

THE MUSIC TRADE MAGAZINE

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Pop Apocrypha

The Gospel According to the Jesus and Mary Chain

TICKERTAPE

OUR SYMPATHIES go out to **Hank Ballard**, originator of "The Twist" and January 1990 inductee into the Rock 'n Roll Hall of Fame, whose wife **Theresa MacNeil** died in New York on October 17. MacNeil was allegedly the victim of a hit & run taxi driver, according to Epic New York's Andy Schwartz. The accident occurred in front of the **Spodee Odee**, where Ballard was performing in a late-night jam. Ballard was in New York to tape a segment of *Night Music* (he performed "Work With Me Annie"), which will air November 12.



HALE MILGRIM

MILGRIM TO HEAD CAPITOL: Capitol-EMI Prez & CEO **Joe Smith**, beating 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 worked with **10,000 Maniacs**, **Anita Baker**, **Tracy Chapman**, **Motley Crue**, the **Cure**, the **Sugarcubes** and **Linda Ronstadt**, among others. Prior to 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 multi-faceted record biz 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 **Nesuhi Ertegun** 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 initiatives in order to ensure that the challenges for the Industry of the next decade are met with the same resolution and fortitude as those of the '80s."

IN ATLANTA'S LA FACE: **Clive Davis** has joined "hot" songwriters/producers **L.A. & Babyface** in the creation of a new record label, **La Face Records**. According to the agreement, Antonio "L.A." Reid and Kenny "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 this somebody's lucky number or what?) per year for La Face/Arista. Although outside projects will be "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 ex-Stax and Motown head has formed his very own label, **Bellmark Records**, focusing on R&B, jazz, gospel and contemporary Christian releases, will be manufactured by Capitol and distributed by CEMA. 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 develop **Booker T. and the MGs**, **Isaac Hayes**, **Otis Redding** and the **Bar-Kays**.

ROLL OVER LINDA RONSTADT: **Elektra Entertainment** has created a classical music division, **Elektra/WEA International Classics**, which will begin by marketing WCI's recently-acquired **Teldec Records** and licensed **Erato 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 the classical end."

...BUT WE LIKE IT: The **Who**, the **Kinks**, the **Four Tops**, **Hank Ballard**, the **Four Seasons**, **Bobby Darin**, the **Platters** and **Simon & Garfunkel** have been elected to the still homeless **Rock and Roll Hall of Fame** (although plans are for a groundbreaking in Cleveland next year, with an opening date scheduled for '92). 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** and **Ma Rainey**, and, in the "non-performers" category, the songwriting teams of **Carole King** and **Gerry Goffin**, and **Brian Holland**, **Lamont Dozier** and **Eddie Holland**.

WINNING THING: TONE LOC dominated the **NARM '89 Indie Best Seller Awards** at the annual Narm Wholesalers Conference in Phoenix last week. *Loc'ed After Dark* won for Best Selling Album, "Wild Thing" won both for Best Selling 12" Single and Best Selling 7" Single, and **Tone Loc** himself copped the Best Selling New Artist award. In addition, he propelled **4th & Broadway/Mango/Delicious Vinyl** to the Independent Label of the Year award. The sixth, 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 and the **Buzzcocks**, an essential element of the late '70s English punk/new wave scene, have reformed for a 20-25 date U.S. tour set to begin November 7 in Providence, R.I. The tour, featuring original members **Pete Shelley**, **Steve Diggle**, **John Mar** (not 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"

VID BITS: We hipped you a few weeks back to the **Paul McCartney: Put It There** rockumentary, set to air November 11 at 10 p.m. on Showtime, but if you still haven't sated your Beatles appetite, then check out the **Ringo Starr and his All-Starr Band** concert video. The video, featuring toastmaster Starr and his merry band of men, was ably directed by **Gary Legon** who shot the group at L.A.'s Greek Theatre on September 3 at the end of Starr's recent U.S. tour. **Mirage Entertainment/Aesthetic Images Limited** will be releasing the video domestically and internationally. Also rumored to be in the works is a live album from the tour which **Joe Walsh** would produce with **Jim Nipar**.

NUMBERS, NUMBERS: RIAA released its figures for the first half of 1989 which revealed a steady 4.45% increase in units shipped over last year. Cassette singles exploded by 500.35% in units and 438.41% in dollars. Cassettes are currently 56% of total shipments. CDs continued to rise 37.51% in unit shipments reflecting their greater availability at lower prices, while vinyl unit shipments declined by 59.69%. All told, 380.57 million units were shipped from January to June of 1989 valued at \$2,976.82 million.

GIVING SOMETHING BACK: The **Sony Corporation of America**, temporarily out of companies to buy, has launched the **1990 Sony Innovators Awards Program**. The program seeks to recognize amateur African-American talent in the areas of music and film. The music category includes writers, performers, arrangers and producers; the film/video category includes writers, producers, directors, filmmakers, program developers and performers. Prizes include cash awards plus a selection of audio and video equipment. For info & entry write: The Sony Innovators Program, c/o The Mingo Group, Inc. 228 E. 45th Street, New York, NY 10017. The deadline is December 31, 1989.

TUBE STEAK: MTV has named **Malcolm Gerrie of Initial Film and Television Ltd.** executive producer of **Buzz**, a new 30-minute "global youth magazine series" that will be a "collection of lightning-fast edits, incorporating international news flashes and slices of lifestyle, fashion, music, culture and media." The series, they tell us,

will be done, at least partially, in **HDTV**. Look for 26 episodes of **Buzz** to buzz onto MTV next spring... Initial Film and Television (you remember them from a sentence or two back) also want you to know that they're producing a 90-minute television special, video and album of **Cole Porter** songs, with rock stars doing their favorite Porter tunes. Already committed, or so they say, are **David Byrne**, **Neneh Cherry**, **Les Negresses Vertes** and **Aztec Camera**. **Steve Lillywhite** will oversee the project, and **Spike Lee**, **Byrne** and others are apparently committed to directing videos. Mere alcohol doesn't thrill us at all, but this sounds like a pretty nifty project to us... **British Satellite Broadcasting** has appointed **Palace Television** to provide programming for its music channel, **The Power Station**. BSB will begin broadcasting (The Movie Channel, Sports Channel, Galaxy, Now Channel & Power Station) in spring, 1990 directly by satellite. Although they do not mention MTV, see if this sounds familiar: "There will be themed shows throughout the week, featuring chart hits, nostalgia, reviews, sneak previews and even comedy clips providing a great mix of entertainment"... Despite saying "The last thing the Recording Academy wanted was to introduce another television awards show" **NARAS** head **Michael Greene** did just that. The **GRAMMY Living Legends Awards** will be broadcast November 24 by CBS-TV, and will honor **Andrew Lloyd Webber**, **Liza Minnelli**, **Willie Nelson**, **Smokey Robinson** and **Rod Stewart**... Have your kids watched *The Wizard of Oz* tape 50 times too many? Are you looking for a way to get them interested in your *Abbey Road* CD? **PPI/Parade Video** now offers *The Beatles Songs Sing-A-Long*, an animated home video with, yes, a bouncing ball... *Retrospective*, out now, is the name of a new **CMV** home video of **Rosanne Cash** music videos.



"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**, who has our vote, will perform "When You Know Why You're Happy," from her album *Miss America*, on **David Sanborn's Night Music** November 5. On Wednesday, November 8, **Syd Straw** will be joined by L.A. fixtures/bandmates **Dave Alvin** and **D.J. Bonebrake** on *Late Night with David Letterman*. Also on November 15, **Cinemax** is replaying **Roy Orbison & Friends—A Black & White Night**, which includes **Bruce Springsteen**, **Elvis Costello**, **Tom Waits**, **T-Bone Burnett** and, of course, **Roy Orbison**. Finally, **Ruben Blades**, **Linda Ronstadt**, **Jerry Garcia** and **Carlos Santana** are the featured performers in *Cinemax Sessions: A Latino Session*. Taped from a concert at L.A.'s Biltmore Bowl, the special debuts Sunday, November 19, at 10 p.m. (ET).

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THE BUZZ



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 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 (but 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/metal 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. L.A.'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 *very* limited space, singing along like a well-rehearsed choir (particularly on a hushed version of "You Can Sleep While I Drive") and peppering 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 playfulness that is at odds with her (admittedly sober) vinyl 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 I'd had someone record the radio simulcast for me. (Special thanks to **Group/Island** publicist **Kerry Cooley** who lived up to her surname and went out of her way to ensure the comfort of a certain, slightly ill music writer. THANKS!)

GOD BLESS THE CHILD WHO'S GOT HIS OWN: That creaking, groaning sound you hear is the revving up of the 1989 model *hype machine*, a much over-worked, 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 heritage).

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's intended to be absorbed after many listenings; its impact is slowly realized. In town last week for a brief showcase, Harris—accompanied only by a guitarist and pianist—played stripped-down, sparse versions of selected album cuts (including the first single "Alice") that actually improved greatly on the LP versions. 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 enjoys eschewing cliché 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** (formerly **Debbie**) **Harry** 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 bearers of that handle it can be more burden than praise, having to always live up to or reinforce someone else's memories or exaggerated expectations.

When Harry took the stage with a lackluster version of "The Hunter Gets Captured by the Game," the disappointment 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 guaranteed that rock historians will be writing about her in glowing, hyperbolic terms for years to come. In a set dizzying 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/Warner Bros. LP Def Dumb & Blonde** and *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/boyfriend **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 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. rockers **Guns N'Roses** and the Jagger-produced **Living Colour** opening the show, the evening proved to be a spectacular display of rock & roll eras, with something to satisfy every fan. 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. megatour, 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, Keef, 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 Kilbey** 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. Kilbey'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, Kilbey with **Donnette Thayer**, ex-**Game Theory**, a record and a project called *Hex*, and W-P with **Jules Shear** 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 singlehandedly 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 Summits** 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**.



The Jesus and Mary Chain: True Believers

BY KEITH GORMAN

WHAT'S IN A NAME? Why does a mother name her child Elizabeth instead of Katherine? Why does a world-class boxer like Cassius Clay become Muhammed Ali? Why does a man named Trump name all of his properties after himself? Is it much ado about nothing (or much ado about *noting*, maybe)? Uh, well, *those* questions have known answers. But why would two brothers, Jim and William Reid, choose a moniker for their band that is more likely than a mineshaft full of heavy metal bands to set the majority of the Western world on a crusade of righteous fury?

For the Jesus and Mary Chain, the answer is simple. It's the same reason that a snotty punk named John Lydon had his name changed to Johnny Rotten and led a band called the Sex Pistols. It's the same reason that alarm clocks are designed to blare enough bone-rattling racket to rise the nearly dead—it screams WAKEUPWAKEUPWAKEUP! Think of the Jesus and Mary Chain as a punk alarm clock. If it is indeed, as they say, three minutes to midnight on the

nuclear clock, maybe the world needs just such a wake-up call.

The Jesus and Mary Chain, formed by the Reid Brothers in their native Glasgow, Scotland in the early '80s, want to put a live wire to your brain. If their sound—soothing melodies that could have been lifted from '60 Boss radio, electrified by wailing walls of guitar feedback and industrial noise—doesn't do this, then either they're not doing their job, or you're not listening.

Jim Reid thinks it might be the latter. He and his brother are gearing up for the release of their fourth album, *Automatic* (to be released by Warner Bros. on Halloween, of all things), and he thinks the role of noisemaker suits him just fine. "We've always had this idea that rock and roll should never be easy to fit into a mass audience," Reid explains. "Rock and roll when it started was a bit dangerous, a bit raw, a bit progressive, and that's what it's supposed to be. Rock music, the way it's become in 1989...I suppose it's worse in America, with all these Aerosmiths and Bon Jovis and whoever you have. That's just taking rock and roll into something that's so unrecognizably safe, that we wanted the other end. The image of Jesus on the cross with a gun [their stage backdrop to last year's tour]...as soon as anybody sees that—[he strikes his palm with his fist] they're shocked. Whether you're religious or not, it's a shocking image.

"That's a lot to do with the reason we called ourselves the Jesus and Mary Chain," he continues. "It's shock. Not a kind of crass, stupid shock—it stops people and makes them think about the group, makes them think about the name. The whole story, the whole idea of Jesus Christ and Christianity is, I think, something utterly ridiculous. It's there

to be mocked. It's been around now for 2,000 years, and it can take whatever we can give it. People that get upset...it's just ridiculous."

But don't get the impression that the Jesus and Mary Chain are pop heretics, out to burn with their white noise all the sacred icons of the Holy Chuch of Rock and Roll, or any holy church, for that matter. Listening to Reid, he can at times almost sound, well, nice. When you come right down to brass tacks, Reid says, "The main ambition with us is to make the type of music that we feel good about. Simply that. If we wanted a hit, we'd make records like Bon Jovi." What the Jesus and Mary Chain want is to scout the boundary between pop songs and noise. They may not be the Lewis and Clark of industrial noise, but they do love that pioneer spirit.

It's just that what Reid considers a good album is not the sort of thing that would exactly slip unnoticed into any known radio format. This hasn't stopped the Jesus and Mary Chain from gathering their fair share of critical hosannas. Their first album, *Psycho Candy*, turned a lot of people on their ear by almost physically knocking them to the ground. The album is soaked in feedback the way Mantovani is drowned in strings—it permeates the record, creating a dense fist of screaming noise that'll hit you like a ten-pound sledgehammer (it is also, incidentally, a fantastic album to vacuum to...you figure it out).

But as befits a band that has no patience for convention, *Psycho Candy's*



JESUS AND MARY CHAIN

sound didn't last into the second album, *Darklands*. Instead, the Reids turned their own convention on its ear, and brought the '60s pop influences to the fore, creating an album that is almost quiet in comparison. To complete the circle, they then released a couple of singles [collected on *Barbed Wire Kisses (B-Sides and More)*]—one a cover of the Beach Boys' "Surfin' USA" that took the two halves and made a new whole. *Automatic* makes it official. The album celebrates a marriage of the noise and the pop, in a mix that is equal parts *Psycho Candy* and *Darklands*.

Reid explains why. "As soon as you become the new anything, you've got to watch out, because you're in danger of being destroyed," he acknowledges. "We were perfectly aware of that. We were terrified, to be honest about it. We com-

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Erasure Demand Some R-E-S-P-E-C-T

BY ERNEST 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 aggressive and making 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 newer artists'—music and image has him peeved at critics who *just don't get it* and, to crib 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 Petesborough, located just a hundred miles from London, the big city seemed to the 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 thought I was a sissy and things like 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 had 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 to tell me how to hold the microphone," laughs 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 single would turn out to be a flop.) Nothing immediately came of the coincidence except Bell's realization that he 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 even 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)



ERASURE

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 the hit albums *Circus* and *The Innocents* and with singles like "Oh L'Amour," "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, tutus, tights and various outtakes from Carmen Miranda's wardrobe. Comparisons to Boy George followed, but were far off the mark.

"I don't see the connection between

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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 CREATED," says pianist Andrew Hill plainly. "I've created Herbie Hancock, Chick Corea, Keith Jarrett. There are so many new people on the scene, but I have a style that I'm honored to say that people are trying to consume."

In the mid-1960s, the heyday of Blue Note Records, things were fairly simple. There were the burgeoning avant-gardists (Eric Dolphy, Cecil Taylor, Ornette Coleman...), the young hard bop babies, many of whom dabbled in the avant-garde (Freddie Hubbard, Herbie Hancock, Bobby Hutcherson...), and the grits-and-gravy 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, twisting 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 youngbloods 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: teaching for a while, living in the West, far from the madding 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 Hills.

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 resigned Andrew Hill. *Eternal Spirit*, the new Hill album, is one of the finest jazz albums of the year. Bobby Hutcherson (one of Hill's old Blue Note running mates), Rufus Reid, Ben Riley and Greg Osby (the hot young alto player) steam through a tangle of Hill originals. His writing, and his playing, still sound like nobody else, and he still inspires great performances from a band.

Andrew Hill also talks like nobody else. Ask him questions and get answers

that are not unlike his compositions—twisting, unique answers in odd keys and time signatures.

Two specific examples: questions and answers more or less in their entirety.

Andrew Hill, according to Leonard Feather's *Encyclopedias of Jazz*, was born in Port-au-Prince, Haiti. Yet the recent *Grove* jazz encyclopedia states, unequivocally, that this is incorrect, that Andrew Hill was born in Chicago. I ask Hill about it. This is exactly what he says:

"You know, that seems to be the controversial question that's going around. Well, I figure that any type of controversy is good. I really do, I don't want to be facetious or nothing, to close the door on *Grove* or Leonard Feather. But usually the first one is more accurate. And then I was dealing with a manager prior to the one I have now, where they thought they had a revelation. So the manipulator is easy to be manipulated. So I'll just leave that alone.

"*Who's Who in America* is pretty accurate in the general world; they don't print any missprints. So that's Leonard Feather's way too. Music, if I really didn't have a feeling to play it and really would approach it like a business, there would be definite areas of libel. Hahaha. But dealing with the beauties, there are so many beautiful things, that I just don't want to get into that ugly milieu, but I see plenty of opportunities around to keep me from starving."

Next question: What is your current relationship with the piano. This is ex-



ANDREW HILL

actly how Hill responds:

"Well, my relationship with my piano is kind of like my relationship with my wife. And that puts me in a beautiful position, because the Arabs say you can't possibly have everything you want from one woman, that's why they have so many wives. But I seem to be blessed by God, because I have this beautiful woman, Laverne, my wife, and then I have the piano. And they're both an organic part of my life.

