

THE MUSIC TRADE MAGAZINE

# CASH BOX

THE COIN-OP TRADE MAGAZINE

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**ERIC JOHNSON**



Seen here at the Children of the Night donation ceremony are (from left): Richard Rosenzweig, chairman of the board, Children of the Night; Sal Licata, president and CEO, EMI; Richard Marx; and Dr. Lois Lee, president and founder, Children of the Night.

**HIS GENEROSITY MARX HIM AS DIFFERENT:** As previously reported in this column, singer Richard Marx has donated his royalties from his single "Children of the Night" to the charity of the same name, which helps keep children off the street and out of trouble. He recently handed over another check for \$25,000 to the organization, making his input total \$100,000. Surprising both Marx and the charity, Marx' label, EMI, presented an additional check for \$75,000.

**BIRDS OF A FEATHER FLOCKED BACK TOGETHER:** Don Henley performed as scheduled for the closing of the 1990 L.A. Radio & Records convention, but was unexpectedly joined onstage by ex-band members Glenn Frey and Timothy B. Schmit. The three ex-Eagles flew high with "Hotel California," "Take It Easy" and "Desperado."

**TOWER OF LABELS:** The RIAA, which, of course, just unveiled its voluntary record-labeling scheme, wants you to know that it's opposed to the House resolution, introduced by Rep. Howard C. Nielsen, calling on the music industry to label recordings. We'll do it ourselves, thank you very much, is the RIAA's feeling. We're just tired of thinking about it.

**TUBE STEAK:** Among the American Masters being profiled by PBS's *American Masters* series this summer are Cole Porter (July 23), Charlie Parker (a rerun, August 13) and John Hammond (August 20).

**YUP:** Yuppies, so we read, like Tuck & Patti. Yuppies, so we assume, are who the Infiniti is aimed at (you know, the car they were ashamed to show you for the past year). So the former scored a commercial for the latter. Give us the "N" train any day.

**PSA'ED OFF:** MTV wants us to tell you that they contributed more than \$10 million of air time last year to public service announcements. We can dig it.

**TAPE ALERT:** Westwood One will broadcast a David Bowie *Sound & Vision* concert from England on August 5. This tour, of course, will be the last time Bowie performs his oldies until, oh, probably his next tour.

**I.R.S. GRAND SLAMMS IT OVER THE FENCE:** I.R.S. signed an exclusive, long-term North American marketing, production and distribution agreement with Grand Slamm

Records. Under the pact, all future recordings and some select catalog titles by Grand Slamm will be distributed by I.R.S.

**WELCOME TO THE 21ST CENTURY:** Say "Hey Ho" to the industry's newest infant, Century 2000. Century 2000 will license and distribute a jazz catalog and the original soundtracks from its parent company's film productions (Amethyst Entertainment). The highly coveted jazz catalog has been digitally remastered and hosts many recordings that have been dormant since first recorded. Catalog artists include Woody Herman, Benny Goodman, Buddy Rich and oh so many more. For info, call Joy Scott at (818) 848-0299.

**THE THREE FACES OF DICK:** The release this week of Madonna's *I'm Breathless* album marks the kick-off to the most opportunistic and protected film soundtrack strategy ever mounted. Topping last year's *Batman* dual album-release by Prince and Danny Elfman, Warner Brothers Records will release three separate soundtracks to the Warren Beatty *Dick Tracy* film, including Madonna's new album, based on her film character and featuring a duet with Beatty. The second release will be *Music from The Motion Picture Dick Tracy*, which features k.d. lang, Jerry Lee Lewis, Tommy Page, Erasure and Al Jarreau. Finally, well after the film's release, will be the actual Danny Elfman instrumental soundtrack. Warner is staggering the release dates to avoid confusion and maximize marketing possibilities.

**MORE BURIED TREASURE UNEARTHED:** EMI has re-issued for our enjoyment Bobby Vee, Ricky Nelson, Eddie Cochran, Shirley & Lee and Gary Lewis & the Playboys, all on CD, and all with cool reproductions of each artist's original label on the disc.

**WHEW!:** The Little River Band has been reunited! Their original lead singer, Glenn Shorrock is back! They're touring North America beginning this week! They have a new album out on MCA, *Get Lucky!* Hooray!

