

CASH BOX

March 17, 1990

Newspaper \$3.50

Industrial Strength

Tribal Noises from
Ministry and
Skinny Puppy



SKINNY PUPPY



MINISTRY

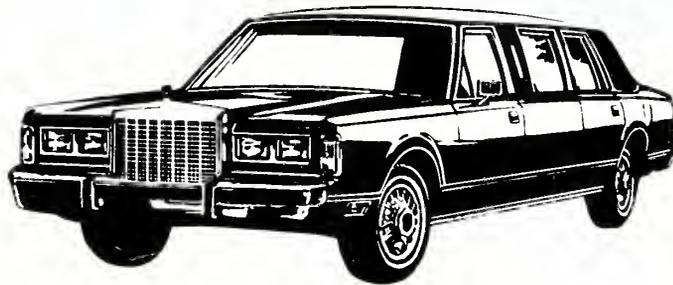
CASH BOX SALUTES

NARM

1990 NARM CONVENTION

Service.

*Courteous; efficient; thoughtful; unmatched;
celebrated; gracious; willing; flawless; fine; unusual;
alert; deft; helpful; extra; fast; expert; gallant; trustworthy;
distinguished; meritorious; peaceful; **professional**; suitable;
imposing; gratuitous; valuable; superlative; exalted; abiding; impressive;
essential; **dependable**; perpetual; civil; honorable; superior; beneficial;
eminent; diplomatic; satisfactory; unselfish; industrious; unique;
continuous; meticulous; particular; **prompt!***



Nobody Can Do Better What We Do Best.



Chauffeured Limousines
CALTCP801P

Airport Concierge

Messenger Service
CALT-136957

California: (213) 849-2244/(818) 845-1502
Outside California: (800) 255-4444
FAX #: (818) 845-5086

New York: (212) 736-5405 New Jersey: (201) 941-8181
Outside New York & New Jersey: (800) 421-9494
FAX #: (201) 941-9750

STAFF

GEORGE ALBERT

President and Publisher

ROBERT LONG

Vice President/Urban Marketing

KEITH ALBERT

Vice President/General Manager

JIM SHARP

Director, Nashville Operations

KEITH GORMAN

Editor

CAMILLE COMPASIO

Director

Coin Machine Operations

JIM WARSINSKE (L.A.)

MIKE GORDON (L.A.)

Marketing

LEE JESKE

New York Editor

KAY KNIGHT

Nashville Editor

Editorial

KAREN WOODS, Assoc. Ed. (N.Y.)

KIMMY WIX, Assoc. Ed. (Nash.)

ERNEST HARDY, Assoc. Ed. (L.A.)

TONY SABOURNIN

Assoc. Ed., Latin (N.Y.)

SHELLY WEISS

Assoc. Ed., Publishing (L.A.)

ROBB MOORE

Assoc. Ed. (L.A.)

BERNETTA GREEN (N.Y.)

WILMA MELTON (Nash.)

Chart Research

SCOTT SALISBURY

Coordinator (L.A.)

JOHN DECKER (Nash.)

JEFF TEMPLE (L.A.)

C.J. (War Flower) (L.A.)

TERESA CHANCE (Nash.)

Production

JIM GONZALEZ

Art Director

Circulation

NINA TREGUB, Manager

CYNTHIA BANTA

Publication Offices

NEW YORK

157 W. 57th Street (Suite 1402)

New York, NY 10019

Phone: (212) 586-2640

Fax: (212) 582-2571

HOLLYWOOD

6464 Sunset Blvd. (Suite 605)

Hollywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

NASHVILLE

1300 Division St., Suite 202

Nashville TN 37203

Phone: (615) 244-2898

Fax: (615) 259-2913

CHICAGO

1442 S. 61st Ave., Cicero IL 60650

Phone: (708) 863-7440

BRAZIL

CHRISTOPHER PICKARD

Av. Rio Branco, 123/2012

Rio de Janeiro—RJ

20.040—Brazil

Phone: (021) 222-4893/242-3315

Fax: (021) 222-7904

ITALY

MARIO DE LUIGI

"Music e Dischi" Via De Amicis 47

201233 Milan, Italy

Phone: (02) 639-18-37/832-79-37

JAPAN

Adv. Mgr., **SACHIO SAITO**

Editorial Mgr., **KOZO OTSUKA**

2-chome, 11-1, Shinbashi @staff body = Minato-ku

Tokyo Japan, 105

Phone: 504-1651

UNITED KINGDOM

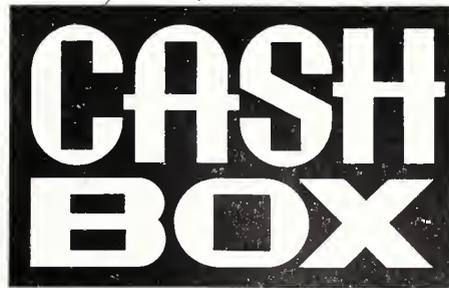
CHRISSEY ILEY

Flat 3, 51 Cleveland Street

London W1P 5PO England

Phone: 01-631-1626

54 31
VOL. LIII, NO. 34, MARCH 17, 1990



THE MUSIC TRADE MAGAZINE

C O N T E N T S

6 CASH BOX SALUTES NARM 1990

A schedule of events for the 1990 NARM Convention.

8 WAXING PROVOCATIVE: MINISTRY, SKINNY PUPPY AND WAX TRAX RECORDS

SHAKE THE DUST OFF OF INDUSTRIAL MUSIC

O.k., o.k., it's not *really* industrial, but we need a headline, all right?

Karen Woods

23 COUNTRY RADIO SEMINAR: CRS '90

A HAPPENIN' EVENT IN COUNTRY MUSIC

A blow-by-blow account of four days of Nashville heaven.

Kay Knight

30 DELEON RICHARDS:

PERHAPS WE'VE FINALLY FOUND THE WORLD'S EIGHTH WONDER

She's only 13, and she's already more famous than you'll ever be.

Kimmy Wix

COLUMNS

7 Music Publishing / Shelly Weiss is in love with this *Pretty Woman*.

10 Shock of the New / Karen Woods starts to clean her apartment, and expects a medal or something.

10 Rock & Roots / Lee Jeske confronts the indomitable Welsh spirit of Dave Edmunds.

11 On Jazz / Lee Jeske does the reissue blues.

12 Rap / Ernest Hardy talks about dance in his rap column, again (we're going to have to have a chat with this one...).

13 Gospel / Bob Long cheers on Richard Smallwood as he brings the Word to godless commies.

14 Rhythm & Blues / Bob Long carries the banner for Le Klass, into the '90s.

16 Cocinando / Fania fans the flames of Tony Sabournin's memories of a lost youth.

CHARTS

11 Top 40 Contemporary Jazz LPs

12 Top 40 Rap LPs

13 Top 40 Black Gospel LPs

14 Top 75 Rhythm & Blues LPs

15 Top 100 Rhythm & Blues Singles

16 Top 10 Chicago Latin LPs

16 Top 10 Puerto Rico Latin LPs

18 Top 200 LPs

22 Top 100 Pop Singles

24 Top 100 Country Singles

26 Top 50 Country LPs

29 Top 20 Country Indie Singles

31 Top 40 Contemporary Christian Singles

31 Top 40 Southern Gospel Singles

DEPARTMENTS

4 Tickertape / The facts, the rumors, the lies, the deceptions, and a new day dawns for Tony Orlando...

5 Executives on the Move

23 Country

30 Gospel

33 Coin Machine

35 Classifieds

TICKERTAPE

DAVID AND THE GOLIATH: The British conglomerate **Thorn EMI**, parent of **Capitol Records**, has confirmed that it is negotiating to either buy or coordinate a distribution deal with **Geffen Records**. EMI will not confirm or deny whether there is an agreement, but they did acknowledge that talks are underway. **David Geffen**, who until now has denied that he is seeking a buyer and never publicly named a suitor, confirmed that EMI has made him an offer. He is still negotiating with Time Warner Inc.'s music division to reach some decision on the fate of Geffen before their ten-year-old distribution deal expires at the end of this year. Warner currently manufactures and distributes Geffen's records in return for half of the profit. It is not known whether EMI is seeking to strike a similar distribution deal, or wants to buy the company. It is also not known whether the offer includes Geffen's film production unit. The deal, if carried through, is estimated to be worth \$750,000,000 for owner David Geffen.

GRP + MCA = 1: **MCA Records** has announced that it has acquired all outstanding shares of jazz-fusion indie **GRP Records** for MCA stock worth \$40,000,000. **Larry Rosen** and **Dave Grusin**, who founded the company in 1983, will respectfully remain as president and executive vice president. The GRP roster includes artists **Tom Scott**, **Diane Schuur**, **David Benoit**, **Chick Corea**, **Lee Ritenour**, and more. GRP received 15 Grammy nominations and went on to win four.

ALL THAT JAZZ: The **Columbia Records Jazz Masterpiece Series** begins its fourth year with its eleventh set of releases. Keep your eyes peeled for reissues by **Bix Beiderbecke**, **Miles Davis**, **Roy Eldridge** with the **Gene Krupa Orchestra**, **Tubby Hayes & Clark Terry**, **Billie Holiday**, **Willie Smith** with the **Harry James Orchestra**, and *The Jazz Arranger, Vol. II*. Every recording has been digitally remastered from the original analog tapes utilizing state-of-the-art equipment, taking full advantage of the expanded dynamic range and clarity of the digital process. The integrity of the recordings is maintained and future preservation is ensured by the analog-to-digital transfer. Several of the new releases benefit from the CEDAR process, a new method of restoring sound recordings that employs the latest developments in digital sound processing and microcomputer technology. CEDAR was developed from a research program initiated by the British Sound Archive and Cambridge Sound Restoration.

OOOOOOHHH, NOW THAT'S SCAAAARY, KIDS: The **Fox Network** is planning an April concert special of the **Rolling Stones' Steel Wheels** tour, part of which aired last December on a pay-per-view basis. However, this time the network will air part of the concert in 3-D. The

brains behind the idea is none other than **Saturday Night Live** executive producer **Lorne Michaels**. Fox will announce shortly where to get the requisite 3-D glasses.

SPRING ZING: In an attempt to facilitate artist development, **Narada Productions** will be issuing a free special-edition sampler cassette inside select artists' CD long boxes. Dubbed *Narada: The New Release Sampler*, the cassette will feature tracks from **Doug Cameron**, **Ralf Illenberger** and **David Arkenstone**, as well as selections from six other Narada albums. Even though the release is limited edition, Narada has duplicated 75,000 copies, and will do more is the feedback is positive.

WHAT ABOUT DAWN?: Mark your calendars. On March 21, 1990 at 12:30 p.m., **Tony Orlando** will receive a star on the Hollywood Walk of Fame at 6385 Hollywood Boulevard. Orlando will be engraved into musical history next month, exactly 30 years to the day after the release of his first single, "Halfway to Paradise," written by Carole King and Gerry Goffin. Orlando is currently in the middle of a big comeback tour, reprising his five #1 singles.



Tony Orlando & Dawn



HAVING A DIRECT EFFECT: At a recent New York press conference, **R.E.M.'s Michael Stipe**, filmmaker **Jim McKay**, and rap activist **KRS-One** unveiled the "Direct Effect for a Better Future" series of socially, environmentally and politically conscious public service announcements to be produced by various artists. Pictured here, from left, are actor **Tom Gilroy**, **Stipe**, **10,000 Maniacs' Natalie Merchant**, **Jim McKay** and **KRS-One**.



WE DON'T KNOW WHAT THESE PEOPLE ARE DOING: But apparently **Elektra** artist **Sara Hickman** does, and thinks it's funny... **Hickman** recently played **McCabe's Guitar Shop** in Los Angeles in support of her recent debut, *Equal Scary People*. Pictured here are, from left, **Music in Motion's Jennifer O'Connor** and **Carl Nichols**, national video promotion director **Linda Ingrisano**, **Hickman** and **Night Tracks' Lou Chagaris** and **H.B. Barnum**.



Neal Young

conditions that are driving America's farmers off the land would have changed by now." Currently, 31 artists and entertainers are scheduled to perform at the event, although every day additional performers are joining the Farm Aid roster.

RIGHT, AND WASHINGTON'S THE BEST PLACE TO CATCH A BASEBALL GAME: *Guitar* magazine just published a reader's poll listing "The Top 20 Music Scenes" in America, whatever that means. It means that New York, a city we feel has a pretty good music scene, came in 10th. It means that Los Angeles, a city that is well known for its music scene, came in 19th (edging out St. Louis by a nose, even though *Cash Box* staffer **Robb Moore**, who is from St. Louis, insists there is *no* scene there whatsoever.) So what finished first? San Francisco/Oakland, followed by Boston, Philadelphia, Atlanta, Dallas, Pittsburgh, Chicago, Austin/San Antonio and Minneapolis. (*Pittsburgh?* Do they have guest lists in Pittsburgh?)

FAME-ING GROOVIES: The Songwriters Hall of Fame will induct **Smoky Robinson**, **Michel Legrand** and **Jim Croce** into its hallowed halls at a fancy-shmancy dinner party at New York's Marriott Marquis Hotel on May 30. The coveted Johnny Mercer Award, named for the Hall's first president, will go to **Jerry Bock** and **Sheldon Harnick**, who wrote the tuneful score to *Fiddler on the Roof*. Meanwhile, the related **National Academy of Popular Music** will begin a series of 10-week songwriting workshops in New York in April. Call (212) 319-1444 for details.

AREN'T THE SPECIAL AKA GOING TO PLAY?: Nelson Mandela, who was still incarcerated the last time he was the subject of an all-star rock concert at London's Wembley Stadium, will be on hand April 16 when "Nelson Mandela: An International Tribute for a Free South Africa" takes place there. Mandela's speech will come sometime within a day of performances by the likes of **Simple Minds**, **Peter Gabriel**, **Tracy Chapman**, **Hugh Masekela**, **Neil Young**, the **Neville Brothers** and others yet to be confirmed.

STICK THAT LABEL!: **People for the American Way**, an organization of do-gooders, has released a report called "Record Labeling and Free Expression: The Music Censorship Movement of the 1990s." Believe us, you want to read it and disseminate it. Call them at (202) 467-4999 for a free copy. As the report points out, if this thing goes through, they'll have to sticker things like "Beer Barrel Polka." Now won't that be a barrel of fun?

Lee Jeske and Robb Moore

LASER-ROCK: Performances by **Paul McCartney**, **Eric Clapton** and **INXS** will be available on the high-definition Laserdisc format in March. The new 12-inch discs, each priced at \$29.95 list, offer more than one hour of dynamic musical performances. The Laserdisc system provides 60% higher picture resolution than videocassettes with the digital sound clarity of CDs and up to one hour of program time per 12-inch side.

IDOL NO LONGER IDLE: **Billy Idol**, who suffered a broken leg and forearm in a motorcycle accident last month, was released from the hospital on Friday, March 2. Idol will require a period of rehabilitation, said a spokesman at Cedars-Sinai Med Center. Idol suffered a compound fracture of his right leg between the knee and ankle, and a broken forearm.

FARM TEAM: This year's **Farm Aid** concert is scheduled for Saturday, April 7 at the Indianapolis Convention Center and Hoosier Dome. **Willie Nelson**, **John Mellencamp** and **Neil Young** will headline the talent line-up. At a press conference, the three said, "We had hoped that the



Miles Davis

EXECUTIVES ON THE MOVE

■ **Charisma Records** has named **Audrey Strahl** vice president, press and artist development, based at the label's New York headquarters. She joins Charisma from Virgin Records, where she served as vice president of publicity since the label's inception. Prior to that, Strahl served with several labels and had her own PR firm called **Strahl Ink!**, representing such acts as **U2** and **Jules Shear**. Joining Strahl are **Milhan Gorkey** as national director, press and artist development, and **Betsy Mahoney**, press and artist development manager. ■ **Island** has three announcements this week. **Lisa Velasquez** has been promoted to vice president, promotion, a move up from national director, promotion. Velasquez joined Island in April of 1989; prior to that she spent three years as manager, pop promotion for RCA Records. **Pat Marsicano** has been promoted to national promotion director; she has been with the label since 1986. **Denise Cox** has been named West Coast director, publicity. She comes to the label from Capitol, where she was manager, special projects. ■ **Bob Cahill** has been named vice president, sales for **SBK**. Cahill comes to the label from Los Angeles-based **Rhino Records**, where he held the same position. ■ **Arista** has announced the promotion of **Kirk Bonin** to the position of national director, R&B marketing. Kirk joined the label in 1986 as an intern. **Rick Bisceglia** has been promoted to the position of senior vice president of promotion. His new responsibilities will include the day-to-day coordination of all activities for Top 40, AC, alternative, AOR and video promotion of the label. **Peter Feer** is the new manager of A&R administration. He will supervise all of Arista's East Coast recording projects. **Dave Santaniello** has been promoted to national manager, marketing and video sales. He has been with Arista since 1986, when he joined as an intern. His most recent position was coordinator of marketing and advertising. And **Jonelle Burke** has been promoted to rock promotion coordinator. She has been with Arista since 1988, as rock promotion assistant. ■ **A&M Records** has announced the promotion of **Lisa Horn** to publicity coordinator. In her new position, Horn will be responsible for Black trades and teen magazines, and continue her work in the area of tickets and event coordination. **Mark Tindle** is the new national promotion director/special projects. In his new position, Tindle will handle marketing within the promotion department and special projects at all radio formats. ■ **Derek Graham** has been promoted to national sales director of **I.R.S. Records**. He previously filled the role of director of marketing and sales, Eastern region. He joined the company in 1989, coming from his post as Northeast regional marketing manager for **Chrysalis Records**. ■ **Donald D. Walton** has been named associate director of business and legal affairs for **MCA Records**. Walton will be involved in the negotiation of contracts with artists, production companies and associated and distributed labels. He will represent both MCA and Motown in these, as well as legal matters. **J. Christopher Fahman** has been named vice presidents of MCA Concerts Inc. and general manager of the corporation's flagship venue, the Universal Amphitheatre in Los Angeles. ■ **WTG** has appointed **Robin Cecola** director, promotion and marketing, East Coast, a newly created position within the label. Cecola has been with WTG since 1988, as promotion marketing manager, Mid-Atlantic region. Prior to that, he was a CBS Records account service representative in Boston. ■ At **PolyGram**, **Steve Pritchitt** has been named vice president, product development, East Coast. Pritchitt has been with PolyGram since 1984, when he joined as director of international promotion. Prior to that, he was director of product management for CBS International. **Billy Cox** has been appointed director, AOR and alternative promotions for **Polydor**. He has been with Polydor since 1988, when he joined the Chicago promotion staff. **Seth Rothstein** has been promoted to director, EMC Records. Rothstein joined PolyGram in 1987 as a product manager in the jazz department. And **Richard Schweer** has been upped to national sales manager, import music service. He has been in PolyGram's Chicago office for nine years, where he was regional classical sales manager. ■ **Enigma Records** has announced two regional sales manager appointments. **Melanie Moore** will work out of the CEMA-Atlanta branch office as Southern sales manager, while **Gregg Miller** will be based out of the CEMA-Hackensack office in the role of East Coast sales manager. ■



Strahl



Gorkey



Velasquez



D. Cox



Cahill



Feer



Horn



B. Cox

DIGITAL

Decade

SCHEDULE OF EVENTS

SATURDAY, MARCH 10

9:00 a.m.-5:00 p.m. Press Room Opens for Registration
 Sherman Oaks Room
 6:30 p.m.-9:00 p.m. Opening Cocktail Reception
 Grand Ballroom **Motown's 30th Anniversary Celebration**
 Hosted by Motown

SUNDAY, MARCH 11

7:45 a.m.-8:45 a.m. Breakfast
 Beverly Hills Room
 Pacific Palisades Room
 9:00 a.m.-10:30 a.m. Opening Business Session
 Los Angeles Room
 **Welcome: Convention Chairman, Arnie Bernstein**
 The Musicland Group
 **Keynote Address: Stanley P. Gold**
 Shamrock Holdings, Inc.
 **State of the Association Message**
 **1989-90 NARM President, Billy Emerson**
 Big State Distributing
 **"What Are A Record"**
 **Stan Cornyn, Warner New Media**
 10:45 a.m.-11:45 a.m. Product Presentation
 Los Angeles Room **CBS Records, Inc.**
 Columbia/Epic/WTG/Sony Classic/CMV
 Noon-1:00 p.m. Product Presentation
 Los Angeles Room **MCA Distributing Co.**
 1:00 p.m.-2:00 p.m. Box Luncheon
 1:00 p.m.-6:00 p.m. Exhibit Area Visiting
 California Showroom
 "Display's the Thing" Workshop
 2:00 p.m.-6:00 p.m. **HDTV Theatre**
 Pacific Palisades Room Sony Classical
 (presentation will feature a nine-foot HDTV screen)
 8:00 p.m. NARM Scholarship Fund Dinner
 Grand Ballroom
 **Michael Bolton and Harry Connick, Jr. Performing**
 (courtesy of Columbia Records)

MONDAY, MARCH 12

8:15 a.m.-9:15 a.m. Breakfast Meeting
 Westside Room
 State Legislative Priorities: Censorship and Labeling
 9:30 a.m.-10:30 a.m. Product Presentation
 Los Angeles Room **CEMA Distribution**
 10:45 a.m.-11:45 a.m. General Business Session
 Los Angeles Room
 **"Tribute to Country Music"**
 Presented by the Country Music Association
 **Features: Dwight Yoakam**
 (courtesy of Reprise/Warner Bros. Records)
 **Patty Loveless**
 (courtesy of Columbia Records)
 **Performance by Rodney Crowell**
 (courtesy of Columbia Records)
 **Annual Best Seller Awards:**
 Country Album/Male
 Country Album/Female
 Country Album/Group
 Noon-1:00 p.m. Product Presentation
 Los Angeles Room **BMG Distribution**
 RCA Records/Arista/BMG
 Classics/BMG International/Private Music
 1:15 p.m.-2:45 p.m. Luncheon Seminars
 Pacific Palisades Room **Employee Commitment & Productivity**
 Mark Norman, Dale Carnegie Training
 Presented by Michael D. Norman Associates
 Plaza Room **Merchandising Beyond the Hits**
 Panel Discussion
 Westside Room **To Sticker or Not to Sticker: The Censorship Issue**
 Panel Discussion
 1:15 p.m.-5:00 p.m. Exhibit Area Visiting
 California Showroom
 "Display's the Thing" Workshop

3:00 p.m.-4:30 p.m. Seminars
 Pacific Palisades Room **Employee Commitment & Productivity**
 (repeated from 1:15 p.m.)
 Westside Room **DAT: What Is It & What Does It Mean?**
 Panel Discussion
 Plaza Room **POP in the Retail Environment**
 Panel Discussion
 5:00 p.m.-5:45 p.m. Reception hosted by
 Beverly Hills Independent Manufacturers & Distributors
 Santa Monica Rooms
 5:45 p.m.-6:45 p.m. Product Presentation
 Los Angeles Room Independent Manufacturers & Distributors
 10:30 p.m. **Coconut Grove Dance Party**
 Hosted by Enigma Entertainment and Fuji Tape
 **Performance by Maynard Ferguson & His Big Band**
 (courtesy of Enigma Records)

TUESDAY, MARCH 13

8:15 a.m.-9:15 a.m. Continental Breakfast
 Beverly Hills Room
 9:30 a.m.-10:30 a.m. Product Presentation
 Los Angeles Room **Warner/Elektra/Atlantic Corp.**
 10:45 a.m.-11:45 a.m. General Business Session
 **Presentation/1989-1990 NARM President Billy Emerson,**
 Big State Distributing
 **NARM Presidential Lifetime Achievement Award:**
 **Cleo Laine, RCA Victor Records**
 **Kaoma & Lambada**
 (courtesy of Epic Records)
 **Annual Best Seller Awards**
 **Master of Ceremonies: Martha Quinn**
 (courtesy of MTV: Music Television)
 **Awards Presented:**
 Classical Album
 Jazz Album
 Comedy Album
 Original Cast Album
 Movie/TV Soundtrack Album
 Gospel/Spiritual Album
 Music Video
 Alternative Album
 New Age Album
 Children's Album
 Noon-1:00 p.m. Product Presentation
 Los Angeles Room **PolyGram**
 1:15 p.m.-2:45 p.m. Luncheon Seminars
 Westside Room **Stress Management**
 Dr. Art Ulene, Feeling Fine
 Plaza Room **Time Flies When You're Not Having Fun**
 Michael Fortino, Fortino & Associates
 3:00 p.m.-4:30 p.m. Seminar
 Plaza Room **Time Flies When You're Not Having Fun**
 (repeated from 1:15 p.m.)
 5:30 p.m.-7:00 p.m. **NARM Advertising Awards Reception**
 Pacific Palisades Room
 7:00 p.m. **NARM Awards Banquet (Black Tie Optional)**
 **Masters of Ceremonies:**
 **Gene Simmons and Paul Stanley/KISS**
 (courtesy of PolyGram)
 **Performance by Lyle Lovett**
 (courtesy of MCA/Curb Records)
 **Merchandiser of the Year Awards:**
 Small Retailer of the Year
 Mid-Size Retailer of the Year
 Large Retailer of the Year
 One Stop of the Year
 Rack Jobber of the Year
 **Annual Best Seller Awards:**
 Black Music Album/Male
 Black Music Album/Female
 Black Music Album/Group
 Rap Album
 Heavy Metal Album
 Single of the Year
 New Artist of the Year
 Female Artist of the Year
 Male Artist of the Year
 Group of the Year
 Album of the Year

MUSIC PUBLISHING

BY SHELLY WEISS

PRETTY WOMAN SOUNDTRACK (cont'd): Sorry to say, but due to a production error, last week's exclusive on this hot new movie soundtrack had a few factual errors, so here we go with the corrections and an update. The *Pretty Woman* soundtrack will be released on **EMI Records**. The **Natalie Cole** single, "Wild Women Do," is already bulleting up the charts, and with that video just completed, it will add to the push. **Robert Palmer's** cut, "Life in Detail," is out, and the **Red Hot Chili Peppers'** "Show Me Your Soul" has been sent to the alternative radio and college stations, so that all playlist formats are covered, for round one. **Roxette** has just finished its video for their killer ballad, "It Must Have Been Love," and along with **Go West's** "The King of Wishful Thinking," also a you-heard-it-first-here smash, looks like round two of releases. Mitch Lieb, VP of film music at Touchstone/Disney, informs us that the theatrical release of the movie is set for Friday, March 23. Left out of last week's credits on the soundtrack was **Peter Cetera's** "No Explanation," written by **David Foster**, **Linda Thompson-Jenner**, **Bill LaBounty** and **Becky Foster**, and produced by David Foster; and **Roy Orbison's** classic, "Pretty Woman." Again, our sleeper pick is **Lauren Wood's** classic self-penned performance of "Fallen." I know we're not alone in that feeling, with "Fallen" being used in the movie trailer, and seven out of the ten TV spots.

FAMOUS MUSIC: **Tena Clark** is beginning production on **Pretty in Pink** for Motown... **Michael Jay** is mixing the **Anna Marie** project for MCA, and also mixing the second single for Chrysalis act **Yell**... **Melanie Andrews** is writing and recording with a **A Good Question** for WB...

MCA MUSIC: **Andy Prieboy**, formerly of Wall of Voodoo, just completed his new solo debut LP for Dr. Dream Records...

WINDSWEEP/PACIFIC: "(Down to My) Last Goodbye," written by **Jan Buckingham** and **M.C. Joyce**, has been recorded and released by the **Girls Next Door** (Atlantic)... "What You Wanna Do (Do You Wanna Go Party?)," written by **Harry Wayne Casey** (remember K.C. & the Sunshine Band?) and **Richard Finch**, has been covered by and will be **Ice-T's** next (WB) single... **Stephanie Mills** has recorded "Love Don't Wait," written by **Steven Ray**, **Stephen Washington** and **Kenny Bobien**, for her upcoming album...

THE SOON-TO-BE-RELEASED DEPT.: Hit producer/VP of A&R at MCA Records, **Denny Diante**, is finishing up **Glen Medeiros'** debut album for the label, and we got a taste of two of the cuts. "Me - U = Blue," written by **Franne Golde**, **Andy Goldmark** and **Bruce Roberts**, is a ballad in the classic tradition of the '50s, and still has all the earmarks of a smash for the '90s. Diante added the **Stylistics'** background harmonies to help sweeten the taste. Also, "Your Life's Not All It's Cracked Up To Be," written by **Antonina Armato** and **Ian Prince**, is a great anti-drug lyric set in a hot dance pocket...

LIVE AND WELL DEPT.: **Leon Ware**, the great songwriter of such classic hits as "If I Ever Lose This Heaven," "Body Heat," "I Wanna Be Where You Are," and the whole Marvin Gaye *I Want You* album, has started to perform live again, and the response to his Valentine's Day appearance at West L.A.'s At My Place nightclub was standing room only, and well worth the wait. Ware's dynamic presentation of his self-penned hits, mixed with other classics, made this a very special evening. His Love Messenger Band, with **Chuck Rainey** on bass, **Gerald Albright** on sax, **Russell Ferante** on keyboards, **Marlo Henderson** on guitar and **James Gadsden** on drums, was also very, very special...

PRO-FILE: MARY BETH ROBERTS' HIGH STANDARD UNLIMITED: High Standards Unlimited, a new and unique N.Y.-based song-promotion company specializing in standards in all areas of popular music, has been formed by **Mary Beth Roberts**, former Warner/Chappell Music professional manager/standards catalogue. HSU's focus is working with artists, managers, producers and label A&R, acting as the catalyst in activating, reintroducing and revitalizing the resurgence of often-overlooked copyrights. "We can increase the awareness of standard catalogues and writers within the in-



Mary Beth Roberts.

dustry, resulting in increased revenue and the development of new audiences for these timeless songs," Roberts claims.