"Because the piano always has something new to reveal to me, and my first experiences with my music were there for me to reach the zenith. I was physically active with these different strong modes, like Dinah Washington and Roland Kirk—it gave my computer so much music to draw from that the piano at certain times interprets a part of the

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Too Much Is Enuff Z'Nuff

BY KAREN WOODS

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 walks 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 are both *Twilight Zone* experts, they even know the dialogue. They hate rock stars who get all holier-than-thou about drugs, doing anti-drug public service announcements while they are stoned out of their minds. "Our motto is 'Don't say no to drugs, say no, thank you'" is the way Z'Nuff puts it. The band was named after Z'Nuff's cats. They consider themselves the Cheech 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 mimics. "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, babes, relationships—but there are a couple serious ones as well. "Fly High, Michele" is one. "That one is so sad," Vie says. "It's about a girl I was in love with, I cheated on her, she left me, then she OD'd. She's gone now, and that song is sort of a memorial to her." He wrote the other serious one, too, 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 measure to correct it. A bit 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 world in 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 extraordinaire. "He found us," Z'Nuff says. "We were recording our demo at Royal Recorders, in Lake Geneva [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." Vie.

"Too much discipline in baseball." Z'Nuff.

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

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 [bass, not baseball], 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 spitting on me right now, but someday...'"



ENUFF Z'NUFF

"Then we turned out to be alike in a lot of ways..."

"Without me, he's nothing."

"And without me, he wouldn't be here."

They discovered drummer Vikki Foxx through a member of their road crew, his cousin. "We hired him before we even heard him play, he just looked so good. We said 'You're in,' then heard him play a couple weeks later," Z'Nuff says. "And [guitarist] Derek [Frigo] is the only one whose ever done anything else. When we met him, he was playing with another band. He's a great guitar player. He was considered to do the Mick Jagger tour a couple years ago, before Joe Satriani got the gig. Fortunately for us, he didn't get the gig, so we got him."

The first single from the album is

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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. Marks 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. "Then 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 over 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, headlining 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 barbaric, 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 lemoncakes 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, go 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

ALTERNATIVE MUSIC



November 4, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MOTHER'S MILK (EMI-92152)	Red Hot Chili Peppers	1	9
2	KEY LIME PIE (Virgin 91289)	Camper Van Beethoven	2	7
3	QUICKNESS (Caroline 1375)	Bad Brains	3	6
4	COSMIC THING (Reprise 25854)	B52'S	4	18
5	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860)	Sugarcubes	7	4
6	DOOLITTLE (Elektra 60856-1)	Pixies	5	28
7	CROSSROADS (Elektra 60888)	Tracy Chapman	19	3
8	THE SEEDS OF LOVE (Fontana 838730)	Tears for Fears	11	4
9	MEGATOP PHOENIX (Columbia FCT 45212)	B.A.D.	9	6
10	OH MERCY (Columbia 45281)	Bob Dylan	12	4
11	PEACE & LOVE (Island 91225)	The Pogues	6	14
12	MIND BOMB (Epic 45241)	The The	8	17
13	LOUDER THAN LOVE (A&M)	Sound Garden	17	5
14	MAGNUM CUM LOUDER (RCA 9781)	Hoodoo Gurus	10	15
15	DISINTEGRATION (Elektra 60855)	The Cure	13	26
16	THE BRIDGE (A Tribute to Neil Young) (Caroline Carol-1374/KAR002)	Various Artists	15	11
17	REI-MOMO (Sire 1-25990)	David Byrne	22	2
18	MONSTER (Capitol 90661)	Fetchin' Bones	14	15
19	MARGIN WALKER (Dischord #35)	Fugazi	16	13
20	MONSTERS (SST L253)	The Meat Puppets	DEBUT	
21	WE TOO ARE ONE (Arista 8606)	Eurythmics	18	5
22	FLYING COWBOYS (Geffen 24246)	Rickie Lee Jones	27	3
23	LOVE & ROCKETS (Beggars' Banquet/RCA 9715-1-R)	Love & Rockets	20	26
24	STONE ROSES (RCA 1184-1-J)	Stone Roses	26	6
25	WORKBOOK (Virgin 91240)	Bob Mould	23	26
26	POP SINGER (Columbia 44164)	Kate Bush	DEBUT	
27	LAUGHTER (Sire/Reprise 26017)	Mighty Lemon Drops	30	3
28	SWING THE HEARTACHE (A&M 9804)	Bauhaus	21	14
29	METHODS OF SILENCE (Atlantic 82002)	Camoflage	31	3
30	OLD WIVES' TALES (Rhino 70913)	Exene Cervenka	28	7
31	SOUL FORCE REVOLUTION (Restless 7-72344-1)	7 Seconds	36	2
32	THERE GOES THE WONDERSTRUCK (Chameleon 74803)	Mary's Danish	DEBUT	
33	LICK (Taang! #32)	Lemonheads	33	17
34	BLIND MAN'S ZOO (Elektra 60815)	10,000 Maniacs	24	24
35	INDIGO GIRLS (Epic FE 45044)	Indigo Girls	25	31
36	SURPRISE (Virgin 91266)	Syd Straw	29	16
37	WALTZ DARLING (Epic OE 45247)	Malcolm McLaren	32	12
38	9 (Virgin 91062)	Public Image Limited	34	24
39	HOME (Slash/Reprise 25876)	BoDeans	35	16
40	THE REAL THING (Slash/Reprise 25878)	Faith No More	39	16

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

NEEDIER THAN YOU: The earthquake that recently shook the northern region of California caused billions of dollars worth of damage and left thousands of 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 Kennel 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'll 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 most over-hyped bands I've ever come across, 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 crawling 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 OF THE WEEK

OVERKILL: *The Years of Decay* (Megaforce/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 grunge, and a lot of raw, vicious power that slams, overwhelms, 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 wimp 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 o' 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 insanely funny, and yet 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 revolting 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 baaaaaaad 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 the wrong idea, **Lords**. You're *too* 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." C'mon, let go already! **Kiss** was in-

CASH BOX MICRO CHART



November 4, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

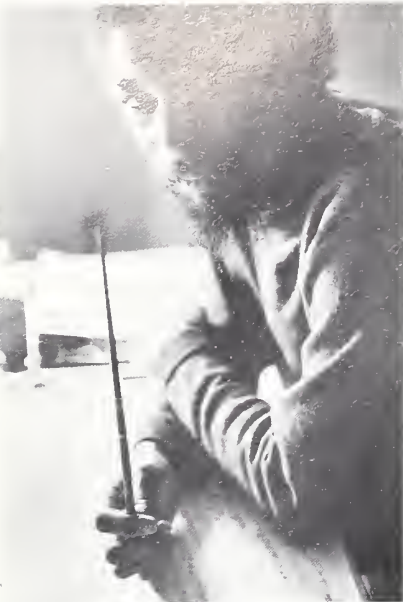
Total Weeks ▼
Last Week ▼

1	DR. FEELGOOD (Elektra 960829-1)	Motley Crue	1	7
2	PUMP (Geffen GHS 24254)	Aerosmith	2	6
3	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)	Warrant	3	37
4	SKID ROW (Atlantic 81936)	Skid Row	4	38
5	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)	Testament	5	11
6	WAKE ME WHEN IT'S OVER (Elektra 608883-1)	Faster Pussycat	6	7
7	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	Bonham	10	4
8	TRASH (Epic OE 45137)	Alice Cooper	7	13
9	DANGEROUS TOYS (Columbia FC 45031)	Dangerous Toys	8	24
10	COCKED & LOADED (Vertigo/PolyGram 838 592)	L.A. Guns	9	9
11	CONSPIRACY (Roadracer RR-9461)	King Diamond	11	7
12	PSYCHO CAFE (MCA 6300)	Bang Tango	12	20
13	TWICE SHY (Capitol 90640)	Great White	14	27
14	BIG GAME (Atlantic 81969)	White Lion	15	19
15	SURPRISE ATTACK (A&M SP5261)	Tora Tora	13	16
16	BADLANDS (Atlantic 81966)	Badlands	16	23
17	BAD ENGLISH (Epic 45083)	Bad English	19	16
18	WINGER (Atlantic 81867)	Winger	18	42
19	ENUFF Z'NUFF (Atlantic 81262)	Enuff Z'Nuff	25	5
20	PERFECT SYMMETRY (Metal Blade/Enigma 73408)	Fates Warning	20	8
21	MR. BIG (Atlantic 81990)	Mr. Big	17	17
22	SONIC TEMPLE (Sire/Reprise 9 25871-1)	The Cult	21	28
23	...AND JUSTICE FOR ALL (Elektra 60812)	Metallica	22	42
24	APPETITE FOR DESTRUCTION (Geffen GHS 24148)	Guns N' Roses	24	42
25	HOT IN THE SHADE (PolyGram 838 913)	Kiss	DEBUT	
26	LARGER THAN LIFE (Capitol 71328)	Keel	27	3
27	NOT FAKIN' IT (Mercury/PolyGram 838 627)	Michael Monroe	31	3
28	VIVID (Epic BFE 44099)	Living Colour	28	42
29	NO FUEL LEFT FOR THE PILGRIMS (Medley/Warner Bros. 9 25899)	D.A.D.	32	2
30	GORKY PARK (Mercury 838628)	Gorky Park	30	4
31	TURN OF THE SCREW (Atlantic 81992)	Dirty Looks	23	12
32	SHOTGUN MESSIAH (Relativity 33561-1012)	Shotgun Messiah	34	3
33	NO MORE COLOR (Noise International 45181)	Coroner	35	2
34	ATOMIC PLAYBOYS (Warner Bros. WB 1-25920)	Steve Stevens	26	10
35	GRETCHEN GOES TO NEBRASKA (Megaforce 81997)	Kings X	29	17
36	HANDLE WITH CARE (In-Effect 88561)	Nuclear Assault	DEBUT	
37	JUNKYARD (Geffen GHS 4-24227)	Junkyard	38	21
38	CLIMBIN' THE WALLS (Atlantic 81889)	Wrathchild America	40	9
39	FOUR WINDS (Atco/Atlantic 91251)	Tangier	33	13
40	CREATOR (Taang! #23)	Creator	36	16

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.



Director 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.



BUTCH MORRIS (Photo: Cathie Marquesee)

WHAT'S NEW: New Music America—that roving crap game of an annual celebration of “new music” (what is new music, anyway?)—is celebrating its 10th anniversary with an enormous blow-out here in New York, where the whole thing started a decade ago. From November 8-18, some 125 ensembles and composers will involve themselves in some 70 concerts all around the town, from the **Brooklyn Academy of Music** (which co-opted a lot of these events for its annual **Next Wave Festival**) to the **Knitting Factory** and other spots where new music is made nightly.

I don't want to get into definitions here, and I don't want to turn this into a complete listing of 69 concerts. Personally, I don't know what makes the music of some of the artists involved (**Bob Weir**, for example) newer than the music **Ornette Coleman** was making 30

years ago, music people still haven't come to terms with. No matter.

The pensive-looking individual on this page is **Butch Morris**, the fine cornetist, composer and, most interestingly, conductor (“conduction,” conducted improvisation, is his thing). He will hunker down at the midtown branch of the **Whitney Museum of Art** (in the Philip Morris building, across from **Grand Central Terminal**) for six days beginning November 11 as “Performance on 42nd Street”'s first artist-in-residence. That means that for six days, free of charge, you can drop into the building's atrium and find Butch Morris at work daily from noon-6:30 p.m. He'll be doing workshops and rehearsing “Conduction #15: Where Music Goes II,” a piece for 13 musicians and guest soloist **Arthur Blythe**, each day beginning at 1:30 p.m. At noon on Monday he'll perform with a trio, at noon on Tuesday he'll lead a quartet, and at noon on Wednesday and Thursday, he'll conduct “Conduction #15.” That means (think about this) you can just pop into a building on 42nd St., six hours a day for six days, and find Butch Morris, Arthur Blythe and others at work at creating music. Now that's *new* music.

Some of the other artists with jazz pedigrees involved in New Music America are **Lester Bowie**, the **World Sax Quartet** (with Senegalese drummers), **John Carter** (doing “Shadows on a Wall,” the final portion of his “Roots and Folklore: Episodes in the Development of American Folk Music”), **Greg Osby**, **Power Tools**, **Geri Allen**, **Steve Lacy** (whose entire career can serve as a touchstone of new music), **Ed Wilkerson's Shadow Vignettes** big band, **Jay Clayton**, **Bobby Previte**, **Ronald Shannon Jackson** and **Graham Haynes**. But, believe me, this doesn't scratch the surface.

BOPPING AROUND: **Jay Hoggard**, the vibes player, happens to be the son-in-law of **David Dinkins**, who stands to be New York's next mayor. Does that mean that City Hall will suddenly get hip? Hipper?... **Jean-Luc Ponty** will kick off an extensive tour in Sacramento on November 1 and he'll fiddle his way around the country until around New Year's Eve... Speaking of tours, **Dizzy Gillespie**, **Billy Eckstine** and the **Count Basie Orchestra** are about to undertake a 50-city tour. That's a lot of cities for a couple of guys in their seventies... A recent *Village Voice* ad caught my eye: it described a singer (**Corina Bartra**) as a “pioneer in Peruvian-influenced jazz.” No arguments here... The **Gil Evans Orchestra** will join **Ladysmith Black Mambazo** on **Jim Henson's Ghost of Faffner Hall**, a weekly kids' series about music, on October 30. The show, it says here, “will encourage children to improvise with their own musical abilities”... Newark's **WBG0-FM** has received two awards from the **New Jersey State Council on the Arts**: the Distinguished Arts Award and the Excellence Award. The latter is a statue, the former is 340,000 bucks... **Biograph**, which puts out interesting things (late-ly on CD) has put out a few new interesting things, including **Benny Goodman: The Early Years**, 1934 material, and new CDs of **Jelly Roll Morton** and **Scott Joplin** piano rolls... **PolyGram** has added four new titles to its admirable **Walkman Jazz** series: a **Miles Davis**, a **Nina Simone**, another **Best of Dixieland** and an eclectic **Best of Blues**... For those of you unable to catch **Maurice Peress's** intriguing re-creation of **James Reese Europe's** historic **Clef Club Concert**, the 1912 **Carnegie Hall** concert that was the first presentation of black music in those hallowed halls, the July **Carnegie** show will be aired over **NPR** stations the week of November 6... **The French Collection** is a new **EMI/Angel** release that features pianist **Fred Hersch's** arrangements of French classics (by **Ravel**, **Poulenc**, **Debussy**, guys like that) for his jazz trio and soloists **James Newton**, **Eddie Daniels**, **Toots Thielemans** and **Kevin Eubanks**. You either like those kinds of things or you don't. I don't.

Lee Jeske

**TRADITIONAL
JAZZ**



November 4, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	1	13
2	TENDERLY (Warner Bros. 25907)	George Benson	2	13
3	LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932)	Chet Baker	6	7
4	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	3	23
5	ART DECO (A&M 5258)	Don Cherry	4	19
6	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	5	17
7	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	8	11
8	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	7	19
9	IN GOOD COMPANY (Verve/PolyGram 837 932)	Joe Williams	9	17
10	JAZZ JAZZ (Nova 8918)	Rob Mullins	13	7
11	CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Christopher Hollyday	11	7
12	“LET'S GET LOST” (RCA Novus 3054)	Chet Baker	10	25
13	INTO THE FADDISHERE (Epic 45266)	John Faddis	16	5
14	BLUE DELIGHT (A&M 5260)	Sun Ra	12	13
15	STRAIGHT NO CHASER (Columbia CK 45358)	Thelonious Monk	20	3
16	SWEET AND LOVELY (Novus 3063)	James Moody	22	3
17	OTHER TIMES, OTHER PLACES (Global Pacific 45245)	Dave Friesen	18	5
18	WAITING FOR SPRING (GRP GR 9595)	David Benoit	DEBUT	
19	HERE'S TO MY LADY (Chesky JD-3)	Phil Woods	14	13
20	ON FIRE (Epic OE 45235)	Michel Camilo	DEBUT	
21	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	23	30
22	TRIANGULAR (Blue Note 92750)	Ralph Peterson	29	3
23	SOLO GUITAR (Warner Bros. 26018)	Earl Klugh	DEBUT	
24	LAUGHING LOUIS (Blue Bird 9759 1RB)	Louis Armstrong	25	5
25	CHICK COREA ACOUSTIC BAND (GRP GR 9582)	Chick Corea	15	31
26	MINDIF (Enja 79601)	Abdullah Ibrahim	33	3
27	THE TRUTH IS SPOKEN HERE (Novus 3051)	Marcus Roberts	17	35
28	CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)	Shirley Horn	19	27
29	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	30	39
30	MY FAVORITE SONGS (Enja 79600)	Chet Baker	DEBUT	
31	CITY OF EYES (ECM 1388)	Ralph Towner	21	12
32	FIRE (Atlantic Jazz 81965)	David Newman	24	19
33	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	26	39
34	JOHN ABERCROMBIE (ECM/PolyGram 1390)	John Abercrombie/Marc Johnson/Peter Erskine	27	15
35	REVELATIONS (Blue Note 91651)	McCoy Tyner	28	33
36	SAIL AWAY (Contemporary C-14504)	Tom Harrel	DEBUT	
37	PERSONAL MOUNTAINS (ECM 837 361)	Keith Jarrett	31	21
38	20 (Columbia FC 44369)	Harry Connick Jr.	40	39
39	EPISTROPHY (Landmark LLP 1521)	Charlie Rouse	32	15
40	MING'S DYNASTY (Portrait/E.P.A. RK-44432)	David Murray	34	29

■ **JAZZ PICKS**

□ **HELEN MERRILL/RON CARTER: Duets (Emarcy 838 097)**

Helen Merrill is a master of vocal intimacy—purring ballads into your ear—and it doesn't get much more intimate than Ron Carter's big, elastic bass and little dollops of percussion. A spellbinding set of standards.