**GYRASCOPE:** Spyro Gyra, who are about to debut on GRP (see, MCA bought GRP, so some of the MCA jazz acts, like Spyro, are being transferred to GRP), will be airing a living concert from New York's Tramps on May 25, the kick-off of the *Stoli World Music Series*. 150 U.S. stations will carry the show, as will a whole mess of European stations.

**SORRY, THEY'VE ALREADY GIVEN OUT THE MICHAEL JACKSON AWARD FOR THIS YEAR:** BMI will host its annual Pop Awards and Motion Picture & Television Awards on May 22 and 23, respectively, at L.A.'s Regent Beverly Wilshire Hotel.

**MONEY FOR SOMETHING:** New York's Red Zone disco (do they still call those discos?) will be the site of a June 25 carnival to raise money for Lupus research and social services. It's a good cause, Lupus is a bad disease, and (212) 685-4118 is the number to call to get involved.

—LEE JESKE AND SCOTT HARVEY

## EXECUTIVES ON THE MOVE

■ **Tommy Lipuma** has left Warner Brothers to join **Elektra Entertainment** in the position of senior vice president of A&R. Lipuma has been in the record business over 30 years and was the first A&R person at A&M in 1965. He has worked with Streisand, Tina Turner, T. Rex, the Pointer Sisters and Claudine Longet. ■ **EMI** has appointed **Ken Antonelli** vice president, sales. He will oversee all of the label's sales staff and CEMA Distribution staff activities for all EMI product. Antonelli comes to the label from Arista, where he was director, West Coast marketing. He also spent four years as that label's East Coast regional marketing director. ■ **Atlantic** vice president **Melvyn R. Lewinter** has been promoted to the position of chief financial officer/senior vice president for the company. He will now oversee all financial aspects of the Atlantic Recording Corp., while working closely with all other areas of the company's operations. He has been with the company since he was hired as comptroller in 1970. ■ **Arista** has promoted **Connie Johnson** to senior national director of R&B promotion. She has been with the label since 1984, as district manager R&B for the Mid-Atlantic region. She will now be based in New York. ■ **BMG Distribution** has promoted **Rick Cohen** to senior vice president, sales. He has been vice president, sales, since joining BMG in October of 1988. Prior to that, he spent 14 years WEA, most recently as regional branch manager for the Mid-Atlantic region. ■ **CBS Records** has appointed **Marianne C. Forsyth** director, health services for the label. She comes to CBS from the department of preventative medicine at SUNY/Stony Brook. ■ **CEMA Distribution** appointed **Rand Bleimeister** to the position of vice president, marketing and strategic planning, and **Eli Okun** to vice president, special markets. Bleimeister will oversee the marketing of CEMA product, create strategies and forecast market trends. He will also work with marketing and advertising. Okun will oversee CEMA's special market department, which licenses Capitol-EMI Music, Inc.'s master recordings. ■ **Susan Andrews** has announced the formation of a new advertising and public relations firm, the **Andrews Agency Incorporated**. Andrews was formerly vice president of Bill Hudson & Associates and began working with the agency in 1976. Among others, Andrews will be representing Conway Twitty Enterprises/Twitty City, one of Nashville's top tourist attractions. ■ **Merissa Ide** has been appointed media manager of **Arista Records/Nashville**. Ide comes to the label from Evelyn Shriver Public Relations in Nashville. She will handle national publicity for Arista/Nashville's artists. ■ **Rusty Budde** has established his own publishing and production company, **Silver Thunder Music Group**, with partner **David W. Cronan**, in conjunction with Mike Elliott's Magic Tracks Recording Studio, just off Music Row. Budde was formerly with R Gant Music Group and Sharon and Randall "Tex" Cobb's Heavy Weight Titles. ■ **RCA** has the following announcements in the production department. **Cristina Battani** has been promoted to manager, singles scheduling. She has been with RCA for two years, most recently as administrator, album and singles scheduling. **Carol Chrenc** has been promoted to manager, production scheduling, a move up from advertising traffic manager. She has been with the label for 22 years. **Catherine Loiacono** has been named manager, advertising, merchandising and packaging materials, a promotion from administrator for the same department. She has been with the label for three years. **Hope Murnane** has been promoted to associate director, advertising, merchandising and packaging materials, a move up from manager of the same department. She has been with the label for a year and a half. And **Karen Meyer** has been promoted to associate director, album and singles scheduling. She has been with RCA for 10 years, most recently as manager of album and singles scheduling. ■ **At Island**, **Jim McDermott** has been named national director, alternative marketing. He comes to Island from PolyGram, where he was a product development representative. And **P-Fine** has been appointed A&R director for Island's 4th & B'Way label. Prior to this appointment, he was running his own independent promotion and marketing company, Work It, where he worked with artists such as Doug E. Fresh, Sir Mix-a-Lot, and Priority and Sleeping Bag Records. ■ **Private Music** has appointed **Linda Feder** to the newly created position of vice president, promotion. She comes from Rhino, where she spent the last year as senior director, promotion. She has also worked in promotion for MCA, PolyGram and Jem.