Having been involved with standards and classical music since early childhood, when she began formal piano instruction at the age of four, Roberts' initial goal of becoming a concert pianist was further defined at the Oberlin Conservatory of Music, where she was awarded the Van Cleef Memorial Award in her junior and senior years for excellence in piano performance. After graduation, she left for N.Y. to study with Nadia Reisenberg and Herbert Stessin of the Julliard School. In 1983, she joined the Chappell/Intersong Music Group as administrative assistant to the chief financial officer, and was involved in all financial and business affairs aspects, as well as with writer/artist administration. Shortly after, Roberts was then chosen for the new position of professional manager/standards catalogue, for which a national recruiting search was held, and awarded to her.

Roberts quickly distinguished herself, working not only with such legendary catalogues as George and Ira Gershwin, Richard Rodgers and Oscar Hammerstein II, Rodgers and Hart, Richard Arlen and Johnny Mercer, but also with such major writers as Burton Lane, Jule Styne, Marvin Hamlisch, Jerry Lieber and Mike Stoller, and Doc Pomus and Mort Shuman. Among the more than 60 placements and 11 major album projects she has worked on are: top 40 singles with Natalie Cole's "When I Fall in Love" and Samantha Fox's "I Only Want to Be With You," Aretha Franklin's version of "Look to the Rainbow," plus numerous album cuts by such artists as Patti Austin, Wynton Marsalis, Diane Schuur, Johnny Mathis and Lena Horne, among others. With this background in professional musical training, exposure to the standards and experience in the music industry, Roberts is a unique "bridge" between eras, understanding the older songs, while at the same time knowing what is going on in today's music.

HSU's initial client roster includes **MCA Music Publishing**, **PolyGram International Publishing**, **Williamson Music** and noted composer **Johnny Mandel**. Current projects in development include **Julio Iglesias**, **Lou Rawls**, **Ray Charles**, **Sarah Vaughan**, **Samantha Fox**, **Rod Stewart**, **George Benson**, **Bette Midler**, **Pretty in Pink** and **Jeffrey Osborne** and **Peabo Bryson**, to name just a few. "I absolutely love what I do," Roberts enthuses. "I find it rewarding to be able to hear an older song and conceive of it going in a different direction. Because of my musical background I can talk pre-production to producers in order for them to understand the musical 'vision.' This is where most of my successes have occurred." High Standards Unlimited is located at 163 Amsterdam Ave., Suite 325, N.Y., NY 10023. Their phone number is (212) 724-6071. Our best wishes to Mary Beth Roberts' new company. We truly believe this is a creative enterprise with "vision"...

To be continued...



MICHAEL PENN WITH BMG SONGS—NO MYTH: RCA recording artist Michael Penn's debut LP *March* and single "No Myth" are bulleting up the national charts. Penn recently signed a worldwide co-publishing deal with BMG Songs. Shown in Los Angeles at a rehearsal prior to the start of Penn's national tour are (from left): **Nanci M. Walker**, director, talent acquisitions for BMG Songs; **Michael Penn**; **Danny Strick**, vice president and general manager, BMG Songs; and **Patrick Warren**, member of the Michael Penn band

Waxing Provocative:

Ministry, Skinny Puppy and Wax Trax Records Shake the Dust off of Industrial Music

BY KAREN WOODS

"Today you would have to make a really determined effort to go out and shock people...the Sex Pistols wouldn't be the slightest bit provocative if you put them in the context of today. The point is they were provocative at the time. Now you just get John Lydon, still playing 'Anarchy in the U.K.,' acting like a real wanker, thinking he's still being provocative."

—Stephen Mallinder, Cabaret Voltaire, 1984

THE POINT OF USING THIS QUOTE as a starting point is to illustrate how the world, the music world included, has moved on during the past decade-plus. In the mid- to late-70s, the Sex Pistols were provocative, as certainly were the more avant garde Cabaret Voltaire, one of the forerunners of the current generation of electronic/experimental bands. Back then, political or social provocation was easy: dress differently, play louder, use words like "anarchist" and "anti-christ," or turn the music industry on its ear by forsaking the Beatles/Stones format of guitars, bass and drums.

A decade later, however, none of that is shocking anymore. Even the most insipid pop music is created by machines, and the "filth and the fury" of the Sex Pistols, while an acknowledged legend, is but a footnote to musical history. So to be provocative "in the context of today," one has to use the same tactics, but intensify them to the *Nth* power to get to where people live, and more importantly to where they *think*. Your average metal band, with its ripped jeans, hair extensions and babe-strewn videos, is not going to do it. Nor is your teenage popster, nor the average esoteric indie band. Instead, the responsibility seems to have fallen to a small group of musicians who use and abuse current audio technology, expanding on the Cabaret Voltaire/Can/Kraftwerk method of manipulating sound and incorporating "found" voices, to carry on the tradition of rock and roll as social provocation.

Of those musicians, the leaders include bands like Ministry, Skinny Puppy, Front 242, and the rest of what is called the Tribe, a loosely knit pack that comes from different continents, different cultural backgrounds, and different philosophies. But all have the same basic underlying philosophy when it comes to music, something that could be reduced down to the never-ending struggle to destroy apathy and entropy—rhythm terrorists, if you like, whose musical jihad is to wake people up by shaking them up.

Simplified: Richard Marx it ain't. This music is not exactly easy listening, especially on first run-through, because it is not a passive experience. Call it propulsive, driving, black-and-white stark sometimes, mercury-dense at others, hypnotic and disturbing, futuristic, a mental safety-release valve, something that isn't elitist but could easily blow the circuits in the lowest common denominator-type mind.

It's also, as Skinny Puppy's Nevek Ogre describes it, a form of catharsis. "Hopefully, you can take something negative, something distorted, and then work with it and change its meaning a bit into something more positive," Ogre says. "It's the whole idea of changing shape, morphology. That's what I want to do, but sometimes it doesn't work, sometimes what you're left with is this heap of biased, dark [crap] that's full of negativity—guilt-ridden, full of denial, um..." he looks for a word, can't find it, laughs, "...barf. And you leave those on the cutting room floor."

Sometimes, however, some of the negative stuff slips through, and consequently this whole style of music at one time or another been called violent, anti- this or anti-that. Ministry has even been compared to a trip to the dentist. But that's not where they are coming from: "I get upset when people think I'm this real bloodthirsty, carnivorous soul, because I'm not," Ogre says. "It's an outlet, that's what it's been for me since the band first started, this very cathartic thing, a way of getting those demons out. I want to maintain that, because I see people who are being more cathartic offstage, people who don't leave their persona behind. If anything, it becomes stronger offstage. I've always maintained a separation between

the two. If I didn't I'd be in some loony bin somewhere battering my head against a wall."

Ministry's Paul Barker has found the same sort of stereotype cropping up fairly often in interviews. "We do these really serious interviews," Barker explains, "and end up having to balance it out at the end with some completely ridiculous jocular humor, just to let people know that, 'Look, we're only so serious.' We're as serious as anyone can take one's self without being pompous. But in spite of how serious we are, we do have a sense of humour and a sense of irony."

"There has to be a vanguard, such as it is," Barker insists. "I'm not blowing my own horn—we only do what we do. I don't sit around and reflect on the grandiose consequences of what we do. We just do it. We have stuff to say and..." he laughs, "people to meet, and places to go. We don't emulate anyone. We don't sit around and say, 'Okay, what's our next move, where do we want to go, how do we keep people on their toes?' We want to keep ourselves on our toes. Ultimately, we are the only ones we're able to please. We have to be able to look at it and say 'This I really like because it's a true expression of what we really want to do, what we really want to say, how we want to sound.'"

Ministry and Skinny Puppy are the two most obvious examples as far as bands go. They are both on major labels and are therefore the most accessible to Joe Average Record Buyer, and both have had exceptional college/alternative chart success as well. However, a Chicago-based independent label called Wax Trax is the logical place to start when one wants to get beyond the obvious and examine the rest of the field—or the rest of the Tribe, in this case.

Ministry has evolved from Chicago-based frontman Al Jourgenson's new wave Duran Duran-haircut days when he was doing more pop/club-oriented material like the classic "Every Day is Halloween" to a permanent working relationship with Barker and an extended touring band that most recently included Ogre and members of Killing Joke, the UK Subs, the Blackouts and Lost Cause. In between, there was an ill-fated Ministry release on Arista called *Twitch*, which led to Jourgenson meeting Barker and fellow Blackouts/current Ministry collaborator Bill Reiflin in Boston. When it came time to tour the *Twitch* album, the Blackouts were the hired guns, and Barker ended up heading back to Chicago to join Jourgenson both as part of Ministry and as half of a production team called Luxa Pan, which works extensively with Wax Trax bands and on collaborative projects with other Tribe artists.

In 1988, Ministry signed to Sire, and released *The Land of Rape and Honey*, which sat at the top of the alternative charts for weeks and helped sell out a national tour. They followed up in 1989 with *The Mind is a Terrible Thing to Taste*. According to the last Rockpool chart, *Mind...* is currently the number five alternative retail album, after 11 weeks on the chart. It also spent several weeks



Skiny Puppy

in the lower reaches of the mainstream pop album charts earlier this year, which is probably a first.

Skinny Puppy's homebase is Vancouver, B.C., Canada. The band started out in 1983 as Ogre, former "Images in Vogue virtuoso" cEVIN Key and Wilhelm Schroder; the concept was trying to see the world through a dog's eyes. There is a long, involved Ogre story explaining the Skinny Puppy genesis, the gist of which is that he and Key first collaborated on a song called "~Canine," and things escalated from there. Ogre used his experience as half of a short-lived Canadian indie called Eclectic Records to put out the band's first cassette-only release, which led to them signing to Vancouver's eclectic Nettwerk Productions, and releasing their first LP, *Bites*. The first couple of albums—*Bites*, *Mind: The Perpetual Inter-course* (which contained the underground club hit "Stairs and Flowers" and was the first Skinny Puppy record to be picked up by Capitol) and *Cleanse Fold and Manipulate*—were not as cohesive and lyrically linear as the later ones, something Ogre attributes to the fact that he wasn't as cohesive or as linear at that point. "They were disjointed, a lot vaguer," more based on his emotional state, Ogre explains, "but on the later albums there is more of an attempt to address issues." It's issues that have become the Skinny Puppy trademark: vivisection (on the 1988 release, *VIVISectVI*), ecology, greed, and politically dangerous attitudes (on *Rabies*).

Schroder (a.k.a. Bill Leeb) was replaced by Dwayne Goettel circa *Mind: TPI* when he left to form another electro-unit called Front Line Assembly. Goettel previously had been in a few bands in his hometown of Edmonton, Alberta that "weren't doing anything, weren't going anywhere," Goettel remembers. "Then Skinny Puppy came to town, and I managed to throw a band together to open up for them. About six months later, they needed someone, and I happened to be the only one who could play keyboards and was sort of weird looking, and somehow it worked out."

For the past couple of years, Ministry and Skinny Puppy have been on what Goettel calls "a collision course" that culminated in Jourgensen's producing *Rabies*, and Ogre working on Ministry's *The Mind is a Terrible Thing to Taste*. Of the *Rabies* album, Goettel says, "[Jourgensen] sort of smartened us up in a way, he got us off our asses. Not that we were just sitting around, but he sort of put some spark back into things. He definitely was a shot in the arm. I think that shot in the arm might have been too much, but only the rest of the year and the way the album is received will tell."

On the other hand, Ogre commented about working on *A Mind...* that, although the stimulus was different, "it's the same: you go into the studio, you write songs, and you record them." Thank you for clarifying that. He adds, however, that, "Al is great to work with on lyrics and things like that. With Skinny Puppy I have to do it all myself, and Al is a little more in tune to work together on things in general, although specifically he's not."

That collaborative spirit is becoming more and more evident with each new Wax Trax "in-house" Luxa Pan-produced release. Probably the best known so far is the Revolting Cocks project, which is Jourgensen, Barker, Richard 23 from Front 242, Bill Rieflin, Fini Tribe's Chris Connelly and Luc Van Acker, a Belgian solo artist who is also involved with Mussolini Headkick. The Cocks should be releasing another studio album, according to Barker, "soon." Other offshoots include Pailhead, Acid Horse, which is a collaboration between Ministry and Cabaret Voltaire, Lard (Jourgensen and the Dead Kennedys' Jello Biafra), Pigface (Martin Atkinson, Rieflin and Ogre) and Barker's Lead Into Gold, among others. Skinny Puppy offshoots include Tear Garden, with Edward Ka-Spel from the Legendary Pink Dots, and Hilt, a soon-to-be-released project on Nettwerk.

Wax Trax was originally a record store, not a record label. According to label manager Andy Dunkley, "it started in 1980. Jim Nash and Danny Fletcher opened a store in Denver called Wax Trax, which is still in existence but is no longer owned by Jim and Danny. They decided that Chicago had more to offer than Denver had, and so they came to Chicago and started a store called Wax Trax here. It was basically the way probably a lot of labels start: someone came into the store and said 'How do you feel about putting this out?'"

Nash was also very interested in music from Europe; the original store was based on his own record collection. "The first real release on the label was the Ministry stuff [the singles "Every Day is Halloween," "Cold Life" and "The Nature of Love"]," Dunkley says, "and that was followed up by Jim wanting to put out the Front 242 stuff, and it never stopped from there. That all took place in about a two-year period between 1980 and 1982." The current roster, Tribe projects included, is somewhere around 30 or 40 bands. Wax Trax also has a sort of mutual distribution/50-50 profit sharing deal with Europe's Play it Again, Sam, initially set up to handle the Front 242 releases.

The common term for the sort of music we're talking about is "industrial" or "industrial dance" music. Neither term is accurate. As far as "industrial" goes, that term was originally used to describe a rather small number of bands and artists who create percussive soundscapes by literally beating the hell out of metal things. Controlled Bleeding, for example, ended their recent Ritz set by destroying a metal box. That is industrial. Dance music is, of course, dance music. What we're talking about incorporates elements of both—the rawness of the true industrial stuff, and the solid rhythmic base of dance—but can't



Paul Barker & Al Jourgensen of Ministry

honestly be described as either.

Dwayne Goettel dismisses the mislabelling by saying Skinny Puppy "doesn't fit in. Labels and categories are there for the people who use them, and don't have a function for the listener. When you sit down and listen to something, it doesn't do you any good to say 'Oh, this is my new industrial record.' Whatever has been stuck on there by other people is only there for convenience, and has little consequence to what the music is going to do. People calling it something...the only reason bands have names is so you know what to call them, but labels, symbols, what are they?"

Dunkley agrees that the industrial label is not applicable. "To a certain extent, the industrial label, in particular the industrial 'dance' label, irks the [crap] out of us," he says bluntly. "Our stance here is a.) it's lazy, and b.) it does not take into account the variety of music that is basically on the label. In the Nursery is very different from Suicide is very different from Front 242 is very different from Clock DVA is very different from Split Second. The range goes all

the way from near-classical to out-and-out grunge to all stops in between.

"I think it's a gross misnomer of a lot of music, and something that at every opportunity I try and get at least the press to shake," he adds. "Whether we'll ever be able to get our groundbase to shake it, I don't know. This is more of a philosophy than anything, but I think this is a label which is here to present music that excites, that is possibly danceable, but not necessarily so—that is not a criteria. And one which causes people to stop and think, to say it doesn't have to all be Top 40, it doesn't have to be all guitars bass and drums. It doesn't have to be all political, but it doesn't have to be all lightweight, either. There are bands like Greater Than One whose sampling techniques add a very strong political edge to their music—socio-political a lot of times more than political-political, if you want. And sometimes, sure, we put out records that are not intended to titillate, but are sort of an amusing dig in the ribs, like My Life With the Thrill Kill Kult, for instance. But at the same time it's not an intention to cause mischief, it's an intention to say 'Here's a joke, now think about it.'"

It all goes back to the element of provocation. We can sit back and listen to what the radio tells us, to songs about cars and girls and life in the stalled lane, or we can take a vicarious risk and listen to music that has something to say. Ogre sums up Skinny Puppy's attempt to address issues by saying "you don't want to remain black and bleak your whole life, you want to believe there is some hope, but I feel sorry for the next generation. I feel sorry for the kids that are born now, that are going to grow up with the threat of a nuclear bomb, which scared the hell out of me. Now these kids have AIDS, they have global pollution beyond belief...and they have to grow up knowing all this, and that's wrong. You can't shelter them, but why do you have to create a world that you have to shelter them from?"

It's a dirty job, but I, at least, am glad that someone is doing it. ○

SHOCK OF THE NEW Rock & Roots

OKAY, IT'S MARCH, and that means Spring cleaning. I've already started on my apartment (that will take until May or so), so now it's time to go through the "I want to review this record when I have time" pile. These records are *not* new. They all came out a few months ago, as a matter of fact. I just never got around to actually doing anything on them. So, let's rectify the situation... On with it, then.

□ **Full Package Five: Multinational Pop Conglomerate (Link 024)**. Iowa City's Full Package Five is one of those bands you can listen to indefinitely. The sound is neither too gentle nor too harsh; not "bone-crushing," by any means, but not boring either. *Multinational...* contains a few mellow songs, like "Mellow Song," for example, which is the sort of stuff you need to have on the stereo when you're on one of those marathon phone calls to friends you haven't seen in ages, something soothing yet strong enough to keep you listening with half an ear. On the other hand, there are a few rave-ups as well, stuff like "American Machine" and "A Little Hope," which prove that these Heartlanders can rock when they want to. Me, I prefer the quieter stuff on this record. I like the sort of lethargic basslines and the way the guitars wander in and out, and I like singer Eric Melcher's voice better when he's being quiet and contemplative. Then again, that could just be the mood I'm in.

□ **The Children: The Children (Scale of Miles SM 2201-1)**. The band photo on the back of this record shows four smiling adults hanging out in a cemetery. It's a painted black & white photo, so the effect is sort of half ethereal-sweet, half melancholy. That about sums up the atmosphere on this record, as well. Guitars jangle, quickening here, sharpening there, fuzzing out occasionally under the vocals, which alternate between pure and innocent when Claudia Handler takes the lead, or direct and emotional when Joe Jedrlnic is up front. The Children are best when they are at their prettiest, featuring the pastel-colored wash of sound that makes songs like "Wendy" and the country-tinged "Listen to Your Heart" stand out.

□ **Big Wheel: East End (GR1-6034-1)**. Slice-of-life melodic guitar grunge from Louisville. Lead singer Peter Searcy was once with "cuddly punk band" Squirrel Bait, and while Big Wheel has a few latent punk tendencies, on the whole this is definitely a more grown-up-sounding band. The production is intentionally rough, and a real live-gig rawness and intensity runs rampant through most of the ten songs on *East End*. The really outstanding tracks are "Half of Everything," which is what the term "power ballad" should describe, and the album opener, "Bang Bang Bang." Keep an ear out for this one.

NEW AND NOTEWORTHY: *Submarine Bells*, the beautifully diverse new Chills record, on Slash/WB; *Died Pretty's Every Brilliant Eye*, on Beggars Banquet/RCA; *Social Distortion's* self-titled Epic album; *Burning Tree* (also on Epic), one of the most forward-looking retro-rock bands to come through the time warp in a while; and the upcoming *Pale Saints* album on 4AD, which fulfills the promises made by last year's *Barging into the Presence of God EP*. Also check out the *Bad Influence* soundtrack coming out on Island. It has tracks by **Gavin Friday** and **the Man Seazer**, **Skinny Puppy** and **Lloyd Cole**. We'll pretend we don't know it's a Rob Lowe movie, and dig the album anyway.

Stay Tuned.

Karen Woods



THEY MIGHT BE GIANT: Or at least that's the advance word on **They Might Be Giants'** Elektra debut, *Flood*. Giants **Johns Flansburgh** and **Linnell** recently played New York's Village Gate in support of the new record. Pictured backstage are, from left, artist development director **Danny Kahn**, national video promotion director **Linda Ingrisano**, **Flansburgh**, MTV's **Rick Krimm**, promotion and marketing manager **Ed Simpson**, manager **Jamie Kitman**, **Linnell** and A&R director **Sue Drew**.

"I WANTED TO BE EDDIE COCHRAN, THAT'S WHAT I WANTED TO BE WHEN I GREW UP," says **Dave Edmunds**, on the eve of a tour that ol' Eddie might have found familiar.

"The Dave Edmunds Rock & Roll Revue," coming soon to a city near you, is an old-fashioned, barn-storming rock and roll extravaganza: four headliners (Edmunds, **Dion**, **Graham Parker** and Fabulous Thunderbird vocalist/harmonica player **Kim Wilson**), a band of seasoned road warriors (including **Steve Cropper**, **Terry Williams**, **Phil Chen**, **Dave Charles** and the **Miami Horns**) and 24 American cities over five weeks (including New York's Ritz on Thursday and Friday, March 16 and 17, and Los Angeles' Universal Amphitheatre on April 6).



Dave Edmunds

Edmunds says he recalls such shows rolling through the British Isles when he was growing up in Wales. "You'd get one American come over," Edmunds says. "If Gene Vincent came over they'd put a few English acts with him and they'd go out as a package, and I'd go see it at the local cinema," he says.

Edmunds has become something of a repository of classic American rock and roll styles, both as a producer and recording artist. His new album, *Closer to the Flame* (Capitol), and the new **Nick Lowe** album, *Party of One* (Reprise), which he produced and on which he plays (and says he's "very proud of"), both share a certain sound of *deja vu*. Fifties rockabilly and R&B and early-'60s pop styles are the jumping-off points for glossy, gleeful nuggets of rock and roll.

"I find myself wanting to sort of reflect in my records things that interest me," Edmunds explains. "I like doing that, it's my launching pad to making a record. I think, 'Oh, what kind of thing do I want to make this sound like?' Very often that's just the starting point and it becomes something of its own after that. But that's why there might be something in there that might sound vaguely familiar, in style.

"The thing is, I've never pandered to fashion, I've never made records in a certain style that's in vogue at the moment. I haven't done that. I like celebrating good, American R&B-style music."

It always gladdens my heart to see, "Produced by Dave Edmunds" on an album, I just know there's going to be something—what?—real in there, something that's going to make my leg move. Dave's new album makes my leg move, the **Nick Lowe** album makes my leg move, and I suppose the old leg'll get a workout at the Ritz when Edmunds, **Dion**, **Parker** and **Wilson** roll through (it's just a pity **Murray the "K"** didn't live to host the tour).

"I'd hate to see live music just fade away because everyone's using machines," says Edmunds. "I mean, I've used them, and I think there is a place, if done well. That's the thing—there's good and bad, just like everything else. It's like somebody recently was talking about 'alternative comedy.' Alternative comedy. And somebody said, 'Well, there's no such thing—it's either funny or it's not.' And it's the same sort of thing, there's good music and there's bad music. And I just find myself attracted to good quality stuff, not matter how it comes back."

CAPITOL IDEA: Hoorah for the "Capitol Collectors Series," the historical-minded reissue series that treats rock and pop like jazz. The compilations are generous (20 songs each), include substantive liner notes (although there is a scrimping on personnel information, something that would never do for a jazz series), and, as far as chart hits go, are fairly complete. The newest set includes more-or-less greatest hits packages from **Merle Haggard** (the first of two), **Sonny James** (also one of a planned pair), **Nat Cole** and **Esquerita**. I have to say, I was looking forward to the *Esquerita* and was a bit disappointed. The guy has been touted as being wilder and woolier than **Little Richard**, but these records are, next to **Richard's** anyway, fairly tame. But *Esquerita* recorded for Capitol after **Richard's** success, so it's possible that this is watered-down **Eskew**. I don't know, I just expected it to rip up my stereo, but it didn't. The **Cole** is the hits (did you see that nice **BBC Cole** documentary on PBS last week?); the **Haggard** and **James** are exceptional sets by exceptional singers. Good work by producer **Ron Furmanek** and annotator **Steve Kolanjian**, who are about to start doing the same for EMI. The EMI "Legendary Masters Series," which has shown up here and there over the years, gets a new look and a new launch in April with collections that promise to live up to the standards the Capitol series is setting (20 plus tracks, unreleased stuff, etc.). First up will be collections of **Ricky Nelson**, **Eddie Cochran**, **Bobby Vee**, **Shirley and Lee** and **Gary Lewis & the Playboys** (in April), followed by **Fats Domino** (yes!!), **Cher**, **Slim Whitman** and others (in May).

Lee Jeske

ON JAZZ

REISSUE ON: MCA has, to put it bluntly, had one of jazz's most screwed-up reissue programs over the past few years. They started up a jazz department with big fanfare a few years ago, just about the same time **Blue Note** was getting going, and then proceeded to put out a mish-mash of fusion albums and new signings to **Impulse!**, while revving up a stop-and-start Impulse! reissue program notable mainly for its sloppiness (reducing the original liner notes to an unreadable CD-sized blur, leaving album-length works complete with their original Side One fade-outs/Side Two fade-ins, not bothering to add extra tracks where extra tracks were available...). Meanwhile, the great **Decca** vaults remained unmined.

Well, MCA has wisely turned over its jazz reissue program to **Andy McKaie**, who has so successfully been steering the label's praiseworthy Chess reissues. When it rains it pours: the new year has brought a new stack of Impulse! reissues, as well as the first Decca reissues. McKaie is quick to point out that **Ricky Schultz**, who began the program, is for the most part responsible for this series (although he does take credit for making the original liner notes readable again). No matter how you slice it, it's an impressive load. The Impulse!s feature two important **John Coltrane** albums (*Live at Birdland* and *The John Coltrane Quartet Plays...*), **Milt Jackson's** live *That's the Way It Is*, **Elvin Jones/Richard Davis' Heavy Sounds**, **Keith Jarrett's Mysteries** and *The Artistry of Freddie Hubbard*, all in their original forms—that is to say, with no additional tracks added. In the much more sensible two-album-on-one-CD format come **Shirley Scott's Oliver Nelson**-arranged *For Members Only* and *Great Scott!!* and *The Great Lorez Alexandria* and *More of the Great Lorez Alexandria* (Alexandria's a fine Carmen- and Sarah-influenced singer). A neat cross-section.

The Deccas include some of that label's real meat-and-potatoes: **Louis Armstrong**, **Duke Ellington**, **Count Basie** and **Art Tatum** (but no **Ella Fitzgerald**, due to what McKaie describes as "legal problems"). *Louis Armstrong of New Orleans* is a sampler of Armstrong on Decca, ranging from late-'20s to 1950 material. The idea, apparently, is to compile a musical portrait of Armstrong's home city, but this stuff should be reissued more sensibly than this. The Ellington, *The Brunswick Era Volume One*, collects 16 important '20s sides by the prolific composer/bandleader, including such Ellington staples as "The Mooche," "Black and Tan Fantasy" and "East St. Louis Toodle-oo." The Basie, *One O'Clock Jump*, is the way it should be: the first 17 sides the great original band recorded for Decca in 1937, its first records. Presumably two or three more discs and Basie's entire Decca output—some of his greatest recordings—will be covered. *Decca Presents Art Tatum* is similarly direct: 16 1940 piano solos (exactly half of the essential, out-of-print double-LP of Tatum's Decca recordings). Also given a welcome slab of CD is the great New Orleans

Bill Shields Shieldstone II New Release with Special Guest Freddie Hubbard and Gordon Brisker

Bill Shields, a keyboardist, writer, arranger and producer whose first album, *Shieldstone*, went to Number 1 for five weeks on the National Radio Charts and Number 17 on *Billboard's* Contemporary Jazz Charts, has a fresh sound for the 1990's with some burning solos.