□ **TONINHO HORTA: Moonstone (Verve Forecast 839 734)**

Light-fingered Brazilian acoustic guitarist melds fusion, instrumental bossa nova, light Brazilian pop, and new age into a lilting brew: easy on the mind and the ears, but always engagingly musical. Pat Metheny guests for one duet and familiar names (Elias, Egan & Gottlieb, Vasconcelos...) dot the album.

□ **VARIOUS: Happy Anniversary, Charlie Brown (GRP 9596)**

The late Vince Guaraldi wrote some very appealing music for the early Charlie Brown TV specials. Here, several GRP artists (Chick Corea, Dave Brubeck, Patti Austin...) and an interesting collection of guests (B.B. King, Dave Brubeck, Joe Williams...) separately interpret some of these cheery themes.

□ **KENNY GARRETT: Prisoner of Love (Atlantic 82046)**

An entire range of pop-jazz styles—from new-agey romanticism to thumping jazz-funk to glossy Lite Jazz—make up the self-produced solo debut of a talented reedman. Miles Davis, Garrett's boss, makes two rare sideman appearances.

□ **JON FADDIS: Into the Faddisphere (Epic 45266)**

Brash, virtuosic trumpeter consciously shimmies away from Dizzy Gillespie's shadow on this hard-bop quartet album, which features brash, virtuosic trumpeting but less-than-memorable tunes. After several career missteps, Faddis seems ready to grab some of that trumpet spotlight.

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 **Lizz E**. The **Rose Royce** classic is given a crisp, sparse **Soul II Soul** treatment and should be a big 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 arrangements on both "Keep On Movin'" and "Back To Life" (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 chat fart. All they talk about is, 'We're brothers and sisters, you have to stick with the 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, I've been told is phenomenal. For her own album, she hopes to work with both **Monie Love** and **Smith and Mighty**, the latter of whose 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 *unhip* 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, latin-tinged groove that's not meant to work up 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 re-mixes drag on interminably, 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-19701)

Although featured vocalist Felly doesn't quite have the chops or lyrics of Alyson Moyet, her sassy, 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 73117)

In the tradition of McFadden and Whitehead's classic "Ain't No Stopping Us Now," with its overcome-all-obstacles lyrics, "Don't Give Up" (which *sounds*, musically, much like an updated version of McF & W's song) is propelled by Weeks' sometimes-gravelly 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" (Capitol 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" (Capitol 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 soulful—that steers this light 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 statement, 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 enemies—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 26026-1)

Though Vince Clark has been the backbone of numerous influential synth bands in this decade—most notably Depeche Mode and Yaz (Yazoo in England)—it's the ghost of Yaz that has especially haunted Erasure. More specifically, the ghost of Alison Moyet—the singing half of Yaz—has haunted the band. Vocalist Andy Bell,

CASH BOX MICRO CHART

DANCE SINGLES



November 4, 1989 The grey shading represents a bullet, indicating strong upward chart

		Last Week ▼	Total Weeks ▼
1	MISS YOU MUCH (A&M SP-12315)	Janet Jackson	1 7
2	FRENCH KISS (Epic 68875)	Lil' Louie	3 9
3	LOVE'S ABOUT TO CHANGE MY HEART (Atlantic 0-88309)	Donna Summer	7 7
4	ME SO HORNY (Skywalker GR-127)	The 2 Live Crew	9 7
5	PUMP UP THE JAM (SBK V-19701)	Technotronic	18 3
6	DON'T MAKE ME OVER (Next Plateau NP50107)	Sybil	2 10
7	BACK TO LIFE (Virgin 0-96537)	Soul II Soul	4 10
8	MY HEART SKIPS A BEAT (Capitol V-15498)	Cover Girls	8 7
9	ROCK WIT'CHA (MCA 23951)	Bobby Brown	16 3
10	I LOVE THE BASS (Enigma 76524-0)	Bardoux	13 3
11	LOSING MY MIND (Epic 49 68858)	Liz! Minelli	11 5
12	IT'S NO CRIME (Solar/E.P.A. 4Z9 68832)	Babyface	6 10
13	BUST A MOVE (Delicious Vinyl/Island DV1005)	Young M.C.	5 10
14	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') (Atlantic 0-86304)	Kon Kan	14 5
		The Cure	15 3
15	LOVE SONG (Elektra 0-66687)	De La Soul	12 5
16	SAY NO GO (Tommy Boy TB-934)	Rhonda Clarke	25 3
17	STATE OF ATTRACTION (Tabu/E.P.A. 49 68806)	After 7	26 5
18	HEAT OF THE MOMENT (Virgin 0-96553)	Prince	30 3
19	PARTYMAN (Warner Bros. 0-21370)	Depeche Mode	DEBUT
20	PERSONAL JESUS (Sire/Warner Bros. 0-21328)	Diana Ross	10 7
21	PARADISE (Motown MOT-4673)	Wrecks-N-Effect	DEBUT
22	NEW JACK SWING (Motown 4854)	Christopher Williams	23 5
23	TALK TO MYSELF (Geffen 0-21233)	Coro	20 5
24	WHERE ARE YOU TONIGHT (Cutting CR-227)	D.O.C.	20 5
25	IT'S FUNKY ENOUGH (Ruthless/Atlantic 0-96549)	Fine Young Cannibals	29 3
26	DON'T LOOK BACK (I.R.S. 23679)	Neneh Cherry	17 9
27	KISSES ON THE WIND (Virgin 0-96532)	Stevie B	DEBUT
28	GIRL I AM SEARCHING FOR YOU (L.M.R. 4005)	Heavy D & the Boyz	DEBUT
29	SOMEBODY FOR ME (Uptown/MCA 23982)	Teddy Riley Featuring Guy	19 12
30	MY FANTASY (Motown MOT-4643)	Inner City	21 9
31	DO YOU LOVE WHAT YOU FEEL (Virgin 0-96539)	Erasure	DEBUT
32	DRAMA! (Sire/Warner Bros. 0-21356)	George Lamond	35 3
33	WITHOUT YOU (Columbia 44 68822)	Caped Crusaders	22 5
34	THERE'S A BAT IN MY HOUSE (TVT 5050)	The B-52's	DEBUT
35	LOVE SHACK (Reprise/Warner Bros. 0-21318)	Ziggy Marley & the Melody Makers	DEBUT
36	LOOK WHO'S DANCING (Virgin 0-96599)	Redhead Kingpin & the F.B.I.	27 9
37	DO THE RIGHT THING (Virgin 0-96552)	Flame (With Tony Terry)	28 7
38	ON THE STRENGTH (Epic 49 68806)	Seduction	31 16
39	YOU'RE MY ONE AND ONLY (TRUE LOVE) (Vendetta VE-7021)	Prince	32 10
40	BATDANCE (Warner Bros. 0-21257)		

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 hit singles "Stop!", "Chains of Love" and "A Little Respect" will find more of the same in tracks like "Star" and the first single, "Drama." 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 letting go in the AIDS crisis. 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 exploration 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.



RHYTHM & BLUES



RANDY CRAWFORD

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 her many fans around the world catch hold 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/liason 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 a hit! Record companies and talent can contact Robinson at 8306 Wilshire Blvd, Suite 523, Beverly Hills, CA 90211 or call (213) 661-7638.

Bob Long



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.

R&B LPs

November 4, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	TENDER LOVER (Solar/CBS FZ45288)	Babyface	1	14
2	IT'S A BIG DADDY THANG (Cold Chillin/Warner Bros. 25641)	Big Daddy Kane	8	4
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	5	4
4	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	4	18
5	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	10	12
6	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	3	10
7	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	2	6
8	HOME (MCA 6312)	Stephanie Mills	11	16
9	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	6	12
10	STAY WITH ME (Columbia FC 44367)	Regina Belle	9	6
11	BIG Tyme (MCA 42302)	Heavy D. & The Boyz	7	18
12	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	13	16
13	BATMAN SOUNDTRACK (Warner Bros. 25936)	Prince	18	17
14	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	14	15
15	BE YOURSELF (MCA 6292)	Patti Labelle	19	16
16	DON'T BE CRUEL (P)(MCA 42185)	Bobby Brown	31	68
17	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	12	5
18	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	16	21
19	SERIOUS (EMI 90921)	The O'Jays	17	24
20	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	29	12
21	SPECIAL (Motown 6275)	The Temptations	22	8
22	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	21	33
23	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187)	Boogie Down Productions	20	15
24	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	24	4
25	DO THE RIGHT THING (Motown 6272)	Soundtrack	15	17
26	LET'S GET IT STARTED (P)(Capitol 90924)	M.C. Hammer	28	52
27	SO HAPPY (Columbia OC40970)	Eddie Murphy	34	10
28	SYBIL (Next Plateau 1018)	Sybil	23	5
29	2ND WAVE (Columbia 44284)	Surface	27	52
30	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	26	10
31	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	35	11
32	CHUKII (Atlantic 81947)	Chuckii Booker	36	20
33	WALKING WITH A PANTHER (Def Jam/Columbia OC 45172)	L.L. Cool J	25	18
34	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	32	13
35	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	33	5
36	AFTER 7 (Virgin 91061)	After 7	30	5
37	VIBE (Reprise 25807)	Zapp	37	4
38	AND THE WINNER IS... (Select 21631)	Chubb Rock With Howie Tee	38	13
39	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	DEBUT	
40	GUY (P)(MCA 42176)	Guy	39	68
41	ALL MY LOVE (Capitol 90641)	Peabo Bryson	40	21
42	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	41	8
43	VESTA (A&M 5223)	Vesta	42	15
44	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	54	28
45	IN THE HOOD (On Top 9002)	Success-In-Effect	46	9
46	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	47	7
47	IRRESISTIBLE (Island 91235)	Miles Jaye	48	23
48	KASHIF (Arista 8595)	Kashif	DEBUT	
49	GOOD TO BE BACK (EMI 48902)	Natalie Cole	43	24
50	THE GREAT ADVENTURES OF SLICK RICK (G)(Def Jam 40513)	Slick Rick	44	41
51	LIVIN' LARGE (Virgin 91021)	E.U.	45	31
52	ORIGINAL STYLIN' (Arista 8571)	Three Times Dope	65	30
53	2300 JACKSON STREET (Epic 40911)	The Jacksons	49	21
54	RAW (Def Jam FC 45015)	Alyson Williams	59	30
55	LARGER THAN LIFE (MCA 6276)	Jody Watley	50	29
56	WILD & LOOSE (Capitol 90928)	Oaktown's 3.5.7.	60	26
57	PAUL'S BOUTIQUE (Capitol 91743)	Beastie Boys	51	12
58	SERIOUS BUSINESS (Mercury/PolyGram 836 952)	Third World	58	19
59	ON AND ON (Tin Pan Apple/PolGram 838 867)	Fat Boys	61	2
60	I GOTATA HABIT (Atlantic 82020)	Cool C	52	6
61	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	53	42
62	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	55	5
63	LIFE IS...TOO SHORT (Zomba/RCA 1149)	Too Short	56	37
64	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	DEBUT	
65	ALL NIGHT (Elektra 60858)	Entouch	57	14
66	DIAMOND IN THE RAW (Tabu FZ 44147)	S.O.S. Band	DEBUT	
67	IT'S REAL (Warner Bros. 25924)	James Ingram	64	3
68	TWIN HYPE (Profile 1281)	Twin Hype	71	14
69	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	DEBUT	
70	HEAVEN (Capitol 90959)	BeBe & CeCe Winans	63	41
71	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	72	6
72	BETWEEN FRIENDS (Tabu FZ 40882)	Rhonda Clarke	DEBUT	
73	SMOOVE (Columbia FC 45216)	Full Force	68	6
74	STRAIGHT OUTTA COMPTON (G) (Ruthless 57102)	N.W.A.	66	35
75	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	74	8

CASH BOX CHARTS

TOP R&B SINGLES

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

November 4, 1989



#1 Single: Regina Belle



#1 Debut: J.T. Taylor #70



To Watch: Patti LaBelle #42

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	BABY COME TO ME (Columbia 38-68969)	Regina Belle	2	13
2	MISS YOU MUCH (A&M 1445)	Janet Jackson	1	10
3	PARTYMAN (Paisley Park Warner Bros. 7-22814)	Prince	3	10
4	ROCK WIT' CHA (MCA 53652)	Bobby Brown	6	11
5	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	7	11
6	STATE OF ATTRACTION (Tabu/CBS ZS4 6900)	Rhonda Clark	9	11
7	TALK TO MYSELF (Geffen 7-22936)	Christopher Williams	4	14
8	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jernaine Jackson	13	10
9	EVERYTHING (MCA 53714)	Jody Watley	15	9
10	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	8	13
11	I'M IN DANGER (Capitol 444161)	Mother's Finest	11	12
12	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	17	10
13	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	18	9
14	BUST A MOVE (Delicious Vinyl/Island 105)	Young M.C.	12	13
15	HOME (MCA 53712)	Stephanie Mills	22	8
16	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	25	9
17	DON'T MAKE ME OVER (Next Plateau 50107)	Sybil	10	12
18	ALL MY LOVE (Capitol 44429)	Peabo Bryson	5	13
19	I WANNA COME BACK (Warner Bros. 22863)	James Ingram	20	12
20	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect	24	9
21	PERSONALITY (Arista 1-9890)	Kashif	31	7
22	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp	29	7
23	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	30	7
24	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	32	6
25	PUT YOUR MOUTH ON ME (Columbia 38-68897)	Eddie Murphy	14	15
26	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	33	6
27	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush	36	5
28	HERE AND NOW (Epic E2 45320)	Luther Vandross	39	4
29	SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7-22867)	Big Daddy Kane	16	10
30	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	42	6
31	I GO TO WORK (Jive/RCA 1264-1-JD)	Kool Moe Dee	19	11
32	ALL I WANT FROM YOU (Motown MOT-1974)	The Temptations	21	13
33	GIRL I'M GONNA MISS YOU (Arista 1-9870)	Milli Vanilli	23	10
34	I'M NOT SOUPPED (Atlantic 88818)	Troop	34	7
35	SLOW DOWN (Warner Bros. 7-22858)	Karyn White	38	6
36	SMILIN' (Atlantic 7-88959)	Levert	26	13
37	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	44	6
38	CELEBRATE NEW LIFE (Capitol 44362)	Bebe & Cece Winans	27	10
39	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	47	5
40	HEAT OF THE MOMENT (Virgin 7-99204)	After 7	28	15
41	GIMME YOUR LOVE (Arista 9884)	Aretha Franklin & James Brown	45	4
42	YO MISTER (MCA 53728)	Patti LaBelle	59	3
43	OUT OF MY MIND (EMI B-50212)	O'jays	37	15
44	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam	50	6
45	BABIES HAVING BABIES (Trumpet 166)	Terry Tate	40	16
46	I LOVE THE BASS (Enigma 75524)	Bardeux	46	7
47	AS A MATTER OF FACT (EMI-50231)	Natalie Cole	56	5
48	I PROMISE (EMI 50228)	Mikki Bleu	49	5
49	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	53	5
50	PERPETRATOR (A&M AM 1449)	Randy & The Gypsie	55	4
51	ALL OF MY LOVE (Capitol V-15493)	Gap Band	64	2

52	SAY NO GO (Tommy Boy 934)	De La Soul	35	7
53	CAN I? (Geffen 7-22795)	David Peaston	62	4
54	CAN'T GET OVER YOU (Warner Bros. 22895)	Maze	41	14
55	IT'S FUNKY ENOUGH (Atlantic Ruthless 96549)	The D.O.C.	43	10
56	SUPER LOVER (Tommy Boy 934)	Barry White	61	7
57	ME SO HORNY (Skywalker 127)	The 2 Live Crew	48	6
58	FEEL SO GOOD (Motown MOT-1996)	Perri	58	8
59	LICENSE TO CHILL (Jive 1279-4-JS)	Billy Ocean	66	2
60	TAKE GOOD CARE OF YOU AND ME (Arista AS1-9901)	Dionne Warwick & Jeffrey Osborne	69	3
61	BREATHE LIFE INTO ME (Island 7-99178)	Mica Paris	51	12
62	SERIOUS HOLD ON ME (EMI 50231)	O'Jays	67	3
63	WHAT YOU NEED (Motown 1978)	Stacy Lattisaw	72	3
64	'TIL THE MONEY'S GONE (Columbia 38-73018)	Eddie Murphy	70	2
65	HOW YOU FEEL (A & M 1443)	Vesta	65	5
66	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins	73	3
67	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable	71	3
68	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22746)	The Isley Brothers	75	2
69	2300 JACKSON STREET (Epic 38-68897)	The Jacksons	52	15
70	SISTER ROSA (Columbia)	James "J.T." Taylor	DEBUT	
71	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22900)	Biz Markie	80	2
72	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface	78	2
73	COLD FRESH GROOVE (Orpheus 72702)	Chill	54	6
74	REAL LOVE (Atlantic 7-88816)	Skyy	82	2
75	I THINK I CAN BEAT MIKE TYSON (Jive 1264-1-JD)	Jazzy Jeff & The Fresh Prince	DEBUT	
76	DON'T SAY GOOD-BYE (PolyGram 876 0027)	Walter Beasley	81	5
77	WHY YOU WANNA LOVE ME LIKE THAT (Valley Vue 75749)	The Mannhattans	DEBUT	
78	LET'S GET IT ON (Island 96522)	By All Means	83	3
79	3 O'CLOCK JUMP (A&M 12316)	Herb Alpert	57	9
80	NEVER GIVE UP (Mercury/Polygram 876 073-7)	Kool & The Gang	DEBUT	
81	PAUSE (Profile 7262)	Run D.M.C.	60	9
82	HIGHER THAN HIGH (Paisley Park 7-22907)	Tony Lemans	85	2
83	RICH GIRLS (EMI 56142)	R.J.'s Latest Arrival	88	2
84	LIVING LARGE (Virgin)	E. U.	DEBUT	
85	SWEET TALK (Capitol 44374)	D'atra Hicks	63	16
86	DID'NT I (BLOW YOUR MIND) (Columbia 38-68960)	New Kids On the Block	82	2
87	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	DEBUT	
88	LOOK WHO'S DANCING (Virgin 7-99182)	Ziggy Marley & The Melody Makers	68	5
89	TEST OF TIME (Island 0-96530)	Will Downing	94	2
90	ONE SHOT AT LOVE (Def Jam 38-69056)	L.L. Cool J	74	4
91	TASTE OF YOUR LOVE (Virgin 7-99201)	E.U.	76	19
92	I DO (EMI 50213)	Natalie Cole	77	18
93	I'LL BE THERE (Island 7-99185)	Miles Jaye	79	13
94	RIGHT AND HYPE (Reprise 7-22872)	Abstras	DEBUT	
95	REMEMBER (THE FIRST TIME) (Orpheus/EMI B-72633)	Eric Gable	84	21
96	JUST WHAT I LIKE (Warner Bros./Reprise 7-22950)	Michael Cooper	86	14
97	THIS HOUSE (Motown 1998)	Diana Ross	87	11
98	IF YOU ASKED ME TO (MCA 53358)	Patti LaBelle	89	20
99	MY FANTASY (Motown 1968)	Teddy Riley Featuring Guy	90	20
100	TELL ME (Polydor 889 658-7)	Will Clayton	91	6

GLOBALIST GROOVE

RIPE MANGOES: Three of Mango Records' top acts hit the Music Machine stage in West L.A. 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 slacks, synthesized 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 moribund. Their arrangements had progressive snap and punch, while retaining a roots edge and deeper pulse.