Lipuma



Antonelli



Lewinter



Johnson



Andrews



Ide



Budde



Battani

# CASH BOX

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## Cover Story

# Eric Johnson

BY ALEX HENDERSON



**AMERICAN GUITAR HEROES USUALLY MAKE THEIR MARKS** as either jazz improvisers (Kenny Burrell, John Scofield, Joe Pass, Al DiMeola, Jim Hall and Stanley Jordan, among others) or as members of rock bands (Slash of Guns N'Roses and Van Halen's Eddie Van Halen, for example). But Eric Johnson falls into neither category. The Texas-reared guitarist presents himself as both a rock instrumentalist and a vocalist on his current album, *Ah Via Musicom*. Album cuts spotlighting Johnson as a vocalist include "High Landrons" and "Nothing Can Keep Me From You."

Known for being meticulous, Johnson spent about 15 months recording *Ah Via Musicom*. Despite the use of overdubbing, he wanted an album that didn't sound overproduced. "I had the luxury to do a lot of experimenting and hone in to get the right thing on time," explains Johnson, who records for Capitol Records. "I wanted it to sound live but have the expertise of a good studio recording."

Johnson cites Jimi Hendrix, Jerry Reed and Jeff Beck as influences. "My playing is definitely derived from '60s music because that's when all my heroes performed," Johnson notes. "I studied that idiom of pop very closely." ○

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## POINTS WEST

THE RECENT ROXY DOUBLE BILL of Atlantic's Eleventh Dream Day and Slash's the Chills was a good argument for Mom's old adage: don't fill up on the first course; save some room for dessert. Both bands stormed through fine opening sets, which might have been all we'd been allowed to see, if it weren't for the absolute glut of shows in the City of Angels that particular Friday. Y'see, that night Madonna, the Wonder Stuff, the Mission, Sun Ra, Kaoma, and a couple more, all hit various stages across Smog City. Accordingly, the audience wasn't exactly spilling out onto the street, so the P.A. invited the crowd to stay, gratis, for the second set.



Chills

Even so, no more than 30 or 40 people mingled onto the suddenly spacious Roxy dancefloor as Eleventh Dream Day strolled up to their amps. The band's guitars must have known that the situation had been stacked (or is that booked?) against them, and decided to inject a little, uh, electricity into the action, for, after one or two songs...*piinnng*, a string broke on lead singer Rick Rizzo's guitar. As if responding to a slap-in-the-face challenge, Rizzo answered this instrumental insolence by ripping into a positively dangerous solo, like a downed power line playing metallic blues on a stalled car. This went on all night. A few songs later...*piinnng*, Rizzo broke another string, and tore into another incendiary solo. Later, the band's other guitarist, Baird Figi, broke a string of his own and, as if to chastise the guitar for getting in his way, made it scream and buzz and howl.

Headliners the Chills, of course, didn't want to be left out of the fun. A few songs into the band's second set...*piinnng*, lead singer Martin Phillipps broke a string on his guitar, just to prove that no Midwestern band was gonna get one over on Kiwi's coolest quartet. A couple of songs on down the line, to cap off the Night of Broken Strings...*poonnng*, Justin Harwood, the Chills *bassist*, ferctryinout-loud, broke a string of his own. Ahh, guitar bands, you gotta love 'em...

This of course, didn't stop either band from churning out some mind-blowing music. Eleventh Dream Day flaunted a surprising jones for both Television and the Gun Club in their hyper-energized extended jams. The Chills, on the other hand, took us on a pilgrimage to their own Cypress Avenue, with lovely, swirling, mystically evasive mini-trips punctuated by surprisingly manic bursts of punk thrown in for good measure. The Chills even pulled off the road a minute to go to church; the organ-driven "Submarine Bells" made you realize why they built those old cathedrals so big—so they could fill them up to the rafters with sound.