Available on CDs: SRCD-072-2; CASS: SRCA-072-4

Shieldstone Records,

619 West 30th Street, Connersville, IN 47331

(317) 825-5320

CONTEMPORARY JAZZ ALBUMS

March 17, 1990
The gray shading represents
a bullet, indicating strong
upward chart movement

Total Weeks ▼
Last Week ▼

| | | | | |
|----|---|-----------------------|-------|----|
| 1 | BACK ON THE BLOCK (Qwest/Warner Bros. 26620) | QUINCY JONES | 1 | 9 |
| 2 | HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596) | VARIOUS ARTISTS | 2 | 18 |
| 3 | TIME WILL TELL (Intima 73503) | FATBURGER | 5 | 12 |
| 4 | RICH AND POOR (Warner Bros. 26002) | RANDY CRAWFORD | 3 | 12 |
| 5 | LIVE (Arista 8613) | KENNY G | 4 | 9 |
| 6 | STORYTELLING (Columbia FC 45252) | JEAN LUC PONTY | 6 | 28 |
| 7 | FOR MY FRIENDS (Headfirst/K-Tel 215) | GREG MATHIESON | 7 | 7 |
| 8 | FRIENDS TO LOVERS (Headfirst/K-Tel 31311) | GARY HERBIG | 10 | 9 |
| 9 | FRONT SEAT (Elektra 60906) | SADAO WATANABE | 9 | 9 |
| 10 | TIME OUT OF MIND (Columbia OC 45253) | GROVER WASHINGTON JR. | 8 | 20 |
| 11 | UPTOWNSHIP (RCA 3070) | HUGH WASEKELA | 13 | 7 |
| 12 | LOVE WARRIORS (Windham Hill JazzWH 0116) | TUCK & PATTI | 12 | 37 |
| 13 | MOSAIQUE (Elektra 60892) | GIPSY KINGS | 15 | 7 |
| 14 | MIGRATION (GRP 9592) | DAVE GRUSIN | 11 | 22 |
| 15 | PRISONER OF LOVE (Atlantic 82046) | KENNY GARRETT | 17 | 9 |
| 16 | COLOR RIT (GRP 9594) | LEE RITENOUR | 16 | 22 |
| 17 | AT LAST (Blue Note 91937) | LOU RAWLS | 14 | 30 |
| 18 | BEAUTY WITHIN (Blue Note/Capitol 91650) | CHARNETT MOFFETT | 22 | 7 |
| 19 | CURRENT EVENTS (Verve Forecast/PolyGram 839 388) | CURRENT EVENTS | 18 | 20 |
| 20 | LETTER FROM HOME (Geffen 9-24245) | PAT METHENY GROUP | 19 | 33 |
| 21 | PENSYL SKETCHES #2 (Optimism 3223) | KIM PENSYL | 21 | 7 |
| 22 | LITTLE SECRETS (Windham Hill/A&M 0120) | ANDY NARELL | 20 | 18 |
| 23 | SWEET AND SAXY (Warlock 2713) | KIM WATERS | 26 | 3 |
| 24 | TEN DEGREES NORTH (MCA 6328) | DAVE SAMUELS | 23 | 12 |
| 25 | NOTHING BUT THE TRUTH (Artful Balance 7216/JCI) | DAVID DIGGS | 25 | 5 |
| 26 | NEVER TOO FAR (EMI 92401) | DIANNE REEVES | DEBUT | |
| 27 | MOSAIQUE (Elektra 60892) | GIPSY KINGS | 31 | 3 |
| 28 | JIGSAW (Atlantic 82027) | MIKE STERN | 24 | 26 |
| 29 | POINT OF VIEW (MCA 6309) | SPYRO GYRA | 27 | 35 |
| 30 | LONDON WARSAW NEW YORK (Epic E 45472) | BASIA | DEBUT | |
| 31 | TAKE TO THE SKIES (Intima/Enigma 73348) | RICHARD ELLIOT | 28 | 30 |
| 32 | STREET SMART (Columbia 45397) | EDDIE GOMEZ | 32 | 5 |
| 33 | REUNION (GRP/ 9958) | GARY BURTON | 34 | 5 |
| 34 | BRAZIL CLASSICS 2: O SAMBA (Luaka Pop/Sire26019/Warner Bros.) | VARIOUS ARTISTS | 38 | 3 |
| 35 | AT LAST (Spindletop 129) | SAM RINEY | DEBUT | |
| 36 | AURA (Columbia C2X 45332) | MILES DAVIS | 29 | 18 |
| 37 | MOONSTONE (Verve Forecast/PolyGram 839 734-4) | TONINHO HORTA | 30 | 12 |
| 38 | THE SPIN (MCA 6304) | THE YELLOWJACKETS | 33 | 30 |
| 39 | SO FAR SO CLOSE (Blue Note/Capitol 90905) | ELIANE ELIAS | 35 | 33 |
| 40 | MIDNIGHT TRAIN (Optimism 3216) | MAX GROOVE | 36 | 20 |

clarinetist **Johnny Dodds**. *South Side Chicago Jazz* is '20s Dodds and features, among others, **Louis Armstrong** and **Earl Hines** (although, oddly, one of the Dodds-led tracks with Armstrong has been lopped off here and stuck on the Armstrong disc). The sound on this album is particularly superb, some of the best '20s CD transfers I've heard. Also out on Decca are two live **Gene Norman**-produced late-'40s jam sessions: one, *A Charlie Ventura Concert*, with saxophonist Ventura's raucous swing/bop septet (including early **Jackie & Roy** vocals); the other, *Just Jazz*, a wooly jam with, among others, **Lionel Hampton** (on one track), **Willie Smith**, **Charlie Shavers** and **Barney Kessel**. All the Decca reissues were produced by **Orrin Keepnews**.

While we're on the subject, the Columbia Jazz Masterpieces program continues apace. The label, whose sound quality has been problematic, is using a new sound transfer system, CEDAR, and it seems to have improved things. New discs are *Bix Beiderbecke Volume 1: Singin' the Blues* (finally, the brilliant and tragic cornetist's CBS material on CD); **Miles Davis' Someday My Prince Will Come**; *Uptown*, the cream of **Roy Eldridge's** work with the **Gene Krupa Band** featuring **Anita O'Day** (including "Let Me Off Uptown"); *The Quintessential Billie Holiday Volume 6*, the continuing, orderly reissue of everything (except alternate takes) the great Lady recorded for the label; *Snoopy Fruity*, a **Harry James '44-'45** big band reissue keyed in to the great alto saxophonist **Willie Smith**; *The Jazz Arranger, Volume 2 (1946-63)*, an anthology that, unlike so many anthologies, makes its point; and a left-field gem, a 1961 recording by the late British tenorman **Tubby Hayes**, *The New York Sessions*, an album that includes some excellent **Clark Terry**.

(Next: Oldies but goodies from Blue Note and elsewhere.)

Lee Jeske

RAP

SINCE LAST WEEK'S ON THE DANCEFLOOR column was devoted to rap, it seems only fair that rap step aside for some equal time...

NEWS: Looking forward to the Milli Vanilli/Young M.C./Seduction tour that should be on the road next month. The Millis can finally put to rest all those nasty rumors. But they're the product of studio manipulation. Perhaps they'll take a cut from opening act Seduction, who, on their recent club tour, opened their set with *Sappella* to show that, although they were singing to taped tracks, they can sing... Just a thought.

Janet Jackson has announced that 25 cents from every ticket sold throughout the tour, beginning with her four sold-out Los Angeles dates at the Forum, will be donated to the Washington, D.C.-based non-profit organization Cities in Schools (CIS). CIS brings counselors, tutors, health workers and other professionals into the schools where they work with students one-on-one to help them with the struggle to stay in school. In addition to the donation, six "Janet Jackson Scholars" will be designated in selected tour markets where CIS is in operation. In some cities these students, chosen on the basis of academic performance, will have the chance to meet with Jackson backstage at her show.

The always-reliable folks at Gherkin Records have released another trio of House winners who all deserve far more exposure than simply the club play they'll get. The Gherkin Jerks check in with "1990"; North/Clyborn are the artists behind "0 Ban 1," which features a soulful moan weaved throughout (and whose prominence varies depending on the mix); and Rodney Bakerr & the Rocking House Chicago Mob are behind the sizzling "The Numbers E.P.," which has samples from Kraftwerk's "Numbers" as a starting point. It's all of the usual high quality that has come to be expected from the label.

Lisa Stansfield fans, prepare to shell out some more of your hard-earned bucks. According to the woman herself, there will soon be an import EP of songs recorded for her album *Affection*, that couldn't even be squeezed onto the 10-track vinyl, 13-track CD/cassette formats.

Congratulations to Lisa Horn of A&M on her well-deserved promotion to publicity coordinator. She'll be responsible for Black trades and teen magazines.

■ New Beats

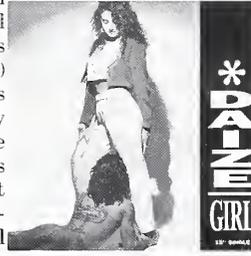
■ Singles

□ ANYTHING BOX: "Living in Oblivion" (Epic 49 73156)

With a chorus ("I'm so afraid of living in oblivion") and a choke-in-the-voice delivery that seem lifted from the tortured pages of Morrissey's diary, "Oblivion" mines the New Order, Smiths, et al. vein of heartfelt lyrics—roughly crying, "this is my world; where do I fit in?"—with dance sensibilities that are definitely from the camp of the former. Good, though a tad derivative. The "St. James Club Mix" is the best.

□ DAIZE: "Girl" (Upstairs Records URO100)

Very similar to Noel's "Silent Morning" (which is a far stronger song than this one), "Girl" will rise or fall precisely because of its similarity to Noel's hit—as well as its likeness to numerous others. Plaintive male vocals rhyme "girl" and "world" (can't she see, she's the one?) but, like they always said on *American Bandstand*, it's got a good beat and you can dance to it. If familiarity doesn't breed contempt, this one should hit big. The re-mixes, which should have really emphasized beats and made this one *harder*, are unfortunately way too soft (though the "West Coast Mix" comes close from the middle on). It's the "Radio Mix" that kicks. The instrumental "Upstairs Beat" *should* have been the starting point for the whole thing; as one of my California-bred friends likes to say, "Dude, this rocks."



Daize

□ SWEET SENSATION: "Love Child" (Atco 3242- 2)

First off, this Latin hip-hop re-tooling of the old Supremes classic works nicely. (Between this effort, the Good Girls' cover of "Love Is Like an Itching in My Heart" and the nasal singing of so many of today's pop/dance girl groups, it's not unthinkable that Diana Ross is off somewhere cloning herself by the thousands.) The production is so polished it's blinding. What's puzzling is that this song (already dated when the Supremes released it in 1967), about a young girl not wanting to do the dirty deed because she's terrified the child that might result would forever bear the shame of being a *love child*, was thought to actually have any relevance today. Fact: the AIDS-induced, right-wing fanned, anti-sex hysteria that has swept this country will ensure that this poorly-conceived (though, as pointed out, *brilliantly* executed) record is a hit of major proportions. The sad thing is, a lot of the legitimate problems of teen pregnancy are outlined in this song (poverty being the chief example), but then undercut by the silliness of the "love child" being "different from the rest...afraid, ashamed, misunderstood." The video (with a Hester Prynne character lurking in the background, if there's a higher being) must be a hoot.

■ Albums

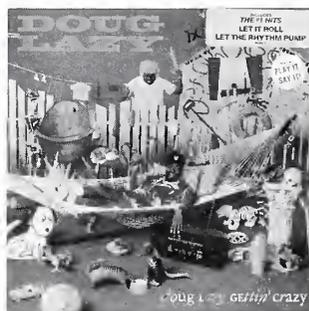
□ DOUG LAZY: *Doug Lazy Gettin' Crazy* (Atlantic 7 82066-1)

On his #1 dance hit, "Let the Rhythm Pump," Lazy announced, "Hip-Hop and House...50/50 that's the move. Mix it up and get the crowd into it..." On his LP, hip-house, the bastard child of the two formerly diametrically opposed forms, sports some of the best features of both. Lazy is a strong, charismatic rapper and has crafted solid House grooves to back him. A deejay's wet dream.

RAP Albums

March 17, 1990
The gray shading represents a bullet, indicating strong upward chart movement.

| | | Total Weeks | Last Week |
|----|---|------------------------------------|-----------|
| 1 | THE CACTUS ALBUM (Def Jam/Columbia FCT 45415) | 3rd Base | 1 14 |
| 2 | THE INCREDIBLE BASE (Profile 1285) | Rob Base | 3 7 |
| 3 | BIG TYME (MCA 42302) | Heavy D. & The Boyz | 2 36 |
| 4 | AND IN THIS CORNER...(Jive/RCA 1188) | D.J. Jazzy Jeff & the Fresh Prince | 5 18 |
| 5 | WRECKS-N-EFFECT (Motown 6281) | Wrecks-N-Effect | 8 16 |
| 6 | THE BIZ NEVER SLEEPS (Warner Bros. 9 26003) | Biz Markie | 7 19 |
| 7 | LARGE AND IN CHARGE (MCA 6354) | Chunky A | 6 12 |
| 8 | A SHADE OF RED (Virgin 91269-4) | Redhead Kingpin & the F.B.I. | 10 7 |
| 9 | STONE COLD RHYMIN' (Delicious/Island 91309) | Young M.C. | 4 23 |
| 10 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107) | 2 Live Crew | 9 32 |
| 11 | SEMINAR (Nasty Mix 70150) | Sir-Mix-a-Lot | 11 16 |
| 12 | THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003) | Ice-T | 12 19 |
| 13 | DONE BY THE FORCES OF NATURE (Warner Bros. 26072) | Jungle Bros. | 16 7 |
| 14 | NO ONE CAN DO IT BETTER (Atlantic 91275) | The D.O.C. | 13 30 |
| 15 | ALL HAIL THE QUEEN (Tommy Boy 1022) | Queen Latifah | 14 14 |
| 16 | STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102) | N.W.A. | 15 52 |
| 17 | IT TAKES TWO (Profile 1267) | Rob Base & D.J. E-Z Rock | 17 58 |
| 18 | IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1) | Big Daddy Kane | 18 22 |
| 19 | GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103) | The Ghetto Boys | 19 9 |
| 20 | TO HELL AND BACK (Profile 1283) | Nemesis | 24 9 |
| 21 | PAUL'S BOUTIQUE (Capitol 92844) | Beastie Boys | 21 30 |
| 22 | JUST A POET WITH SOUL (Delicious Vinyl 30001) | Def Jef | 22 9 |
| 23 | EYES ON THIS (First Priority/Atlantic 91304) | MC Lyte | 22 21 |
| 24 | EAZY DUZ IT (Priority 57100) | Eazy-E | 23 58 |
| 25 | LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker) | Tony M.F.Rock | 30 4 |
| 26 | SHALL WE DANCE (Creative Funk/Select-O-Hits 7001) | Grandmaster Slice & Izzy Chill | 31 8 |
| 27 | NOTORIOUS (Rhyme Syndicate/Epic 45298) | Donald D | 25 17 |
| 28 | THE MIC STALKER (Jive/RCA 1249) | Doctor Ice | 26 17 |
| 29 | 2-4 THE BASS (Sedona 7521) | Def Dames | DEBUT |
| 30 | NO MORE MR. NICE GUY (Wild Pitch 2001) | Gang Starr | 35 3 |
| 31 | LET'S GET IT STARTED (Capitol 90924) | M.C. Hammer | 27 58 |
| 32 | YOU CAN'T HOLD ME BACK (Priority 57114) | Awesome Dre & the Hardcore | 28 18 |
| 33 | GOING STEADY (Jive/RCA 1284) | Steady B | 29 9 |
| 34 | "C" YA (Profile 1284) | Ron C | DEBUT |
| 35 | SILENT ASSASIN (Island 91277) | Sly & Robbie | 30 12 |
| 36 | RIDE THE RHYTHM (Wild Pitch 2002) | Chill Rob G | 33 9 |
| 37 | D.J. MAGIC MIKE & THE ROYAL POSSE (Cheetah 9401) | D.J. Magic Mike & the Royal Posse | 34 9 |
| 38 | MOTHER FUSSIN' (Sdeg 12-PO34) | Daddy D | DEBUT |
| 39 | HOW MUCH CAN YOU TAKE (4-Sight 5526) | M.C. A.D.E. | 36 9 |
| 40 | BAD SISTER (Cold Chillin'/Reprise 25809) | Roxanne Shante | 37 7 |



Doug Lazy



Janet Jackson and Bill Milliken, president and founder of Cities in Schools.

BOB LONG SPEAKS ON GOSPEL

GOSPEL AROUND THE WORLD: In the recent past, this column has focused on the amazing growth of gospel, through guest commentaries written by **Hilary Clay Hicks**, wherein he disclosed figures on sales growth. "In the eighties 25,000 records sold was a very big record," Hicks said. "By 1986, a big success was 50,000. Although 50,000 is normal for many gospel top ten records today, 100,000 is not unusual, and far more are sold by many artists today."

I merely reflect on the above quote to lead into the story about the **Richard Smallwood Singers**. In September of 1989, the Richard Smallwood Singers became the first Black gospel group to ever appear in the Soviet Union. The invitation to perform in Moscow, Leningrad and the Black Sea resort town of Odessa came as a great honor to the group leader **Richard Smallwood**. "It is rare for any group to be invited to the Soviet Union," claims Smallwood, "but to be the first Black gospel group to go is a humbling experience. We just hope we will be opening the door for many more groups to visit."

In a conversation with **Roger Holmes**, manager of the Smallwood Singers, he said, "the two-week tour took the group to small and large towns. The artists and their music were very well received everywhere they performed. There was an overwhelming outpouring of love and humanity from the Russian people. During their concert stops it was not uncommon for them to receive gifts ranging from flowers and cakes to an accordion for Richard, which probably equalled three years pay for the Russian citizen."

Holmes went on to say, "the tour came about through [Smallwood's] contact with a rock concert promoter. The tour was sponsored by the Russian government and featured two rock and roll groups as the opening acts for the Smallwood Singers. Their entourage of fifteen people included a KGB agent who was assigned to travel with them. The tour was a real educational experience for he and the group. They were asked a lot of questions about America. I was very pleasantly surprised that most of the questions centered around peace

between the two countries and the great fear of a possible war. It is very clear that the people want to live a peaceful co-existence without any thoughts of the devastation war would bring. The most asked question was, 'Do Americans want peace as much as we do?'"

As a writer, it was truly great to hear that the desires of people



The Richard Smallwood Singers

around the world are basically the same—everybody is praying for health, happiness, prosperity and peace among the races and the countries of the world. Gospel music has and always will be the foundation from which all musical art forms derive. We hope the continuing messages of love and praise for God will continue to grow and spread to every person in every corner of the world. I thank God for all of the world's ambassadors of love. A very special thanks to the Richard Smallwood Singers on their willingness to spread the word in the country of Russia.

Richard Smallwood (who lives in Washington, D.C.) formed the group in 1977. Their self-titled debut album spent 87 weeks on the gospel album charts. In addition to Grammy nominations, Smallwood has been honored by the Smithsonian Institute as a gospel innovator and songwriter. They were the core of the 1985 tour of the musical *Sing, Mahalia, Sing*, of which Smallwood served as musical director/composer. In 1986, they signed with **Rejoice Records**, a division of **Word Records**, the world's largest Christian music company.

Always a firm believer in and proponent of the rich heritage of gospel music, and the contributions made by our forefathers, Smallwood does a lot of workshops in which he tries to stress our history. He says, "it's great to enjoy artists of the '90s but we need to remember Mahalia Jackson, Roberta Martin and Clara Ward. We wouldn't be where we are if it weren't for them. Many legends of gospel are still alive. We should honor them and learn all we can. Gospel history is very meaningful to me. I learned the traditional music of the church first. Among the earliest moments I can remember are being in the church, singing solos by age five. I hope that youngsters will continue to get that kind of upbringing."

In addition to Richard Smallwood, the founder and leader of the group, other longtime members include **Jackie Ruffin**, **Dottie Jones**, **Carolene Evans** and **Darlene Simmons**. Their third album on Word Records, entitled *Portrait*, is slated for release within the next month or so. Hats off to the one of the truly outstanding gospel groups of our time. Please continue to spread the word to all who will listen.

IN A SEPARATE CONVERSATION with a contact in Japan, I learned about the growth and acceptance of gospel music in the Orient. My contact spoke about what he feels is an absolutely sensational gospel group that he has chosen to keep under wraps at the moment. If they can sing like he proclaims, the secrecy is most understandable. The point is, gospel music has finally begun to receive the universal acceptance it so richly deserves.

Bob Long

BLACK GOSPEL ALBUMS

March 17, 1990
The gray shading represents a bullet, indicating strong upward chart movement.

Total Weeks
Last Week

| | | | | |
|----|--|---|-------|----|
| 1 | MISSISSIPPI MASS CHOIR (Malaco 6003) | Mississippi Mass Choir | 1 | 23 |
| 2 | CAN'T HOLD BACK (Light 7115-720-282) | L.A. Mass Choir | 2 | 21 |
| 3 | I REMEMBER MOMMA (Word/A&M 8447) | Shirley Ceasar | 3 | 12 |
| 4 | HOLD ON, HELP IS ON THE WAY (Savoy 7098) | Georgia Mass Choir | 7 | 5 |
| 5 | WAIT ON HIM (Tyscot 89415) | New Life Community Choir (Featuring John P.Kee) | 8 | 5 |
| 6 | CHILDREN IN PRAISE VOL. 1 (Sparrow 1190) | The West Angeles C.O.G.I.C. | 9 | 18 |
| 7 | YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184) | Young Artist for Christ | 5 | 18 |
| 8 | HE'S WORTHY (Savoy 14797) | Dr. Jonathan Greer/Cathedral of Faith Choir | 14 | 5 |
| 9 | ORDINARY JUST WON'T DO (Light 72026) | Commisioned | 6 | 5 |
| 10 | AIN'T LIFE WONDERFUL (Malaco 4420) | The Williams Brothers | 4 | 18 |
| 11 | WORTH THE WAIT (Light 72029) | Futrel | 17 | 4 |
| 12 | WHO'S ON THE LORD'S SIDE (Savoy 14794) | Rev. Timothy Wright | 10 | 23 |
| 13 | WONDERFUL (Light 7115720215) | Bo Williams | 11 | 23 |
| 14 | ON THE THIRD DAY (Malaco 4435) | Jackson Southernaires | 12 | 23 |
| 15 | BRINGING IT BACK HOME (Word/A&M 8449) | The Clark Sisters | 13 | 5 |
| 16 | TIME WINDING UP (Sound Of Gospel 182) | Jerry Q. Parries & The Christian Family Choir | 20 | 4 |
| 17 | TOTAL VICTORY (Light 7115720207) | Vicki Winans | 15 | 23 |
| 18 | WE'RE GOING TO MAKE IT (Savoy 14795) | Myrna Summers | 16 | 23 |
| 19 | BREATHE ON ME (Savoy 7097) | James Cleveland | 18 | 18 |
| 20 | I'M YOURS LORD (Mob Hop 03) | Russell Fox & Mount Olive Mass Choir | 26 | 4 |
| 21 | HEROS (Light 7115720231) | N.J. Mass Choir | 19 | 23 |
| 22 | LIVE IN CHICAGO (Rejoice WR-WC CD8385) | Shirley Ceasar | 21 | 23 |
| 23 | SO SATISFIED (Air 10135) | Luther Barnes & Redd Budd Gospel Choir | 22 | 23 |
| 24 | AVAILABLE TO YOU (Rejoice WR-WC 8418) | Rev. Milton Brunson | 23 | 23 |
| 25 | FLOWING (Malaco 4434) | Truthettes | 24 | 23 |
| 26 | FAMILY + FRIENDS CHOIR 3 (Sparrow 7504) | Ron Winans | DEBUT | |
| 27 | REV. JAMES MOORE LIVE (Malaco 4429) | Rev. James Moore | 30 | 4 |
| 28 | LET THE HOLY GHOST LEAD YOU (Malaco 6002) | Florida Mass Choir | 25 | 23 |
| 29 | A NEW BEGINNING (Melendo 2257) | The Williams Brothers | 34 | 3 |
| 30 | HOLD BACK THE NIGHT (Sound Of Gospel 178) | Rev.Nicks/St. James Baptist Church Choir | DEBUT | |
| 31 | ALL TIME GOSPEL CLASSICS 2 (Light 72016/Lexicon) | The Voices Of Light | 35 | 2 |
| 32 | MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427) | Night Song | 27 | 23 |
| 33 | MOM & POP WINANS (Sparrow 1215) | Mom & Pop Winans | DEBUT | |
| 34 | I'M YOURS LORD (Malaco 4439) | The Gospel Keynotes | DEBUT | |
| 35 | FAMILY AFFAIR (Myrrh/A&M 8448) | Philip Bailey | DEBUT | |
| 36 | HEAVEN (Sparrow SPR 1169) | B.B. & C.C. Winans | 28 | 23 |
| 37 | JOY THAT FLOODS MY SOUL (Sparrow SPR 1173) | Tramaine Hawkins | 29 | 23 |
| 38 | WONDERFUL ONE (Jive/RCA 1200) | Vanessa Bell Armstrong | 31 | 11 |
| 39 | MOVING BY SPIRIT (Sound of Gospel 186) | J.L. Ferrell/N.Y. Seminar Mass Choir | 32 | 12 |
| 40 | CONQUEROR (Rejoice WR-WC 8400) | Clark Sisters | 33 | 23 |



LIFT EVERY VOICE AND SING: A few of gospel's greats were in attendance when Warner Bros. Records celebrated Black Entertainment Television's 10th anniversary with a black-tie affair. Pictured (l to r): Take 6's Claude V. McKnight 3; Ronald Winans, Warner Bros. recording artist; Edwin Hawkins, PolyGram recording artist; BeBe Winans, Sparrow/Capitol recording artist and Michael Jeffries, Warner Bros. recording artist. This affair brought out the who's who in the music business and featured some special performances by the Isley Bros., David Peaston and Joe Sample.

RHYTHM & BLUES



Le Klass

AVC IGNITES THE 90S!—Every once in a while a new label emerges with that special aura about them, and you know they will be a major success story. **AVC Records is one of those, a powerhouse about to happen!**

The new L.A. based independent label has built a roster of artists and key staff members that are geared toward major success in the 90's. Leading off the releases is **Le Klass**, a red-hot five member group from Augusta, Georgia that oozes charisma and star potential. Their debut album **School Of Cool** is a rock solid collection of infectious songs, delivered in their exciting style of '90s soul. Fans of **Bobby Brown**, **Babyface** and **Prince** will love them!

The leadoff track and single **That's What Love Can Do** is radio ready and contains an upbeat groove that's an instant classic. A song Le Klass lead vocalist/frontman **Nelson Curry** describes as "those feelings you get when you fall in love, constantly thinking of that person, love that's so strong it drives you crazy." Of the potential 4-5 singles on their debut, the other obvious choices are **No Hope** (a danceable smash with a killer chorus) and the classic love songs **Just Friends** and **Don't Say Goodbye**. There isn't a filler in the bunch.

With a dynamic sound and look with their own individual stamp, Le Klass is the hottest new act we've seen so far in the 90's. Their mixture of R&B, rock and pop is a breath of fresh air in the overly synthesized and produced sound cluttering the airwaves. The self contained act writes all their material, as well as perform all the instruments and produce their records. In fact, the writing/producing team of Nelson Curry and guitarist **Rod Nickerson**, are leading candidates for the type of career currently enjoyed by **Jimmy Jam**, **Terry Lewis**, **L.A.**, **Babyface** and **Teddy Riley**.

Their live performances are legendary in the southeast as they have opened for many arena headliners who reluctantly had to follow their smokin' show. Le Klass expanded their audiences nationally in the late summer and fall on the 'School Of Cool '90 Tour, which is scheduled to take them to Japan and Europe in early '91. "You'll be hearing a lot more from this talented group."

Just released by the AVC hit factory is the luscious female trio **Girlfriend** and their debut single **I Wanna Be Your Girlfriend**, on the distributed Big Heart Label. This great looking L.A. act will heat up the clubs and airwaves with this funky little dance number, written and produced by the hot up and coming **Ron 'Yogi' Jerry**. Already slated for summer release are the debuts by **N-Demand**, (a five piece singing/dancing group, ala **New Edition**, **Troop** and **Jacksons**) from Louisiana and the charismatic rapper **MC Vogue**, (exciting lyricist and dancer, off the hot streets of Southern California, ala **M.C. Hammer** and **Young M.C.**)

With a manufacturing deal through **Capitol Records** and distribution by top distributors such as **MS**, **Schwartz Brothers**, **CRD**, **Encore** and **Big State**; a top flight staff lead by several top promotional and marketing veterans, and a never ending roster of major new artists, AVC Records is a label destined for big things in the years ahead. Contact AVC in L.A. at **213-285-3300** or N.Y. at **212-465-2603**, or mail to: 6201 Sunset Blvd, Suite 200, Hollywood, Ca 90028.

SHOWTIME WEST COAST THEATRE—is no doubt a replica of the original legendary Apollo Theater in Harlem, N.Y. **Jonathan Scott**, of Western Regional Productions says, "we are very proud to produce a show of its kind in L.A., because our talent cup runneth over. Our slogan is; the place where pleasure and business meet! This show is actually an open house for networking between people in the music industry."

Showtime is a foundation of greater talent, not just electronic gimmicks (which plague the industry), but authentic artists and singers. It is a respectable channel for the viewing of talent by record companies, managers, producers and all others concerned.

The competition is stiff, but everyone is a winner and has the potential of being a star of tomorrow. The audience wins as well by enjoying an evening of fun and entertainment. For more information call Jonathan at **213-654-0769**.

Bob Long

R & B ALBUMS

March 17, 1990
The gray shading represents a bullet, indicating strong upward chart movement.