FOUNDATION (Photo: Neville Garrick)

chimurenga 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, Mapfumo and the band wove a spell of ancient grooves electrified for the modern world. The music of the Shona people is centered on the hypnotic twang, pluck 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 fire, two young women singer/dancers brought harmonic balance and athletic exuberance, and the whole band built up trance-infused layers of cross rhythms.

Suffice it to say that Mapfumo and his comrades showed that self-determination includes the preservation of musical traditions unadulterated by intruding 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 Majd** has been on the job officially since September 1. Before then he was an L.A.-based executive assistant to Island big kahuna Chris Blackwell. Majd'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.

Majd says Island is committed to building Mango up to a level commensurate with the parent label. His appointment is an indication of the company's desire to promote world music all over the U.S. Majd's first signing is reggae vet and former I-Three **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 Western U.S. and beyond. Majd can be contacted at (213) 288-5328.

ALL THE WORLD'S ON STAGE: Three upcoming concert events bear mentioning. Friday, November 3, at Manhattan's Town Hall, Indian-British singer **Najma** makes her first and only U.S. appearance as part of the Not Just Jazz Fest. 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 Santa Monica High as part of the Ash Grove fall schedule. The Chilean ensemble, who 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 eclectic, gorgeous and heroic *De Canto y Baile (Of Song and Dance)* on Redwood.

Last but by no means least is the long-awaited North American tour by Senegalese superstar **Youssou N'Dour**. He and his Super Etoile de Dakar band come to most of the country for the first time as headliners, having previously 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.

LUAMBO MAKIADI FRANCO, 1938-1989: 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

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 "Ipal" Thomas and Emilio "Father" Smiley melded with sweetness and fire, providing an energetic counterpart to Douglas' revelatory utterances. Foundation and Israel Vibration may be the two most happening trios on the scene.

Three nights later Zimbabwean musical legend and innovator **Thomas Mapfumo and the Blacks Unlimited** band took over the Machine. Next year marks the 10th anniversary of Zimbabwe's independence, a struggle Mapfumo's

CASH BOX MICRO CHART



November 4, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	ONE BRIGHT DAY (Virgin 91256)	Ziggy Marley & the Melody Makers	1	13
2	SERIOUS BUSINESS (Polygram 836-952-1)	Third World	2	23
3	THE PROPHETS (Capitol 91793)	Alpha Blondy	4	9
4	THE LION (Virgin 791253)	Youssou N'Dour	3	11
5	REVOLUTION (Shanachie 43062)	Alpha Blondy	5	7
6	KO-YAN (Mango 9836)	Salif Keita	6	11
7	GIPSY KINGS (Elektra Musician 60845)	Gipsy Kings	7	39
8	AH ME DIS (IRS 82013)	Tippa Irie	9	7
9	SONGO (Mango ZCM 9825)	Los Van Van	8	21
10	BRAZIL CLASSICS 1: BELEZA TROPICAL (Sire/Fly 25805)	Various Artists	10	37
11	O'LA SOCA (Mango 9835)	Arrow	11	16
12	MAJESTIC ZOUK (CBS 45353)	Kassav	24	3
13	VISIONS OF THE WORLD (IRS 82003)	Pato Banton	12	16
14	ESTINGEIRO (Elektra Nonesuch 60898)	Caetano Veloso	17	5
15	ALADJI (Shanachie SH 64017)	Sam Mangwana	13	5
16	THE ORIGINAL 1955 RECORDINGS (Elektra Nonesuch 72011)			
17	MILTON'S (Columbia FCT 45239)	Milton Nascimento	14	16
18	KWASA, KWASA (Hannibal)	Kanda Bongo Man	22	3
19	ONE IN A MILLION (Shanachie SH 44003)	Yellowman	21	5
20	QAREEB (Shanachie 64009)	Najma	16	29
21	SUPER SOUKOUS (Shanachie SH 64016)	Diblo with Loketo Band	19	5
22	KUTCHE (Intuition 90934)	Cheb Khaled	18	7
23	PRINCE OF RAI (Shanachie 64013)	Cheb Mami	20	23
24	DJAM LEELI (Mango 9840)	Baaba Maal and Mansour Seck	25	11
25	O SAMBA/BRAZIL CLASSICS II (Luaka Bop/Sire 26019)	Various Artists	DEBUT	
26	BALI: GAMELAN AND KECAK (Nonesuch Explorer 79204)	Various Artists	23	18
27	LIVE! (Slash Records)	Burning Spear	27	13
28	LIBERATION (Shanachie 43059)	Bunny Wailer	26	37
29	ALI FARKA TOURE (Mango ZCM 9826)	Ali Farka Toure	28	21
30	FREEDOM CHANTS (Rykodisc 20113)	Gyuto Monks	33	3
31	IMAGES (Cliff Records)	Jimmy Cliff	36	3
32	ROSENSFOLE (ECM 839 293)	Agnes Buen Garnas with Jan Garbarek	32	7
33	MYSTERY OF BULGARIAN VOICES VOLUMES I AND II (Nonesuch 79165)			
		The Bulgarian Radio and T.V. Choir	29	39
34	VINI POU (Columbia 44420)	Kassav	30	29
35	NUFF CRISIS (Shanachie SH 43064)	Culture	DEBUT	
36	SHADAY (Sire 25816)	Ofra Haza	31	39
37	KNOW NOW (Shanachie SH 64019)	Ras Michael	DEBUT	
38	THE GOVERNOR (Atlantic)	Lieutenant Stitche	34	9
39	WELELA (Mercury Polygram 838 208 4)	Miriam Makeba	DEBUT	
40	I WILL NOT BE SAD IN THIS WORLD ANYMORE (WEA/Opal 25885)			
		Djivan Gasparian	37	18

whose TP OK Jazz band served as a training ground for many of today's top Congolese and Zairean musicians, he was also a shrewd businessman who learned 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 1-2-3 Club one night, eager to experience first-hand the brilliance we had heard on scratchy 45s played on cheap stereos 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 to afford and keep ourselves in beer at the same time. The Grand Master's place was too rich for our blood and besides, our bush-bedraggled attire was not chic enough. We ended up going down the street and catching Zaiko Langa Langa, 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 into the '80s, the rhythmic heart of his music was the rumba, although traditional Zairean styles, West African highlife and James Brown-style soul were also influences on the sound along the way. He released 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 "Mario," which topped the charts throughout much of Africa and made inroads in the European and Caribbean markets. He had a 1987 hit called "Attention 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

CASH BOX CHARTS

TOP 100 SINGLES

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

November 4, 1989



#1 Single: Tears for Fears



#1 Debut: Phil Collins #50



To Watch: Cher #49

		Total Weeks ▼	Last Week ▼
1	SOWING THE SEEDS OF LOVE (Polygram 874710-7)	Tears For Fears	3 10
2	LISTEN TO YOUR HEART (EMI 50223)	Roxette	4 11
3	MISS YOU MUCH (A&M 1445)	Janel Jackson	1 10
4	COVER GIRL (Columbia 38-69088)	New Kids On The Block	7 8
5	DR. FEELGOOD (Elektra 69271-4)	Motley Crue	5 10
6	LOVE IN A ELEVATOR (Geffen 7-22845)	Aerosmith	8 10
7	ROCK WIT'CHA (MCA 53652)	Bobby Brown	9 11
8	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English	12 7
9	BUST A MOVE (Island/Delicious Vinyl 105)	Young M.C.	10 6
10	LOVE SHACK (Reprise 7-22817)	B-52's	15 11
11	HEALING HANDS (MCA 53692)	Elton John	13 11
12	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul	17 7
13	THE BEST (Capitol B-44442)	Tina Turner	14 10
14	ANGELIA (EMI B-50218)	Richard Marx	18 5
15	LOVE SONG (Elektra 7-69280)	The Cure	2 14
16	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	New Kids on The Block	21 7
17	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	24 4
18	CALL IT LOVE (RCA 9039-2-RDJ)	Poco	20 11
19	POISON (Epic 34-68958)	Alice Cooper	23 9
20	MIXED EMOTIONS (Columbia 38-69008)	The Rolling Stones	6 10
21	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan	25 6
22	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel	29 4
23	WHEN I LOOKED AT HIM (Arista AS1-9868)	Expose	11 12
24	IT'S NO CRIME (Solar 4-68966)	Babyface	16 12
25	SUGAR DADDY (Warner Bros. 22819)	Thompson Twins	27 7
26	GLAMOUR BOYS (Epic 34-68548)	Living Colour	26 11
27	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	38 5
28	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix	39 5
29	SUNSHINE (Island/4th & Broadway 7489)	Dino	30 8
30	DON'T KNOW MUCH (Elektra 7-69261)	Linda Ronstadt with Arron Neville	34 6
31	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle	37 6
32	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi	35 5
33	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige	36 11
34	IF I COULD TURN BACK TIME (Geffen 7-22886)	Cher	22 17
35	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne	43 3
36	CHERISH (Sire 4-7-22883)	Madonna	19 12
37	DON'T ASK ME WHY (Arista AS 1-9880)	Eurythmics	40 6
38	I FEEL THE EARTH MOVE (Columbia 38-68996)	Martika	28 10
39	HEAVEN (Columbia 38-68985)	Warrant	31 15
40	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley	50 5
41	IT'S NOT ENOUGH (RCA 9032-7-R)	Starship	33 14
42	THE ANGEL SONG (Capitol 44449)	Great White	45 7
43	GIRL I'M GONNA MISS YOU (Arista AS1-9870)	Milli Vanilli	44 14
44	LICENCE TO CHILL (Jive 1279-4-JS)	Billy Ocean	48 5
45	THE WAY TO YOUR HEART (EMI 50217)	Soul Sister	47 7
46	DON'T LOOK BACK (I.R.S. 53695)	Fine Young Cannibals	32 13
47	18 AND LIFE (Atlantic 7-88883)	Skid Row	42 17
48	(YOU'RE MY ONE AND ONLY)TRUE LOVE (Vendetta 1433)	Seduction	46 13
49	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher	62 3
50	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	DEBUT
51	MY HEART SKIPS A BEAT (Capitol 44436)	The Cover Girls	49 8
52	WHAT I LIKE ABOUT YOU (Wing/Polygram 889 678-7)	Michael Morales	51 12

		Total Weeks ▼	Last Week ▼
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 (Skywalker 130)	The 2 Live Crew	60 5
56	TALK TO MYSELF (Geffen 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)	Jody Watley	69 3
60	PARTYMAN (Paisley Park/Warner Bros. 7-22814)	Prince	41 11
61	THE ARMS OF ORION (Warner Bros. 7-22757)	Prince (with Sheena Easton)	75 2
62	LOVE SONG (Geffen 7-22856)	Teena	74 3
63	KISSES ON THE WIND (Virgin 7-99183)	Neneh Cherry	53 16
64	BABY COME TO ME (Columbia 38-68969)	Regina Belle	71 4
65	I'M A BELIEVER (A & M 1454)	Giant	76 3
66	RADAR LOVE (Atlantic 7-88836)	White Lion	70 6
67	GIRL I AM SEARCHING FOR YOU (LMR 74005)	Stevie B	79 3
68	DON'T WANNA LOSE YOU (Epic 34-68959)	Gloria Estefan	54 18
69	RUNNIN' DOWN A DREAM (MCA 53682)	Tom Petty	55 13
70	SOLD ME DOWN THE RIVER (I.R.S. 73002)	The Alarm	87 2
71	ONE (Warner Bros. 25887)	Bee Gees	56 15
72	KEEP ON MOVN' (Virgin 7-99205)	Soul II Soul	58 18
73	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton	82 2
74	COLDHEARTED (Virgin 7-99196)	Paula Abdul	59 20
75	FOOL FOR YOUR LOVING (Geffen 4-22715)	Whitesnake	DEBUT
76	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686)	Fine Young Cannibals	80 2
77	HANGIN' TOUGH (Columbia 38-68960)	New Kids On The Block	61 16
78	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Felly)	84 2
79	FREE FALLIN' (MCA AC-53728)	Tom Petty	DEBUT
80	THAT'S THE WAY (SBK-07303)	Katrina and the Waves	63 15
81	I LOVE THE BASS (Enigma 75047)	Bardeux	64 7
82	OH FATHER (Sire/Warner Bros. 4/7-22723)	Madonna	DEBUT
83	CONGRATULATIONS (A&M 1407)	Vesta	68 8
84	FRIENDS (MCA 53660)	Jody Watley with Eric B. and Rakim	72 20
85	ROCK IN A HARD PLACE (Columbia 38-73057)	Rolling Stones	DEBUT
86	ANGEL EYES (Arista 1-9808)	Jeff Healy Band	73 23
87	SHOWER ME WITH YOUR LOVE (Columbia 38-68746)	Surface	66 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 7-69273)	Tracy Chapman	DEBUT
93	IF YOU ASKED ME TO (FROM LICENSE TO KILL) (MCA 53358)	Patti Labelle	85 4
94	HOLD ON (Capitol Z-15505)	Donny Osmond	86 6
95	SOUL PROVIDER (Columbia 38-68909)	Michael Bolton	88 19
96	SECRET RENDEVOUS (Warner Bros. 4/7-27863)	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/THESE BOOTS(ARE MADE FOR WALKIN) (Atlantic 7-88828)	Kon Kan	92 9
100	WE COULD BE TOGETHER (Atlantic 7-88896)	Debbie Gibson	93 6

