates and locations have already been confirmed: January 20-21, Brady Distributing Co. (Charlotte, NC); February 10-11, American Vending Sales (Elk Grove Village, IL); February 24-25, Shaffer Distributing Co. (Columbus, OH).

Advance registration is $250 per person for each group. There is a ten percent discount for multiple registrations from the same company. Classes are limited; the fee for late registration (less than seven days prior to seminar date) is $275. Interested distributors may contact Frank Seninsky at Alpha-Omega Amusements (201-287-4990) or James Calore at Star Tech Journal (609-662-1080) for information about sponsoring this program.
Betson's Flash Four

THE CHALLENGING NEW FLASH FOUR redemption game from Betson Enterprises brings to life a new version of a popular concept that never fails to capture player interest.

What you do here is keep your eye on the Flashing Queen as it pops up continuously into view at each of the four positions across the play panel. With skill (a photographic memory wouldn't hurt), you select the last Flashing Queen. The correct selection increases the award. An incorrect selection, however, loses a life! As you successfully select the Flashing Queen you move up the maze to higher awards.

Remember, this is a redemption piece, so the skillful player can reap the rewards.

Operator adjustable features include award payouts for one cent, two cents, three cents, four cents, five cents, six cents or twenty-five cents—ticket or token available.

Flash Four was introduced by Betson at the recent AMOA convention in Las Vegas. Further information may be obtained through Betson distributors or by contacting Betson Enterprises, 6 Empire Blvd., Moonachie, NJ 07074.

BETSON'S "FLASH FOUR"

HOT OFF THE LINE! Arachnid, Inc. president Bill Ward (2nd from left), with the help of company vice presidents Marcio Bonilla and Sam Zammuto, lend a hand as the first new Coors Silver Bullet electronic dart game comes off the production line at the Rockford, Illinois factory. The model is designed in eye-catching silver, blue and red Coors colors. It features the all new "see-through" Spider and the same game format as the English Mark Darts 5300, including three different games of cricket and the optional double bulls-eye and league slot.

As previously reported in Cash Box (October 28, 1989), Coors Light is funding a $2 million promotional program for coin-op games such as electronic darts, electronic basketball, video bowling and pool. Regional tournaments are taking place in major cities across the U.S. using 50 Coors Light Electronic English Mark Darts games (manufactured by Arachnid) as the official tournament game. Further information may be obtained by contacting Arachnid, Inc., 6421 Material Ave., P.O. Box 2901, Rockford, IL 61129-2901.

IMA '90 Adds "Casino-Expo" to Format

CHICAGO—The 11th annual IMA (International Amusement & Vending Machine Trade Fair) will be taking place from January 23 through 26, 1990 in Hall 5 of the Frankfurt Trade Fair Centre in Frankfurt, Germany. Integrated into the format for the first time will be "Casino-Expo," which will focus on an overview of gambling and casino machines, along with related accessories.

The two-level exhibit area will feature gambling amusement machines on the ground floor and vending/service machines, as well as other equipment, accessories and "Casino-Expo," on the upper floor.

Heckmann GMBH, the show's management firm, reports that about 80 percent of the available exhibit space was booked five months in advance of IMA's opening, which is "unique in the history of the trade fair." Exhibit hours will be held on Tuesday, January 23 (for visitors) from 11 a.m. to 7 p.m.; January 24 from 9 a.m. to 7 p.m.; Thursday, January 25 from 9 a.m. to 6 p.m. and Friday, January 26 from 9 a.m. to 6 p.m.

For further information, contact Marieluise Ott at Heckmann GMBH, Kapellenstr. 47, D-6290 Wiesbaden. The phone number is (06121) 5804-0. The telex number is 4186518.
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