Total Weeks
Last Week ▼

| | | | | |
|----|---|---|-------|----|
| 1 | BACK ON THE BLOCK (Qwest/Warner Bros. 26020) | Quincy Jones | 1 | 14 |
| 2 | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920) | Janet Jackson | 2 | 23 |
| 3 | TENDER LOVER (Solar/Epic FZ45288) | Babyface | 4 | 33 |
| 4 | WRECKS-N-EFFECT (Motown 6281) | Wrecks-N-Effect | 3 | 24 |
| 5 | MIKI HOWARD (Atlantic 82024) | Miki Howard | 5 | 17 |
| 6 | THE BEST OF LUTHER VANDROSS (Epic EZT 45422) | Luther Vandross | 8 | 19 |
| 7 | MICHEL'LE (Ruthless 91282) | Michel'le | 7 | 9 |
| 8 | THE CACTUS ALBUM (Columbia FC 45415) | 3rd Bass | 6 | 15 |
| 9 | Dance!...Ya Know It (MCA 6342) | Bobby Brown | 9 | 14 |
| 10 | ROUND TRIP (Capitol 90799) | The Gap Band | 10 | 16 |
| 11 | ALL HAIL THE QUEEN (Tommy Boy 1022) | Queen Latifah | 13 | 17 |
| 12 | LIVE (Arista 8613) | Kenny G | 12 | 9 |
| 13 | STAY WITH ME (Columbia FC 44367) | Regina Belle | 14 | 25 |
| 14 | THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003) | Biz Markie | 11 | 19 |
| 15 | BIG TYME (MCA 42302) | Heavy D. & The Boyz | 15 | 37 |
| 16 | WHAT YOU NEED (Motown 6280) | Stacy Lattisaw | 21 | 17 |
| 17 | FOREVER YOUR GIRL (P) (Virgin 90943) | Paula Abdul | 17 | 61 |
| 18 | THE INCREDIBLE BASE (Profile 1285) | Rob Base | 18 | 15 |
| 19 | PUMP UP THE JAM - THE ALBUM (SBK 73422) | Technotronic | 19 | 12 |
| 20 | KEEP ON MOVIN' (Virgin 91267) | Soul II Soul | 20 | 37 |
| 21 | EYES ON THIS (First Priority/Atlantic 91304) | MC Lyte | 16 | 23 |
| 22 | ATTITUDE (Atlantic 82035) | Troop | 22 | 17 |
| 23 | HOME (MCA 6312) | Stephanie Mills | 23 | 35 |
| 24 | SILKY SOUL (Warner Bros. 25802) | Maze Featuring Frankie Beverly | 24 | 25 |
| 25 | ALL OR YOUR LOVE (Motown 6278) | The Good Girls | 26 | 13 |
| 26 | RICH AND POOR (Warner Bros. 26002) | Randy Crawford | 25 | 18 |
| 27 | GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103) | The Ghetto Boys | 31 | 9 |
| 28 | THE REAL THING (Mercury/PolyGram 838 366) | Angela Winbush | 27 | 20 |
| 29 | DON'T TAKE IT PERSONAL (Arista 8493) | Jermaine Jackson | 28 | 19 |
| 30 | UNDER A NOUVEAU GROOVE (Warner Bros. 25991) | Club Nouveau | 29 | 13 |
| 31 | AFTER 7 (Virgin 91061) | After 7 | 30 | 24 |
| 32 | NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280) | Seduction | 38 | 8 |
| 33 | HERITAGE (Columbia C45268) | Earth Wind & Fire | 40 | 4 |
| 34 | STONE COLD RHYMIN' (Delicious/Island 91309) | Young M.C. | 32 | 24 |
| 35 | SYBIL (Next Plateau 1018) | Sybil | 33 | 24 |
| 36 | THE ICEBERG/FREEDOM OF SPEECH..(Sire 26028) | Ice-T | 34 | 20 |
| 37 | THE MAN IS BACK (A&M 5256) | Barry White | 35 | 15 |
| 38 | SPECIAL (Motown 6275) | The Temptations | 46 | 27 |
| 39 | NEVER TO FAR (EMI 92401) | Diane Reeves | 57 | 3 |
| 40 | BEYOND A DREAM (Island 91319) | By All Means | 36 | 16 |
| 41 | DONE BY THE FORCES OF NATURE (Warner Bros. 26072) | Jungle Bros | 41 | 12 |
| 42 | SEMINAR (Nasty Mix 70150) | Sir Mix-A-Lot | 37 | 19 |
| 43 | PARADISE (Jive 1298) | Ruby Turner | 49 | 4 |
| 44 | AS NASTY AS THEY WANNA BE (Luke Skywalker 107) | 2 Live Crew | 39 | 34 |
| 45 | CRAZY BOUT YOU (Malaco 7452) | Johnnie Taylor | 42 | 8 |
| 46 | ACE JUICE (Capitol 90925) | Ace Juice | 43 | 9 |
| 47 | LET ME TAKE YOU TO THE ROCK HOUSE (Effect 3000/Skywalker) | Tony M.F. Rock | 63 | 4 |
| 48 | SWEET AND SAXY (Warlock 2713) | Kim Waters | 48 | 3 |
| 49 | NO MORE MR. NICE GUY (Wild Pitch 2001) | Gang Starr | 53 | 2 |
| 50 | PLEASE HAMMER DON'T HURT 'EM (Capitol 92857) | M.C. Hammer | DEBUT | |
| 51 | TIME OUT OF MIND (Columbia OC 45253) | Grover Washington Jr. | 65 | 2 |
| 52 | A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159) | D-Mob | 52 | 4 |
| 53 | GET INTO IT (Egyptian Empire 933/West Coast) | The Egyptian Lover | 60 | 2 |
| 54 | NICE & SMOOTH (Sleeping Bag 82013) | Nice N' Smooth | 45 | 12 |
| 55 | IN THA HOOD (On Top 9002) | Success-N-Effect | 55 | 5 |
| 56 | BIG FUN (Virgin 91242) | Inner City | 56 | 4 |
| 57 | LOVE,SMOKEY (Mowtown 6288) | Smokey Robinson | DEBUT | |
| 58 | IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641) | Big Daddy Kane | 44 | 23 |
| 59 | ALL THE WAY (Solar/Epic 7531) | Calloway | 47 | 6 |
| 60 | 2-4 THE BASS (Sedona 7521) | Def Dames | DEBUT | |
| 61 | WORD POWER (Epic 45299) | Divine Styler Featuring Rhyme Syndicate | 61 | 3 |
| 62 | RAW (Def Jam FC 45015) | Alyson Williams | 49 | 9 |
| 63 | A SHADE OF RED (Virgin 91269) | Redhead Kingpin | 51 | 27 |
| 64 | RIDE THE RHYTHM (Wild Pitch 2002) | Chill Rob G | 54 | 5 |
| 65 | "C" YA (Profile 1284) | Ron C | DEBUT | |
| 66 | ALL NIGHT (Elektra 60858) | Entouch | 59 | 33 |
| 67 | ALL ABOUT LOVE (Sleeping Bag 52017) | Joyce Sims | 67 | 7 |
| 68 | AND IN THIS CORNER... (Jive/RCA 1188) | D.J. Jazzy Jeff & the Fresh Prince | 62 | 17 |
| 69 | BE YOURSELF (MCA 6292) | Patti Labelle | 63 | 35 |
| 70 | GOING STEADY (Jive/RCA 1284) | Steady B | 64 | 14 |
| 71 | INTRODUCING...DAVID PEASTON (Geffen 24228) | David Peaston | 66 | 35 |
| 72 | SPREAD THE WORD (Rockwell 3316/Hot Prods.) | Bose | 68 | 4 |
| 73 | BROTHER ARAB (Orpheus/EMI 75614) | Arabian Prince | 69 | 12 |
| 74 | MICHAEL JEFFRIES (Warner Bros. 25925) | Michael Jeffries | 70 | 5 |
| 75 | 'BOUT DAT TIME (EMI 92050) | Pieces Of A Dream | 71 | 5 |

CASH BOX CHART

R & B
SINGLES

March 17, 1990

The gray shading represents a bullet, indicating strong upward chart movement.



#1 Single: Quincy Jones



High Debut: Johnny Gill #67



To Watch: Body #59

| | | Total Weeks ▼ | Last Week ▼ | | | Total Weeks ▼ | Last Week ▼ |
|----|--|----------------------------------|-------------|----|-----|---|---|
| 1 | SECRET GARDEN (Qwest/Warner Bros. 7-19992) | Quincy Jones | 2 | 7 | 51 | KNOCK ME OFF MY FEET (Orpheus/EMI) | Mikki Bleu 37 8 |
| 2 | UNDER NEW MANAGEMENT (Atlantic 88766) | Miki Howard | 3 | 9 | 52 | HARD UP (ORPHEUS 72271) | Eric Gable 56 3 |
| 3 | ESCAPADE (A&M 1490) | Janet Jackson | 1 | 9 | 53 | BODY TALK (Wing/Polygram 873-599-1) | Sharon Bryant 57 4 |
| 4 | ALL AROUND THE WORLD (Arista AS1-9928) | Lisa Stanfield | 6 | 8 | 54 | NO MORE TEARS (Mercury 876 367) | Angela Winbush 59 4 |
| 5 | HERITAGE (Columbia CSK 73205) | Earth, Wind & Fire | 8 | 8 | 55 | WHATCHA GONNA DO WITH MY LOVIN (Virgin 96507) | Inner City 40 9 |
| 6 | WHERE DO WE GO FROM HERE (Motown 2026) | Stacy Latisaw (With Johnny Gill) | 4 | 12 | 56 | SACRED KIND OF LOVE (Columbia 38-73234) | Grover Washington Jr. Feat. Phyllis Hyman 72 2 |
| 7 | HELP THE CHILDREN (Capitol 4JM 44497) | M.C. Hammer | 14 | 8 | 57 | PLAYTOY (Outpost OET 3005A) | Carmin 67 7 |
| 8 | I NEED YOUR LOVIN' (Def Jam/Columbia) | Alyson Williams | 10 | 9 | 58 | LOVE IS LIKE AITCHIN' (Motown 8765) | Good Girls 77 4 |
| 9 | OPPOSITES ATTRACT (Virgin 7-19578) | Paula Abdul | 5 | 14 | 59 | FOOTSTEPS IN THE DARK (MCA 53768) | Body 78 4 |
| 10 | THE COMFORT OF A MAN (MCA 53769) | Stephanie Mills | 17 | 8 | 60 | TIME WAITS FOR NO ONE (Paisley Park/WB 0-227177) | Mavis Staples 61 5 |
| 11 | NO MORE LIES (Ruthless Atlantic 7-99149) | Michel'le | 9 | 15 | 61 | I WANT YOU (GOT 2002) | Billy Davis 69 2 |
| 12 | EVERYTHING YOU TOUCH (Motown MOT 6268) | Smokey Robinson | 18 | 7 | 62 | ALL OR NOTHING | Milli Vanilli 50 6 |
| 13 | WE'RE ALL IN THIS TOETHER (Geffen 19950) | David Peaston | 24 | 9 | 63 | DO YOU REMEMBER (Island PR3193) | By All Means 65 2 |
| 14 | TREAT HER RIGHT (Epic XSS-01956A) | Luther Vandross | 23 | 7 | 64 | I WANT YOU YOU WANT ME (Elektra 64979-4) | Starpoint 66 2 |
| 15 | NEVER TOO FAR (EMI 92401) | Dianne Reeves | 22 | 9 | 65 | ONE OF A KIND (Warner Bros. 19910) | The Isley Brothers 68 3 |
| 16 | PROMISES, PROMISES (Geffen/Reprise 7-22781) | Christopher Williams | 7 | 9 | 66 | I WANT TO DO IT GOOD TO YA (A&M SP-17997) | Barry White 74 3 |
| 17 | WHIP APPEAL (Solar/Epic 816008) | Babyface | 26 | 4 | 67 | HUB YOU THE RIGHT WAY (MCA 1982) | Johnny Gill DEBUT |
| 18 | GIRLS, THEY LOVE ME (Uptown/MCA 53784) | Heavy D. & the Boyz | 13 | 9 | 68 | THE GROOVE (Jive/RCA 1313) | D.J. Jazzy Jeff/Fresh Prince Featuring Grover Washington JR. 72 2 |
| 19 | SPREAD MY WINGS (Atlantic 4-88734) | Troop | 36 | 8 | 69 | JINGLING BABY (Def Jam/Columbia 44-73147) | L.L. Cool J 75 2 |
| 20 | ADDICTED TO YOUR LOVE (Capitol 4JM 44490) | Gap Band | 27 | 6 | 70 | ALWAYS & FOREVER (Select 62362) | Whistle DEBUT |
| 21 | CAN WE SPEND SOME TIME (Columbia 38-73028) | Surface | 15 | 16 | 71 | SHOWER YOU WITH LOVE (MCA 53697) | George Howard With John Pagano 73 4 |
| 22 | READY OR NOT (Virgin 98995) | After 7 | 29 | 6 | 72 | TICK TOCK (RING MY PHONE) (Columbia 44-73129) | Big Mack 76 4 |
| 23 | JAZZIE'S GROOVE (Virgin 7-99145) | Soul II Soul | 12 | 13 | 73 | THUMBS UP (Enigma 75534) | Bardeux 79 3 |
| 24 | WRAP YOU UP (Warner Bros. 719969) | Randy Crawford | 30 | 7 | 74 | C'MON AND GET MY LOVE (FFRR 886-799-1) | D-Mob with Cathy Dennis 81 4 |
| 25 | I FOUND LOVIN' (Uptown/MCA 53729) | Jeff Redd | 32 | 7 | 75 | BLACK MAN (Columbia CSK 73229) | Tashan DEBUT |
| 26 | EXPESSION (Next Plateau 50101) | Salt-N-Pepa | 16 | 9 | 76 | JUICY GOTCHA CRAZY (Capitol 15510) | Oaktowns 3-5-7 80 2 |
| 27 | HEARTBEAT (Vendetta/A&M 1473) | Seduction | 21 | 9 | 77 | PRECIOUS LOVE (MCA 53790) | Jody Watley 82 3 |
| 28 | (TWO SHIPS) IN THE NIGHT (Arista AL-8493) | Jermaine Jackson | 38 | 6 | 78 | HERES A TICKET (Crush 866) | Lenny Williams DEBUT |
| 29 | IT'S GONNA BE ALLRIGHT (Jive 1290) | Ruby Turner | 11 | 14 | 79 | SORRY (MCA 53798) | Chunky A 83 2 |
| 30 | WHAT GOES AROUND (Columbia 38-73201) | Regina Belle | 46 | 4 | 80 | RISE TO THE TOP (Mega Jam MJDJ-7278-0) | Phalon DEBUT |
| 31 | TOUCH (Atlantic 7-88841) | Chucki Booker | 19 | 13 | 81 | TOUCH ME (EMI 50284) | R.J.'s Latest Arival 86 3 |
| 32 | SHOW ME (Elektra 7-64978) | Howard Hewett | 47 | 3 | 82 | I WON'T STOP (Valley View 75330) | The Manhattans 90 2 |
| 33 | YOUR PRECIOUS LOVE (Orpheus/EMI 72254) | Tamika Patton | 20 | 9 | 83 | LET IT FLOW (Atlantic 4-88862) | Art Madison DEBUT |
| 34 | LOVE'S ON THE RUN (Warner Brothers) | Maze featuring Frankie Beverly | 41 | 5 | 84 | HOLD ON (Atlantic 86234) | En Vogue DEBUT |
| 35 | SOUL TO SOUL (Motown-2023) | Temptations | 39 | 4 | 85 | WELCOME TO THE TERRORDOME (Def Jam/Columbia 44-73135) | Public Enemy 52 8 |
| 36 | GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315) | Technotronic | 42 | 5 | 86 | SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824) | Prince 53 16 |
| 37 | NOTHING'S TOO GOOD FOR YOU (Polydor) | Main Ingredient | 43 | 6 | 87 | SECRET WISH (Tabu/Epic 73089) | S.O.S. Band 88 9 |
| 38 | GOT TO HAVE YOUR LOVE (Capitol 15521) | Mantronix Featuring Wondress | 44 | 6 | 88 | SAY U LOVE ME (Reprise 7-19965) | Def Con 4 DEBUT |
| 39 | BUDDY (Tommy Boy 943) | De La Soul | 25 | 13 | 89 | WHAT CAN I DO (EMI 50111) | Pieces Of A Dream 54 16 |
| 40 | REAL LOVE (Atlantic 7-88816) | Sky | 28 | 21 | 90 | AIN'T NO WOMAN (LIKE THE ONE I GOT) (Arista 9926) | Kashif DEBUT |
| 41 | DON'T WEAR IT OUT (Tabu/Epic 73005) | Mary Davis | 45 | 5 | 91 | I WANNA BE RICH (Solar 74005)2 | Calloway 55 19 |
| 42 | GIRLS NITE OUT (RCA 9174-1-RD) | Tyler Collins | 51 | 5 | 92 | I GET THE JOB DONE (Warner Bros. 7-22719) | Big Daddy Kane 58 12 |
| 43 | MAKE IT LIKE IT WAS (Columbia 38-73022) | Regina Belle | 31 | 19 | 93 | NEVER TOO MUCH OF YOU (4th & B'Way/Island 7832) | Dino 62 6 |
| 44 | HEAVEN (Island 7-99136) | Miles Jaye | 33 | 15 | 94 | THE HUMPTY DANCE (Tommy Boy 944) | Digital Underground 64 4 |
| 45 | ALL OVER YOU (Orpheus/EMI 7277) | Freddie Jackson | 60 | 3 | 95 | 1-2-3 (Columbia 38-73087) | The Chimes 71 8 |
| 46 | WALK ON BY (Next Plateau 50111) | Sybil | 34 | 15 | 96 | SHOULD HAVE BEEN YOU (Geffen 3533) | Michael Cooper 84 13 |
| 47 | COME TOGETHER AS ONE (Island 7-98998) | Will Downing | 48 | 5 | 97 | YOUR SWEETNESS (Motown 1976) | Good Girls 85 19 |
| 48 | LOVE YOU HONEY (A&M) | Randy & The Gypsys | 49 | 5 | 98 | CAN'T GET ENOUGH OF U (Alpha Int'l 73004) | Robbie Mychals 87 3 |
| 49 | POISON (MCA 53772) | Bell Biv DeVoe | 63 | 2 | 99 | NO FIEND OF MINE (Warner Bros. 7-22769) | Club Nouveau 89 19 |
| 50 | THE GAS FACE (Def Jam/Columbia 38-73046) | 3rd Bass | 35 | 8 | 100 | STAY HERE, STAY NEAR (Tabu/Epic 73088) | Rhonda Clarke 91 9 |

COCINANDO

THERE WAS A TIME WHEN THE NAME FANIA RODE TOGETHER WITH SALSA like Girl Scouts with cookies. *Mano con Mano*. Rice and beans. Bird and Magic. In the '60s, salsa became the cultural ID card for East Coast Latinos. In the evolving vortex of the sixties, salsa gave us a sense of roots to go along with our recently-found sexual freedom. No longer did we have to identify with English-speaking musical forms, because Fania was there for us first and foremost. The sensuous suavity of producer/flutist/percussionist Johnny Pacheco, flanked by the shameless negritude of vocalist Pete "El Conde" Rodriguez; the street-gangster presence that trombonist/producer Willie Colon and Hector Lavoe brought to their record covers and performances; the eye-popping percussive ability of Ray Barretto, propelled by Adalberto Santiago's powerful pipes; the urban hipness of Larry Harlow, a Jewish American who, enraptured by the Cuban sounds of the '50s, formed one of the most swinging groups of the era, enriched by the *barrio* charm *canto* of pretty-boy Ismael Miranda. Yes, Fania had it all.

But, as always happens in the music business, audiences' tastes changed. Other sounds came into vogue. Fania artists left, came, left again, and came back again. Other record companies came to share and eventually overtake what was once Fania's exclusive domain. The pre-eminent name in salsa has boiled down to a two-desk operation. Small wonder the label is hardly remembered when the genre's important players are discussed.

Then came the Grammy nominations. Fania vanquished the field with three of the five Tropical nominees—one by returning prodigal son Willie Colon and two by Ray Barretto: his own and with Celia Cruz, the eventual winner this year. **Victor Gallo**, Fania's one-man gang, who has been at the label for the better part of two decades, obviously remembers those years but seems hardly willing to engage in nostalgic notions.

"It obviously had to do with the magnitude of our artists' careers," Gallo said matter-of-factly about the Grammy nominations. With the degree of pride that only a veteran compatriot of the music business wars can understand, Gallo described winners Cruz and Barretto as "people who have seen *las verdes* and *las maduras*," in allusion to those who have seen and lived through it all.

With papers swishing to and fro all through the conversation, Gallo spoke in economically concise language, muttering orders between sentences to his assistant through the side of his mouth. This interview is only another issue on the corporate agenda, not a platform from whence to gain public popularity, or a vehicle on which to hitch a *bola*. Gallo stated that Fania keeps only a small group of artists. He is also very clear on the label's marketing position.

"The Fania artists are mostly middle-aged, doing the music known as traditional salsa, with more emphasis on the international scene than on the domestic," he said, pointing to specific markets in England, France, Spain, Germany and Japan, in addition to the South American countries endemic to salsa. Regarding future releases, Gallo mentioned a new Pete "El Conde" Rodriguez album, a Sonora Poncena waiting for an album cover, and a half-finished Ray Barretto production. He sounded particularly excited about the pre-production plans for the new Celia Cruz album, featuring big-band brass, strings, reeds and woodwinds, expected to be the definitive Celia Cruz. Fania centers its future hopes for the domestic market on a Roberto Blades/Raul Gallimore collaboration.

Staying up to speed with the latest product trends, Gallo has activated the wealth of Fania musical treasures through CD compilations and reissues of out-of-print label classics. According to Gallo, there are 80 such products planned for release this year, in addition to the 160-plus already out in the market.

"I think the vinyl LP has at the most two or three years left," Gallo said. Obviously, Fania has a lot more than that left. As an inveterate nostalgic, one who will miss the round comfort of the 33 1/3, I'm glad there is something other than my outdated Fania LPs to remind me of days of youth past.

SALPICOS Y MORDISCOS: *Mis semanales* know there were *cosas y cositas* left out of the merengue column. The thorniest has to be the situation surrounding titleship of the name Tambo. The real reason behind the search for a new name (which turned out to be Bongo) was the departure of Tambo's lead male vocalist and director **Carlos Grendall**, who took himself and the Tambo name to an agreement with Kubaney Records, via his new manager **Sergio Jimenez**. Prior to the new name contest, **Ruben Moreno**, executive producer of the two most recent Tambo albums, offered Grendall *pesos largos* to gain exclusive use of the Tambo name. Grendall refused the offer. Reports ran rampant on the initiation of legal proceedings by Moreno against Grendall and Kubaney, to prevent their use of the name Tambo, supported by an alleged trademarked registration of the name Tambo in the U.S. Kubaney president **Tony San Martin** first found out about it through us, and stated that, as of the day of our conversation, the label had yet to be served with any related legal notification. Moreover, he supported Kubaney's position with copies of Grendall's registration of the name at TDR's Department of State and Commerce under his real name Carlos R. Jaquez, dated December 27, 1982.

On the other side, Moreno's representatives remitted to us a notarized agreement dated November 6, 1986, where Grendall and the 11 original Tambo musicians unanimously transfer in writing to Moreno ownership of the Tambo name, an agreement Moreno believes supersedes Grendall's name registration.

To top things off, Kubaney founder **Mateo San Martin** sent us a SR form dated October 12, 1982, registering the copyright of Grupo Tambo's 1982 Kubaney release "El Muerto Borracho" at the Library of Congress' Copyright Office. In an exclusive interview, the senior San Martin said "In Kubaney we do things by the book. To beat our 1982 claim someone better produce a document

CHICAGO LATIN ALBUMS

March 17, 1990

- | | | |
|----|---|-----------------|
| 1 | LLORANDO LAMBADA(CBS Discos) | KAOMA |
| 2 | LLORANDO SE FUE(TH/Rodven) | TERESITA GUERRA |
| 3 | CON EL MARIACHI VARGAS(PolyGram Latino)J.L. RODRIGUEZ | |
| 4 | AL OTRO LADO DEL SOL(TH/Mex) | LOS TEMERARIOS |
| 5 | 14 EXITOS(Globo) | CAMILO SESTO |
| 6 | 12 INOLVIDABLES(Globo) | LOS IRACUNDOS |
| 7 | UNA PRUEBA DE AMOR(WEA Latina) | SUZY GONZALEZ |
| 8 | A TODO GALOPE(Fonovisa) | BRONCO |
| 9 | LOS EXITOS DE BRAULIO(CBS Discos) | BRAULIO |
| 10 | TIERRA DE NADIE(CBS Discos) | ANA GABRIEL |

Puerto Rico LATIN ALBUMS

March 17, 1990

- | | | |
|----|---------------------------------|---------------------|
| 1 | LLORANDO LAMBADA(CBS Discos) | KAOMA |
| 2 | XUXA(Globo Records) | XUXA |
| 3 | UN TOQUE DE MISTERIO(TH/Rodven) | RICARDO MONTANER |
| 4 | AL NORTE DEL SUR(CBS Discos) | FRANCO DE VITA |
| 5 | VIVENCIAS(CBS Discos) | YOLANDITA MONGE |
| 6 | TIERRA DE NADIE(CBS Discos) | ANA GABRIEL |
| 7 | AQUI ESTA LA SALSA(Sonotone) | BOBBY VALENTIN |
| 8 | NEW WAVE SALSA(TH/Rodven) | EDDIE SANTIAGO |
| 9 | SALSA EN MOVIMIENTO(Combo) | GILBERTO SANTARROSA |
| 10 | EL CANTINERO(TTH Records) | LA PATRULLA 15 |

with an earlier date. If anyone wants to take us to court, we are ready to present our case."

Intimately knowledgeable of the respective personalities of all parties involved—all nice and reasonable people—my logic feels both sides would be best served leaving the chips as they are, and letting them fall where they may. If it's true Kubaney may have trademark rights to the name Tambo by virtue of its earlier name usage, no one can dispute Moreno's equity contribution to the current value of the Tambo name, notwithstanding the notarized title transfer agreement: a contract whose legal value may possibly have been weakened by the search of the Bongo name, as a court of law could construe it as an implied concession of the Tambo title. If Grendall's talent was as essential to Tambo's success as he inferred with his physical and trademark separation from Moreno, he will blossom at Kubaney and with Jimenez, a label and a manager accustomed to dealing with big names.

If Moreno's executive producer's role was, as he claims, the igniting fuel beneath Tambo's success, he will have no problem duplicating the feat with Bongo, as he still uses the dynamic promotional services of R&R Enterprises. Any legal action will be a waste of time and only bring financial benefits to lawyers from both sides. Those types of lawyers are not *Cash Box* subscribers, and life is too short to fight anyway.

Tony Sabournin



Celia Cruz and Ray Barretto

**Thanks to ALL The DJs!
Our 5th Anniversary!**



In the 80's, we brought you HOUSE, DEEP HOUSE, ACID, and HIP HOUSE.

**MARSHALL JEFFERSON - FRANKIE KNUCKLES - JAMIE PRINCIPLE - STEVE "SILK" HURLEY - FINGERS, INC.
J.M. SILK - LOLLEATTA HOLLOWAY - LIZ TORRES - CHIP E. - TEN CITY - ADONIS - RALPHI "THE RAZ" ROSARIO
WHITE KNIGHT - FARLEY "JACKMASTER" FUNK - KENNY "JAMMIN" JASON - DARYL PANDY**

**Now for the 90's - HOUSE - THE SECOND STORY: MUSIC FOR THE WORLD!
FAST EDDIE - TYREE - JOE SMOOTH - KOOL ROCK STEADY - STERLING VOID
JULIAN "JUMPIN'" PEREZ - SUNDANCE - K.A. POSSE AND MORE!!!**

**DJ INTERNATIONAL RECORDS - 727 W. Randolph St. - Chicago, IL. 60606 USA
Phone: (312) 559-1845 - Fax: (312) 559-0286 - Telex: 4932228HOUSEUI
Independently distributed in the USA - Distributed by CBS in the U.K. - Distributed by Polygram / Dreyfus in France**

The
Love Man
IS BACK!

**With A New 12"
entitled "Always and Forever"
from the
upcoming LP
"Dr. York 1990"**

**Also on 12" is the hit single "Sometimes's
Been Sleeping In My Bed", available on video.**

**Pick up your
copies today!**



© 1990 U.S.A. York's Records * York's Publishing
Manufactured and Distributed by York's Records
760 Bushwick Avenue, Brooklyn NY 11221 * (718) 443-4417



THE LOVE MAN
DR. YORK

© 1990 YORK'S RECORDS. ALL RIGHTS RESERVED

CASH BOX CHART

Total Weeks
Last Week

TOP 200
ALBUMS

March 17, 1990

The gray shading represents a bullet, indicating strong upward chart movement.