TOP 200 ALBUMS

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

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

November 4, 1989



Top Debut: Billy Joel

		Total Weeks ▼	Last Week ▼
1	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920) RCA 8.98		
	JANET JACKSON	1	5
2	DR. FEELGOOD (Elektra 60829) WEA 8.98		
	MOTLEY CRUE	2	7
3	PUMP (Geffen GHS 24254) WEA 8.98		
	AEROSMITH	3	6
4	STEEL WHEELS (Columbia 45333) CBS		
	THE ROLLING STONES	4	8
5	GIRL YOU KNOW IT'S TRUE (Arista AL-8592) RCA 8.98		
	MILLI VANILLI	6	33
6	THE SEEDS OF LOVE (Fontana 838730) POL		
	TEARS FOR FEARS	7	5
7	FOREVER YOUR GIRL (P) (Virgin 90943) WEA 9.98		
	PAULA ABDUL	5	49
8	CROSSROADS (Elektra 60888) WEA 8.98		
	TRACY CHAPMAN	11	3
9	HANGIN' TOUGH (P) (Columbia FC 40985) CBS		
	NEW KIDS ON THE BLOCK	8	62
10	FULL MOON FEVER (MCA 6253) MCA 9.98		
	TOM PETTY	9	26
11	COSMIC THING (Reprise 25854) WEA 8.98		
	B52'S	15	17
12	THE RAW & THE COOKED (P) (I.R.S. 6273) MCA 8.98		
	FINE YOUNG CANNIBALS	12	35
13	KEEP ON MOVIN' (Virgin 91267) WEA 9.98		
	SOUL II SOUL	10	18
14	STONE COLD RHYMIN' (Delicious/Island 91309) WEA 8.98		
	YOUNG M.C.	19	7
15	DISINTEGRATION (Elektra 60855-1) WEA 9.98		
	THE CURE	13	25
16	HEART OF STONE (Geffen 24239) WEA 8.98		
	CHER	14	16
17	SKID ROW (Atlantic 81936) WEA 8.98		
	SKID ROW	16	39
18	BRAVE AND CRAZY (Island 91285) WEA 8.98		
	MELISSA ETHRIDGE	20	5
19	REPEAT OFFENDER (EMI 90380) CAP 9.98		
	RICHARD MARX	18	25
20	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941) WEA 8.98		
	BIG DADDY KANE	21	5
21	OH MERCY (Columbia 45281) CBS		
	BOB DYLAN	23	5
22	TENDER LOVER (Solar 45288) CBS		
	BABYFACE	24	15
23	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107) IND 8.98		
	LIVE CREW	22	16
24	THE END OF INNOCENCE (Geffen 24217) WEA 8.98		
	DON HENLEY	17	17
25	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383) CBS		
	WARRANT	25	38
26	TRASH (Epic 45137) CBS		
	ALICE COOPER	26	13
27	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872) WEA 8.98		
	LINDA RONDSTADT (Featuring Aaron Neville)	59	3
28	FOREIGN AFFAIR (Capitol 91873) CAP 8.98		
	TINA TURNER	32	5
29	SLEEPING WITH THE PAST (MCA 6321) MCA 8.98		
	ELTON JOHN	28	8
30	FLYING COWBOYS (Geffen 24246) WEA 8.98		
	RICKIE LEE JONES	35	4
31	SILKY SOUL (WB 25802) WEA 8.98		
	MAZE FEATURING FRANKIE BEVERLY	31	7
32	CUTS BOTH WAYS (Epic 45217) CBS		
	GLORIA ESTEFAN	27	15
33	MOTHER'S MILK (EMI-92152) CAP 8.98		
	RED HOT CHILI PEPPERS	33	9
34	STORMFRONT (Columbia 44366) CBS		
	BILLY JOEL	DEBUT	
35	BAD ENGLISH (Epic OE 45083) CBS		
	BAD ENGLISH	37	17
36	GUITAR SHOP (Epic OE 44313) CBS		
	JEFF BECK	40	3
37	NO ONE CAN DO IT BETTER (Atlantic 91275) WEA 8.98		
	THE D.O.C.	34	13
38	MERRY MERRY CHRISTMAS (Columbia FC 45280) CBS		
	NEW KIDS ...BLOCK	43	3
39	NEW KIDS ON THE BLOCK (Columbia FC 40475) CBS		
	NEW KIDS...BLOCK	45	4
40	THE DISREGARD OF TIMEKEEPING (WTG 45009) CBS		
	BONHAM	52	5
41	FREEDOM (Reprise 25899) WEA 8.98		
	NEIL YOUNG	56	3
42	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028) WEA		
	ICE-T	65	2
43	NO HOLDIN' BACK (Warner Bros. 25988) WEA 8.98		
	RANDY TRAVIS	50	3
44	VIVID (P) (Epic BFE 44099) CBS		
	LIVING COLOUR	44	51
45	EYES ON THIS (First Priority/Atlantic 91304) WEA 8.98		
	MC LYTE	46	4
46	DON'T BE CRUEL (P/3) (MCA 42185) MCA 8.98		
	BOBBY BROWN	36	69
47	TWICE SHY (Capitol 90640) CAP 9.98		
	GREAT WHITE	42	27
48	WE TOO ARE ONE (Arista 8606) RCA 8.98		
	EURHYTHMICS	29	6
49	LIKE A PRAYER (Sire 25844) WEA 9.98		
	MADONNA	39	31
50	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369) CBS		

		Total Weeks ▼	Last Week ▼
	BARBARA STREISAND	70	3
51	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98		
	PRINCE	30	18
52	LEGACY (RCA 9694-1-R) RCA 8.98		
	POCO	55	7
53	STAY WITH ME (Columbia 44367) CBS		
	REGINA BELLE	51	9
54	BIG TYME (MCA 42302) MCA 8.98		
	HEAVY D. & THE BOYZ	38	19
55	BIG GAME (Atlantic 81969) WEA 8.98		
	WHITE LION	49	18
56	SEE THE LIGHT (Arista AL 8553) 8.98		
	THE JEFF HEALEY BAND	41	18
57	BLIND MAN'S ZOO (Elektra 60815) WEA 9.98		
	10,000 MANIACS	53	23
58	REI-MOMO (Sire 1-25990)		
	David Byrne	77	2
59	ONE BRIGHT DAY (Virgin 91256) WEA 8.98		
	ZIGGY MARLEY /MELODY MAKERS	47	13
60	RUNAWAY HORSES (MCA 6339) MCA 8.98		
	BELINDA CARLISLE	82	2
61	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102) IND 8.98		
	N.W.A.	54	36
62	BLOW MY FUSE (Atlantic 81877) WEA 8.98		
	KIX	111	5
63	24/7 (4TH & B'Way/Island 4011) WEA 8.98		
	DINO	63	19
64	ROCK ISLAND (Chrysalis F 121708) CBS 8.98		
	JETHRO TULL	48	6
65	SOUL PROVIDER (Columbia 45012) CBS		
	MICHAEL BOLTON	58	15
66	MARTIKA (Columbia SL 44290) CBS		
	MARTIKA	64	19
67	LET'S GET IT STARTED (G) (Capitol C1-90924) CAP 8.98		
	M.C. HAMMER	57	54
68	IN STEP (Epic 45024) CBS		
	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	61	19
69	INDIGO GIRLS (Epic 45044) CBS		
	INDIGO GIRLS	60	31
70	SYBIL (Next Plateau f018) IND 8.98		
	SYBIL	89	4
71	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)		
	Biz Markie	101	2
72	THE SENSUAL WORLD (Columbia 44164) CBS		
	KATE BUSH	DEBUT	
73	HERE TODAY, TOMORROW, NEXT WEEK! (Elektra 60860) WEA 8.98		
	SUGARCUBES	85	4
74	SONIC TEMPLE (Beggars Banquet/Sire/Reprise 25871) WEA 9.98		
	THE CULT	67	28
75	SUPRISE ATTACK (A&M SP 5261) RCA 8.98		
	TORA TORA	68	15
76	LIFE IS...TOO SHORT (RCA 1149-1-J) RCA 8.98		
	TOO SHORT	78	38
77	HOT IN THE SHADE (PolyGram 838 913) POL		
	KISS	DEBUT	
78	LOOK SHARP! (EMI 91098) CAP 9.98		
	ROXETTE	88	29
79	WINGER (G) (Atlantic 81867) WEA 8.98		
	WINGER	71	57
80	NEW JERSEY (P/4) (Mercury 836 345-1) POL		
	BON JOVI	80	57
81	WHAT YOU DON'T KNOW (Arista) RCA 8.98		
	EXPOSE	81	19
82	A NEW FLAME (Elektra 60828) WEA 8.98		
	SIMPLY RED	72	35
83	WALKING WITH A PANTHER (Def Jam/Columbia 45172) CBS		
	L.L.COOL J	62	19
84	WHEN HARRY MET SALLY... (Columbia 45319) CBS		
	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	66	13
85	STILL CRUSIN' (Capitol 92639) CAP 8.98		
	THE BEACH BOYS	69	9
86	NICK OF TIME (Capitol 91268) CAP 8.98		
	BONNIE RAITT	73	31
87	JUST LOOKIN' FOR A HIT (Reprise 25989) WEA 8.98		
	DWIGHT YOAKUM	112	3
88	THE BEST OF LUTHER...THE BEST OF LOVE (Epic 45320-EK45428) CBS		
	LUTHER VANDROSS	DEBUT	
89	SOUND + VISION (Rykco 122) IND 65.98		
	DAVID BOWIE (Box Set)	96	4
90	SPEND THE NIGHT (Warner Bros. 25940) WEA 8.98		
	THE ISLEY BROTHERS (Feat. Ronald Isley)	79	11
91	GORKY PARK (Mercury 838628) POL		
	GORKY PARK	90	9
92	WAKE ME WHEN IT'S OVER (Elektra 60883) WEA 8.98		
	FASTER PUSSYCAT	76	7
93	COCKED & LOADED (Vertigo 838 592) POL		
	L.A. GUNS	84	9
94	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148) WEA 8.98		
	GUNS N' ROSES	92	114
95	BEACHES (G) (Atlantic 81933) WEA 9.98		
	Original Motion Picture Soundtrack	93	42
96	PSYCHO CAFE (Mechanic/MCA 6300) MCA 8.98		
	BANG TANGO	95	14
97	BE YOURSELF (MCA 6292) MCA 8.98		
	PATTI LABELLE	97	17
98	HOME (MCA 6312) MCA 8.98		
	STEPHANIE MILLS	104	16
99	DANGEROUS TOYS (Columbia FC 45931) CBS		
	DANGEROUS TOYS	94	16
100	MEGATOP PHOENIX (Columbia 45212) CBS		
	BIG AUDIO DYNAMITE	99	7
101	DIAMONDS IN THE ROUGH (Tabu/Epic 44147) CBS		
	S.O.S.	115	2
102	LOVE AND ROCKETS (Beggars Banquet 9715) RCA		
	LOVE AND ROCKETS	74	25
103	UNFINISHED BUSINESS (Fresh LPRE 92012) IND 8.98		
	E.P.M.D.	75	13
104	CHANGE (I.R.S. 82018) MCA 8.98		
	THE ALARM	103	5
105	STORMS (MCA 6319) MCA 8.98		
	NANCI GRIFFITH	108	10
106	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218) POL		
	THE ROLLING STONES	107	10
107	RAW LIKE SUSHI (Virgin 91252) WEA 8.98		
	NENEH CHERRY	106	21
108	EAZY-DUZ-IT (G) (Priority/Ruthless 57100) IND 8.98		
	EAZY-E	87	51
109	IT TAKES TWO (G) (Profile PRO-1267) IND 8.98		
	ROB BASE & D.J. E-Z ROCK	91	58
110	LOVE AMONG THE CANNIBALS (RCA 9693) RCA 8.98		
	STARSHIP	100	12

111	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	141	4
112	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA RE-ENTRY		
113	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	113	8
114	2ND WAVE (Columbia FC 44284)CBS	SURFACE	86	53
115	KNOWLEDGE IS KING (Jive 1182)RCA 8.98	KOOL MOE DEE	110	21
116	BIG TRASH (Warner Bros. 25921)WEA 8.98	THOMPSON TWINS	116	4
117	FRANK. (A&M 5278)RCA 8.98	SQUEEZE	117	6
118	PAUL'S BOUTIQUE (Capitol 92844)CAP 9.98	BEASTIE BOYS	83	13
119	LETTER FROM HOME (Geffen GHS 24225)WEA 8.98	PAT METHENY GROUP	98	17
120	KASHIF (Arista 8595)RCA 8.98	KASHIF	153	2
121	SOUTHSIDE (Mercury 838171)POL	TEXAS	102	10
122	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	114	22
123	DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS	DANGER DANGER	121	10
124	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	118	39
125	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	131	23
126	PRACTICE WHAT YOU PREACH (Megaforce/Atlantic 82009)WEA 8.98	TESTAMENT	109	11
127	BATMAN SOUNDTRACK (Warner Bros. 25977)WEA 8.98	DANNY ELFMAN	105	11
128	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	124	59
129	ONE (Warner Bros. 25887)WEA 8.98	THE BEE GEES	120	11
130	MAGNUM CUM LOUDER (RCA 9781)RCA 8.98	HOODOO GURUS	125	12
131	GUY.(P) (MCA 42176)MCA 8.98	GUY	128	65
132	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	126	20
133	THE HEALER (Chameleon D1-74808)CAP 8.98	JOHN LEE HOOKER	139	2
134	JEFFERSON AIRPLANE (Epic OE 45271)CBS	JEFFERSON AIRPLANE	122	7
135	LET THE DAY BEGIN (MCA 6303)MCA 8.98	THE CALL	127	14
136	LAST OF THE RUNAWAYS (A&M SP 5272)RCA 8.98	GIANT	144	3
137	DEF, DUMB & BLONDE (Sire/Reprise 25938)WEA 8.98	DEBORAH HARRY	148	3
138	INTRODUCING...DAVID (Geffen 24228)WEA 8.98	DAVID PEASTON	130	14
139	MR. BIG (Atlantic 81990)WEA 8.98	MR. BIG	136	17
140	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	132	115
141	STREET LIFE (20 GREAT HITS) (Reprise 25857)WEA 8.98	ROXY MUSIC	119	65
142	SO HAPPY (Columbia OCT 40970)CBS	EDDIE MURPHY	123	11
143	BLIND TO REASON (RCA 7661)RCA 8.98	GRAYSON HUGH	129	16
144	YOUNGEST IN CHARGE (Profile 1280)JND	SPECIAL ED	137	26
145	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)RCA 8.98			
		SEDUCTION DEBUT		
146	ABOUT TIME (Chrysalis 21722)CBS 8.98	TEN YEARS AFTER	151	7
147	CONSPIRACY (Roadracer 9461)MCA 8.98	KING DIAMOND	146	5
148	NO FUEL LEFT FOR THE PILGRIMS (Warner Bros. 25999)WEA 8.98	D.A.D.	147	4
149	G N' R LIES (P/2) (Geffen GHS 24198)WEA 8.98	GUNS N' ROSES	140	47
150	EVERYBODY WANTS SOME (Gucci 3314)JND 8.98	GUCCI CREW II	143	6
151	REBA LIVE (MCA 8034)MCA 8.98	REBA MCENTIRE	154	3
152	KEY LIME PIE (Virgin 91289)WEA 8.98	CAMPER VAN BEETHOVEN	134	6
153	WE CAN'T GO WRONG (Capitol 91041)CAP 8.98	THE COVER GIRLS	150	4
154	SHOTGUN MESSIAH (Relativity/Important 1012)JND 8.98	SHOTGUN MESSIAH	157	2
155	WHEN ALL THE PIECES FIT (Atlantic 82030)WEA 8.98	PETER FRAMPTON		DEBUT
156	TWIN HYPE (Profile 1281)JND 8.98	TWIN HYPE	155	9
157	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)JND 8.98	TONE LOC	142	38
158	VIBE (Reprise 25807-1)WEA 8.98	ZAPP	133	6
159	BIG DADDY (Mercury 838 220-1)POL	JOHN COUGAR MELLENCAMP	135	24
160	MIGRATION (GRP 9552)MCA 8.98	DAVE GRUSIN	163	2
161	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL MCCARTNEY	161	20
162	SWASS (G) (Nasty Mix 70123)JND	SIR MIX-A-LOT	164	58
163	SMOOVE (Columbia 45216)CBS	FULL FORCE	138	9
164	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	158	27
165	GHETTO MUSIC:THE BLUEPRINT OF HIP-HOP (Jive 1187-J)RCA 8.98			
		BOOGIE DOWN PRODUCTIONS	145	16
166	SHANGRI-LA (Enigma 73522)CAP 8.98	BARDEUX	171	2
167	HERE I AM (Wing 837 3131)POL	SHARON BRYANT	149	6
168	CYCLES (Capitol 90371)CAP 8.98	THE DOOBIE BROTHERS	156	22
169	CONTROLLED BY HATRED/FEEL LIKE SHIT...DEJA VU (Epic 6E-45244)CBS			
		SUICIDAL TENDANCIES DEBUT		
170	BADLANDS (Atlantic 81966)WEA 8.98	BADLANDS	159	23
171	IN MY EYES (LMR 5531)JND 8.98	STEVIE B	162	36
172	FOUR WINDS (Atco/Atlantic 91251)WEA 8.98	TANGIER	167	14
173	PERFECT SYMMETRY (Metal Blade/Enigma 73408)CAP 8.98	FATES WARNING	169	6
174	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	173	3

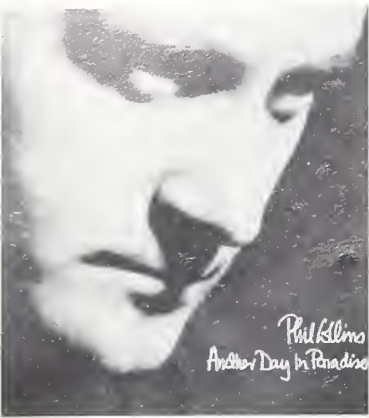
175	GHOSTBUSTERS II(MCA 6306)MCA 8.98	Original Motion Picture Soundtrack	160	19
176	TRIAL BY FIRE: LIVE IN LENINGRAD (PG 839726)	YNGWIE MALMSTEEN DEBUT		
177	DOOLITTLE (4AD/Elektra 60856)WEA	THE PIXIES	166	27
178	DO THE RIGHT THING (Motown 6272) 8.98	SOUNDTRACK	152	16
179	LARGER THAN LIFE (MCA 6276)MCA 8.98	JODY WATLEY	176	30
180	STAGE DOLLS (Chrysalis 217167)CAP	STAGE DOLLS	177	10
181	STEVE STEVENS ATOMIC PLAYBOYS (Warner Bros. 25920)WEA 8.98	STEVE STEVENS ATOMIC PLAYBOYS	165	10
182	ANDERSON, BRUFORD, WAKEMAN, HOWE (Arista AL85-90126)RCA 8.98	ANDERSON, BRUFORD, WAKEMAN, HOWE	168	19
183	THE OTHER SIDE OF THE MIRROR (Modern/Atlantic 91245)WEA 8.98	STEVIE NICKS	170	22
184	9 (Virgin 91062)WEA 9.98	PUBLIC IMAGE LTD.	183	23
185	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIG. LONDON CAST	184	14
186	VESTA 4 U (A&M 003781)RCA 8.98	VESTA	175	10
187	EXTREME (A&M 5238)RCA	EXTREME	186	31
188	HEAR & NOW (Capitol CI 48748)CAP 8.98	BILLY SQUIER	190	18
189	TURN OF THE SCREW (Atlantic 81992) 8.98	DIRTY LOOKS	172	12
190	GOOD TO BE BACK (EMI 48902)CAP 8.98	NATALIE COLE	178	24
191	WATERMARK (G) (Geffen GHS 24233)WEA 8.98	ENYA	192	41
192	KARYN WHITE (P) (Warner Bros. 25637)WEA 8.98	KARYN WHITE	174	58
193	PERFECT VIEW (A&M SP 5265)RCA 8.98	THE GRACES	179	6
194	THE GREAT ADVENTURES OF (G) (Def Jam/Col. 38-08105)CBS	SLICK RICK	180	46
195	2 HYPE (G)(Select SEL 21628)JND 8.98	KID 'N PLAY	182	50
196	JUNKYARD (Geffen GHS 24227)WEA 8.98	JUNKYARD	181	11
197	CAN'T LOOK AWAY (Elektra 60781)WEA 8.98	TREVOR RABIN	185	10
198	BREAK OF HEARTS (SBK 92649) 8.98	KATRINA & THE WAVES	187	8
199	LONG COLD WINTER (P/2) (Mercury 834 612-1)POL	CINDERELLA	188	68
200	OUT OF ORDER (P) (Warner Bros. 25684)WEA 9.98	ROD STEWART	189	75