—KEITH GORMAN

## EAST COASTING

WELL, HERE WE ARE, BACK WITH THE SAME OLD COLUMN under a different name. I had planned to launch the return of East Coasting with the wisdom-filled words of Chris Moore from Crossed Wire, a Detroit band that has a couple of records (an album and an EP, to be exact) out on Rage Records, which is in my neck of the woods. No problem. Except that the ghost in my tape machine struck again. No interview. Just a ghost radio station. As it turns out, it wasn't a Spanish station this time. It was, according to *Cocinando* Sabourin, a Greek radio station. [How did he know that?—Ed.] That doesn't really do us much good when we're talking about a band from Detroit, now does it? (Chris, do you speak Greek?)



Crossed Wire

So instead, I get to do the omnipresent third-person thing again. *Damn*. There was some good material in that conversation, about skateboards and Detroit and fellow Motor City-ers Second Self, and about New York and record companies and guitars (pronounced in that neck of the woods "git-arrrs") and all sorts of stuff that probably should never see the light of day, anyway. *Damn*.

The inspiration behind doing this piece is the imminent release of Crossed Wire's new EP, called *Spring*, or *The Spring EP*, depending on how you look at it. That doesn't really matter. It's how you listen to it that counts, and that should be done carefully and thoughtfully. This four-piece band has all the elements of the rock and roll greats: heart, inspiration, guts, energy and great songs as well.

Going chronologically, Crossed Wire has been in existence in one form or another since 1986. Within a month or two of their first few live shows, they released a self-produced, self-titled EP, which earned them the Detroit *Metro Times* Best Locally Produced Record award for 1987, a good amount of local airplay and press, and a home in Detroit-area clubs.

In 1988, they lost a bass player and spent "about five months not doing much of anything," according to Moore. Then they found Cary Marsh, and that settled the line-up, which also includes drummer Bud Burcar and guitarist Kurt Marchkey. Next came the first Rage record, an album called *...in the hollow*. Two interesting things came out of this release: the inclusion of two songs on a Gullwing products promotional video (this is where the skateboard stuff comes in; Gullwing is a skateboard manufacturer), and interest from A&M Records, which offered the band what amounted to a development deal, and, we may as well add, financed the new EP. It was money well spent.

Okay, okay, you're saying, but what do they *sound* like? They don't sound *like* anyone, to be perfectly honest. Moore has an unusual, kind of gravelly, kind of childish voice—totally at odds with the way he speaks—and is fairly limited in range, but he works around it. It makes sense with his words, and it makes sense with his music. Lyrically, *Spring* deals with a lot of life sort of stuff, relationships of more than just the romantic kind ("Walking in Unannounced," "Enemy for Keeps" and "Safekeeping" in particular—which takes care of side two). Vocals and lyrics are what hit you first; once you get past that, you realize that this isn't your average esoteric indie pop/rock band. These guys can *play*. They don't hide behind a particularly popular guitar style or a particularly standard song format. They mix and match chord progressions and bridges and bass lines, playing cheerful and cheeky sometimes, sober and almost confrontational at others. What do they sound like? They sound *good*.

One of the clips in the file I have calls Crossed Wire Detroit's best kept secret. Not for long, man. Not for long.

**BEST PHONE CONVERSATION OF THE WEEK:** "Why do we have to pay bills?" "Because that's what you have to do when you're an adult." Two beat pause. "But I never *asked* to be an adult."

Peace.

—KAREN WOODS

## NASHVILLE NEWS

**JUST WHEN MY BRAIN** is filled to the rim with country music, Nashville offers a festive change of taste. Back by popular demand is Jose's Cinco De Mayo Festival. Simply open the doors to one of the many exhibit buildings located on the Tennessee State Fairgrounds and find an indoor Mexican street fair. The music is turned up loud and the aroma of tantalizing Mexican food sets the scene for a unique evening of entertainment and fun.