High Debut: M.C. Hammer #75

| | | Total Weeks Last Week |
|----|---|--|
| 1 | FOREVER YOUR GIRL (Virgin 90943)WEA 9.98 | 1 68 |
| 2 | RHYTHM NATION 1814 (A&M 3920)BMG 8.98 | JANET JACKSON 2 24 |
| 3 | FULL MOON FEVER (MCA 6253)MCA 9.98 | TOM PETTY 4 45 |
| 4 | COSMIC THING (Reprise 25854)WEA 8.98 | B-52'S 3 36 |
| 5 | ...BUT SERIOUSLY (Atlantic)WEA 8.98 | PHIL COLLINS 6 16 |
| 6 | STORMFRONT (Columbia 44366)CBS | BILLY JOEL 5 20 |
| 7 | CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98 | LINDA RONDSTADT (Featuring Aaron Neville) 9 21 |
| 8 | BACK ON THE BLOCK (Qwest/Warner Bros 26020)WEA 8.98 | QUINCY JONES 7 15 |
| 9 | SOUL PROVIDER (Columbia 45012)CBS | MICHAEL BOLTON 10 34 |
| 10 | DANCE!...YA KNOW IT (MCA 6342)MCA 8.98 | BOBBY BROWN 8 16 |
| 11 | TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98 | TECHNOTRONIC 12 13 |
| 12 | THE BEST OF LUTHER (Epic 45320-EK45423)CBS | LUTHER VANDROSS 14 20 |
| 13 | GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98 | MILLI VANILLI 13 52 |
| 14 | KENNY G LIVE (Arista 8613)BMG 8.98 | KENNY G 17 15 |
| 15 | DR. FEELGOOD (Elektra 60829)WEA 8.98 | MOTLEY CRUE 18 26 |
| 16 | TENDER LOVER (Solar 4528)CBS | BABYFACE 11 34 |
| 17 | PUMP (Geffen GHS 24254)WEA 8.98 | AEROSMITH 16 25 |
| 18 | KEEP ON MOVIN' (Virgin 91267)WEA 9.98 | SOUL II SOUL 15 37 |
| 19 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 | 2 LIVE CREW 19 35 |
| 20 | LOOK SHARP! (EMI 91098)CEMA 9.98 | ROXETTE 20 48 |
| 21 | STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98 | YOUNG M.C. 21 26 |
| 22 | SKID ROW (Atlantic 81936)WEA 8.98 | SKID ROW 22 58 |
| 23 | JOURNEYMAN (Reprise 26074)WEA 8.98 | ERIC CLAPTON 23 17 |
| 24 | ALANNAH MYLES (Atlantic 81956)WEA 8.98 | ALANNA MILES 30 8 |
| 25 | HANGIN' TOUGH (P) (Columbia FC 40985)CBS | NEW KIDS ON THE BLOCK 24 81 |
| 26 | CUTS BOTH WAYS (Epic 45217)CBS | GLORIA ESTEFAN 26 34 |
| 27 | REPEAT OFFENDER (EMI 90380)CEMA 9.98 | RICHARD MARX 25 44 |
| 28 | SLIP OF THE TONGUE (Geffen 24249)WEA 8.98 | WHITESNAKE 27 17 |
| 29 | THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98 | TESLA 28 20 |
| 30 | BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98 | SOUNDTRACK 37 7 |
| 31 | FREEDOM (Reprise 25899)WEA 8.98 | NEIL YOUNG 29 22 |
| 32 | NICK OF TIME (Capitol 91268)CEMA 8.98 | BONNIE RAITT 50 50 |
| 33 | MICHEL'LE (Ruthless/Atco 91282) | MICHEL'LE 39 9 |
| 34 | NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98 | SEDUCTION 32 20 |
| 35 | JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98 | JIVE BUNNY & THE MIXMASTERS 31 12 |
| 36 | SMITHEREENS 11 (Capitol 91194)CEMA 8.98 | THE SMITHEREENS 38 19 |
| 37 | THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98 | SOUNDTRACK 33 13 |
| 38 | STEEL WHEELS (Columbia 45333)CBS | THE ROLLING STONES 34 27 |
| 39 | THE END OF INNOCENCE (Geffen 24217)WEA 8.98 | DON HENLEY 35 36 |
| 40 | HEART OF STONE (Geffen 24239)WEA 8.98 | CHER 36 35 |
| 41 | LONDON WARSAW NEW YORK (Epic 45472)CBS | BASIA 141 3 |
| 42 | HIT LIST (Epic 45473)CBS | JOAN JETT 40 6 |
| 43 | PRESTO (Atlantic)WEA 8.98 | RUSH 41 16 |
| 44 | THE SEEDS OF LOVE (Fontana 838730)POL | TEARS FOR FEARS 42 24 |
| 45 | BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL | SCORPIONS 43 16 |
| 46 | MARCH (RCA 9692-1-R)BMG 8.98 | MICHAEL PENN 52 13 |
| 47 | WHEN HARRY MET SALLY... (Columbia 45319)CBS | SOUNDTRACK (FEATURING HARRY CONNICK JR.) 44 32 |
| 48 | WORLD BEAT (Epic 46010)CBS | KAOMA 53 8 |

| | | |
|-----|---|--|
| 49 | DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS | WARRANT 49 57 |
| 50 | BIG TYME (MCA 42302)MCA 8.98 | HEAVY D. & THE BOYZ 45 38 |
| 51 | GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98 | CHICAGO 46 14 |
| 52 | ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98 | JOE COCKER 47 25 |
| 53 | LIKE A PRAYER (Sire 25844)WEA 9.98 | MADONNA 48 50 |
| 54 | FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98 | JOE SATRIANI 51 18 |
| 55 | PICKIN' ON NASHVILLE (Mercury 838 744 1)PCL | THE KENTUCKY HEAD HUNTERS 60 13 |
| 56 | HERITAGE (Columbia C45268)CBS | EARTH WIND & FIRE 64 5 |
| 57 | SLEEPING WITH THE PAST (MCA 6321)MCA 8.98 | ELTON JOHN 59 27 |
| 58 | LABOUR OF LOVE II (Virgin 91324) | UB40 54 8 |
| 59 | CROSSROADS (Elektra 60888)WEA 8.98 | TRACY CHAPMAN 55 22 |
| 60 | LONE WOLF (Curb/Warner 26090)WEA 8.98 | HANK WILLIAMS JR. 69 5 |
| 61 | LET LOVE RULE (Virgin 91290)WEA 9.98 | LENNY KRAVITZ 56 13 |
| 62 | CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS | 3RD BASS 57 16 |
| 63 | TRASH (Epic 45137)CBS | ALICE COOPER 58 32 |
| 64 | THE INCREDIBLE BASE (Profile 1285)IND 8.98 | ROB BASE 66 14 |
| 65 | BAD ENGLISH (Epic OE 45083)CBS | BAD ENGLISH 61 36 |
| 66 | GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS | EDDIE MONEY 62 13 |
| 67 | THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS | BONHAM 63 24 |
| 68 | DEEP (Beggars' Banquet 9877-1-H)BMG 9.98 | PETER MURPHY 74 6 |
| 69 | THE BIZ NEVER SLEEPS (Warner Bros. 9 26003) | BIZ MARKIE 75 21 |
| 70 | NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98 | RANDY TRAVIS 70 21 |
| 71 | JUST SAY OZZY (CBS 45451) | OZZY OSBOURNE 150 3 |
| 72 | THE HEALER (Chameleon D1-74808)CEMA 8.98 | JOHN LEE HOOKER 79 21 |
| 73 | THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98 | FINE YOUNG CANNIBALS 76 54 |
| 74 | HOT IN THE SHADE (PolyGram 836 913)POL | KISS 80 20 |
| 75 | PLEASE HAMMER DON'T HURT EM (Capitol 92857) | M.C. HAMMER - DEBUT |
| 76 | NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS | NEW KIDS ON THE BLOCK 65 23 |
| 77 | THE SENSUAL WORLD (Columbia 44164)CBS | KATE BUSH 67 20 |
| 78 | CAN'T FIGHT FATE (Arista 8581)BMG 8.98 | TAYLOR DAYNE 68 18 |
| 79 | MOTHER'S MILK (EMI-92152)CEMA 8.98 | RED HOT CHILI PEPPERS 71 28 |
| 80 | A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS | BARBARA STREISAND 72 22 |
| 81 | SEMINAR (Nasty Mix 70150) | SIR MIX-A-LOT 73 18 |
| 82 | STICK IT TO YA (Chrysalis 21702)CEMA 9.98 | SLAUGHTER 92 4 |
| 83 | WE TOO ARE ONE (Arista 8606)BMG 8.98 | EURYTHMICS 77 25 |
| 84 | RUNAWAY HORSES (MCA 6339)MCA 8.98 | BELINDA CARLISLE 78 21 |
| 85 | STEADY ON (Columbia FC 45209)CBS | SHAWN COLVIN 88 8 |
| 86 | RVS III (Columbia 45250)CBS | RICKY VAN SHELTON 81 6 |
| 87 | STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98 | ROD STEWART 82 15 |
| 88 | STAY WITH ME (Columbia 44367)CBS | REGINA BELLE 83 28 |
| 89 | DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98 | BOBBY BROWN 84 88 |
| 90 | DECADE (Capitol 93178)CEMA 9.98 | DURAN DURAN 85 14 |
| 91 | SIMPLE MAN (Epic FE 45316)CBS | CHARLIE DANIELS 86 15 |
| 92 | FLYING COWBOYS (Geffen 24246)WEA 8.98 | RICKIE LEE JONES 87 23 |
| 93 | BRAVE AND CRAZY (Island 91285)WEA 8.98 | MELISSA ETHRIDGE 89 24 |
| 94 | FLOOD (Elektra 60907)WEA 8.98 | THEY MIGHT BE GIANTS 90 7 |
| 95 | THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98 | STONE ROSES 91 8 |
| 96 | IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98 | BIG DADDY KANE 93 24 |
| 97 | THE SWEET KEEPER (Reprise/WB 26091)WEA 8.98 | TANITA TIKARAM 101 5 |
| 98 | BLOW MY FUSE (Atlantic 81877)WEA 8.98 | KIX 94 24 |
| 99 | XYZ (Enigma 73525)CEMA 9.98 | XYZ 95 2 |
| 100 | FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98 | PAUL McCARTNEY 100 40 |
| 101 | ATTITUDE (Atlantic 82035)WEA 8.98 | TROOP 102 17 |
| 102 | AND IN THIS CORNER... (Jive 1188)BMG 8.98 | D.J. JAZZY JEFF & THE FRESH PRINCE 96 18 |
| 103 | ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98 | k.d.lang 146 41 |
| 104 | A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL | D-MOB 97 7 |
| 105 | LOUDER THAN LOVE (A&M SP 5252)BMG 8.98 | SOUNDGARDEN 109 7 |
| 106 | DISINTEGRATION (Elektra 60855-1)WEA 9.98 | THE CURE 98 44 |
| 107 | ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98 | QUEEN LATIFAH 99 16 |
| 108 | WHAT YOU DON'T KNOW (Arista)BMG 8.98 | EXPOSE 103 38 |

| | | | | | | | |
|-----|---|--|----|-----|--|--|-----|
| 109 | PORCELAIN (Virgin 91325)WEA 9.98 | JULIA FORDHAM 116 | 4 | 169 | A BLUES FOR BUDDHA (RCA 9960-1-R)BMG 9.98 | THE SILENCERS 169 | 4 |
| 110 | FAST MOVIN' TRAIN (RCA 9961)BMG 9.98 | RESTLESS HEART 120 | 4 | 170 | WHERE DO WE GO FROM HERE (Cypress/A&M 90130)BMG 9.98 | MICHAEL DAMIAN 162 | 7 |
| 111 | WILLOW IN THE WIND (Mercury 836 9501) | KATHY MATTEA 142 | 2 | 171 | OH MERCY (Columbia 45281)CBS | BOB DYLAN 163 | 24 |
| 112 | AUTOMATIC (Wamer Bros. 26015)WEA 9.98 | JESUS AND MARY CHAIN 119 | 6 | 172 | BEYOND A DREAM (Island 91319)WEA 9.98 | BY ALL MEANS 164 | 5 |
| 113 | MIKI HOWARD (Atlantic 82024)Atl 9.98 | MIKI HOWARD 130 | 2 | 173 | DESERT WIND (Sire 1-25976)WEA 9.98 | OFRA HAZA 165 | 5 |
| 114 | LEGACY (RCA 9694-1-R)BMG 8.98 | POCO 105 | 26 | 174 | APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98 | GUNS N' ROSES 166 | 133 |
| 115 | LARGE AND IN CHARGE (MCA 6354)MCA 9.98 | CHUNKY A 104 | 13 | 175 | HUMAN SOUL (RCA 9876-1-R)BMG | GRAHAM PARKER 180 | 3 |
| 116 | KILLIN' TIME (RCA 9668)BMG 8.98 | CLINT BLACK 106 | 42 | 176 | LAUGHTER (Sire/Reprise 26017)WEA | THE MIGHTY LEMON DROPS DEBUT | |
| 117 | THE FRONT (Columbia 45260)CBS | THE FRONT 117 | 3 | 177 | EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98 | MC LYTE 167 | 23 |
| 118 | WILD! (Sire/Reprise 26026)WEA 8.98 | ERASURE 107 | 19 | 178 | THE OCEAN BLUE (Sire/Warner Bros. 25906)WEA 9.98 | THE OCEAN BLUE 170 | 6 |
| 119 | HATS (A&M 5284)BMG 9.98 | THE BLUE NILE 149 | 4 | 179 | COMPANY OF WOLVES (Mercury 842184)POL | COMPANY OF WOLVES 172 | 4 |
| 120 | THE U-KREW (Enigma 73524)CEMA 9.98 | THE U-KREW 137 | 4 | 180 | BOOMERANG (Geffen GHS 24275)WEA 9.98 | THE CREATURES 190 | 2 |
| 121 | DARK AT THE END OF THE TUNNEL (MCA 6365) | ONGO BOINGO DEBUT | | 181 | DICE (Def American/Geffen 24214)WEA 9.98 | ANDREW DICE CLAY 173 | 46 |
| 122 | WRECKS-N-EFFECT (Motown 6281)MCA 8.98 | WRECKS-N-EFFECT 108 | 13 | 182 | HANDLE WITH CARE (In-Effect/Realtivity 3010)IND 8.98 | NUCLEAR ASSAULT 174 | 7 |
| 123 | BOYS N HEAT (Columbia FC 45300)CBS | BRITNY FOX 110 | 16 | 183 | AVALON SUNSET (Mercury 839262)POL | VAN MORRISON 176 | 39 |
| 124 | HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98 | VARIOUS ARTISTS 111 | 18 | 184 | I AM I (Epic FE 45354)CBS | NUCLEAR VALDEZ 177 | 4 |
| 125 | TWICE SHY (Capitol 90640)CEMA 9.98 | GREAT WHITE 112 | 46 | 185 | HEART LIKE A GUN (Atlantic 81903)WEA 8.98 | FIONA 178 | 8 |
| 126 | LONG HARD LOOK (Atlantic 81915)WEA 8.98 | LOU GRAMM 113 | 17 | 186 | GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)IND 8.98 | GHETTO BOYS 179 | 8 |
| 127 | MOSAIC (Elektra 60892)WEA 8.98 | GIPSY KINGS 114 | 15 | 187 | SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98 | SHOTGUN MESSIAH 181 | 21 |
| 128 | LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98 | LORRIE MORGAN 128 | 7 | 188 | IT TAKES TWO (G) (Profile PRO-1267)IND 8.98 | ROB BASE & D.J. E-Z ROCK 188 | 77 |
| 129 | JANE CHILD (Warner Bros. 25858)WEA 9.98 | JANE CHILD 160 | 2 | 189 | LIFE IS...TOO SHORT (RCA 1149-1-J)BMG 8.98 | TOO SHORT 189 | 57 |
| 130 | BABYLON A.D. (Arista AL 8580)BMG 9.98 | BABYLON A.D. 115 | 12 | 190 | SOULFORCE (Restless 72344)IND 8.98 | 7 SECONDS 182 | 6 |
| 131 | DEAD ON (SBK 93249)CEMA 9.98 | DEAD ON 131 | 4 | 191 | WARM AND TENDER (Geffen GHS 24257)WEA 9.98 | OLIVIA NEWTON JOHN 183 | 12 |
| 132 | PRETTY HATE MACHINE (TVT 2610)IND | NINE INCH NAILS 140 | 5 | 192 | SILKY SOUL (Warner Bros. 25802)WEA 8.98 | MAZE FEATURING FRANKIE BEVERLY 184 | 25 |
| 133 | NEW JERSEY (P/4) (Mercury 836 345-1)POL | BON JOVI 118 | 76 | 193 | PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98 | BANG TANGO 185 | 33 |
| 134 | PAGES OF LIFE (MCA 42332)MCA 8.98 | THE DESERT ROSE BAND 134 | 4 | 194 | I WANT YOU (Vision VR-3316)IND 9.98 | SHANA 186 | 5 |
| 135 | FOREIGN AFFAIR (Capitol 91873)CEMA 8.98 | TINA TURNER 121 | 24 | 195 | PHANTOM OF THE OPERA (Polydor 831 273-1)POL | ORIGINAL LONDON CAST 200 | 33 |
| 136 | STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL | VARIOUS ARTISTS 122 | 14 | 196 | REQUIEM FOR THE AMERICAS (Enigma 73354)CEMA 9.98 | JOHNATHAN ELIAS W/VARIOUS ARTISTS 187 | 4 |
| 137 | STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98 | N.W.A. 123 | 55 | 197 | BATMAN SOUNDTRACK (Warner Bros. 25936)WEA 8.98 | PRINCE 191 | 37 |
| 138 | YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98 | JODY WATLEY 124 | 13 | 198 | ACADIE (Opal/Warner Bros. 25969)WEA 8.98 | DANIEL LANOIS 192 | 8 |
| 139 | ADDICTIONS VOL.I (Island 91318)WEA 8.98 | ROBERT PALMER 125 | 15 | 199 | HOME (MCA 6312)MCA 8.98 | STEPHANIE MILLS 193 | 35 |
| 140 | AFFECTION (Arista 8554) | LISA STANSFIELD DEBUT | | 200 | DANGEROUS TOYS (Columbia FC 45931)CBS | DANGEROUS TOYS 194 | 35 |
| 141 | CAPTAIN SWING (PolyGram 838 878)POL | MICHELLE SHOCKED 126 | 19 | | | | |
| 142 | NOTHING FACE (MCA 6326) | VOIVOD 127 | 9 | | | | |
| 143 | NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98 | THE D.O.C. 129 | 32 | | | | |
| 144 | DONE BY FORCES OF NATURE (Warner Bros. 26072)WEA 8.98 | JUNGLE BROS. 132 | 8 | | | | |
| 145 | NEVER TOO FAR (EMI 92401) | DIANNE REEVES DEBUT | | | | | |
| 146 | ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98 | ENUFF Z'NUFF 133 | 23 | | | | |
| 147 | WE CAN'T GO WRONG (Capitol 91041)CEMA 8.98 | COVER GIRLS 135 | 7 | | | | |
| 148 | PURE (RCA 9934-1-R) | THE PRIMITIVES 136 | 9 | | | | |
| 149 | THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA | FAITH NO MORE 168 | 3 | | | | |
| 150 | THE MOODY BLUES GREATEST HITS (Threshold 840 659 1)POL | THE MOODY BLUES 138 | 12 | | | | |
| 151 | BUILT TO LAST (Arista)BMG 8.98 | GRATEFUL DEAD 139 | 18 | | | | |
| 152 | THRASH ZONE (Metal Blade/Enigma 73407)CEMA 9.98 | D.R.I. 143 | 6 | | | | |
| 153 | A SHADE OF RED (Virgin 91269-4)WEA 8.98 | REDHEAD KINGPIN & THE F.B.I. 144 | 8 | | | | |
| 154 | KEVIN PAIGE (Chrysalis 21683)CBS | KEVIN PAIGE 145 | 22 | | | | |
| 155 | GUTTER BALLETT (Atlantic 82008)WEA 9.98 | SAVATAGE 161 | 4 | | | | |
| 156 | BEACHES (G) (Atlantic 81933)WEA 9.98 | ORIGINAL MOTION PICTURE SOUNDTRACK 147 | 61 | | | | |
| 157 | NEITHER FISH NOR FLESH (Columbia 45351)CBS | TERRENCE TRENT D'ARBY 148 | 17 | | | | |
| 158 | 24/7 (4TH & B'Way/Island 4011)WEA 8.98 | DINO 151 | 38 | | | | |
| 159 | THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA | ICE-T 152 | 21 | | | | |
| 160 | ANIMAL LOGIC (I.R.S 82020)MCA 9.98 | ANIMAL LOGIC 171 | 7 | | | | |
| 161 | IN STEP (Epic 45024)CBS | STEVIE RAY VAUGHAN & DOUBLE TROUBLE 153 | 38 | | | | |
| 162 | ZIG ZAG (Columbia OC 45058) 8.98 | HOOTERS 154 | 12 | | | | |
| 163 | Manners & Physique (MCA 6315) | ADAM ANT 175 | 2 | | | | |
| 164 | SYBIL (Next Plateau 1018)IND 8.98 | SYBIL 155 | 23 | | | | |
| 165 | LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98 | M.C. HAMMER 156 | 73 | | | | |
| 166 | AFTER 7 (Virgin 91061)WEA 8.98 | AFTER 7 157 | 17 | | | | |
| 167 | Y U I ORTA (Mercury 838 9731)POL | IAN HUNTER/MICK RONSON 158 | 15 | | | | |
| 168 | EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98 | EAZY-E 159 | 70 | | | | |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

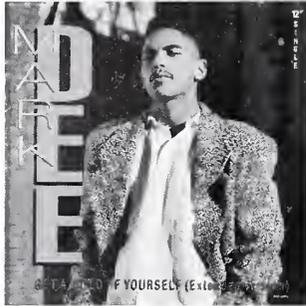
| | | | |
|--|--|--|---|
| 2 Live Crew / 19 7 seconds / 190 Abdul, Paula / 1 Adam Ant / 163 Aerosmith / 17 After 7 / 166 Animal Logic / 160 B 52's / 4 Babyface / 16 Babylon A.D. / 130 Bad English / 65 Bang Tango / 193 Base, Rob / 188 Base, Rob (New) / 64 Basia / 41 Belle Regina / 88 Big Daddy Kane / 96 Biz Markie / 69 Black, Clint / 116 Blue Magic / 170 Blue Nile / 119 Bonham / 67 Bolton, Michael / 9 Bon Jovi / 133 Briny Fox / 123 Brown, Bobby / 89 Brown, Bobby/Dance / 10 Bush, Kate / 77 By All Means / 172 Carlisle, Belinda / 84 Chapman, Tracy / 59 Cher / 40 Chicago / 51 Child, Jane / 119 Chunky - A / 115 Clapton, Eric / 23 Clay, Andrew Dice / 181 Cocker, Joe / 52 Collins, Phil / 5 Colvin, Shawn / 85 Company Of Wolves / 179 Cooper, Alice / 63 Cover Girls / 147 Creatures / 180 Cure / 106 Damian Michael / 170 Daniels, Charlie / 91 Dangerous Toys / 200 D'arby, Terrence Trent / 157 Dead On / 131 Desert Rose Band / 134 D.J. Jazzy Jeff / 102 Dino / 158 D.O.C. / 143 D - Mob / 104 D.R.I. / 152 | Duran Duran / 90 Dylan, Bob / 171 Earth, Wind & Fire / 56 Easy-E / 168 Enuff'Nuff / 146 Erasure / 118 Estefan, Gloria / 26 Etridge, Melissa / 93 Eurythmics / 83 Exposé / 108 Faith No More / 149 Fiona / 185 Fine Young Cannibals / 73 Fordham, Julia / 109 Front / 117 Full Force / 188 Ghetto Boys / 186 Gramm, Lou / 126 Great White / 125 Grateful Dead / 151 Guns N' Roses / 174 Gypsy Kings / 127 Happy Anniversary Char- lie Brown / 124 Heavy D & The Boyz / 50 Henley, Don / 39 Hooker, John Lee / 72 Hooters / 162 Howard, Miki / 113 Hunter/Ronson / 167 Ice - T / 159 Jackson, Janet / 2 Jesus And Mary Chain / 112 Jett Joan / 42 Jive Bunny & The Mix- masters / 35 Joel, Billy / 6 John, Olivia Newton / 191 Jones, Quincy / 8 Jones, Rickie Lee / 92 Jungle Bros. / 144 Kaoma / 48 Kenny - G / 14 Kentucky Headhunters / 55 Kiss / 74 Kix / 98 Kravitz, Lenny / 61 Lang K.D. / 103 Lanois, Daniel / 198 M.C. Hammer / 165 M.C. Hammer/New75 M.C. Lyte / 177 Madonna / 53 Marx, Richard / 27 | Mattea, Kathy / 111 Maze / 192 McCartney, Paul / 100 Metallica / 171 Michelle / 33 Mighty Lemon Drops / 176 Mills, Stephanie / 199 Mihl Vanilli / 13 Money, Eddie / 66 Moody Blues / 150 Morgan Laurie / 128 Morrison, Van / 183 Motley Crue / 15 Murphy, Peter / 68 Myles, Alannah / 24 New Kids (1st L.P.) / 76 New Kids (Hangin') / 25 Nine Inch Nails / 132 Nuclear Assault / 182 Nuclear Valdez / 184 N.W.A. / 137 Ocean Blue / 178 Ofra Haza / 173 Oingo Boingo / 121 Osbourne, Ozzy / 71 Palmer, Robert / 139 Paige, Kevin / 154 Parker, Graham / 175 Penn, Michael / 46 Petty, Tom / 3 Phantom Of Opera / 195 Poco / 114 Primitives / 148 Queen Latifah / 107 Requiem For The Americas / 196 Raitt, Bonnie / 32 Redhead Kingpin / 153 Red Hot Chilipeppers / 79 Reeves, Dianne / 145 Restless Heart / 110 Rolling Stones (L.P.) / 38 Rolling Stones (Box) / 184 Rondstadt, Linda / 7 Roxette / 20 Rush / 43 Satriani, Joe / 54 Savatage / 155 Scorpions / 45 Seduction / 34 Shocked, Michele / 141 Shana / 194 Shotgun Messiah / 187 Silencers / 169 Sir Mix A-Lot / 81 Skid Row / 22 | Slaughter / 82 Smithereens / 36 Soundgarden / 105 Soul 2 Soul / 18 Stairway To Heaven/High- way To Hell / 136 Stansfield, Lisa / 140 Stewart, Rod (Box) / 87 Stone Roses / 95 Streisand, Barbara / 80 Sybil / 164 Taylor Dayne / 78 Tears For Fears / 44 Technotronics / 11 Tesla / 29 They Might Be Giants / 94 Third Base / 62 Tikaram, Tanita / 97 Too Short / 189 Travis, Randy / 70 Troop / 101 Turner, Tina / 135 UB40 / 58 U - Krew / 120 Van Shelton, Rickie / 86 Vandross, Luther / 12 Vaughn, Stevie Ray / 161 Voivod / 142 Warrant / 49 Watley, Jody / 138 Whitesnake / 28 Williams, Hank Jr. / 60 Wracks n Effect / 122 XYZ / 99 Young M.C. / 21 Young, Neil / 31 Soundtracks: Batman (Prince) / 197 Beaches / 156 Born On The Fourth Of July / 30 Little Mermaid / 37 When Harry Met Sally / 47 |
|--|--|--|---|

POP REVIEWS

■ Singles

□ MARK DEE: "Get a Hold of Yourself" (MCA 24012)

Dee's rap is delivered with authority and attitude, but, mercifully, ego is kept in check so that the message (In a world gone mad, the first and most important thing to do is be sure you've got a firm grip on self, reality and priorities) is given prominent position. The backing chorus of women ("Get a hold of yourself. Get a grip on yourself") is kinda shrill, kinda seventies. Nothing new here, but it is very well done. (Ernest Hardy)



□ SILK & LACE: "Big Girls Don't Cry" (Profile PRO 7289B-DJ)

Salt N Pepa meet Frankie Valli and the Four Seasons. This sassy female rap duo toss off the kind of sisterly advice that Salt and her partner administer so effortlessly. (In short: He was a bum. Why are you crying now that he's gone?) The only flaw is the clumsy sample of the original song. It grinds proceedings to a halt and is the aural equivalent of those cheesy tabloid photographs where two people who've never even met are pasted side by side in a pathetic attempt to make them "a couple." It never works. (EH)

■ Albums

□ LISA STANSFIELD: *Affection* (Arista AC8554)

Stansfield quickly garnered a devoted following last year with the import release of *Affection* and its singles "This Is the Right Time," "Live Together" (her current U.K. single), and, of course, "All Around the World" (as close to perfection as a pop single can get). At a time when singers' contributions to their recordings are negligible at best (girl, you know *that's* true), Stansfield's rich, husky voice floats, soothes, caresses and punches through the '70s-soul-ballads-meets-'80s-club-meets-'70s-disco for a sound that will be compared to Soul II Soul but is far from a clone or copy of Jazzy B.'s brainchild. *Affection* is a club-ready effort that is, at its heart, a pure soul record. The absolute joy Stansfield gets from singing is papable, making even laments like "What Did I Do to You" and "When Are You Coming Back?" smile-inducing, toe-tapping treasures for the listener. (Her voice is multi-tracked on many cuts for extra richness.) The highpoints of this album tumble over one another, but quick choices (in addition to the hit, "All Around the World") are "Mighty Love," "What Did I Do to You," "Live Together" and the CD/cassette-only title track. (EH)



□ SHOES: *Stolen Wishes* (Black Vinyl 10189-2)

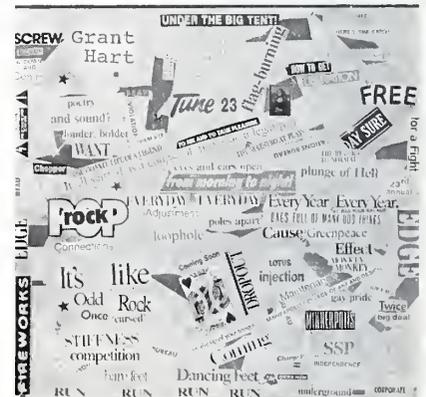
The Shoes story is a frustrating but familiar one: In 1977, the band self-recorded and released a brilliant slice of power pop entitled *Black Vinyl Shoes*. With its sweet vocal melodies and three-chord guitars, an underground buzz soon surrounded the band. By 1979, Shoes found themselves being sucked up in the major label "new wave" vacuum, i.e.: sign any innocent pop band with skinny ties and fat hooks. Three brilliant records followed, but improper promotion by their label resulted in Shoes getting passed by in the early-'80s MTV boom. It was never a question of commerciality or good looks, for Shoes practically define the term "radio ready." It's just a classic case of bad luck.



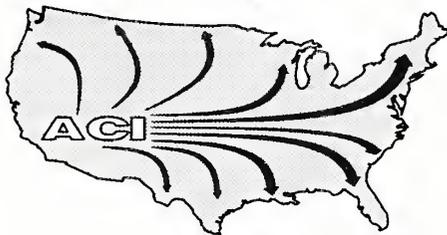
Well, you can't keep a good band down. Thirteen years after their first LP, Shoes have circled back around the track and are producing songs in their home studio, Short Order Recorder. Like their debut, *Stolen Wishes* is on Black Vinyl Records, and once again, it's a gem. Even though original drummer Skip Meyer is long gone (Ric Menck fills in), the sound is not too dissimilar from their earlier efforts; *Stolen Wishes* is full of Shoes trademark fuzz-guitar sound and the precise harmonies of Gary Klebe and the Murphy brothers. The only major difference between this and previous releases is a bit more keyboard wash to flesh things out. The self-production is their most concise to date. However, Shoes amazing power-pop sensibility remains intact. The public slight of this band has gone on for too long. Here's your chance to help get it right. (Black Vinyl Records, 2269 Sheridan Road, Zion, Ill. 60099 708-746-3767) (Robb Moore)

□ GRANT HART: *Intolerance* (SST 215)

It looks like we'll have to call the long-awaited Husker Du Grudge Match Battle of the Ages an even draw, on separate cards. Whereas ex-Husker bandmate Bob Mould's solo LP, *Workbook*, showcased the continuing genesis of a songwriter paying homage to Richard Thompson and Neil Young with a rosary of tightly knotted sonic gemstones, Hart wanders off into the trippy-beautiful wonderland of deep, deep late-'60s psychedelia. If you thought that the days when a buncha longhairs strolled into the studio, unrolled their Indian rugs, set up the hooka and jammed through a cannabis haze until the producer said, "Uh, boys, I think we got a single...pass the pipe, please," were gone with the patchouli oil,



WANNA TALK TO AMERICA?



900
SERVICE

"WE'LL DO IT FOR YOU!"