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

10,000 Maniacs / 53	158	Harry, Deborah / 148	Mills, Stephanie / 104	Starship / 100
2 Live Crew / 22	Clinton, George / 191	Healey, Jeff / 41	Milli Vanilli / 6	Stevens, Steve / 165
Abdul, Paula / 5	Cocker, Joe / 113	Heavy D & The Boyz / 38	Morrison, Van / 126	Stevie Nicks / 162
Aerosmith / 3	Cole, Natalie / 178	Motley Crue / 2	Motley Crue / 2	Stewart, Rod / 189
Alarm / 103	Cooper, Alice / 26	Henley, Don / 17	Mr. Big / 136	Streisand, Barbara / 70
Anderson, Bruford, Wakeman, Howe / 168	Cover Girls / 150	Hoodoo Gurus / 125	Murphy, Eddie / 123	70
852's / 15	Cult / 67	Hooker, John Lee / 139	New Kids (1st L.P.) / 45	Sugarcube / 85
Babyface / 24	Cure / 13	Hugh, Grayson / 129	New Kids / 8	Surface / 86
Bad English / 37	D.A.D. / 147	Ice - T / 65	New Kids (Christmas) / 43	Sybil / 89
Badlands / 159	Danger Danger / 121	Indigo Girls / 60	Nicks, Stevie / 170	Tangier / 167
Bang Tango / 95	Dangerous Toys / 94	Isley Bros. / 79	/ 43	Taylor Dayne / 185
Bardeux / 171	Def Leppard / 132	Jackson, Janet / 1	N.W.A. / 54	Tears For Fears / 7
Base, Rob / 91	De La Soul / 193	Jefferson Airplane / 122	Paige, Kevin / 173	Ten Years After / 151
Beach Boys / 69	Dino / 63	Jefferson Airplane / 122	Peaston, David / 130	Testament / 109
Beastie Boys / 83	Dirty Looks / 172	Jethro Tull / 48	Petty, Tom / 9	Texas / 102
Beck, Jeff / 40	D.O.C. / 34	Jets / 194	Phantom Of Opra / 184	The The / 200
Bee Gee's / 120	Doobie Brothers / 156	John, Elton / 28	Rabin, Trevor / 185	Third World / 197
Belle Regina / 51	Dylan, Bob / 23	Jones, Rickie Lee / 35	184	Thompson Twins / 116
Big Daddy Kane / 21	Eazy-E / 87	Journey / 196	Pixies / 166	Tone Loc / 142
Big Audio Dynamite / 99	Belle Regina / 51	Junkyard / 181	Poco / 55	Too Short / 78
Black, Clint / 131	Enya / 192	Kashif / 153	Public Image Ltd. / 183	Tora Tora / 68
Blue Magic / 170	E.P.M.D. / 75	Katrina & Waves / 187	183	Travis, Randy / 50
Bonham / 52	Estefan, Gloria / 27	Kid N Play / 182	King Diamond / 146	Turner, Tina / 32
Bolton, Micheal / 58	Ethendge, Melissa / 20	King Diamond / 146	Kix / 111	Twin Hype / 155
Boogie Down Productions / 145	Eurythmics / 29	Kool Moe Dee / 110	/ 33	Vaughn, Stevie Ray / 61
Bon Jovi / 80	Expose / 81	L.A. Guns / 84	Rolling Stones (L.P.) / 4	Vesta / 175
Bowie, David (Box) / 96	Extreme / 186	Labelle, Patti / 97	4	Warrant / 25
Brown, Bobby / 36	Faster Pussycat / 76	Lang K.D. / 114	Rolling Stones (Box) / 107	Watley, Jody / 176
Bryant, Sharon / 149	Fates Warning / 169	Lauper, Cyndi / 195	107	White, Karyn / 174
Buffet, Jimmy / 198	Fine Young Cannibals / 12	L.L. Cool J / 62	Rondstant, Linda / 59	White Lion / 49
Byrne, David / 77	Full Force / 138	Living Colour / 44	Roxette / 88	Winger / 71
The Call / 127	Ghostbusters 2 / 160	Love And Rockets / 74	Shotgun Messiah / 157	Yoakum, Dwight / 112
Camper Van Beethoven / 134	Giant / 144	M.C. Hammer / 57	157	Young M.C. / 19
Carlisle, Belinda / 82	Gibson, Debbie / 118	M.C. Lyte / 46	Roxy Music / 119	Young, Neil / 56
Chapman, Tracey / 11	Gorky Park / 90	Madonna / 39	Simply Red / 72	Zapp / 133
Cher / 14	The Graces / 179	Marley, Ziggy / 47	Sir Mix A Lot / 164	Soundtracks:
Cherry, Nina / 106	Great White / 42	Martika / 64	Skid Row / 16	Batman (Prnce) / 30
Cinderella / 188	Greenpeace / 199	Marx, Richard / 18	Slick Rick / 180	Batman (Elfman) / 105
Clay, Andrew Dice /	Griffith, Nanci / 108	Maze / 31	Smithereens / 119	Beaches / 93
	Gruen, Dave / 163	McCartney, Paul / 161	Soul 2 Soul / 10	Do The Right Thing / 152
	Gucci Crew II / 143	McEntire, Reba / 154	S.O.S Band / 115	152
	140.92	Mellencamp, John	Special Ed / 137	When Hany Met Sally / 66
	Guy / 128	Cougar / 135	Squeeze / 117	
		140.92	Squire, Billy / 190	
		Guy / 128	Stage Dolls / 177	

PURE POP FOR NOW PEOPLE

■ Singles



■ **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 onus 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 banished 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 even 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)

■ Albums



■ **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 foibles with clever wordplay and a voice that reaches inside your gut like hot salsa and gin. Alternating between somewhat 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 bittersweet phone call to a broken lover fantasizes without innocence, years without much hope of satisfaction. The ME band, wailin' and weepin', is joined by keyboardist Scott Thurston, master guitarist Waddy Wachtel and Irish vagabond Bono on harp, but 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 dynamic 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 lovers parting ways for good. If the wild rockin' concoction 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 Cheyney)

■ **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 Graces 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 jeez, 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 is certainly not going to be a dud, but if it can out-do *Heaven On Earth*, I'll be surprised. (SB)



■ **SARA HICKMAN:** *Equal Scary People* Elektra 9 60903-1)

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 fancy banana split with praise from our critical brothers down in the Lone Star state, and boy howdy, 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 folky 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 "hose 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 folky groove thang of the title song. As if that weren't enough, Hickman writes with the same kind of eye for detail that allowed Joni Mitchell to wear berets and write about big yellow taxis, and not sound precious.

The album's cover is a gem, too: a drawing of Hickman with various silly things (flying saucers, a dinosaur, an ice cream cone) woven in and out of her hair, and sporting a grin so big, it's almost scary. Despite the title, though, there's nothing scary about *Equal Scary People*, unless talent, confidence, a poet's precision and a slightly off-kilter sense of humor give you the willies. And if they do, you've wandered into the wrong review. (KG)

■ **HEX:** *Hex* (First Warning FW 001-2)

On paper, the collaboration of Donnette Thayer and Steven Kilbey may seem highly unlikely. The former is an ex-member of Game Theory, quirky popsters from San Francisco who owe as



much to James Joyce as they do to Alex Chilton. The latter is bassist and vocalist for the Church, Australia's 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 Kilbey 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, *Unearthed* 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 Kilbey attempted to write music that would fit well into ambient production and deep echoes, as opposed to simply applying dreamy atmospherics later. Those who hear *Hex* may try to draw a 4AD 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 are the emphasis on space and sonic color. *Hex* is 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



■ **BILLY JOEL:** "We Didn't Start the Fire" (Columbia CSK 73021)

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 once in a while it's nice to hear someone sing about *something else*. Billy Joel covers *all 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)

thrown in for good measure. The title cut flies in your face with the force of a tropical storm, its ska riddim backing lyrics strongly critical of U.S. government hypocrisy in foreign affairs. These guys love their dub, so several songs either visit the land of reverb and space or take whole vacations there. Just when you think it'll be nothing but the Jamaican stuff from the BOP, they throw in a Latin-tinged instrumental "Dues Due to Dudu," featuring their two brass monkeys in fine form. The horn punch of Messrs. Miles F. Davis (no, not that one) and Joel Hamilton shines throughout the disc. Lead vocalist Wordsmith sports a raspy talk-singing style, spitting out the often sociopolitical lyrics with wry venom. If your club needs a strong dose of that tropical groove thang, call the BOP brigade, because if this fine indie release is any indication, they can rock the house like a Lebanese artillery barrage. (TC)

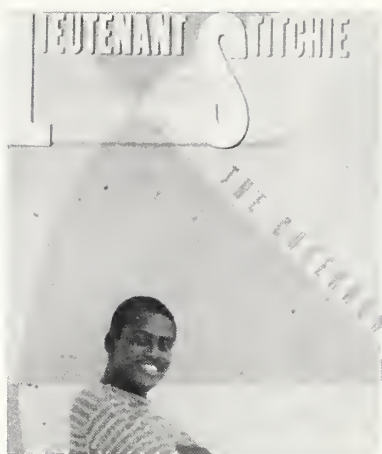


□ **TIMBUK 3: *Edge of Allegiance*** (IRS 82015)

Lest you think that manic-mouthed British punks are the only musicians who write pointedly political pop music these days, look to your own backyard. There you'll find Barbara K. MacDonald and Pat MacDonald of Timbuk 3, weeding out the crabgrass and practicing their tongue-in-groove harmonies. They share the same name because they're married, and they may be America's finest singing political ironists. When Ronnie "Where's Mommy?" Reagan misquotes one of their heavily sarcastic songs ("The Future's So Bright, I Gotta Wear Shades"), you know they're doing something right.

Timbuk 3 may not be as well known as those "socially and politically conscious" wags Messrs. Springsteen and Mellencamp, but, then again, the MacDonalds write songs about *people*, not situations. "Dirty Dirty Rice" ("dirty rice" is Southern slang for what we Yankees call "cajun rice") may be the most useful song in years written about homelessness, mostly because it's hilarious (kinda like life, eh?)—didn't someone once say, in some European art film, that a spoonful of sugar helps the medicine go down?

You gotta watch these two, however. Some of their words'll sneak up and bite you if you're not careful, like: "If you are what you eat, I'm dead meat" (from "Grand Old Party"), or "Talking on telephones across time zones, payin' the futility bill" ("Standard White Jesus"). When such bars are set to an endearingly melodic, funky folk beat, with Timbuk 3's sweet harmonies sounding like every smart-aleck married couple's should, you might find yourself caught like a fish on a hook. Reel this one in. (KG)



□ **LIEUTENANT STITCHIE: *The Governor*** (Atlantic 82001)

Neither the conscience of the dancehall nor a swaggering crotchgrabber, Lt. Stitchie prefers the high-energy alternative of educating and entertaining. This is the first "pure" dancehall reggae album on a major label, although veteran Jamaican fans claim even it is too commercial, except for a few tracks—they would have preferred the "real deal." Dancehall is the most popular style on the island, with its peppy electro-riddims and volatile star machinery. Last year's hitmaker can often become this year's has-been, a similarity between hip-hop and its Caribbean cousin. But Stitchie is a survivor, having weathered many campaigns to remain one of the top deejays (reggae's equivalent of rappers). Known as the "old-time storyteller," he is a non-stop, where-does-he-take-a-breath kind of performer, offering humorous and thoughtful patois observations. "Old Time Teaching" stresses the wisdom of certain traditional values—clean living, hygiene, Biblical teachings—something many of his youthful fans should pay attention to in the age of AIDS, teenage pregnancies and cocaine. The single "Body Body" is a rapid-fire course in anatomy, as accurate in its terminology as a professor's lecture. The dancehall tendency to borrow from odd sources is found on the snatch of "La Marseillaise" on "Dress to Impress" and the "Farmer in the Dell" melody on "Follow Me." The most perplexing tune is "All Nation," one of the tracks the dancehall purists don't dis. After a synth sitar intro, Stitchie enters into a string of satirical putdowns of various ethnic groups, including the Chinese. Is he lampooning various "nations" in an effort to fight stereotyping or is he just perpetuating those stereotypes? It's a muddled message, however humorous the intent. At last, at the end, he spouts: "We are all one people out of many many many many many many many many many nations." Unity *does* count in the final tally. (TC)

□ **A.C. KELLY: *Slammer*** (Columbia FC 45350)

The ghost of Bobby Brown clings to this record like a sinking man to a life preserver, the end effect being that it sounds far too similar to all the other *new jack swing* clones filling the airwaves. Kelly is a talented singer, however, as he demonstrates on the cover ballad/duet "This Time I'll Be Sweeter" (with Octavia), but he can't establish an identity of his own in this rather formulaic effort. Though the album as a whole is unimpressive, Kelly has a lot of potential. And lots of room to tap it, still. (Ernest Hardy)

JESUS AND MARY CHAIN

Continued from page 6

pletely tried everything we could to stop [this].

"We felt that the worst thing that could happen to the group was that we just became like the Ramones," Reid says. "I don't really want to put the Ramones down too much, because I love the Ramones, but the big shame, the big pity about the Ramones was they had one good idea, and they didn't build on it, they didn't progress. We didn't want to become like that—you know, *Psycho Candy II*, *Psycho Candy III*... We could have done it. It would have been so easy to do, because everybody was waiting on [a new album]. We just felt that it was a chance we had to take—that if we'd have done *Darklands*, nobody would have wanted it. We were aware of the risk, but we just did it. Thank God we did."

The group has also taken flak for their perceived attitude towards live shows. From an audience's point of view, well, they really don't seem to be enjoying themselves too much. Their stage floats in a constant shroud of massive banks of dry ice fog, and they spend most of their time with their backs facing the audience, building feedback monsters out of their amps and guitars. They rarely ever say even the slightest hello or how-are-you to their audience.

But Reid says, you mustn't read this as contempt or boredom. "People think that when we play live we don't enjoy it, because we don't smile, we don't introduce ourselves," Reid muses. "We just feel that it's a lot more honest."

"The only thing we've ever tried to do is be sincere," he insists. "The type of people we are—we're not exactly your

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 was phony."

"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 not anything 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 it goes. There's nothing that I can say about the audience, because I just simply don't know them."

Lest this sound overly 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—with no individual 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," Reid insists. "Strangely enough, I believe in decency. Forget all these religious nuts that have hijacked the word decency. There's different kinds of decency. I wouldn't treat anybody badly. People think we're maniacs, but we're actually quite nice guys." ○

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 even a slight mockery of, IT. Bell sees the public and critical acceptance of artists like Tracy Chapman, Michelle Shocked and Phranc, as well as himself, as a sign of a new bravery in pop. The breaking of sexual stereotype by these women and their demand to be accepted for whom and what they are represent a politicization of pop that is obviously 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 that far outweigh trendier, 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 curb 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." ○

Continued from page 7

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.

"And I'm grateful to Bechstein Piano for providing me with a piano everywhere I perform, so at this period of life I can really try to get into the drama of music. Because when you approach 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 piano."

Read those answers again. They are brimming with logic, but it's a roundabout, gnarled 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 western part of America there are some great concert halls. I work in the West, in Europe, I sneak into South America now and then. I really can't worry about the regional location, I'm just grateful that the people like me. You may call it my own scene, but from my activities in New Mexico and Wyoming, promoters are finding out that they can book artists in these regions that were once thought to be barren. Because it's America, and it's an American art form. Everyone identifies it with a certain period, but the music is still getting to everyone, and they don't have to be cramped up in an urban situation to enjoy it."

There are a lot of jazz musicians who, for one reason or another, fall through the cracks. Andrew Hill never fell through the cracks, he sort of hid in the

cracks. He's always been playing, he says, always been working, always been composing.

"Oh, it's so natural to me," he says about writing. "I used to be known in Chicago as the boy who wrote music on a brown paper bag. I did. Then after I'd draw a crowd, I'd pick up my accordion and do a tap-dance. Hahaha. Why not?"

Why not indeed?
 "In Chicago when I was growing up, they had the black theater circuit—the Regal Theatre where every other week they had a stage show and a movie. And you would walk down the street and there would be musicians coming out of everything. And there were so many good pianists, there were so many great pianists around Chicago. Like Fatha Hines, he was a very kind man to me, and Willie Jones, he used to sound like a modern Milt Buckner. There were so many great styles that were heard, so you come through this and you absorb all that. Then Bud Powell struck my fancy."

Monk?
 "Monk was easy for me, I never did put much time in on him."

The new Blue Note hasn't, for the most part, looked much like the old Blue Note, but the new Blue Note has resurrected one of Alfred Lion's gems, the brilliant Andrew Hill. *Eternal Spirit*, like *Black Fire* and the other Hill classics, is a fine, original piece of work.