The Second Annual Cinco De Mayo Celebration and Dance not only offered a good time, but also served as a special benefit. Proceeds will be used to establish the first Hispanic scholarship fund at Nashville's Vanderbilt University. This

## TALENT ON STAGE

BY ERNEST HARDY

**CROSS-DRESSING IN THE USA:** Outside, a small gathering of protesters assured us that neither we nor the woman we'd come to see would ever enter the pearly gates. (Prophetically) men in bustiers and (predictably) women in tailored suits—more of the latter than the former, and not as many of either as you'd expect—paid little attention as they struck poses for the news cameras. Placed high on the outside walls of the Sports Arena, glossy photos of Madonna coolly gazed down on the crowd as they milled into the venue. As we strolled in, the opening strains of what would prove to be a lackluster and desperate set from Technotronic ("C'mon, L.A. and move...sing...We can't hear you...") drifted through the speakers. Despite the charismatic fronting of Ya Kid K, Technotronic as a group fell flat, ultimately done in by the repetitiousness of their material.



Gringo Dogs

year's grand event was no exception when it came to packing the house. Much of that credit has to go to the celebration's featured entertainer, Freddy Fender. Prior to Fender's superb performance was the sound of El Buho with guests John Jarvis & Tom Roady, El Mariachi Guadalupano, and the Gringo Dogs.

Being not so familiar with the Spanish realm of music, I was actually overwhelmed. Each act offered pizzazz and variety, causing even *me* to wanna do some high-steppin' around the old sombrero. Unfortunately though, a couple of tacos and some nachos held this Mexican two-stepper back. But that didn't hold back Freddy Fender from doing the night right. Fender delivered a host of new tunes along with his oldies but goodies and results prove Fender's sultry vocals to be just as smooth and sensational as ever.

Although I'm quite sure I'll be wrestling with the usual sounds of country somewhere next week, it never hurts to sometimes cross the border.

—KIMMY WIX



Freddy Fender



Men in fashion-conscious worker's wear slowly made their way onstage, and the elaborate *Metropolis*-inspired set from the "Express Yourself" video rose up; the omnipresent female duo that provides back-up to Ms. Ciccone strutted to the foot of a riser; and Madonna, monocle intact, was suddenly standing on top of it all. What followed was a non-stop, seamless merging of pop concert and Broadway musical with a built-in, at times *too*-calculated controversy factor.

Divided into specific acts, the concert broke down into a celebration of Madonna as icon, a religious-flavored suite, a tribute to Hollywood (plug for *Dick Tracy*), and an encore/finale heavily influenced by the film *A Clockwork Orange*. Vincent Patterson's choreography, with elements of ballet, modern and current dance crazes, was full of subtlety and humor, lifting from Madonna's videos, but only as a starting point. (The male mermaids writhing at Madonna's feet as she pretends to play harp in "Cherish," for example.) Though one production rolled right into another in the concert, the highlight was the darkly lit, ultra drama of the above-mentioned religious segment. Knee-jerk criticism has called this bit blasphemous or anti-religion, but it's nothing of the kind. Blending the power of sex with that of salvation, it opens with a Middle-Eastern revamping of "Like a Virgin" with two of the male dancers sporting elongated brassieres and flanking either side of a bed as Madonna bumps and grinds through the song. At the point of "climax" she calls out "God" and segues into the dance version of "Like a Prayer" as a crucifix and wall of electric candles rise up on the stage and Madonna and the dancers move in a worshipful huddle across the stage. For the following songs, "Live to Tell" and "Oh Father," a mock stained-glass wall rises center stage, as does a minister's podium. The segment ends with a stunningly choreographed "Papa Don't Preach" that finds the dancers, cloaked in dark, heavy priest's cloaks, spinning across the stage in pirouette.

At one point in the concert, Madonna smiled and said drily, "Lots of people who can't sing have made records." But few have shown the potential to continually re-invent themselves, absorbing elements from old and new and creating something so uniquely their own. Though the concert was tightly choreographed and planned out, it was wholly unpredictable, and easily one of the most creative and imaginative shows that will be seen this year.

## Urban Dance Squad

BY ERNEST HARDY



### ARGUABLY, NO AREA OF CONTEMPORARY MUSIC IS GROWING FASTER

or in as many different directions as hip-hop. Having already splintered into distinct regional and national, not to mention purely musical, divisions, it is now absorbing fractured and once-contradictory musical elements, fusing them together, and giving birth to music that defies categorization. Ladies and gentlemen, meet the Urban Dance Squad.

The Squad (Magic Stick, DNA, Rude Boy, Silly Sil and Tres Manos) don't use electronic rhythms, samples or pre-recorded scratches. Instead, a real-life, flesh-and-blood rhythm section is the foundation for guitar, turntables and the rapping of Rude Boy Remington. It's the sound of cultures colliding, this chaotic blend of influences like Hendrix and Beefheart, hip-hop and metal, noise and funk.