Our clients include:

Paula Abdul - Latoya Jackson - NWA - Salt n' Pepa - Ice-T
JJ Fad - 2 Live Crew - M.C. Twist - Guy - Michael Damlen
M.C. Hammer - Warrant



ACI 900
AUDIO COMMUNICATIONS
INCORPORATED SERVICE

- ♪ No Up-Front Costs
- ♪ Over 80 Million Connects in 1989
- ♪ Largest Holder of AT&T Dial-it 900 Channels
- ♪ State-of-the-Art Broadcast Facilities
- ♪ Latest Interactive Technology Available
- ♪ Promotion and Marketing Experts
- ♪ Provides High Yield Revenues to Clients

CALL OUR DEMO LINE

1-800-462-7062

Then contact Charlie DeNatale at:

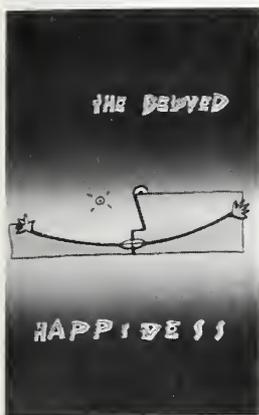
Audio Communications, INC. 3140 Polaris Ave., Suite 27
Las Vegas, NV. 89102 702-251-7732

POP REVIEWS

well, guess again. Fortified by gleefully grungy, changle-ing guitars, eternally cheesy organ riffs and a homey, benevolent, true garage aura, Hart tosses off ten songs that'll have even non-day trippers flashing back to the days when bands wore names like Boeing Duveen and the Beautiful Soup and the Fluor De Lys, when innocence and honesty were more powerful drugs than any six white horses. At the same time, it's nothing so sterile and painstakingly copped as, say, the Gravedigger V. This is the real thing. Turn off your mind, relax and float downstream... **(Keith Gorman)**

□ **THE BELOVED: *Happiness* (Atlantic 82047-4)**

Having already laid the groundwork with the dance/alternative hits, "Your Love Takes Me Higher" and "The Sun Rising" (both included here), and current single, "Hello," this British duo deliver an album diverse in styles and influences—ranging from rock to House/dance to bouncy pop—but that unexpectedly melds into often beautiful results. Vocalist Jon Marsh's soothing voice, though not a powerful instrument, easily swings from joyful to melancholy, helped along by sharp, intelligent lyrics. Highlights include the lovely "Time After Time" (not the Cyndi Lauper song), "Scarlet Beautiful" (a standout among the many pure dance offerings), and the shimmering "I Love You More." **(EH)**



□ **LAVA LOVE: *Whole Lava Love* (Sky Records 7-2003-2)**

Kitsch is something Lava Love are not short of. Their goofy, day-glo approach immediately conjures up B-52's comparisons, and the fact that they're from Georgia doesn't help the matter. What sets them apart are the vocals of Esta Hill, who delivers her campy lines like a modern-day Betty Boop. They stick to their Southern pop roots, and on occasion, fall somewhere in between Fetchin' Bones and Pylon. Mitch Easter lends his trademark sheen to the whole affair, and gives the tracks a good dance sense. Obviously, the emphasis here is on fun. If you have a problem with that, then maybe that's all the more reason you should check out *Whole Lava Love*. **(RM)**



□ **THE RESIDENTS: *The King & Eye* (Enigma 7 73547-2)**

Once upon a time there was a poor, white Southern boy who loved his mamma, pink pegged slacks and Cadillacs with big ol' fins. He picked up an old, battered acoustic guitar, rocked his pelvis and started strumming away and stumbled across the magical bridge between raw, R&B sensuality and conservative hillybilly blues. His peers called him the King. His mamma called him Elvis. Then, about 30 years down the road, a cryptic bunch of San Franciscans (who were christened when their unsolicited, uncredited demo tape was once returned to them, addressed to "Residents") decided to figure out just what he was the king of. They sing 16 of his greatest hits, interspersed with a five-part narrative called "The Baby King," and discover, after all, the he was not the King of Rock and Roll, not the King of Love, but the King of *Need*. "Don't be cruel to a heart that's true," they wail, pleadingly; "You ain't never caught a rabbit and you ain't no friend of mine," they scream, broken and used; "My knees are shaking and my legs are weak, I can't even stand on my own two feet," they cry, pitiful and frightened. We love you, Elvis. We *are* you, Elvis. **(KG)**



□ **DON'T MEAN MAYBE: *Live Sample* (Dr. Dream 9027)**

It's safe to say that Don't Mean Maybe are a perfect alchemy of the Minutemen and the Meat Puppets. Much of their material features fractured rhythms much like the former, while some songs, like "A Man," skip along a *la Up on the Sun*. But they don't take their lyrical cues from anyone, singing about everything from coffee ("Happy Beans") to communication ("Talk"). *Live Sample* is a deceptive title, for it's not a live album at all, yet it does have a true live-in-the-studio feel about it. Right now, Don't Mean Maybe wear their influences on their forehead, and have yet to forge an identity of their own. However, for a debut LP, they show a lot of promise. **(RM)**

-dontmean maybe-



talks
directly with
Radio & Retail
each and
every week.

La Pergola
RISTORANTE

*the best Italian food
at moderate prices*

15005 Ventura Blvd • Sherman Oaks CA 91403 • (818) 905-8402

TINO PETTIGNANO
Owner/Chef

CASH BOX CHART

TOP 100 SINGLES

March 17, 1990

The gray shading represents a bullet, indicating strong upward chart movement.



#1 Single: Janet Jackson



High Debut: Quincy Jones #61



To Watch: Michael Bolton #63

| | | Total Weeks Last Week ▼ | | Total Weeks Last Week ▼ |
|-----|---|----------------------------|------------------------------------|----------------------------|
| 1 | ESCAPADE (A&M 1490) | 1 | Janet Jackson | 8 |
| 2 | DANGEROUS (EMI 50233) | 2 | Roxette | 14 |
| 3 | ROAM (Reprise/Warner Bros. 4/7-22667) | 6 | B52's | 13 |
| 4 | PRICE OF LOVE (Epic 34-73094) | 7 | Bad English | 13 |
| 5 | WE CAN'T GO WRONG (Capitol 44498) | 5 | Cover Girls | 15 |
| 6 | OPPOSITES ATTRACT (Virgin 7-99168) | 3 | Paula Abdul | 12 |
| 7 | C'MON & GET MY LOVE (Polydor FFRR 886) D-Mob Introducing | 10 | Cathey Dennis | 12 |
| 8 | NO MORE LIES (Atco Ruthless 7-99169) | 11 | Michel'le | 15 |
| 9 | I GO TO EXTREMES (Columbia 38-73091) | 12 | Billy Joel | 9 |
| 10 | BLACK VELVET (Atlantic 4-88742) | 16 | Allanah Myles | 12 |
| 11 | HERE WE ARE (Epic 34T-73084) | 9 | Gloria Estefan | 14 |
| 12 | ALL OR NOTHING (Arista 9923) | 4 | Milli Vanilli | 12 |
| 13 | HERE AND NOW (Epic 34-73029) | 13 | Luther Vandross | 9 |
| 14 | TOO LATE TO SAY GOODBYE (EMI 90380) | 14 | Richard Marx | 9 |
| 15 | TELL ME WHY (Arista 9916) | 8 | Expose | 15 |
| 16 | SOMETIMES SHE CRIES (Columbia 38-73095) | 17 | Warrant | 14 |
| 17 | NO MYTH (RCA 9111) | 21 | Michael Penn | 9 |
| 18 | LOVE WILL LEAD YOU BACK (Arista AS1-9938) | 22 | Taylor Dayne | 8 |
| 19 | SACRIFICE (MCA 53750) | 23 | Elton John | 8 |
| 20 | KEEP IT TOGETHER (Sire 7-19986) | 25 | Madonna | 7 |
| 21 | GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315) | 24 | Technotronic | 6 |
| 22 | JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784) | 26 | Biz Markie | 8 |
| 23 | ALL AROUND THE WORLD (Arista 8554) | 29 | Lisa Stansfield | 7 |
| 24 | I'LL BE YOUR EVERYTHING (Sire/WB 38-73095) | 27 | Tommy Page | 4 |
| 25 | TWO TO MAKE IT RIGHT (Vendetta 1464) | 15 | Seduction | 18 |
| 26 | THE DEEPER THE LOVE (Geffen 19951) | 30 | Whitesnake | 9 |
| 27 | DON'T WANT TO FALL IN LOVE (Warner Bros. 21476) | 37 | Jane Child | 6 |
| 28 | FOREVER (Mercury/PolyGram 876 716) | 34 | Kiss | 7 |
| 29 | WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741) | 18 | Chicago | 16 |
| 30 | JANIE'S GOT A GUN (Geffen 22727) | 19 | Aerosmith | 17 |
| 31 | I WISH IT WOULD RAIN DOWN (Atlantic 7-88738) | 31 | Phil Collins | 6 |
| 32 | ANYTHING I WANT (Chrysalis 23444) | 32 | Kevin Paige | 8 |
| 33 | ALL MY LIFE (Elektra ED5440) | 39 | Linda Rondstadt | 8 |
| 34 | HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017) | 20 | Michael Bolton | 21 |
| 35 | BLUE SKY MINE (Columbia 38T-73250) | 41 | Midnight Oil | 4 |
| 36 | SUMMER RAIN (MCA 53783) | 38 | Belinda Carlisle | 9 |
| 37 | WITHOUT YOU (Elektra 64985) | 42 | Motley Crue | 4 |
| 38 | I WANNA BE RICH (Solar 74005) | 47 | Calloway | 4 |
| 39 | THE HEART OF THE MATTER (Geffen 4-19898) | 45 | Don Henley | 4 |
| 40 | I REMEMBER YOU (Atlantic 7-88886) | 28 | Skid Row | 17 |
| 41 | WHOLE WIDE WORLD (RCA 9098) | 44 | A'me Lorain | 8 |
| 42 | LOVE ME FOR LIFE (LRG 84006) | 50 | Stevie B | 6 |
| 43 | HEART OF STONE (Geffen 4-19953) | 48 | Cher | 4 |
| 44 | PERSONAL JESUS (Sire/Reprise 21328) | 33 | Depeche Mode | 14 |
| 45 | PEACE IN OUR TIME (Columbia 38-68996) | 35 | Eddie Money | 16 |
| 46 | HEARTBEAT (Vendetta 1473) | 56 | Seduction | 3 |
| 47 | DOWNTOWN TRAIN (Warner Bros. 7-22685) | 36 | Rod Stewart | 17 |
| 48 | TRUE BLUE LOVE (Atlantic 7-88768) | 54 | Lou Gramm | 4 |
| 49 | TENDER LOVER (Solar 4-74003) | 40 | Babyface | 17 |
| 50 | HAVE A HEART (Capitol 44501) | 59 | Bonnie Raitt | 2 |
| 51 | DIRTY DEEDS (Epic 45473) | 43 | Joan Jett | 8 |
| 52 | FREE FALLIN' (MCA AC-53728) | 46 | Tom Petty | 20 |
| 53 | ALMOST HEAR YOU SIGH (Columbia 38-73093) | 53 | Rolling Stones | 7 |
| 54 | WHIP APPEAL (Solar 4-74007) | 77 | Babyface | 3 |
| 55 | GOT TO GET (Arista AD1-9932) | 60 | Leila K. With Rob 'N Raz | 4 |
| 56 | LOVE SONG (Geffen 7-22856) | 49 | Tesla | 22 |
| 57 | ROOM AT THE TOP (MCA 6315) | 64 | Adam Ant | 2 |
| 58 | I COME OFF (Delicious Vinyl/Island 0-96499) | 69 | Young MC | 2 |
| 59 | SENDING ALL MY LOVE (Atlantic 4-87961) | 78 | Linear | 3 |
| 60 | YOU'RE THE ONLY WOMAN (Vendetta/A&M 1447) | 65 | The Brat Pack | 6 |
| 61 | THE SECRET GARDEN (Quest/Warner Bros. 7-19992) | DEBUT | Quincy Jones | |
| 62 | 99 WORLDS (MCA 53726) | 62 | Peter Wolf | 3 |
| 63 | HOW CAN WE BE LOVERS (Columbia 38T73257) | 83 | Michael Bolton | 3 |
| 64 | ADVICE FOR THE YOUNG AT HEART (Fontana/Mercury 8768944) | 74 | Tears For Fears | 3 |
| 65 | LIVING IN OBLIVION (Epic 34-73231) | 67 | Anything Box | 4 |
| 66 | LAMBADA (Epic 34-73090) | 73 | Kaoma | 2 |
| 67 | MAKE IT LIKE IT WAS (Columbia 38-73201) | 68 | Regina Belle | 3 |
| 68 | ANYTIME (Capitol 44471) | 75 | McAuley Schenker Group | 4 |
| 69 | A FACE IN THE CROWD (MCA 53781) | 76 | Tom Petty | 2 |
| 70 | LITTLE BIT OF LOVE (EMI 50239) | DEBUT | Cory Hart | |
| 71 | HOUSE OF PAIN (Elektra 7-64995) | 80 | Faster Pussycat | 3 |
| 72 | HOUSE OF FIRE (Epic 34-73085) | 51 | Alice Cooper | 8 |
| 73 | WHAT IT TAKES (Geffen 19944) | DEBUT | Aerosmith | |
| 74 | REAL LOVE (Atlantic 7-88816) | 52 | Sky | 8 |
| 75 | THE WAY IT IS (Geffen 4-19948) | DEBUT | Tesla | |
| 76 | A GIRL LIKE YOU (Enigma 44480) | 55 | The Smithereens | 13 |
| 77 | GOT TO HAVE YOUR LOVE (Capitol 44466) | 82 | Mantronix Featuring Wondress | 2 |
| 78 | PUMP UP THE JAM (SBK 07311) | 57 | Technotronic (featuring Felly) | 21 |
| 79 | WHATCHA GONNA DO WITH MY LOVIN' (Virgin 7-98999) | 87 | Inner City | 2 |
| 80 | BAD LOVE (Duck/Reprise 4-19980) | DEBUT | Eric Clapton | |
| 81 | IMAGINATION (Wing/Polydor 873 000-4) | 90 | Xymox | 2 |
| 82 | IF U WERE MINE (Enigma 75051) | 58 | U-Krew | 7 |
| 83 | JUST BETWEEN YOU AND ME (Atlantic 88781) | 61 | Lou Gramm | 21 |
| 84 | HIDE AND SEEK (Atlantic 4-87973) | DEBUT | Pajama Party | |
| 85 | EVERYTHING (MCA 53714) | 63 | Jody Watley | 22 |
| 86 | LOVE CHILD (Atco PRCD 3242) | DEBUT | Sweet Sensation | |
| 87 | WHEN THE NIGHT COMES (Capitol 44437) | 66 | Joe Cocker | 20 |
| 88 | I'LL BE THERE (Mowtown 2032) | 70 | Joyce Fenderella Irby | 4 |
| 89 | EXPRESSION (Next Plateau 50101) | DEBUT | Salt-N-Pepa | |
| 90 | ANOTHER DAY IN PARADISE (Atlantic 7-88774) | 71 | Phil Collins | 20 |
| 91 | WILD WOMEN DO (EMI 4JM-50275) | 99 | Natalie Cole | 4 |
| 92 | YOU'RE THE VOICE (RCA 9086 4 RS) | 72 | John Farnham | 4 |
| 93 | WAS IT NOTHING AT ALL (A & M 1451) | 79 | Michael Damian | 17 |
| 94 | THAT'S WHAT I LIKE (Music Factory/Atco 7-99122) | 81 | Jive Bunny & the Mixmasters | 6 |
| 95 | DON'T KNOW MUCH (Elektra 7-69261) | 84 | Linda Rondstadt with Aaron Neville | 25 |
| 96 | KICKSTART MY HEART (Elektra 7-69248) | 85 | Motley Crue | 16 |
| 97 | SWING THE MOOD (Atco 7-99140) | 86 | Jive Bunny And The Mastermixers | 18 |
| 98 | I'LL BE GOOD TO YOU (Qwest/Warner Bros 22697) | 88 | Quincy Jones | 18 |
| 99 | A FACE IN THE CROWD (MCA 53781) | 89 | Tom Petty | 4 |
| 100 | ALL NITE (Vintertainment/Elektra 7-69260) | 91 | Entouch Featuring Keith Sweat | 9 |

COUNTRY MUSIC

Country Radio Seminar: CRS '90 A Happenin' Event in Country Music

BY KAY KNIGHT



Johnny Cash



Kris Kristofferson

OVER 1,400 COUNTRY RADIO broadcasters, artists and industry executives filled the ballrooms and suites of Nashville's Opryland Hotel last week to stargaze, shake hands, make music, take part in panel discussions and mingle in the ever-popular hospitality suites during the 21st Annual Country Radio Seminar.



Willie Nelson

CRS' formal opening day. Another highlight was the presentation of the seminar's first Humanitarian Award to the country-rock band Alabama. The honor came during the mega-talented quartet's performance at the Super Faces concert.

In addition to those stellar performances, there was much on the agenda to keep CRS registrants entertained and informed. There were over 40 hours of workshops, educational panels and keynote addresses, as well as luncheons, receptions and banquets.

"The Country Station of the '90s" opened the seminar sessions with frank discussions on what



Waylon Jennings

problems and opportunities broadcasters may expect in the coming years. The overall opinion of panelists seem to be that country radio of the '90s will be fragmented—that listeners can expect to hear traditional country formats as well as "country hits" and "new country."

"You'll see more 'roots of country,' and you will see stations respond to an audience that is crossover-oriented," said Robert Hall of Satellite Music Network. "The way to win is to make dominant the brand image for mainstream country."

The "Highway to the Stars" session explained the climb to stardom and featured Conway Twitty, Kathy Mattea, Mark Miller, Paul Gregg, Travis Tritt and Charlie Daniels.

Mattea talked about having an unexpected hit song: "The first time I heard 'Where've You Been' I loved it, but I never, never believed it would get the response that it has. I never thought it would get played on the radio."

Daniels talked about whether he'd recommend a career in country music to his family and friends: "I wouldn't change places with Donald Trump. I've been doing it for 30 years and I wouldn't do anything else."

Sawyer Brown's Mark Miller paid compliment to Daniels when he commented on his advice for success in the business: "I believe the key to success is longevity. I've always said examples of that success can be seen in bands like the Nitty Gritty Dirt Band and the Charlie Daniels Band, and I hope I will be around as long as they have been."

Cash Box publisher and president George Albert took part in "Road Under Construction—A Publisher's Perspective for the '90s," which dealt with impending changes in the chart system as well as an overview of the music industry's trade magazines.

Of course, as with every year, favorite shows included the aforesaid "Super Faces Show," "The New Faces Show" and ASCAP's luncheon, which this year featured newcomers Garth Brooks, Alan Jackson and Billy Hill. Another bonus at CRS this time around was the Canadian Country Music Association-sponsored luncheon that featured both some of the top stars and newcomers to the Canadian country music scene.

Arista recording artist Jackson pretty well summed up the definition of the Country Music Seminar during his performance at the luncheon: "I learned after two nights in the Arista Records suite exactly what CRS stands for. It's 'Conversing Rapidly and Smiling.'"

Until next year...keep spinning those records, country radio—and keep smiling. You will be needed at Country Radio Seminar '91.



Charlie Daniels



Mattea, Miller, and Gregg



Mr. George Albert

CASH BOX CHART

COUNTRY SINGLES

March 17, 1990

The gray shading represents a bullet, indicating strong upward chart movement.



#1 Single: Patty Loveless



High Debut: Steve Wariner #50



To Watch: Doug Stone #52

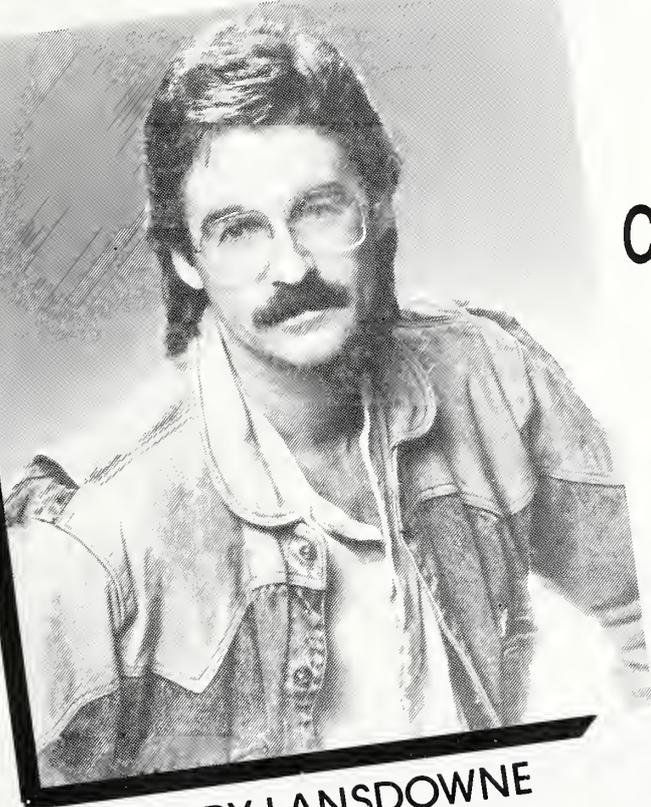
| | | Total Weeks Last Week ▼ | | Total Weeks Last Week ▼ |
|-----|---|----------------------------|-----------------------------------|----------------------------|
| 1 | CHAINS (MCA MCA-53764) | | Patty Loveless | 2 9 |
| 2 | SEEIN' MY FATHER IN ME (RCA 9116-7-RAA) | | Paul Overstreet | 4 9 |
| 3 | HARD ROCK BOTTOM (Warner Bros. 7-19935-A) | | Randy Travis | 5 6 |
| 4 | NO MATTER HOW HIGH (MCA MCA-53757) | | Oak Ridge Boys | 1 12 |
| 5 | SOONER OR LATER (Universal UVL-66029) | | Eddy Raven | 6 12 |
| 6 | NOT COUNTING YOU (Capitol 44492) | | Garth Brooks | 9 9 |
| 7 | QUITTIN' TIME (Columbia 38-73202) | | Mary-Chapin Carpenter | 7 9 |
| 8 | HERE IN THE REAL WORLD (Arista AS1-9922) | | Alan Jackson | 11 8 |
| 9 | FIVE MINUTES (RCA 9118-7-RAA) | | Lorrie Morgan | 10 7 |
| 10 | RIGHT IN THE WRONG DIRECTION (Columbia 38-73221) | | Vern Gosdin | 17 6 |
| 11 | JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA) | | Don Williams | 13 7 |
| 12 | LITTLE GIRL (MCA MCA-53763) | | Reba McEntire | 3 9 |
| 13 | OKLAHOMA SWING (MCA MCA-53780) | | Vince Gill w/Reba | 14 8 |
| 14 | THIS HEART (Columbia 3873213) | | Sweethearts Of The Rodeo | 15 8 |
| 15 | SEE IF I CARE (Columbia 3873237) | | Shenandoah | 20 5 |
| 16 | STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA) | | Ronnie Milsap | 18 6 |
| 17 | ON SECOND THOUGHT (Universal ULV-66025) | | Eddie Rabbitt | 8 14 |
| 18 | AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A) | | Hank Williams Jr. | 19 6 |
| 19 | WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19968) | | Highway 101 | 22 5 |
| 20 | LOVE ON ARRIVAL (Capitol 44435) | | Dan Seals | 23 5 |
| 21 | HEARTBREAK HURRICANE (Epic 3473078) | | Ricky Skaggs | 12 13 |
| 22 | DUMAS WALKER (Mercury/PolyGram 876536-7) | | The Kentucky HeadHunters | 26 5 |
| 23 | TIME FOR ME TO FLY (Columbia 38-73226) | | Dolly Parton | 24 7 |
| 24 | HELP ME HOLD ON (Warner Bros. 7-19918-A) | | Travis Tritt | 33 3 |
| 25 | DID IT FOR LOVE (Capitol 44483) | | Sawyer Brown | 28 5 |
| 26 | OVERNIGHT SUCCESS (MCA MCA-53755) | | George Strait | 16 15 |
| 27 | ONE STEP OVER THE LINE (MCA MCA-53795) | | Nitty Gritty Dirt Band | 29 7 |
| 28 | BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA) | | Earl Thomas Conley | 30 4 |
| 29 | I'M OVER YOU (RCA 9122-7-RAA) | | Keith Whitley | 32 3 |
| 30 | KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911) | | Exile | 21 12 |
| 31 | IF A MAN COULD LIVE ON LOVE ALONE (MCA MCA-53777) | | Skip Ewing | 34 4 |
| 32 | I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53779) | | Lionel Cartwright | 37 3 |
| 33 | SOMETHING WITH A RING TO IT (MCA 53778) | | Mark Collie | 36 5 |
| 34 | FAST MOVIN' TRAIN (RCA 9115-7-RAA) | | Restless Heart | 25 13 |
| 35 | MAYBE (Reprise 5-3904) | | Kenny Rogers Duet w/Holly Dunn | 38 8 |
| 36 | HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A) | | Charlie Louvin | 39 9 |
| 37 | MISTER DJ (Epic 3473236) | | Charlie Daniels Band | 42 4 |
| 38 | SOUTHERN STAR (RCA 9083-7-RAA) | | Alabama | 27 14 |
| 39 | A BOTTLE OF WINE AND PATSY CLINE (MCA MCA-53762) | | Marsha Thornton | 40 7 |
| 40 | BACK WHERE I COME FROM (Warner Bros. 7-22662) | | Mac McAnally | 44 7 |
| 41 | SILVER STALLION (Columbia 3873233) | | The Highwaymen | 45 5 |
| 42 | IF LOOKS COULD KILL (Columbia 3873254) | | Rodney Crowell | 50 2 |
| 43 | THE HIGHWAY (Columbia 38-73249) | | Willie Nelson | 58 3 |
| 44 | BETTER BE HOME SOON (Warner Bros. 719964A) | | Jennifer McCarter & The McCarters | 52 3 |
| 45 | BEFORE THE BED GETS COLD (Evergreen EV-1111-A) | | Holly Lipton | 47 7 |
| 46 | WILD AND WOOLY (American Cowboy Songs 25001) | | Chris LeDoux | 53 2 |
| 47 | LESSONS OF LOVE (SOR SOR-411A) | | Jerry Lansdowne | 51 6 |
| 48 | IF I'M GONNA FALL (Sing Me SM-45-47A) | | Lori Ann | 48 6 |
| 49 | SLOW COUNTRY DANCING (MSR MSR-19903-A) | | Suzi Deveroux | 54 3 |
| 50 | THE DOMINO THEORY (MCA MCA-53733) | | Steve Wariner | DEBUT |
| 51 | THE RIDE (Tra-Star TS-1231-A) | | Heath Locklear | 56 5 |
| 52 | I'D BE BETTER OFF IN A PINE BOX (Epic 34-73246) | | Doug Stone | 78 2 |
| 53 | BLACK VELVET (Atlantic 7-97979) | | Robin Lee | 57 2 |
| 54 | STATUE OF A FOOL (Columbia 38-73077) | | Ricky Van Shelton | 31 16 |
| 55 | FUNNY WAYS OF LOVING ME (Dorman Prod. 981101-A) | | Steve Douglas | 60 3 |
| 56 | GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA) | | Prairie Oyster | 62 3 |
| 57 | THE SCENE OF THE CRIME (RCA 9123-7-RAA) | | Jo-Ei Sonnier | DEBUT |
| 58 | AMERICAN HEROES (Fraternity F-3557-A) | | Vetz | 64 4 |
| 59 | CARRYIN' ON (16th Ave. B-70439) | | Canyon | 80 2 |
| 60 | ONE MAN WOMAN (Curb/RCA 9077-RAA) | | The Judds | 35 16 |
| 61 | AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A) | | Touch Of Country | 67 4 |
| 62 | PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE) (Curb) | | Moe Bandy & Becky Hobbs | 68 4 |
| 63 | JOHN DEERE LETTER (Hilltop HT-127A) | | Curley Surles | 65 5 |
| 64 | DAYS LIKE THESE (Evergreen EV-1115) | | Kevin Pearce | 69 2 |
| 65 | I'M MINUS YOU (GBS GBS-803) | | Carl Bird | 71 4 |
| 66 | WALKIN' IN THE SUN (Capitol 4JM-44524) | | Glen Campbell | 73 2 |
| 67 | GO DOWN SWINGIN' (Universal UVL-66033) | | Wild Rose | 41 9 |
| 68 | SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069) | | Warner Mac | DEBUT |
| 69 | IT'S EASY FOR YOU (F&L FL557A) | | Storm Seymour | 76 2 |
| 70 | EVERYBODY WANTS TO BE HANK WILLIAMS (Mercury 876-426-7) | | Larry Boone | 43 7 |
| 71 | LOVIN' ON BACKSTREET (Curb B-76752) | | Josh Logan | DEBUT |
| 72 | AS FAR AS LOVE CAN THROW ME (SOR SOR-412-A) | | Dawnett Fawcett | 74 3 |
| 73 | TWO CUPS OF COFFEE (Brykas BRY-1102) | | J.J. Kent | DEBUT |
| 74 | LOVE GAMES (Legacy LR-1005-B) | | South Point | 82 2 |
| 75 | IF YOU WANT TO BE MY WOMAN (Epic 34-73076) | | Merle Haggard | 46 15 |
| 76 | WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7) | | Kathy Mattea | 49 16 |
| 77 | JUST ONE YOU (Citation GBM-02-90-A) | | Grace Miller | DEBUT |
| 78 | WITHOUT YOU (Oak 1074) | | Carlette | 55 8 |
| 79 | BOUND FOR BALTIMORE (Door Knob DK-90-340) | | Big Al Downing | 87 2 |
| 80 | IT ALMOST MATTERED (Master Sound TS-72252-3) | | Paula Pyle | DEBUT |
| 81 | WHO'S GONNA KNOW (MCA MCA-53759) | | Conway Twitty | 59 12 |
| 82 | WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90339) | | Andi & The Brown Sisters | 61 6 |
| 83 | LONESTAR LONESOME (Player P.I.-143) | | Tracy Ramsey | DEBUT |
| 84 | SUKIYAKI (Badger BG-201AA) | | Hank Sasaki | 63 5 |
| 85 | SHAME ON THE MOON (Play Back P-1341-A) | | Bonnie Guitar | 66 4 |
| 86 | I CAN'T TURN THE TIDE (RCA 90767-RAA) | | Baillie & The Boys | 70 19 |
| 87 | A COUNTRY BOY'S DREAM (Ridgewood R-3011-A) | | Mike O'Hara | 72 4 |
| 88 | TIME'S UP (Warner Bros. 7-22714-A) | | Southern Pacific & Carlene Carter | 75 14 |
| 89 | DON'T GET ME STARTED (16th Ave. PB-70436) | | John Conlee | 77 7 |
| 90 | WHY SHOULD I (Columbia 3873216) | | O'Kanes | 79 8 |
| 91 | LEAVE IT ALONE (Warner Bros. 7-22773-A) | | The Foresters | 81 16 |
| 92 | WHEN I COULD COME HOME TO YOU (MCA 53738) | | Steve Wariner | 83 21 |
| 93 | THE GREAT DIVIDE (Warner Bros. 7-22751-A) | | Gene Watson | 84 16 |
| 94 | GHOST RIDERS IN THE SKY (Badger BG-200A) | | Jack Patton | 85 6 |
| 95 | CROCODILE TEARS (Arista AS1-9912) | | Lee Roy Parnell | 86 5 |
| 96 | GOD'S COUNTRY (Sound Waves SW-4834-NSD) | | New Beginnings Band | 88 5 |
| 97 | WHERE THERE'S A MEMORY (Round Robin RR-1884) | | Harlan Helgeson | 89 5 |
| 98 | IT AIN'T NOTHING (RCA 9059-7-RAA) | | Keith Whitley | 90 21 |
| 99 | I'D REFALL IN LOVE TONIGHT (Capitol B-44495) | | Anne Murray | 91 4 |
| 100 | MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042) | | | |

WELCOME TO NARM

FROM

STEP ONE RECORDS

ON
THE
CHARTS



JERRY LANSDOWNE
"Lessons Of Love"



DAWNETT FAUCETT
"As Far As Love Can Throw Me"

47

72

SER
STEP ONE RECORDS

1300 DIVISION STREET
SUITE 304
NASHVILLE, TN 37203
TELEPHONE: (615) 255-3009

COUNTRY MUSIC

Artist-Attendee Reception: A Night for Stargazing

DOZENS OF COUNTRY MUSIC artists turned out in splendor to meet and greet radio broadcasters and industry representatives during the CRS Artist-Attendee Welcome Reception. It was truly a place to stargaze as entertainers—old veterans and the newcomers—made their way around the Washington Ballroom to see and be seen.