"Music is the line of least resistance for me," says Andrew Hill. "I may assume different lifestyles, because it's good to walk a different lifestyle every now and then because then you become more aware of the thoughts of your contemporaries—the general public, what they're thinking, what they're feeling. I may teach, I may be principal of a school for a moment, but music has always been the scope of my life."

"Life don't stop, it just seems to go on. We're just like grains of sand, you can't say that sands run out. I used to tell people, the bird don't sing because he has an answer, he sings because he has a song. That's the way I feel." ○

ENUFF Z'NUFF

Continued from page 7

"New Thing," which is a great song, but it's the video that seems to be capturing people's attention. It's a twist on the standard rock band performance 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 '60s and give them a '90s sound," Z'Nuff explains.

"We're kicking the '90s in the butt," Vie says. Get high on that. ○

MOVERS & SHAKERS

■ **Zach Horowitz** has been promoted to the position of executive vice president, MCA Music Entertainment Group. Horowitz joined MCA in 1983 as vice president, business and legal affairs for MCA Records. In 1987 he moved to MCA Music Entertainment as senior vice president, business and legal affairs. At **MCA/Nashville**, **Pam Russell** has been named southern regional sales manager for the label. Russell was most recently marketing manager and assistant to the vice president of marketing for the label. ■ At **PolyGram**, **Ed Eckstine** has been named vice president, talent and creative affairs, and general manager for Wing Records. He has been with PolyGram since 1986, when he joined as senior vice president and general manager for Wing, then a new West Coast label venture. Prior to that, he was vice president of A&R for Arista. ■ **Elektra Entertainment** made three major appointments this week. **David L. Bither** is the new vice president of marketing for the company. Bither has been serving as vice president of international since 1987 and as director of corporate communications before that. **Marcia Edelstein** has been named vice president of creative services. Edelstein has been director of creative services since 1988 and joined the company in 1983 as an assistant to the vice president of creative services. Finally, Elektra has created a new division within the company to handle an expansion into the world of classical music. **Kevin Coops** will be the vice president in charge of marketing for Elektra/WEA International Classics. Coops last served as director of marketing for Angel Records. ■ **Marggi Vangeli** has been appointed director, international for **ATCO Records**. Vangeli was formerly a manager for Bill Graham Enterprises and spent 1984-1988 as manager, international operations for Polygram Records. In her new position, Vangeli will be responsible for the international promotion and marketing of all U.S.-signed ATCO repertoire. ■ **EMI** has promoted **Nancy Brizzi** to the position of manager, production. In her new position, Brizzi will be responsible for overseeing all production related activity for EMI. She last served as senior coordinator, production at the label. ■ At **SBK**, **Sheldon Goldberg** has been named director of A&R administration for the record group. Goldberg previously was director of A&R administration for SBK Entertainment World, a position he held for over two years. ■ **Rob Dalton** has been appointed to the newly created position of manager, promotion, **CBS Records/Nashville**. Dalton will be responsible for the promotion of CBS/Nashville product to country radio stations on a regional and national level. Additionally, he will be assisting in the development of concepts, projects, and campaigns to increase promotion of new or breaking CBS country releases. ■ **Dia Stein** has joined **The Source Network** as program manager. Stein will write and host the network's *Rock Report* and *The Source Report*. Stein served the last nine years as creative services director and on-air personality at WMMS-FM/Cleveland. ■ **Arbitron** has two new appointments. **Joshua Chasin** has been promoted to vice president, market development, radio advertiser/agency services. Chasin has been at Arbitron for nine years, most recently as manager of market development. Also, **Vicki Armetta** has been named client service representative in Arbitron's mid-west radio station sales division. Armetta last worked at WUSN-FM in Chicago as a marketing assistant. ■ **Unistar Communications Group, Inc.**, the newly formed network radio co., has announced three appointments to the recently created office of the president: **Gary R. Fries**, **William J. Hogan** and **David Landau**. Fries last served as president and CEO of the Transtar Radio Network. Hogan was executive VP and GM of the United Stations Radio Networks where Landau held the position of executive VP for sales. ■ **Caroline True** has been named executive in charge of video production by **Limelight Productions**. True, most recently of Virgin, London, will oversee Limelight's L.A. slate of music videos. ■ **Paisley Park Studios** announced the appointment of **Craig Rice** as director of film, video and recording for the complex in Chanhassen, Minnesota. Rice has directed and produced numerous TV commercials and music videos since graduating from USC's Film School in 1979. ■ **Jeff Walker**, president of **Aristo Music Associates, Inc.**, has announced the promotion of **Craig Campbell** to vice president of promotion and marketing, and the hiring of **Craig "Cab" Bann** as video promotion assistant. Aristo has two divisions specializing in video promotion and publicity, public relations and media services. ■ Veteran entertainment booking agent **Amos Meng** has joined the sales staff of **Top Billing International** booking agency. Top Billing represents such country music stars as Jim Ed Brown, Ed Bruce, Jerry Clower, Ronnie McDowell and Jimmy C. Newman.



Horowitz



Russell



Eckstine



Bither



Edelstein



Coops



Vangeli



Goldberg

CASH BOX CHARTS

COUNTRY SINGLES

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

November 4, 1989



#1 Single: George Strait



#1 Debut: Rodney Crowell #55



To Watch: Charlie Daniels #47

		Total Weeks ▼	Last Week ▼
1	ACE IN THE HOLE (MCA 536933)	George Strait	2 11
2	BURNIN' OLD MEMORIES (Mercury 874-672-05)	Kathy Mattea	4 11
3	A BETTER LOVE NEXT TIME (Epic 3468979)	Merle Haggard	3 12
4	LET IT BE YOU (Epic 34-68995)	Ricky Skaggs	5 11
5	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	6 12
6	YELLOW ROSES (Columbia 3869040)	Dolly Parton	8 9
7	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	9 10
8	TILL LOVE COMES AGAIN (MCA-53694)	Reba McEntire	10 8
9	HIGH COTTON (RCA 8948-7-RAA)	Alabama	1 11
10	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	12 10
11	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	13 8
12	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	14 8
13	LIVING PROOF (Columbia 38-68994)	Ricky Van Shelton	7 15
14	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	16 7
15	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	17 6
16	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	18 7
17	KILLIN' TIME (RCA 8945-7-RAA)	Clint Black	11 15
18	COUNTRY CLUB (Warner Bros. 7-22882-A)	Travis Tritt	20 8
19	SAY WHAT'S IN YOUR HEART (RCA 9034-7-RAA)	Restless Heart	15 13
20	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	23 5
21	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	24 5
22	FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)	Hank Williams Jr.	19 15
23	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	26 7
24	NEVER ALONE (MCA 53117)	Vince Gill	29 6
25	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	30 5
26	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holdy Dunn	32 4
27	NEVER HAD IT SO GOOD (Columbia 38-69050)	Mary Chapin Carpenter	27 9
28	YOU'LL NEVER BE SORRY (MCA/Curb 53672)	The Bellamy Brothers	21 14
29	SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062)	Zaca Creek	34 6
30	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	37 4
31	YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)	Earl Thomas Conley	38 4
32	BREAKING NEW GROUND (Universal UVL-66018)	Wild Rose	22 6
33	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	42 4
34	IF I EVER FALL IN LOVE AGAIN (MCA B-44432)	Anne Murray & Kenny Rogers	44 3
35	LONG WHITE CADILLAC (Reprise 7-22799)	Dwight Yoakam	35 4
36	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	46 2
37	HOUSE ON OLD LONESOME ROAD (MCA-53688)	Conway Twitty	25 5
38	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	48 2
39	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	41 6
40	I GOT DREAMS (MCA 53665)	Steve Wariner	28 16
41	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	51 5
42	(I WISH I HAD A) HEART OF STONE (RCA 8944-7)	Baillie & The Boys	31 16
43	LET ME TELL YOU ABOUT LOVE (Curb/RCA 89-47-RAA)	The Judds	33 17
44	MY SWEET LOVE AIN'T AROUND (Capitol 79788)	Suzy Boggass	55 3
45	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	47 6
46	ABOVE AND BEYOND (Columbia 38948)	Rodney Crowell	36 17
47	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	60 3
48	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	54 5
49	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822AA)	Holly Ronick	56 4
50	SHE'S THERE (Mercury PolyGram 874-330-1)	Daniele Alexander	39 6

		Total Weeks ▼	Last Week ▼
51	HELLO TROUBLE (Curb/MCA 53671)	Desert Rose Band	40 17
52	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	63 2
53	GIVE ME HIS LAST CHANCE (MCA 53651-A)	Lionel Cartwright	43 18
54	FAMILY TREE (Warner Bros. 7-22765-A)	Michael Martin Murphy	67 2
55	MANY A LONG AND LONESOME HIGHWAY (Columbia 38 73042)	Rodney Crowell	DEBUT
56	WE BOTH WERE IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco	57 5
57	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Controll	65 3
58	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	DEBUT
59	DIDDY DOO WAH (Dorman Productions 98916)	Steve Douglas	59 4
60	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	72 4
61	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	70 2
62	THIS NIGHT WON'T LAST FOREVER (Curb CRB-10555)	Moe Bandy	62 5
63	IF I WERE THE MAN YOU WANTED (MCA/Curb 53703)	Lyle Lovett	64 4
64	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky Headhunters	73 3
65	HARD TIMES FOR AN HONEST MAN (MCA 53731)	James House	DEBUT
66	LET ME HEAR MY SONG (Wonder Horses DM-469)	Denny Marion	68 4
67	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	78 2
68	TONIGHT (Downhome DR001)	Terry	75 2
69	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	83 2
70	THE LOVE IN MAMA'S EYES (37 Records AMB-2003)	American Made Band	71 3
71	LOVE BOUND (Sundial SR-159)	Sheri Cristl	80 3
72	ONCE IN A LIFETIME THING (Evergreen EV-1106A)	Sammy Sadler	74 3
73	DON'T FORGET YOUR WAY HOME (Tra-Star TS-1230)	Teresa Kennedy	DEBUT
74	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	45 9
75	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucas	DEBUT
76	I FAILED HER (NSD NSD-262)	Todd Dunford	76 3
77	WOODEN PAINTED PONY (Overton Lee OLR-45-133-A)	Pat Murphy	77 3
78	WRITING ON THE WALL (Epic 34-68991)	George Jones	49 12
79	GONNA HAVE LOVE (Capitol 79805)	Buck Owens	79 2
80	SWINGIN' DOORS (RACK TR-206)	Buck Hall	DEBUT
81	GIVE 'EM MY NUMBER (Columbia 3869057)	Janie Frickie	50 5
82	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	DEBUT
83	THAT'S ALRIGHT (Ark)	Greg Nations	52 7
84	I HEARD EVERY WORD (GBS GBS-798A)	Ernie Bivens III	DEBUT
85	THREE FLAGS (Badger BG-1004AA)	Billy Joe Burnette	53 7
86	BUT SHE LOVES ME (Hallmark HR-7-004A)	Roy Clark	58 5
87	STICKS AND WHEELS (Music City USA MC-117AA)	Ronnie Mason	61 7
88	MOANIN' THE BLUES (16th Avenue 70431)	Vicki Bird	66 5
89	DEEP WATER (MCA 53711)	Marsha Thorton	69 4
90	SONS OF THE PIONEERS (American Cowboy Songs 24002)	Chris LeDoux	81 8
91	THE KING OF ROCK-N-ROLL (Velco 534-A)	Robert Messer	82 3
92	DADDY AND HOME (Capitol B-48801)	Tanya Tucker	84 14
93	COUNTRY TIME (CCR Productions CCR-80 189-AA)	Liz Calender	85 3
94	NOTHING I CAN DO ABOUT IT NOW (Columbia 38-68923)	Willie Nelson	86 18
95	CRY, CRY, CRY (MCA 53687)	Marty Stewart	87 5
96	YOU PUT THE SOUL IN THE SONG (MCA 53710)	Waylon Jennings	88 10
97	CONSTANTLY (Hal Kat Kountry HKK-608-A)	Anne Brown	89 8
98	YOU AIN'T DOWN HOME (Curb/MCA 10530)	Jann Browne	90 9
99	FOREVER OR NEVER (Sundial SR-162)	Allen Karl	91 6
100	I GO CRAZY (MCA-53716)	Lee Greenwood	92 5

COUNTRY MUSIC

LIVING LEGEND

LEROY VAN DYKE: One of the Survivors



LEROY VAN DYKE

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 Bid" 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 Murrain 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 Thorn of Shenandoah; (row 5) Ralph Ezell and Jim Seales of Shenandoah; (row 6) Walt Aldridge, the Shooters; Les Taylor.

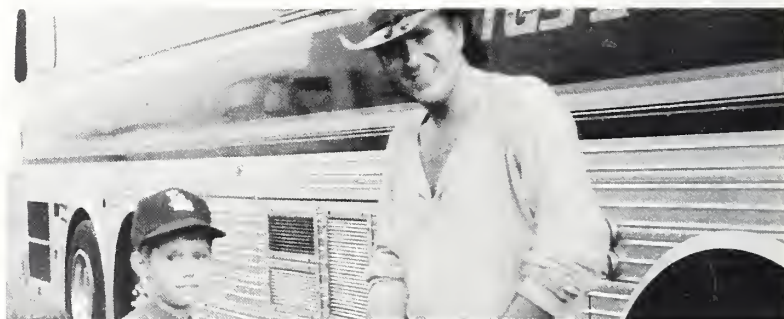
COUNTRY ALBUMS



November 4, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	KILLIN' TIME (RCA 8781-7)	Clint Black	1	24
2	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	2	9
3	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	3	9
4	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	4	24
5	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	8	19
6	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	5	33
7	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	7	35
8	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	6	20
9	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	10	65
10	BEYOND THE BLUE NEON (MCA 42266)	George Strait	11	35
11	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	9	27
12	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	12	56
13	SOUTHERN STAR (RCA 8587-1)	Alabama	14	35
14	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	13	78
15	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	15	53
16	REBA LIVE (MCA C2-8034)	Reba McEntire	17	4
17	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	18	2
18	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	16	58
19	ALONE (Columbia FC65104)	Vern Gosdin	22	11
20	TANYA TUCKER'S GREATEST HITS (Capitol C1-1-91814)	Tanya Tucker	20	7
21	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	21	12
22	SOMETHING INSIDE SO STRONG (Reprise 25792)	Kenny Rogers	23	23
23	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	24	13
24	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	25	22
25	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	26	25
26	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	27	2
27	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	28	13
28	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	29	70
29	BLUE ROSE OF TEXAS (Warner Bros. 25939-1)	Holly Dunn	31	11
30	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	30	3
31	5:01 BLUES (Epic E-44283)	Merle Haggard	34	12
32	GREATEST HITS (Curb/RCA 8318-1/RCA) (G)	The Judds	32	61
33	HITS 1979-1989 (Columbia 45054/CBS)	Rosanne Cash	35	32
34	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	33	10
35	GREATEST HITS (RCA 6825-1)G	Alabama	36	RE-ENTRY
36	THE STATLERS GREATEST HITS (Mercury/PolyGram 9-25894-1)	The Statlers	37	6
37	HILLBILLY ROCK (MCA 42312)	Marty Stuart	DEBUT	
38	LAND OF ENCHANTMENT (Warner Bros. 9-25894-1)	Michael Martin Murphy	37	9
39	LIONEL CARTWRIGHT (MCA 42276)	Lionel Cartwright	DEBUT	
40	GREATEST HITS VOLUME THREE (MCA 42294)	The Oak Ridge Boys	40	21



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."



THE NATIONAL ACADEMY OF SONGWRITERS, BMI and the Academy of Country Music recently sponsored a seminar in L.A. on "The L.A. Country Music Scene," featuring writers, producers, journalists and industry execs in a panel discussion of L.A.'s relationship with Nashville and country music. Among the panelists were, L to R: BMI songwriter John McFee of Southern Pacific, ACM chairman of the board Gene Weed, BMI senior director Paige Sober and BMI songwriter J.C. Crowley. (Photo: Lester Cohen)

COUNTRY MUSIC

ALBUM RELEASES

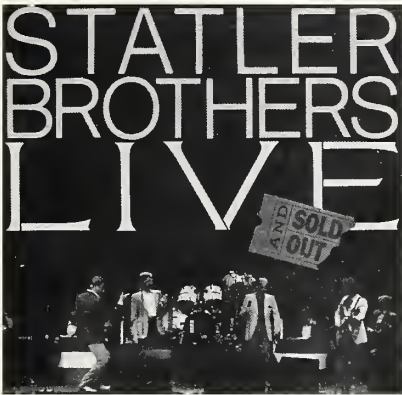


□ **CHARLIE DANIELS: *Simple Man*** (Epic 45316)

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 fiddle as only Charlie Daniels can on "Play Me Some Fiddle." This one has it all, including a great blues tune called "It's My Life." Every lover of that good old southern rock needs this LP for their collection. It's a real gem.

□ **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



□ **TANYA TUCKER: "My Arms Stay Open All Night"** (Capitol 79810)

When this gal sets out to do something, she does it right. Once again, Tucker is right on target with the latest release from her *Greatest Hits* LP. "My Arms Stay Open All Night," produced by Jerry Crutchfield, proves to be a "Tanya-only" tune. Although most of life's good times eventually end, it's quite a comfort in knowing that open arms are on duty all night long. With a positive attitude and her usual champion vocal delivery, Tucker offers this invitation and at the same time, offers an excellent song, written by Paul Overstreet and Don Schlitz.

■ COUNTRY FEATURE PICKS

□ **CURTIS WRIGHT "She's Got a Man on Her Mind"** (Airborne/MCA PB-75746 Capitol 79805)

Bravo for this one! It's always pure pleasure when a guy comes along with a fresh sound and a country-cored 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 as well.