Urban Dance Squad, now signed to Arista, formed in 1987. The Amsterdam-based crew immediately created

a buzz for themselves all over Holland. One critic described them as "like a musical guerilla, with machine-gun rhythms, whiplash raps, crushing guitar riffs, scratches, cuts and other tonal booby-traps." In January of 1988, they were one of the highlights of the Noorderslag Festival. By 1989, during their second appearance for Poppark '89, they stole the show from such formidable talents as FIREHOSE and 24/7 Spyz. During a tour with the Red Hot Chili Peppers, the Peppers were moved to come out and dance onstage as the Squad burned through their set. By July of 1989, the band had been signed to open for David Bowie's Tin Machine concert in Holland. They've since toured Holland, Belgium, France and Switzerland.

With their debut album, *Mental Floss for the Globe*, just released, the Squad are now about to launch an aural attack on America. Fasten your seatbelts. ○

## The Almighty

BY ALEX HENDERSON



WITH THEIR LEATHER AND TATTOOS, the Almighty's four members look like members of a biker gang. But lead singer Ricky Warwick insists that the Scottish hard rock/metal posse's look isn't a contrived image. Given the fact that *Blood, Fire & Love*, the Almighty's debut album on PolyGram

Records, sounds raw and very uncontrived, one tends to believe him. Quite clearly, the Almighty is no pretty-boy glam band created by a manager or record company.

"An image isn't important to us at all," Warwick asserts. "A lot of people have come up to me and said what a

great image we've got. I don't understand it because we never spent any time trying to get an image together. The music is far more important. We just wear the clothes we've been wearing for years. We wear leather because it's comfortable. Leather trousers last for years."

Although Warwick, a native of Glasgow, presently resides in London, lead guitarist Tan Tum, bassist Floyd London and drummer Stump Monroe remain in Glasgow. The Almighty's

name hasn't generated a lot of controversy in the U.K., but Warwick suspects that some religious zealots in the American Bible Belt won't take too kindly to it.

"It doesn't seem to affect too many people in Britain," Warwick notes. "Just before we got signed, we did a gig at the Marquee in London with a band called God. You had God and the Almighty on the same bill. It was on Easter Sunday, which caused a bit of a stir, but not much." ○

## Ronna Reeves

BY KIMMY WIX



"I KNOW WHAT PEOPLE THINK WHEN THEY SEE ME. First of all, I'm 23 years old and they think I'm 14. Then they think 'Oh no, another one of those high-pitched squeaky little voices!' I think it shocks them though, when they finally hear me."

Making this type of first impression is nothing unusual for new Mercury/PolyGram artist Ronna Reeves. Since the age of nine, this Big Spring, Texas native has often been described as "the little girl with the big voice." Physically, Reeves remains quite petite, but when it comes to voice and talent, the bigger they are—the harder she'll hit country music.

Currently, Reeves is hitting harder than ever. Her debut single, titled "Sadly Mistaken," is by all means...no mistake. Wailing out a powerful, gravel-edged voice in addition to high-voltage spunk and spice, Reeves is finally approaching the top of a ladder she's been climbing for some time now.

As a teenager, Reeves and her band were featured regularly at such prestigious Texas showplaces as the Brand New Opry in Odessa, the Grapevine Opry near Dallas and Billy Bob's in Fort Worth. After living in Music City for nine months, Reeves rejoined her family and band in Odessa. It was then and there that she met concert promoters Ronald and Joy Cotton. To

them she credits much of her current success. Since then she's vibrantly kicked off shows for huge headliners such as Reba McEntire, Randy Travis, George Strait, Ronnie Milsap, the Judds and Steve Wariner.

Reeves' love for country music has only grown and become more intense, which always results in a high-energy and full-hearted entertainment spectacular. "I just feel like that when people come and pay to see somebody, they really deserve something," admits Reeves. "I'm kinda hyper anyway and then I get this natural high before I perform. I just always feel like moving and trying to really entertain those people. When I can become that comfortable, then I'm able to really relate to the audience."