The usually reclusive Conway Twitty attended, as well as MCA labelmates Patty Loveless, Steve Wariner, Lionel Cartwright, Marsha Thornton, Jeff Hanna of the Nitty Gritty Dirt Band, Asleep at the Wheel, Skip Ewing, the Desert Rose Band, Marty Stuart and Mark Collie.

CBS was also out in force with newcomers Zaca Creek making the rounds, along with on-the-way-to-superstardom Shenandoah. Doug Stone was introduced to the crowds and Mary Chapin-Carpenter and Ricky Van Shelton also welcomed radioland to Nashville.

Robin Lee, Jeff Stevens & the Bullets, the Girls Next Door, Travis Tritt, Jennifer McCarter and the McCarters, Kurt Howell and John McFee of Southern Pacific, Michael Martin Murphy, Paul Overstreet, Clint Black, Daniele Alexander, Shane Barmby, William Lee Golden, Joe Barnhill, Lacy J. Dalton and Eddie Raven were all there, as well as many others.

The list could go on and on. In addition to those already mentioned, hundreds of independent country artists were there to mingle with the radio broadcasters and industry execs. Since we can't possibly remember *everyone* that was there, we thought you might be interested in seeing some of those we did catch. So, enjoy!



Left to right: David Haley, director of regional promotion, MCA/Nashville; Jeff Hanna, Nitty Gritty Dirt Band; Steve Wariner; Bruce Sherman, WSM/FM, Nashville and Marsha Thornton. (photo: Beth Gwinn)



Cash Box editor Kay Knight takes a break from all the chatter to pose with Shenandoah. Pictured (l to r): Ralph Ezell, Mike McGuire, Knight, Marty Raybon, Jim Seales and Stan Thorn. (photo: Jill Humphrey)

COUNTRY ALBUMS

March 17, 1990
The gray shading represents a bullet, indicating strong upward chart movement

Total Weeks
Last Week

| | | | | |
|----|--|---------------------------------------|-------|----|
| 1 | PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1) | Kentucky Headhunters | 1 | 16 |
| 2 | NO HOLDIN' BACK (Warner Bros. 25988) | Randy Travis | 1 | 21 |
| 3 | GARTH BROOKS (Capitol C1-1-90897) | Garth Brooks | 4 | 31 |
| 4 | KILLIN' TIME (RCA 8781-7) | Clint Black | 5 | 43 |
| 5 | RICKY VAN SHELTON III (Columbia 45250) | Ricky Van Shelton | 3 | 6 |
| 6 | REBA LIVE (MCA C2-8034) | Reba McEntire | 7 | 23 |
| 7 | KEYS TO THE HIGHWAY (Columbia C-45242) | Rodney Crowell | 9 | 16 |
| 8 | THE BOYS ARE BACK (Capitol 93258) | Sawyer Brown | 6 | 14 |
| 9 | ALONE (Columbia FC5104) | Vern Gosdin | 11 | 30 |
| 10 | LEAVE THE LIGHT ON (RCA 9594) | Lorrie Morgan | 8 | 32 |
| 11 | I WONDER DO YOU THINK OF ME (RCA 9889-1-R) | Keith Whitley | 12 | 28 |
| 12 | THE ROAD NOT TAKEN (Columbia 44468/CBS) | Shenandoah | 14 | 52 |
| 13 | SIMPLE MAN (Epic E-45316) | Charlie Daniels Band | 17 | 16 |
| 14 | LONE WOLF (Warner Bros./Curb 1-26090) | Hank Williams Jr. | 18 | 4 |
| 15 | HONKY TONK ANGEL (MCA 42223) | Patty Loveless | 21 | 72 |
| 16 | PAGES OF LIFE (MCA/Curb MCA-A9479) | Desert Rose Band | 22 | 7 |
| 17 | BEYOND THE BLUE NEON (MCA 42266) | George Strait | 10 | 54 |
| 18 | WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301) | Nitty Gritty Dirt Band | 26 | 41 |
| 19 | STATE OF THE HEART (Columbia 44228) | Mary-Chapin Carpenter | 24 | 14 |
| 20 | WHITE LIMOZEEN (Columbia 44384) | Dolly Parton | 13 | 38 |
| 21 | ABSOLUTE TORCH AND TWANG (Sire/Warner 25877) | k.d lang | 29 | 5 |
| 22 | A HORSE CALLED MUSIC (Columbia 45046) | Willie Nelson | 15 | 28 |
| 23 | LOOKIN' FOR A HIT (Reprise 9-25939-1) | Dwight Yoakam | 16 | 21 |
| 24 | TELL IT LIKE IT IS (Atlantic 91064-1) | Billy Joe Royal | 19 | 6 |
| 25 | FAST MOVING TRAIN (RCA 9961-R) | Restless Heart | 31 | 6 |
| 26 | SOWIN' LOVE (RCA 9717-1) | Paul Overstreet | 32 | 5 |
| 27 | WILLOW IN THE WIND (Mercury 422 836 950) | Kathy Mattea | 20 | 44 |
| 28 | LOVING PROOF (Columbia 44221/CBS) (G) | Ricky Van Shelton | 23 | 75 |
| 29 | RIVER OF TIME (Curb/RCA 9595-1/RCA) | The Judds | 25 | 46 |
| 30 | I GOT DREAMS (MCA MCA-42272) | Steve Wariner | 33 | 9 |
| 31 | GREATEST HITS III (Warner Bros./Curb 1-25834) | Hank Williams Jr. | 27 | 54 |
| 33 | PAINT THE TOWN (Warner Bros. 1-25992) | Highway 101 | 28 | 16 |
| 34 | HIGHWAYMEN 2 (Capitol 45240) | Jennings, Nelson, Cash, Kristofferson | 37 | 2 |
| 35 | HERE IN THE REAL WORLD (Arista AL-8623) | Alan Jackson | DEBUT | |
| 36 | LIVE-SOLD OUT (Mercury/PolyGram 422-838-231-1) | Statler Brothers | 34 | 2 |
| 37 | AMERICAN DREAMS (MCA-42311) | The Oak Ridge Boys | 35 | 22 |
| 38 | STILL STANDING (Arista AL-8624) | Exile | DEBUT | |
| 39 | TANYA TUCKER'S GREATEST HITS (Capitol C4-91814) | Tanya Tucker | 36 | 9 |
| 40 | THIS WOMAN (RCA 8369) (G) | K.T. Oslin | 30 | 77 |



Cash Box associate country editor Kimmy Wix (center) is all smiles as he poses with Kentucky Headhunters Ricky Young (left) and Richard Phelps (right). (photo: Jill Humphrey)

COUNTRY MUSIC

Super Faces Show



THE SUPER FACES SHOW, which began in 1988, has quickly become one of the most prestigious country music show-cases. The Academy of Country Music again sponsored the event, and the Academy's Artist of the Decade, Alabama, performed this year.

"I think Alabama's appearance is very appropriate, because in 1980 they were on the 'New Faces Show' and now they're returning as Artist of the Decade," said Bill Boyd, executive director of the Academy of Country Music. "I feel the 'Super Faces Show' just gets bigger and better every year, and we hope the radio participants enjoy the show just half as much as we enjoy putting it on."

Alabama was presented with still another honor during CRS this year. The multi-million-selling country-rock group received the seminar's first Humanitarian Award. The award was presented by Ed Salamon of Unistar. Alabama was selected in part because of its annual June Jam, which is held each year in the group's home base of Ft. Payne, Alabama, and benefits virtually every charitable group and organization in the region.



Since its inception, the CRS "Super Faces Show" has been sponsored by the ACM. The previous two featured Hank Williams, Jr. and the Judds.

Below, Alabama entertains the full-house crowd at the Grand Ole Opry House with their music and some extracurricular on-stage antics. (photos: Jill Humphrey)

ASCAP Luncheon

AN OVER-CROWDED Washington Ballroom was the site of this year's annual American Society of Composers, Authors and Publishers (ASCAP) luncheon. The event was a little disorganized on the hotel's part, but the seminar attendees enjoyed the stellar entertainment. Friday's luncheon and show featured (below left) Capitol Records artist Garth Brooks, who garnered a standing ovation from the almost standing-room-only crowd; (center) Arista Records artist Alan Jackson and (below right) Reprise Records group Billy Hill. ASCAP has hosted a luncheon each year since 1987. (photos: Jill Humphrey)



Garth Brooks



Alan Jackson



David Lynn Jones



Robin Lee



Shaw and Leary



The Girls Next Door



Billy Hill

COUNTRY MUSIC

The 1990 New Faces Show: A Year to Treasure

BY KIMMY WIX

ALL IS WELL, but those few tired eyes who witnessed the 21st Annual Country Radio Seminar from its beginning. What's needed at this point is something to serve as a real eye-opener, ya know? After what seems like endless hours of panel discussions, seminars, suite-hoppin', luncheons, "Hi-nice-to-meet-yous," and some excellent entertainment, the CRS grand finale is set to take place. This particular event is perhaps the seminar highlight for many, and without a doubt, *the* highlight for the new acts who have been selected to perform on the 1990 "New Faces Show."

While today's broad realm of country music opens the door for countless new acts, only ten are chosen to participate in such a distinguished event. Although the "New Faces Show" is not a make-or-break showcase, it certainly provides elite exposure for those acts who are in the midst of climbing the ladder to country fame. In most cases, the acts that appear on the show have released several singles and perhaps their first album. The success of the singles determines whether or not an act qualifies to be considered by the "New Faces Show" committee.

Counting this year's line-up, there have been 198 acts to grace the "New Faces" stage. The 1990 ten-act crop takes on the largest audience thus far. Approximately 1,776 CRS participants, including broadcasters, record executives, managers, members of the press, labelmates, agents and friends await the introduction of ten of today's top-notch country newcomers.

Without further ado, the 1990 "New Faces Show" presents: the **Kentucky Head Hunters**, **Jann Browne**, **Lionel Cartwright**, **Mary-Chapin Carpenter**, the **Lonesome Strangers**, **Daniele Alexander**, **Wild Rose**, **Suzy Bogguss**, **Travis Tritt** and **Lorrie Morgan**.

Kicking off this year's new faces extravaganza with a musical explosion are Mercury/PolyGram's the **Kentucky Head Hunters**. Immediately following a grand introduction, the Opryland Hotel Presidential Ballroom seems to transform into a screaming concert hall. Considering that the band is just shy of selling 400,000 copies of their debut *Pickin' on Nashville* project, it's no surprise that the audience literally goes wild. First we're teased with drumming perfection, and as sultry drum-licks flow into "Walk Softly on This Heart of Mine," wild becomes wilder. Consisting of two sets of brothers (Doug and Ricky Lee Phelps and Richard and Fred Young), as well as the Youngs' cousin, Greg Martin, the Heads' lead vocalist Ricky Lee Phelps announced that it's time to recruit additional Kentucky Head Hunters into their already overwhelming flock. "How is this done," one might ask? "Just be yourself," says Phelps. The Kentucky Head Hunters conclude the opening performance with their current single, "Dumas Walker," which has the crowd singing along with lyrics that will soon become household words. Bravo! Bravo! Bravo!—plus a standing ovation.

It would certainly be difficult to follow such an incredible performance, but Curb recording artist **Jann Browne** holds nothing back. After years of hard work on the tough Southern California honky-tonk circuit, this spicy-voiced blonde is hitting country music with full force. When Browne cranks out her recent "Tell Me Why," it's obvious that she's just as good live as she is on radio. Browne goes on to reveal a different side of her ability, compared to her usual fast-paced spice, when she superbly delivers "You Don't Have Very Far to Go,"



Mary-Chapin Carpenter



Jann Browne



Wild Rose



Kentucky Headhunters

a beautiful Merle Haggard ballad. This outstanding demonstration without a doubt answers the question to her current project title *Tell Me Why*.

Now here's a name with which we're all familiar—**Lionel Cartwright**. Singing from the soul and caressing the ivories, Cartwright gives it his all. His phenomenal hit, "Give Me His Last Chance," would have been sufficient, but he doesn't stop there. Moving from the piano onto the mandolin, this Milton, West Virginia artist impresses us totally with his new single, entitled "I Watched It All (On My Radio)." Folks, this tune is kickin'. After he had performed only two numbers, it was easy to understand why MCA Records latched onto this guy. Cartwright will release his second album this Spring, so expect a thriller.

O.K.—now we're talking. I fell in love with this lady from the very beginning. Since then, CBS Records artist **Mary-Chapin Carpenter** holds a permanent slot in my music collection. Again, an audience consisting of approximately 1,776 people gives Carpenter a screaming welcome. After delivering her current single release, "Quittin' Time," this natural song-poet graces us with a few



Lorrie Morgan



words. "It's great to be here tonight," she says. "I owe a special debt to you people. You've helped me get even with my most recent ex-boyfriend. The next song that I'm gonna do, when I wrote it, I had no idea that it would end up on the radio—neither did he." After a roar of laughter by the full house, Carpenter gives us her first biggie, "You Never Had It So Good." As she also receives a standing ovation, so does her *State of the Heart* project deserve one too.

Next up is four young guys who first stepped into the national spotlight in 1983



Travis Tritt



The Lonesome Strangers



Daniele Alexander

"Sharon" isn't too impressive. The Strangers make up for it, however, with their following performance of "Goodbye Lonesome, Hello Baby Doll." This tune, delivered with a surprising bolt of rock and roll energy, reveals an example of tight harmony and true talent that's sure to fit into today's alternative country spectrum.

Mercury/PolyGram lets us know tonight that the Kentucky Head Hunters aren't the only act they have to flaunt with pride. Enter **Daniel Alexander**. A native Texan, Alexander receives a more-than-positive response right off the bat when the musical intro of "She's There" kicks in. As usual, her raspy vocals steal our hearts and cause us to realize that "Yes—she's different, but this beautiful

when noted producer/guitarist Pete Anderson (Dwight Yoakam) selected the band for inclusion on the critically acclaimed compilation album, *Town South of Bakersville*, joining such other then-new artists as Dwight Yoakam and Rosie Flores. Since then, High-Tone Records' the **Lonesome Strangers** have become less than strangers to country music. This four-man band from L.A., which consists of Jeff Rymes, Randy Weeks, Lorne Rall and Mike McLean, opens up with a tune that seems to place us back in the roaring '50s. To be honest,

COUNTRY INDIE SINGLES

March 17, 1990
The gray shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|--|------------------|-------|---|
| 1 | HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A) | Charlie Louvin | 1 | 9 |
| 2 | WILD AND WOOLY (American Cowboy Songs 25001) | Chris LeDoux | 5 | 2 |
| 3 | LESSONS OF LOVE (SOR SOR-411A) | Jerry Lansdowne | 4 | 6 |
| 4 | SLOW COUNTRY DANCING (MSR MSR-19903-A) | Suzi Deveraux | 6 | 3 |
| 5 | THE RIDE (Tra-Star TS-1231-A) | Heath Locklear | 7 | 7 |
| 6 | FUNNY WAYS OF LOVING ME (Dorman Prod. 981101-A) | Steve Douglas | 8 | 3 |
| 7 | AMERICAN HEROES (Fraternity F-3557-A) | Vetiz | 10 | 4 |
| 8 | AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A) | Touch Of Country | 12 | 4 |
| 9 | DAYS LIKE THESE (Evergreen EV-1115) | Kevin Pearce | 13 | 2 |
| 10 | I'M MINUS YOU (GBS GBS-803) | Carl Bird | 14 | 4 |
| 11 | SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069-B) | Warner Mac | DEBUT | |
| 12 | IT'S EASY FOR YOU (F&L FL557A) | Storm Seymour | 16 | 2 |
| 13 | TWO CUPS OF COFFEE (Brykas BRY-1102) | J.J. Kent | DEBUT | |
| 14 | LOVE GAMES (Legacy LR-1005-B) | South Point | 17 | 2 |
| 15 | JUST ONE YOU (Citation GBM-02-90-A) | Grace Miller | DEBUT | |
| 16 | BOUND FOR BALTIMORE (Door Knob DK90-340) | Big Al Downing | 18 | 2 |
| 17 | IT ALMOST MATTERED (Master Sound TS-72252-3) | Paula Pyle | DEBUT | |
| 18 | LONESTAR LONESOME (Player P.T.-143) | Tracy Ramsey | DEBUT | |
| 19 | BEFORE THE BED GETS COLD (Evergreen EV-1111A) | Holly Lipton | 2 | 7 |
| 20 | IF I'M GONNA FALL (Sing Me SM-45-47A) | Lori Ann | 3 | 6 |

lady can sing masterfully." Of course Alexander's care-free sense of humor is always present. She reveals this as she lets cameramen below the stage know that she's onto their scheme—I guess you just had to be there. Alexander finishes with yet another beautiful ballad, entitled "You Called Just a Little Too Late."

After what seems to be a bout of technical difficulties, Capitol Records' **Wild Rose**, the only all-female, self-contained country group on a major label, has the spotlight. Dressed in various bright colors, these talented ladies also brighten the ballroom with their high-energy performance. Their current single, "Go Down Swingin'," has us all swinging, but when they present their second number, we're in awe. Sweet harmony with a traditional flavor tags the tune "Where Did We Go Wrong," a ballad that's definitely destined to go "right" for these very, very talented gals.

She steps onto the stage and shines. Is it that sweet charm with which she seems to glow or is it simply because she's a true artist in every aspect? The most recent winner of the Academy of Country Music's Top New Female Vocalist award, **Suzy Bogguss**, adds a sparkle to the show. "I want to say thank you to you folks," relates Bogguss. "This is sincerely from my heart. You have helped me in the last year to get one of my biggest goals under my belt and that is to build my following into a national campaign. I just want to thank all of you for teaching me about radio. It was a difficult lesson at first and now I understand." Capitol's Bogguss goes on to deliver the title cut from her debut project *Some-where Between*. Her first top-20 hit, "Cross My Broken Heart," follows and earns her a standing ovation.

What to say about Warner Brothers recording artist **Travis Tritt**, except that he currently has one of the hottest tunes on radio, "Help Me Hold On." Perhaps his black leather attire turns on those of the female gender in the audience, but his sincere vocal ability instantly lures us all. In between Tritt's two-tune performance, he takes time out to share some humorous discoveries on the topic of marriage and then hits us hard with his first chart-topping cut, "Country Club." Without a doubt, Tritt earns the title for best male vocalist of the evening. We can assume that this Georgia native will cater to us for quite a while, just as he proclaims. "It's been a dream come true," Tritt announces. "I look forward to a long, prosperous relationship with you radio people."

Last but not least, the show concludes with whom is probably more of a *super* face, rather than a *new* face. When RCA's **Lorrie Morgan** walks onto the stage wearing bright yellow and a pretty face, it doesn't take long to realize that her beauty is only one of her assets. Her current single, "Out of Your Shoes," has already carried her to the #1 spot and it also ranks top with us tonight. Putting every ounce of soul and heart into her performance, she outdoes herself. After bringing a member of the audience, who Morgan thinks isn't expressing a happy enough face, on stage with her, she gives us what we've been waiting for—"Dear Me." Garnering the most welcoming standing ovation thus far, Morgan wraps up the 1990 "New Faces Show," putting a happy face on us all. ○

Kentucky Headhunters

Deleon Richards:

Perhaps We've Finally Found the World's Eighth Wonder

BY KIMMY WIX

...children are our future / Teach them how to walk / Show them the way / They possess inside / Give them a chance to make it easier...

WHEN THESE LYRICS WERE RECORDED just a few years ago by phenomenal pop artist Whitney Houston, they've since then proven to be quite accurate. An extraordinary example is Word recording artist Deleon Richards. This 13-year old singing sensation is shocking the world with her "little girl, big voice" image. She also incorporates a sincere message that she strives to share through her music.

"Well, I have about five sayings that I always like to tell people," Richards relates. "You can only get out of life what you put into it; 'Don't follow the crowd because you can do all things through Christ'; 'Say no to drugs'; 'Save the children'; and 'We Need to Hear From You.'"

We Need to Hear From You, brilliantly produced by Jerry Peters, with James Bullard as executive producer, signifies Richards's third and current recording project. Utilizing her crystal-smooth, full-tone voice, which flows from the ear to the heart, Richards enhances this package with a distinguished sense of magic. Bundled with variety, ranging from high-energy tunes with a pop appeal to those songs that seem to melt the heart and pull a tear, *We Need to Hear From You* certainly sparks a grand production for the '90s.

In addition to an incredible vocal performance, Richards also flaunts a prominent writing ability, as illustrated in the title track. "Actually, I've just started writing," she admits. "Like I'll look in the Bible or something and try to come up with a song and just when I really think I'm gettin' down, my mom will say 'No—try it again.' But with 'We Need to Hear From You,' I think I did pretty good. It really came from the heart. Right now I'm trying to work on a new song... It sounds pretty good so far," giggles Richards.

Born in Lake Forest, Illinois, Richards began singing along with her mother's records at the age of two. In 1982, at the age of five, "God's Little Helper," as she was later nicknamed, performed at the Chicago Gospel Fest before a crowd of 20,000 people, launching her solo career. Her self-titled debut album, which released in 1986, garnered Richards a Grammy Award nomination, tagging her as the youngest artist to ever be nominated for such an honor. In 1987, she released her second LP, *Don't Follow the Crowd*, which not only serves as an album title, but continues to be valuable advice for both herself and others as well.

"I think that some people may not really know their friends and what they do," says Richards. "I've tried to tell young people that they don't need drugs. They have other things in life other than drugs. The first thing is Jesus. The



Deleon

second one is their families and education. Even if they don't have a family, they always have the Lord and Christian friends. When people find out that their friends are really not doing the right things, they should slowly but surely get away from them. If you break off from a friend right away, though, that friend is gonna know something's up and will probably go, 'Umm...I think I better just nip her in the bud right now,' she laughs. "But if you slowly stop hanging around them and stop calling them as much as you did, then soon you'll just be acquaintances. Friends can't control your life and if you don't have that kind of influence, you're in good shape and can let Jesus lead your life."

On top of Richards' latest single, "He's Knocking," currently hitting radio with a positive punch, she's also been cast as a regular member of the soon-to-air series *The Women of Brewster Place*, a spin-off from a past movie special starring Oprah Winfrey. Additional exposure includes personal appearances or performances on Dr. Robert Schuller's *Hour of Power*, *The 700 Club*, the *Dove Awards*, *March of Dimes Telethon* and various TV specials on ABC, NBC, CBS, WGN and CNN. She's shared the stage with artists such as the Mighty Clouds of Joy, Shirley Caesar and Tramaine Haw-

kins. By special invitation, she's even performed "The Star Spangled Banner" for former President Ronald Reagan...and she's only 13!

What about it, Deleon?

"Well, I think people look around and see this young girl singing and that draws attention," she explains. "When they do look at that, then my message gets through to them. I think a lot of people really listen to children, no matter how bad they don't want to listen to them. Maybe if it was someone older singing, people might just say 'Yeah—o.k., ya know? But by me being young and having a message and being able to sing, too,' she giggles, "I think that really gets to people." Despite Richards' age, her credits and accomplishments stack exceedingly high. Yet in the midst of all this, she does her schoolwork on the road and continues to be an honor-roll student. So what's next for this 13-year-old who's already achieved what most would consider a successful career?

"Well, in the future I want to go to college, study law and become a doctor too." O



LARNELLE HARRIS was recently a guest on the TNN: The Nashville Network show, *Nashville Now*. He performed three songs on the 90-minute program, which airs in over 48 million homes. Also on the program with Harris was entertainer Barbara Mandrell, who stated that Harris was one of her "...top five favorite vocalists." Pictured (l to r): Barbara Mandrell, Harris and show host Ralph Emery.



RADIO STATION WSTS, serving the Laurinburg-Fayetteville-Lumberton, North Carolina market from 96.5 on the FM dial, was nominated for the first annual Marconi Award for excellence in radio broadcasting in the Religious Gospel Station of the Year category by members of the National Association of Broadcasters. Pictured is WSTS program director Jerry Stout.