□ **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 blaming it on the moon when love doesn't fulfill what's expected. With heart-stirring lyrics backed up with Alexander's fire-raspy vocals, we can expect "Where Did the Moon Go Wrong," produced by Harold Shedd, to go over just right.

□ **ROSANNE CASH: "Black and White"** (Columbia 38-73054)

Whew! 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. 7-22763-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 tight 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 \$15.00. For more information, contact DreamMakers at (615) 327-2747 or Ticketmaster at (615) 741-2787 or toll free outside Nashville at (800) 338-4TEX.

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 ways that funds donated to DreamMakers are used to make these 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—Buck 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 Canon) (1912)

OCTOBER 26—Roy Acuff's first recording session (1936)

OCTOBER 27—Happy Birthday to Lee Greenwood (1942) and to Floyd Cramer (1937)

OCTOBER 28—Bill Monroe joined the Grand Ole Opry (1939); 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 (1954) and to Patsy Montana (1912)



HOLLY RONICK

THANK YOU,
RADIO, FOR
ALL YOUR
SUPPORT ON
MY NEW
SINGLE

"AIN'T NO ONE LIKE ME
IN TENNESSEE"

NATIONAL PROMOTION CHUCK DIXON
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RICHARD L. O'BITTS
PERSONAL MANAGER

MARY CHAPIN CARPENTER: Turn Up the Volume



MARY CHAPIN CARPENTER

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 music 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—

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-steps 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. "I think if I said 'country music,' I'd be selling short the kind of material I do that isn't necessarily country. If I said I just play 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 dancin' 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 road-house 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, let'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 *is* 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

Thanks to Everyone

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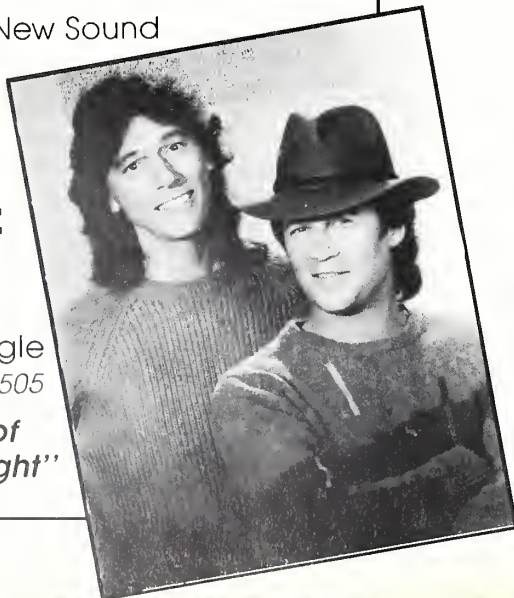
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AA-505

"Darkness of
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AA-504

Current LP:

"Memories Made New" Vol. I

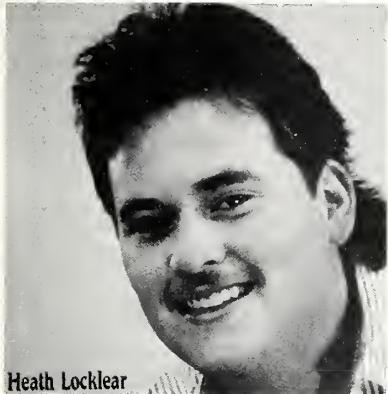
(Video Also Available)

COUNTRY INDIE SINGLES

1	WHAT GOES UP DO COME DOWN (Soundwaves SW-483-NSD)	Jim Martin	3	5
2	AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-822-AA)	Holly Ronick	4	4
3	YOU'RE ONLY A MEMORY AWAY (Taste Of Texas TOT-3334)	Johnny Cantrell	7	3
4	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	9	2
5	TONIGHT (Downhome DR0001)	Terry	12	2
7	DON'T FORGET YOUR WAY HOME (Tra-Star TR-1230)	Teresa Kennedy	DEBUT	
8	I'M GOING BACK TO OKLAHOMA (SOA SOA-008)	Tammy Lucas	DEBUT	
9	SWINGIN' DOORS (Track TR-206)	Buck Hall	DEBUT	
10	THE TRUTH DOESN'T ALWAYS RHYME (Tra-Star TR-1229)	Rebecca Holden	1	6
11	LIE LEFT ON HIS FINGER (Teast Of Texas TOT-3333)	Glenda Sue Foster	2	6
12	WE BOTH WERE IN LOVE WITH YOU (Twila TW-502)	Tommy Cisco	5	5
13	DIDDY DOO WAH (Dorman Productions 98916)	Steve Douglas	6	4
14	LET ME HEAR MY SONG (Wonder Horse DM-469)	Denny Marion	8	4
15	THE LOVE IN MAMA'S EYES (37 Records AMB-2003)	American Made Band	10	3
16	ONCE IN A LIFETIME THING (Evergreen EV-1106-A)	Sammy Sadler	11	3
17	YOU AND THE HORSE (THAT YOU RODE IN ON) (Tra-Star TS-1227)	Patsy Cole	16	10
18	I FAILED HER (NSD NSD-262)	Todd Dunford	13	3
19	WOODEN PAINTED PONY (Overton Lee OLR-45-133A)	Pat Murphy	14	2
20	THAT'S ALRIGHT (Ark)	Greg Nations	17	7

COUNTRY INDIES

INDIE SPOTLIGHT



Heath Locklear

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 indeed to be a most wanted one. So don't lose out radio—Play it! Play it! Play it!

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)

INDIE FEATURE ARTIST

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.

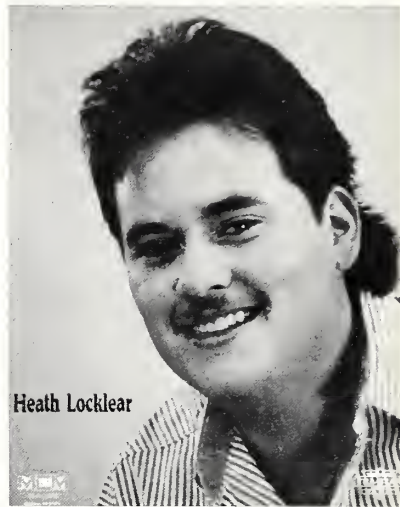
"We would all sit around and pick on guitars and sing. I was the youngest, so I watched and learned a lot. It didn't take long before I was joining in."

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



Heath Locklear

HEATH LOCKLEAR

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

TODD DUNFORD

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"I FAILED HER"

(NSD-262)

Produced by Joe Gibson

Arr. by Dirk Johnson

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Promotion: Joe Gibson, Tommy Dee, Betty Gibson

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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 triumphant one. Even when the highway became rockier 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 would 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 slugging 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 right. 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 he really wants 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 onto 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 God's."

Since Hester has traveled victoriously 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 *us* 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 knowhow result in tender-felt songs that could only be delivered by a mastermind such as he. "You Weren'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**

November 4, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	IN IT AFTER ALL (Benson C-02506)	Lamele Harris	2	8
2	WE BELONG TO HIM (DaySpring 7014175372)	Wayne Watson	4	9
3	THE HUNGER STAYS (Sparrow 1762-71202)	Margaret Becker	3	9
4	FARTHER ON (Myrrh 9016239154)	Russ Taff	7	6
5	YOU'RE BEAUTIFUL (Benson CO2548)	Michele Wagner	6	8
6	'TIS SO SWEET TO TRUST IN JESUS (Word 7019107508)	Amy Grant	1	8
7	BIGGER THAN LIFE (DaySpring 7014177575)	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-8120)	Mylon Lefevre and Broken Heart	11	9
11	MORE TO THIS LIFE (Sparrow SFD-1201-1)	Steven Curtis Chapman	21	5
12	YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline CO9050)	Benny Hester	24	5
13	DON'T CRY (Sparrow SGL-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
16	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell	26	3
17	A DAY LIKE ANY OTHER DAY (Maranatha 7100256844)	Bill Batstone & The Maranatha Singers	18	4
18	NO CONDEMNATION (Alleluia 003001)	Kelly Willard	10	10
19	GO AND SIN NO MORE (Frontline C009071)	Liaison	22	5
20	HOLY, HOLY, HOLY (Word 7019107508)	Michael W. Smith	25	3
21	HAND IN HAND (Benson PWC0-1096)	DeGarmo & Key	29	3
22	FORGET IT (New Canaan 7-01-997153-9)	Bruce Carroll	34	3
23	CALLING ON LOVE (Myrrh 7016892387)	Shelia Walsh	35	3
24	WONDERFUL WORDS OF LIFE (Reunion 7010047529)	Prism	16	10
25	BLESSED BE THE LORD (Alleluia AM001)	Mathew Ward	32	3
26	LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SDC-1172)	Steve Camp	15	11
27	BLOODSTAINED PAGES (Frontline C09041)	Crystal Lewis	31	3
28	SWEET VICTORY (Star Song SSD-8102)	Twila Paris	19	14
29	HIS LOVE FLOWS (Star Song SSC-8129)	Jerome Olds	DEBUT	
30	HERE'S MY HEART (Giant C02555)	David & The Giants	14	13
31	I AM DETERMINED (Diadem 7-90113-049-0)	Tim Sheppard	20	10
32	READY TO FLY (Home Sweet Home 7010046409)	Mike Eldred	17	10
33	SWEET LOVE (Myrrh 7016889386)	First Call	DEBUT	
34	THEY THAT WAIT (Word 7019082505)	Scott Wesley Brown	DEBUT	
35	LIVE THIS MYSTERY (Sparrow PRX-1203)	Michael Card	27	6
36	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	DEBUT	
37	FAITH (Myrrh 7016886387)	Kim Boyce	DEBUT	
38	VOICE OF EXPERIENCE (Reunion 7010046522)	Morgan Cryar	33	12
39	NOTHIN' I WOULDN'T DO (Reunion 7010043523)	Recess	28	7
40	NO OTHER LIKE YOU (Star Song SSC-8119)	Tony Melendez & Twila Paris	30	7

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

November 4, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes	2	18
2	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	1	15
3	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell/Sunliters	6	14
4	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold	5	11
5	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	10	11
6	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	4	18
7	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	11	18
8	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	9	18
9	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	13	7
10	LAZARUS, COME FORTH (Morning Star MST-4110)	Bishops	3	18
11	TYPICAL DAY (Canaan 7019978)	Talleys	7	16
12	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	12	18
13	CARRY ON CHILDREN (Morning Star MSC4095)	Fox Brothers	15	13
14	I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288)	Mid South Boys	17	18
15	IT'S THE KING (RiverSong CO2522)	Heaven Bound	18	10
16	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	16	11
17	GONNA RIDE THAT GLORY CLOUD (Morning Star MST-45-4099-AA)	Dixie Melody Boys	21	18
18	SIN WILL TAKE YOU FARTHER (Homeland HL-1006)	Cathedrals	20	18
19	HE CAN (Homeland HL-1008)	Singing Americans	28	18
20	GROUND BREAKING (Morning Star MST-45-12788)	McKameys	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-8804)	Speers	35	8
25	CROSS YOUR HEART (New Canaan 7019971539)	Bruce Carroll	25	17
26	THERE'S STILL POWER IN THE BLOOD (RiverSong RS-5916)	Heirloom	8	18
27	I WANT TO GO THERE (Sonlite FON120)	Cedar Ridge	24	9
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)	Carrol Roberson	DEBUT	
31	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	DEBUT	
32	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	38	3
33	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirs	29	6
34	IN HIS TIME (Sonlite SON-112)	Perkins Family	27	9
35	WHEN I REACH THAT CITY (Morning Star MSC-4093)	McKeithens	32	10
36	THE MOUNTAIN (Morning Star MST-45-112888)	Perrys	30	18
37	HELP ME STAND LORD (RiverSong R-55916)	Jeff & Sheri Easter	33	18
38	READY TO GO (Harvest HAR-1171)	Trailblazers	39	3
39	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	34	5
40	YOU'VE GOT TO BE BORN AGAIN (Shiloh 2325M)	Dudley Smith	40	8



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 (from left) Artist Direction booking agent Faye Shedd with Word director of Marketing Dean Arvidson and Word director of A&R John Mays.



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 flawlessness rendition of "The Star Spangled Banner."

GOSPEL MUSIC



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 Harv Prichard (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 McCreary)

Album Reviews



□ **MICHELE WAGNER:** *Michele Wagner* (Benson C02548)

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 Jonathon 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 uptempo 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

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.



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.



□ **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 flaired music ensemble or the warmth that seems to ring out from this family trio?



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 Proffitt, Rick Jenkins, Carol Lindsey of New Haven, Mark Lowe, Kenyon Clark and Wesley Willitt.



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 Zondervan Easter musical are (seated, left to right) Bob Krogstad, arranger; Bob Clark, engineer; (standing, left to right) Phil Brower, writer; Greg Buick, Zondervan's 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 on Little Orchard Street were intact when I called out there, 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 desk 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 we 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 game 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 quite as fortunate. **Donna Cristich** 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 **Darl E. Davidson** was in Candlestick Park when the quake hit... **Exidy's Virginia Kauffman**, 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 what have you. She and hubby **Pete Kauffman** live in a house that's right in the middle of the devastated areas, 30 miles south of San Francisco and a little north of Santa Cruz. Other than the fact that the new pool they're putting in will be delayed for a while, 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. It was frightening. People are still walking around in a daze and under a great deal of stress. Santa Cruz is about forty miles from where I live and so many aftershocks have been recorded in that area"... Some of the trade people I spoke with, in the aftermath of this terrible tragedy, told of personal belongings they lost, items of monetary value and of sentiment that can never be replaced. Most importantly, though, is the attitude they expressed. "Thank you for calling, and for caring," they told me. And my response was, "Thank God you're alive and well and able to talk with me."

INDUSTRY CALENDAR 1989

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

INDUSTRY CALENDAR 1990

January 23-26: IMA (Int'l Amusement & Vending Trade Fair); Frankfurt Trade Center; Frankfurt, Germany.

March 9-11: ACME '90 (American Coin Machine Exposition); Hyatt Regency; Chicago.

March 23-25: NAMA (Nat'l Automatic Merchandising Assn.); San Jose Convention Center; San Jose, CA.

May 4-6: Northeast Regional Amusement Machine Convention & Trade Show (NYSCMA, AMOA-NY, AMOA-NJ, PAAMA); Trump Regency; Atlantic City, NJ; for info contact: Sue Matterson at 518-439-0981.

October 25-27: AMOA Expo '90; New Orleans Convention Center; New Orleans, LA.

ICMOA Honors Walt Lowry

CHICAGO—Walt Lowry of Lowry Music in Pittsfield, Illinois announced his retirement on October 1, 1989, after more than forty years in the coin machine business. He has always been a very dedicated and very active member of the industry.

Lowry played a major role in the formation of the Illinois Coin Machine Operators Association, which was established in 1968. He served as president of the state organization in 1972 and has been its Pool Committee Chairman since 1976.

The ICMOA board members, together with their wives and staff, gathered at Jim's Steak House in Springfield on October 7 to pay tribute to their friend and colleague, in recognition of his many contributions to the association and to wish him well in his retirement. In proposing a toast, **Kem Thom** of Western Automatic Music (Chicago) said, "ICMOA will never forget the long hours Walt put in during the pool tournament and all of the

other efforts he has put forth over the years. There are not enough words to describe how valuable Walt Lowry has been to the association."

Taking into consideration the fact that Walt and his wife Martha will now be able to spend more time enjoying golf, fishing, scuba diving and all of the other hobbies they share, ICMOA presented the guest of honor with a Diawa fishing pole and Diawa reel, which will be put to good use at his condo on the lake.

Jimmy LaCost Amusements (Kankakee) also had a brief message for Walt and presented him with an oversized sand wedge golf club so that he "never has another problem in the sand traps!"

Craig Beard, who has been with Lowry Music since the mid-seventies, will be assuming the responsibility of running the company, as well as sitting on the ICMOA board and serving as the Pool Committee Chairman.

Star Tech Sets Up Seminar Program for Owners and Technicians

CHICAGO—A specialized program of regional seminars, designed exclusively for company owners and game technicians, has been arranged by **Frank "The Crank" Seninsky** (Alpha-Omega Amusements) and **Star Tech Journal**, a leading technical publication in the coin-op industry.

The weekend seminars, to be held at various distributor facilities, will be made up of two groups each. One will be "Frank's Group," open to company owners or top level managers only, and the subject matter will deal with such

topics as Saving On Liability, Auto & Health Insurance, Cash Control Systems That Save Time & Money, Finding-Hiring & Disciplining Employees, 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 game techs, 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 trouble-shooting 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 Caalore** 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 6300*, 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 61132-2901.

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-6200 Wiesbaden. The phone number is (06121) 5804-0. The telex number is 4186518.



POLICE FORCE ON DUTY! The copy on this placard reads: "Police Force, The World's Most Wanted Pinball, From Williams," and it was a familiar accessory that was quite an attention grabber in the Williams exhibit at AMOA Expo. What you see here, being shown to us by Williams' sales manager Lesley Ross, is the personalized version, which features individual head shots of Williams distrib. We took this photo during our recent visit to the factory, just as Lesley was getting ready to ship them out. If you look closely you'll recognize the face of Ron Gold (Cleveland Coin) directly below the WANTED sign.

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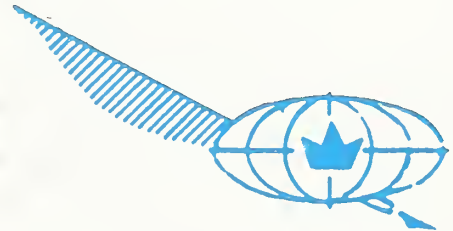
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