GOSPEL MUSIC

Contemporary Top Slot

Artist: Russ Taff
Title: "I Cry"
Album: *The Way Home*
Label: Myrrh 7016880613
Producers: James Hollihan and Russ Taff
Writers: Russ Taff, James Hollihan and Tori Taff
Publisher: James Hollihan Music/Tori Taff Music-ASCAP



Southern Top Slot

Artist: Mid South Boys
Title: "Sin Met Grace"
Album: *Down to Earth*
Label: New Canaan 7019982530
Producer: John Mays
Writer: Robby McGee
Publisher: Day Spring Music-BMI

CONTEMPORARY CHRISTIAN SINGLES

March 17, 1990
 The gray shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
 Last Week ▼

| | | | | |
|----|---|-----------------------|-------|----|
| 1 | I CRY (Myrrh 7016880389) | Russ Taff | 3 | 12 |
| 2 | I SHALL SEE GOD (Good News 901-647-3157) | Roby Duke | 4 | 7 |
| 3 | JUBILEE (Sparrow SPC-1219) | Michael Card | 1 | 7 |
| 4 | I WILL BE HERE (Sparrow SPD-1201) | Steven Curtis Chapman | 8 | 5 |
| 5 | BEAT OF A DIFFERENT HEART (DaySpring 701417757) | Paul Smith | 2 | 8 |
| 6 | WAITIN' ON SOMEBODY (River 7901300213) | Greg X. Volz | 14 | 5 |
| 7 | MY ONE THING (Reunion 7010053723) | Rich Mullins | 12 | 9 |
| 8 | HEART OF THE HOMELESS (Day Spring 7014180576) | Farrell & Farrell | 9 | 7 |
| 9 | THE MAN WITH THE NAIL SCARS (Star Song SSC-8137) | David Meece | 5 | 14 |
| 10 | MORE LOVE TO THEE (New Canaan 7019986536) | Bruce Carroll | 11 | 12 |
| 11 | WE SING PRAISES (Sparrow SPD-1174892387) | | | |
| | Deniece Williams Duet w/Natalie Cole | | 17 | 4 |
| 12 | MEANTIME (Sparrow SPD-1169) | BeBe & CeCe Winans | 20 | 4 |
| 13 | EXALT THE NAME (Word 701-914-4500) | Sandi Patti | 6 | 15 |
| 14 | I'M ACCEPTED (Benson PWCO-1096) | DeGarmo & Key | 23 | 5 |
| 15 | BEST OF FRIENDS (Urgent 00013731888) | Billy Crockett | 16 | 7 |
| 16 | SIMPLE, DEVOTED & TRUE (Benson CO2548) | Michele Wagner | 32 | 3 |
| 17 | COUNT ON ME (Giant 02555S) | David & The Giants | 18 | 6 |
| 18 | GOD WILL FIND YA (Fron-line CD9051) | Jon Gibson | 21 | 6 |
| 19 | DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703) | Rick Crawford | 7 | 15 |
| 20 | I HEAR LEESHA (Reunion 7010037523) | Michael W. Smith | 26 | 4 |
| 21 | FAITHLESS HEART (Myrrh 901-6329-20X) | Amy Grant | 28 | 2 |
| 22 | BEFORE YOU KNOW IT (Frontline CO9050) | Benn-y Hester | 24 | 6 |
| 23 | STAND IN MY PLACE (Myrrh 701460256X) | Bryan Duncan | 10 | 13 |
| 24 | BREAKING THROUGH (Myrrh 7010889386) | First Call | 30 | 3 |
| 25 | FATHER OF LOVE (Word 7014176579) | New Song | 27 | 6 |
| 26 | IT'S RAINING AGAIN (Starsong SSD 8144) | Imperials | 35 | 2 |
| 27 | JUST COME IN (Sparrow SPC-1202) | Margaret Becker | 13 | 16 |
| 28 | REASON ENOUGH (Reunion CD 7010046 727) | Morgan Cryar | 31 | 2 |
| 29 | LORD OF THE PAST (Urgent ISBN#0001381849) | Bob Bennett | 15 | 16 |
| 30 | CHARM IS DECEITFUL (Reunion 7010049521) | Kim Hill | 19 | 17 |
| 31 | SHINE THROUGH ME (Benson CO2588) | Carman | 34 | 34 |
| 32 | SOLOMON'S SHOES (Sparrow SGD WNTR-90) | Margaret Becker | DEBUT | |
| 33 | INSIDE OF YOU (Reunion CD700049 726) | Kim Hill | 36 | 2 |
| 34 | IT IS WELL WITH MY SOUL (Word 7019107708) | Wayne Watson | 22 | 17 |
| 35 | DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172) | Steve Caep | 25 | 17 |
| 36 | GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90) | Steve Camp | DEBUT | |
| 37 | THE SAVIOR IS WAITING (Word 7019107508) | Take 6 | DEBUT | |
| 38 | FRIENS IN HIGH PLACES (Benson CO2506) | Larnelle Harris | 29 | 16 |
| 39 | THE MISSION (Sparrow SPD-1196) | Steve Green | 33 | 18 |
| 40 | IF IT WASN'T FOR GRACE (Frontline CO9060) | Mark Farner | 37 | 14 |

SOUTHERN GOSPEL SINGLES

March 17, 1990
 The gray shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
 Last Week ▼

| | | | | |
|----|---|-------------------------------|-------|----|
| 1 | SIN MET GRACE (Canaan 7019982530) | Mid South Boys | 3 | 7 |
| 2 | PAID IN FULL (Homeland HC-8907) | Hemphills | 1 | 7 |
| 3 | LET THE REDEEMED SAY SO (Canaan 7019984533) | Nelons | 7 | 12 |
| 4 | I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221) | Ronny Hinson | 5 | 15 |
| 5 | GLORY DIVINE (Morning Star MST-4104) | Perrys | 6 | 17 |
| 6 | THE JUDGEMENT (RiverSong C02569) | Kingsmen | 2 | 8 |
| 7 | HERE I AM (Sonlite SON-1235) | Hoppers | 9 | 12 |
| 8 | HE'S STILL IN THE FIRE (Homeland HL-8804) | Speers | 4 | 25 |
| 9 | UNDER HIS FEET (Morning Star MSC-4103) | McKameys | 15 | 6 |
| 10 | WHAT A WAY TO GO (Harvest HAR-1186) | Reinhardtts | 11 | 13 |
| 11 | BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-8914) | Allison Durham | 8 | 8 |
| 12 | SHADOW OF THE STEEPLE (Homeland HC-8902) | Singing Americans | 13 | 7 |
| 13 | I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163) | Isaacs | 16 | 6 |
| 14 | WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121) | Chosen | 10 | 15 |
| 15 | GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550) | Paynes | 12 | 12 |
| 16 | HEALING M (Morning Star U25628) | Dixie Melody Boys | 18 | 7 |
| 17 | NEW MAN (Harvest HAR-1173) | Carroll Roberson | 14 | 20 |
| 18 | BEAUTIFUL VALLEY (Sonlite SON-118) | Down East Boys | 20 | 4 |
| 19 | ARISE, MY LOVE (American Christian Artists ACA-0071) | Greenes | 21 | 8 |
| 20 | LIVING IN BEULAH LAND (Pinnacle PRC00110) | Karen Peck | 17 | 22 |
| 21 | SING ME HOME (Canaan 7019967531) | Wendy Bagwell & The Sunliters | 23 | 5 |
| 22 | THE FLOWERS WE LOVE (Dawn 3636) | Primitive Quartet | 24 | 5 |
| 23 | THAT'S WHY WE'RE HERE (RiverSong RF5952) | RiverSong Artlsts & Friends | 35 | 3 |
| 24 | HE BORE MY BURDENS (DF-101) | Freemans | 25 | 6 |
| 25 | IT'LL BE WORTH IT AFTER ALL (Peaceful Stream PMS-1700) | Spencers | 27 | 3 |
| 26 | I'VE NEVER BEEN DISAPPOINTED (Sonlite SON-119) | Kingdom Heirs | 29 | 4 |
| 27 | IT'S NOT FORM, IT'S NOT FASHION (Sonlite SON-116) | McGruders | 28 | 6 |
| 28 | CRYING IN THE GARDEN (RiverSong RF5953) | Heirloom | 32 | 3 |
| 29 | I DON'T NEED THE WORLD ANYMORE (Mark Five MV-6973) | Buxtons | 31 | 4 |
| 30 | RESURRECTION MORN (Morning Star MST-4104) | Perry Sisters | 34 | 17 |
| 31 | WHAT'S THAT I HEAR (Dawn INS-006) | Inspiration | 33 | 2 |
| 32 | HE HAS RISEN (Sonlite SON-122) | Singing Cookes | 19 | 24 |
| 33 | CARRY ON CHILDREN (Morning Star MST-4095) | Fox Brothers | 22 | 32 |
| 34 | WAKE THE DEAD (Word 7019986536) | Bruce Carroll | 37 | 2 |
| 35 | ONE STEP BEHIND (Harvest HAR-1179) | Comerstone | 38 | 2 |
| 36 | HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504) | Chuck Wagon Gang | 26 | 20 |
| 37 | IN THE DEPTHS OF THE SEA (Homeland HR 8906) | Cathedrals | DEBUT | |
| 38 | LOVE WENT DEEPER (Riversong RS 5956) | Gold City | DEBUT | |
| 39 | GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559) | Gold City | 30 | 26 |
| 40 | IT'S THE KING (RiverSong C02522) | Heaven Bound | 36 | 29 |

GOSPEL MUSIC



THE WAY HOME KICKS OFF TAFF TOUR: Prior to his performance at the Cannery in Nashville, ASCAP member Russ Taff visited with several friends backstage. Taff's current album, *The Way Home*, his fourth solo project, kicks off his 1990 tour, which will take him to New York's Bottom Line and Los Angeles' Roxy to broaden his audience into the pop world. Pictured (l to r) are: ASCAP's Merlin Littlefield; ASCAP member James Hollihan; ASCAP member Janis Ian; Bonnie Keen, who is also a member of the group First Call; and ASCAP's Tom Long.



SOUNDS GREAT CHARLIE-BROWN: Sparrow's Peter York beams after hearing final mixes of *The Secret of Time*, Charlie Peacock's debut Sparrow release, produced by Brown Bannister. *The Secret of Time* will release April 19, 1990 as part of Sparrow's Hot New Music (Album of the Month) program. Pictured are: Brown Bannister (left); Peter York, Sparrow vice president, A&R (top); and Charlie Peacock.

Record Review

RIKI MICHELE: *Big Big Town* (Broken 7100508843)

Blessed with a unique vocal delivery that seems to reach, reach and reach, Broken Records artist Riki Michele has a voice with no limit. Add to that a rock-ish, alternative-flavored music ensemble set to varying arrangements, and the results are *Big Big Town*. Produced by Gene Eugene, who proves to be one heck of a creator, *Big Big Town* is very very interesting. The lyrics, however, even after many listenings, are a little difficult to follow on some cuts, but shine through quite clear on others. A blend of jazz, rhythm and blues, light rock and roll and some deep sincerity flows through this package. It would be an asset to anyone's collection, especially if typical contemporary Christian or Southern gospel isn't your preference. Notable cuts include "Big Big Town," "Home," "Bride's Song 1984" and "Secrets."



The eight-year-old Christian music publishing firm, Meadowgreen, recently announced the addition of Jim Gibson to head its print publishing division and daily operations. Concurrently, the company moved into new headquarters on 16th Avenue South in Nashville. This month, Meadowgreen will also release two major youth musicals for the church market. The musicals are titled *People Need the Lord* and *Short Stops*. Pictured (l-r) are Meadowgreen's principal leaders: Buddy Killen, partner; Donna Hilley, partner and head of finance and acquisitions; and Jim Gibson, head of print and daily operations.

Gospel... Hot Off The Press

GMA ANNOUNCES "NEW ARTIST OF THE YEAR" NOMINEES—

The Gospel Music Association recently announced the final nominees for the 21st Annual Dove Awards New Artist of the Year category. The nominees are as follows: DC Talk, Mark Farner, Tony Melendez, David Mullen and Paul Overstreet. TNN: The Nashville Network will telecast the 21st Annual Dove Awards live from the Tennessee Performing Arts Center in Nashville on Thursday, April 5, at 9:00 p.m. It repeats Thursday at 12:00 midnight and Saturday, April 7, at 9:00 p.m. and 12:00 midnight (all times Eastern).

DAYSRING RECORDS SPONSORS PETRA PRAISE CONTEST—DaySpring Records will sponsor a radio contest promoting Petra's debut release for the company, *Petra Praise, the Rock Cries Out*. The contest, which will coincide with selected Petra concerts, will be supported by Christian radio, church mailings, product giveaways and national exposure

on TBN's *Real Videos* program.

TOM HARTLEY has been named director, music publications and marketing, for the Sparrow Corporation. Hartley will oversee the creation and marketing of print music, according to Billy Ray Hearn, president, to whom he will report. Previously, Hartley was director of special services for Alexandria House, where he also served as the editor for *Choralation* magazine.

KIM BOYCE DEPARTS FOR ROMANIA—Thanks to recent political changes in Eastern Europe, pop singer Kim Boyce was able to be the first contemporary Christian artist to tour Romania. On February 15, Boyce left the U.S. to spend two weeks singing, meeting church and government leaders, distributing food and observing the historic reforms taking place there.

COIN MACHINE

On the Subject of Tournaments...

BY CAMILLE COMPASIO

CHICAGO—When it comes to tournaments, the bottom line is the income they produce for the operator and the location, as well as the interest they generate on the part of the players. Whether you're talking pool, darts, basketball, shuffleboard or whatever, there's much to be said in favor of tournament play. Plus, from what we have learned, the rewards are well worth the effort put forth on the part of the operator and the location.

Is it costly to run a tournament? Not really, when you measure the minimal expense involved and the resultant revenue that is realized. Take pool, for example. Craig Beard of Lowry Music in Pittsfield, Illinois is chairman of the Illinois Coin Machine Operators Association's statewide 8-ball pool tournament (currently in its 14th year) and an avid participant. As he explained to us, what the operator can do is purchase the tournament kits and split the cost, down the middle, with the locations. Say the kits sell for \$200 each. The op pays \$100, the location pays \$100. The players use their own money to compete. As for promotion/publicity, in a rural area (such as that of Lowry's route), word of mouth is your best advertisement. Smaller communities are very receptive to pool tournaments (and most other types as well), since they do not have as many options for entertainment as the city folk, as Beard pointed out. Locations, however, might provide back-up by purchasing advertising space in the community papers. When we spoke with Beard he was about to do some radio advertising for this tournament. Otherwise, there's really not that much cost involved.

Tournaments provide a "service to our customers that no one else will give them" and they also help to "solidify operator/location relations," according to Sam Westgate of Williams Enterprises in Enfield, Illinois, another qualified spokesman on the subject. You can run them with just about any type of equipment, utilizing any time-frame from one day to more than 20 weeks. During the peak winter season, pool and dart leagues have been known to go for 20- to 22-week periods. The length of time makes for increased bar revenue for the location and more money in the cash box for the operator, which serves to amortize whatever expenses were incurred. Besides which, running a tournament is "almost like making a contract with the location."

The 1990 annual statewide ICMOA tournament championships will be taking place April 6-8 at the Prairie Capitol Convention Center in Springfield, Illinois. This is the second time they will be including basketball, along with pool and darts. Westgate chairs the basketball tournament committee (and also sits on the pool committee) and is very much involved in the Muscular Dystrophy special event, which will be included in this year's program. "We'll be setting up for pool, darts and basketball," he explained. Players will pay a \$1.00 entry fee and then feed the machines as they take their turns at darts, pool and basketball, with high total scores from the three games determining the winners. "We hope to present prizes along the lines of sweat shirts, jackets and other items," he added. All proceeds will be donated to Muscular Dystrophy. An event such as this enhances the image of the operator while producing funds for a very worthy cause.

Tournaments have unlimited potential. They can be successfully programmed under auspices of a state association or they can be produced in-house to run at Moose Lodges, VFW facilities, game rooms, arcades, in college towns and other locations. If you're thinking in terms of video tournaments, game rooms or arcades are a top choice for such events; the format being to select a set number of machines for a one-day competition. As stated earlier in this article, there are a lot of different game choices that can be effectively used in tournaments. This is the year of the pinball's 60th anniversary so it's safe to assume that these machines, which have always held tournament appeal, will be back in focus. The possibilities are endless.

How about a Sweethearts Tournament, for couples only, sometime in February? Ray Shroyer of Metro/Canale in Streator, Illinois just held one, using dart games which are extremely popular on his rural route. Nineteen couples (38 shooters) paid a \$10.00 each entry fee, with Shroyer providing carnations for the ladies and a bottle of champagne for the big winners. Everybody enjoyed it so much, they now want one for St. Patrick's Day.

Shroyer currently has two leagues going: a 301 on Sundays and Cricket on Tuesdays. With more and more women showing interest in dart games, he's talking about setting up a ladies league. Shroyer agrees with other ops we spoke with, in that a prime time for league and tournament play is on slow nights at locations, since these events serve to stimulate not only the bar business but the cash box receipts as well. He has a special events coordinator on his staff, who handles all of the arrangements, including making up and xeroxing posters for distribution at the participating locations. This, together with word of mouth, provides the best and most inexpensive promotion.

"Now that we're into the nineties we've got to place more emphasis on marketing," he told us. "You can't just install games and let them sit there. If an operator wants to be professional, he must take the initiative and start promoting and marketing his equipment." What better tool than tournaments and leagues?

Planning Underway for AMOA Expo '90 in New Orleans

CHICAGO—Information was mailed in March to prospective exhibitors for Expo '90, the Amusement & Music Operators Association's international exhibition and seminar for the coin-operated amusement, music and vending industry. Expo '90 will be held October 25-27 at the New Orleans Convention Center in New Orleans, Louisiana.

More than 650 booths are expected to be sold for this year's show, which will feature the latest in pinball games, video games, CD jukeboxes, electronic darts, pool tables, cranes, cigarette vending and related products.

In addition to the exhibition, there will be educational seminars at Expo '90 addressing a variety of technical and management issues. Attendee registration, housing and program information will be mailed to the members of the industry later this Spring.

Jim Trucano of Collins Music Company in North Charleston, South Carolina, is the Expo '90 chairman. Chairpersons of the various subcommittees are: Phil Elum of Elum Music Company in Massillon, Ohio (awards); Stan Seymour of Seymour Music in Sarasota, Florida and Bob Porter of Hope Novelty in Hope, Arkansas (banquet seating co-chairs); Russell Love of Royal Vending Services in Santa Fe Springs, California (educational seminars); Jerry Derrick of Derrick Music Company in Charleston, West Virginia (exhibits); Don Hesch of A.H. Entertainers in Rolling Meadows, Illinois (Hesch Scholarship Fund promotion); Cheryl McCown of Charlie's Recreation in Eugene, Oregon (registration); and Jack Kerner of Melo-Tone Vending in Somerville, Massachusetts (banquet & stage show).

INDUSTRY CALENDAR 1990

March 9-11: ACME '90 (American Coin Machine Exposition); Hyatt Regency; Chicago, IL; annual international trade show.

March 23-25: NAMA (National Automatic Merchandising Association); San Jose Convention Center; San Jose, CA; western convention and trade show.

March 23-25: Minnesota Operators of Music and Amusements (MOMA); Sheraton Park Place Hotel; Minneapolis, MN; state convention and trade show.

March 30-31: Georgia Amusement and Music Operators Association; Holiday Inn; Roswell, GA; state convention and trade show.

April 13-14: Washington Amusement and Music Operators Association (WAMOA); Red Lion Hotel; Bellevue, WA; state convention and trade show.

April 19-22: Florida Amusement and Vending Association, Omni International Hotel and Expo Center; state convention and trade show.

April 29-May 1: AMOA Government Affairs Conference; Washington Court Hotel; Washington, D.C. For info, contact: AMOA headquarters at (312) 565-4602.

May 3-6: California Coin Machine Association; Hyatt Grand Champions; Indian Wells, CA; annual state convention.

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

June 7-9: Wisconsin Amusement and Music Operators; Holiday Inn; Stevens Point, WI; state convention and trade show.

June 15-17: Illinois Coin Machine Operators Association; Clarion Inn at Eagle Creek State Park; Findlay, IL; annual state convention.

July 19-21: Billiard Congress of America international trade exposition; Commonwealth Convention Center; Louisville, KY. For info, contact: Frank C. Zdy at (619) 278-3877.

July 20-21: Pennsylvania Amusement and Music Machine Association; Sheraton Lancaster Resort; Lancaster, PA; state convention and trade show.

August 10-12: Amusement Music Operators of Tennessee; Vanderbilt Plaza; Nashville, TN; annual state convention and trade show. For info, contact Jim Green at (901) 521-1234.

August 15-18: National Automatic Merchandising Association (NAMA) Education Conference; Ambassador West Hotel; Chicago, IL. For info, contact: Richard M. Geerdes at (312) 346-0370.

August 16-18: Amusement and Music Operators of Virginia Cavalier Hotel; Virginia Beach, VA; annual state convention and trade show.

August 16-18: Wyoming Candy, Tobacco and Coin Vendors Association; Holiday Inn; Cody, WY; state convention and trade show.

September 13-15: Michigan Coin Machine Operators Association; Clarion Hotel; Lansing, MI; state convention and trade show.

October 11-14: NAMA (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual national convention.

October 16-18: Amusement and Music Operators of Virginia, Inc.; Cavalier Hotel; Virginia Beach, VA; 32nd annual state convention and trade show. For info, contact Charles Rowland at (804) 262-9283.

October 25-27: AMOA Expo '90; (Amusement and Music Operators Association); New Orleans Convention Center; New Orleans, LA; international convention and trade show.

COIN MACHINE

Coin-Op Industry Donates Games to Give Kids the World

Children with terminally ill children who visit the Kids Village of Give Kids the World amusement park in Kissimmee, Florida will have more than Walt Disney World to look forward to now that they have their own free-play arcade. This gesture came about through the efforts of Bill Miller of WGM Amusement in Kissimmee, the Florida Amusement Vending Association (FAVA) and the American Amusement Machine Association (AAMA).

In the center of Kid's Village stands "Clayton's Club Car," a restored train caboose housing three video games, a pinball game and a jukebox. The following companies are responsible for the equipment donations: Birmingham Vending (Orlando office) along with AAMA members Brady Distributing (Orlando office); Dynamo Corporation, Konami, Inc.; NSM/Loewen America; SNK Corporation of America; and Midway Manufacturing Company/Williams Electronic Games. Nintendo of America also supported this project.

Bill Miller's commitment to Give Kids the World actually spearheaded the effort and former AMOA president Clyde Knupp (Amuse-O-Matic Company, Fort Dodge, Iowa) is responsible for bringing the project to the attention of AAMA executive vice president Bob Fay. "Bill Miller in Kissimmee told me he had placed some games at the Village, but thought it would be great if we could get new games for the room, so I called Bob Fay," Knupp said. According to Bob Fay, it was just a matter of contacting member manufacturers to get the new games. "Our members are very enthusiastic about projects like this," said Fay. "As soon as they knew what Give Kids the World was, they were ready to do whatever." As games are replaced during the life of the Village, the older games will be donated to FAVA for other charitable purposes.

Studies indicate that visiting the Walt Disney World area is the dream of 70% of terminally ill children. The mission of Give Kids the World is to "provide joyful experiences for children between the ages of three and 18 who have life-threatening conditions and may not survive."

Members of the coin machine industry have also donated equipment to over 50 Ronald McDonald Houses across the country.

Gameco's Action Lotto

GAMECO INTERNATIONAL HAS CASHED IN on the Lotto craze that has been sweeping across the country. They have recently introduced *Action Lotto*.

This game manages to capture America's fascination with the concept of Lotto, while at the same time making the game more than random luck by providing the player with some sort of control over the flight of the balls.

Action Lotto incorporates a logic programmable controller, which is smaller but similar to an IBM computer. This is reportedly the first game in the amusement industry to use this type of computer in a coin-operated game. It allows the operator total flexibility, from varying the price per play to the number of tickets, tokens or credits a player can win. This program can also vary the number of playing balls and even the time difference between the balls. There are eight programs in all that can be varied, and it is all done with a simple dialing of a thumbwheel and the pushing of a button.

When you approach the game, you can press an instruction button and the game verbally gives you the instructions. It tells you the object of the game and how to win. When you coin up, bouncy music begins (playful xylophone music), and the select light blinks, announcing to the player to select three numbers on the keypad. When these numbers have been selected, the corresponding pockets light on the playfield. The computer then picks a fourth bonus number at random, which also lights and blinks on the playfield. Balls then blast onto the playfield one at a time. The player has an air direction controller and an air blast button to control the flight path of the balls.

The object is to capture balls in the lighted pockets to win. Players win either credits for replay, tickets or tokens, depending on the model. (Example: one ball captured wins two tickets; two balls captured wins five tickets, etc.) If the player captures all three pockets selected, as well as the fourth blinking pocket, he wins the jackpot. Jackpots usually are programmed to pay out a larger quantity of ticket, tokens or credits. Every time a ball is captured a bell rings. At the end of the game, a bell and flashing lights announce the winner. The playfield then automatically rises, allowing the balls to escape, and readies the game for the next play.

Other models in the Gameco line include:

Quick Silver II: Coin-pusher with skill features for redemption. Features include: dual-hopper system; low-level detector; coin-lift bar, which deflects coins backwards when vibrated; dual alarm; alarm that sounds when unplugged game is replugged and fallen coin goes to cash box; fully metered in and out; skill button; rotating paddles that direct coins; bonus skill slide; separate cash box for side-house pockets; pennies, ect. diverted to back shelf.

Merchandiser 2001: Coin-pusher with built-in display case and sliding coin drop. Randomly fallen coins go to cash box even if alarm doesn't sound. Very competitively priced.

Crown Jewels: Rotary merchandiser that stocks the playfield by gravity. A two-layer game at \$.25 to \$.50 per play. Players control a joystick in either direction until time expires. Merchandise can be marketed towards your age group. Two models now available.

Showcase crane game: This model has half the moving parts of any other crane game. This means a shorter maintenance period. The rotating carousel is a proven money-maker. The eye appeal, lack of dead corners and challenge of skill help these games take in more money. New rope-lighting adds sizzle.

Toy Vendor—The Animal House: This vending game has all the features of the crane game plus a standard bill acceptor. The cost to play is \$1 or \$2 and the player plays until he wins.



AT DYNAMO'S TEXAS TOURNEY: The Texas State Air Hockey Championships took place the weekend of February 3-4 at Peewee's Pizza in Missouri City, Texas, under sponsorship of Dynamo Corporation, Coin-Op Video Games, Inc., Peewee's, All Prime Amusements and other local businesses. The event, which awarded \$2,000 in cash and prizes, was organized by Connie Rector of the U.S. Air Table Hockey Association, with assistance from David Slavin of Coin-Op Video Games (who operates three Dynamo Air Hockey tables in the location). Capturing his first Texas state title was current national champion Tim Weissman of Houston (who has not lost a single set en route to this victory). Mark Robbins, a two-time national champion and current Colorado champion, took second place and provided Weissman with his toughest challenge to date. Pictured are (photo 1, l-r) Weissman in heated competition with third place winner Robert Hernandez, who is a five-time Texas champion. In photo 2, Weissman is surrounded by fellow champions Don Bearden (1st place, Pro "B" division); Allison Rabinowitz (amateur winner); Don James (expert honors); and David Slavin of Coin-Op Video Games (one of the co-sponsors). Further information regarding air hockey tournaments and promotions at the national and regional levels may be obtained by contacting Mark Robbins at Dynamo Corporation, 2525 Handley Ederville Road, Richland Hills, Texas 76118.

CLASSIFIED

CLASSIFIED AD RATE 35 CENTS PER WORD

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

Classified Ads Close **TUESDAY**

COIN MACHINES

FOR SALE: ASSAULT \$995; ESCAPE \$1595; TOOBIN \$795; CYBERBALL- 4PL \$1795; ROAD BLASTER S/D \$1195; ROBO COP \$1275; SHOWDOWN BUTTON & GUN MODEL \$1195; VIPER S/D \$995; VS RBI/RBI \$995; GAIN GROUND 3-PL \$1795; IKARI III \$1195; DOUBLE DRAGON \$900; SUPERMAN \$1025; OPERATION WOLF \$1195; TECMO BOWL 4- PL FOOTBALL \$1495; DOUBLE DRAGON II \$1195; FLIPPERS: TIME MACHINES \$1450; PLAYBOY \$1595; BLACK KNIGHT 2000 \$1595; USED KITS: CABAL \$550; LEADER BOARD GOLF \$495; KUNG FU MASTERS \$95; NINJA GALDEN \$895; 88 GAMES \$395; BLOODY WOLF \$350; RING KING \$195; SILKWORM \$395; WRESTLE WAR \$650; BOTTOM ON NINTH \$795; V-BALL \$395; SHINOBI \$595; RALLY BIKE \$495; IKARI WARRIOR \$250; PLOTTING \$495; P 47 \$495; DOWNTOWN \$400; OLD AND USED P C BOARDS CALL DARRIN IN PARTS. NEW ORLEANS NOVELTY CO., 3030 N. ARNOULT RD, METAIRIE, LA 70002. TEL: (504) 888-3500. FAX (504) 888-3506.

SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

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

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

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

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

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F- 14, Fire, Goldwing. M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

OPERATOR / DISTRIBUTOR

The Finest Route Management Software Package In The Country. It will make the day to day decisions of rotation, over/short, what games and locations are profitable. Contact: SILENT PARTNER, 3441 South Park, Springfield, IL, 62704. Tel: (217) 793-3350.

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

RECORDS/CASSETTES

BPMs & HARMONIC KEYS Labels and Listings of the LATEST DANCE MUSIC. \$10.00 monthly, International \$15.00. 1 free issue. Send money order to: Ed Carlton, 2256-A Sunrise Blvd., #304, Rancho Cordova, CA 95670. (916) 362-5758.

MUSICIAN/ARTIST OPPORTUNITIES

MUSICIANS! BANDS! Looking for the right group or players? Call PMR 1-800-328-8660.

RECORD PROMOTION

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

Country and Gospel Record Promotion. For more information contact: Gary Bradshaw, 1310 Cavern Trail, San Antonio, TX 78245. Tel: (512) 675-3862.

INDEPENDENT DISTRIBUTION

I.N.D.I.E. DISTRIBUTING, a 1-stop for all Indie Labels. We pay as we sell. Call 1-800-65-INDIE (654-6343) to register your label or to place orders. We sell records....

MUSIC

"THE BERLIN WALL": Now available for America. Seeking national coverage! Attention: Record Companies, Distributors, ask for sample. FANUM FORTUNAE MUSIC, P.O. Box 911, Hollywood, CA 90078-0911. (213) 465-9792.

REAL ESTATE

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

MISCELLANEOUS

LASER LICKS We are expanding our import inventory of CD's, CDV's, Posters, T-Shirts and accessories. Distributors please send your catalogues to us at 5947 N. Milwaukee, Chicago, IL 60635. Phone: (312) 763- 1963.

GOVERNMENT SEIZED vehicles from \$100.00. Fords. Mercedes. Corvettes. Chevys. Surplus. Buyers Guide (1) 805-687-6000 Ext. S-4415.

SING-ALONG ACCOMPANIMENT TAPES. New releases weekly. All styles of music. Single cassettes available. Masters available. Over 1400 songs. Digitally recorded and mixed. Custom song service available. FREE catalog. CHARTBUSTERS/Dept. CB, 302 Hidden Valley Circle, Seymour, TN 37865. Call 615/573-3349.

SUBSCRIPTION ORDER: PLEASE ENTER MY CASH BOX SUBSCRIPTION:

CASH BOX

| | | | |
|--------------------------|--|---|--|
| NAME _____ | | | |
| COMPANY _____ | | TITLE _____ | |
| ADDRESS _____ | | <input type="checkbox"/> BUSINESS | <input type="checkbox"/> HOME APT. NO. _____ |
| CITY _____ | | STATE/PROVINCE/COUNTRY _____ ZIP _____ | |
| NATURE OF BUSINESS _____ | | <input type="checkbox"/> PAYMENT ENCLOSED | |
| SIGNATURE _____ | | | DATE _____ |

SUBSCRIBE NOW, SPECIAL INTRODUCTORY
RATE ON CASH BOX at
\$150.00 PER YEAR
LIMITED TIME ONLY

The Scott Newman Foundation presents

DRUG FREE KIDS: ***A Parent's Guide***

Drug Free Kids takes a long, hard look at a problem that has reached epidemic proportions—DRUGS. We've seen all the statistics. We've heard all the case studies. But how, as a parent, does one deal with the problem when it hits HOME?

Drug Free Kids offers honest, caring and proven insights from both professionals and actors, parents and children. Insights that will help you stay in touch—and in charge. Insights that will keep the all-important lines of communication and involvement open between you and your child.

Drug Free Kids. Watch it—because the future you save may be your child's...and your own.

Running Time: 70 Minutes

Color

SPECIAL INTEREST \$29.95

Catalogue No. C20230

STRAIGHT UP

From the makers of *Drug Free Kids*

Starring Louis Gossett, Jr. and Chad Allen

The company that gave you the educational and highly successful *Drug Free Kids: A Parent's Guide* now brings you *Straight Up*. This program was designed specifically for use in 4th-7th grade classrooms.

Academy Award winner Lou Gossett, Jr. serves as guide figure to Chad Allen (*Our House, St. Elsewhere*) on his voyage from malleability and ignorance to steadfastness and awareness in a world constantly tempting children with drugs and alcohol.

Gossett's character, Cosmo, takes Allen's character, Ben, on a journey wrought with the brutal realities of drugs and alcohol. When Cosmo is absent, Ben is accosted by relentless peer pressure. This pressure is ultimately subdued through Ben's accumulation of knowledge and facts, his assimilation of accurate perceptions and attitudes and his development of a positive self-image and application of life skills.

Experts in education and youth drug and alcohol abuse prevention authored and advised on this educational and entertaining program, which is a must in every grade school and in every home, as well.

Running Time: 90 minutes

Color

Suggested Retail Price: \$29.95

CONTACT FAMILY EXPRESSIONS AT (805) 650-0678 FOR INFORMATION