Reeves' Mercury debut LP is currently in the works, but, according to her, the project's material should be a reflection of true-life situations delivered with moving sincerity. "The songs that I do, I want to believe in," she says. "I just always want to try and sing the songs that people can relate to. I want people to come and see me and realize that I'm doing this because it's something I truly love. So if they did come to see me or meet me, I'd hope they'd leave feeling like they had met someone that was really genuine." ○

BY SHELLY WEISS

**MCA MUSIC:** President Leeds Levy announced the signing of songwriter/producer James Newton Howard to an administration agreement for the territory of North America. Howard is well known for his soundtrack work, having written for the feature films *White Knight*, *Everybody's All American* and *Promised Land*, among others. His credits also include hit singles by Jody Watley ("You Are My Everything") and Glenn Frey ("Two Hearts"). Forthcoming product from Howard, who is currently writing for Gardner Cole's upcoming album, will include the next Vonda Shepard single, "Baby, Don't You Break My Heart," and both writing and producing credits on Peter Cetera's upcoming Warner Brothers release...

**YOU READ IT HERE FIRST DEPT.:**

In my December 16 column, I reported from Conway Recording Studios in Hollywood that Denny Diante, producer/VP, A&R for MCA Records, was in the studio with Glenn Mederios, and that I was blown away by the songs, tracks and vocal performances that were being recorded. Well, I'm happy to update that project by reporting that the hottest add-on single in the country is "She Ain't Worth It" by Mederios and guest artist Bobby Brown. What follows is an exclusive interview with this superstar teenager...

**SPOTLIGHT ON GLENN MEDERIOS:**

Eighteen - year - old

tioned out-of-the-box monster hit duet with Bobby Brown, "She Ain't Worth It." Prior to Denny Diante bringing Mederios over to MCA, Mederios' earlier hit release, "Never Gonna Give You Up," on an independent label in Buffalo, New York owned by his now-manager Lenny Silver, was a #1 hit worldwide. In countries like France, he held that slot for nine weeks. His second single, "Love Always Finds a Way" was also #1 there for nine weeks, making him the biggest-selling U.S. artist to hold that slot in 1988. He was also selling double platinum in Spain.

How this all came about is a true will-to-make-it success story. In Hawaii at the age of 12, Mederios wanted to become a singer. Singing was a way for him to express himself and it also gave the bashful youth confidence. Singing seemed to make him and other people happy. Mederios entered singing contests—seven in all—and won all of them. The seventh was a school contest sponsored by Hawaii's #1 radio station, 1-94, with the first prize being a record that was to be played on their station for one month. Each school entered 15 to 20 acts, and each district winner was to compete in the finals. All in all, there were hundreds of contestants. Mederios won the contest with "Nothin's Gonna Change My Love For You," a song he found on George Benson's 20/20 album. 1-94 played the recording, and it became the most-requested song on the station.

At the time, Guy Zapolion, an Arizona PD vacationing on the island, heard it and took it back to Arizona with him. Lenny Silver, a top Buffalo, New York-based record distributor vacationing in Arizona, heard it, took it back to Buffalo, released it on his own independent label, and it was a smash! Silver then introduced Mederios to his long-time friend, Denny Diante, who at the time was at CBS, and had just finished working on Barbara Streisand's *B'Way* album. Mederios and Diante hit it off and started to prepare Mederios' next project.

Having favored R&B-oriented music while growing up and listening to and loving Michael Jackson (his idol), Smokey Robinson, the Commodores, Marvin Gaye, Daryll Hall, Billy Ocean and others, Mederios was concerned that his image after his hit single would "pigeonhole" his desires to expand to a more rhythmic, soulful recording/performing career. He also wanted his demographics to include a larger male and dance audience. Moving to MCA was a perfect situation for both. Bringing in the likes of Ian Bruce, who had worked on the George Michael and Quincy Jones projects, and Antonina Armato, who has worked with Prince, was just the beginning of formulating the "dream" packaging that Mederios and Diante shared.



**BUSH JOINS MCA:** MCA Publishing president Leeds Levy visits with Bush Burnin' Music owners Charles Huggins and Paul Lawrence to celebrate a worldwide co-publishing agreement between the two companies. Pictured at the offices of Hush Production in New York are (l-r): Charles Huggins, Merrill Wasserman, Leeds Levy, Tita Gray and Paul Lawrence.

Hip-hop had just started to hit the airwaves, and one of the forerunners was Bobby Brown, an MCA artist. When approached, Brown loved the idea of working with fellow teenager Mederios and wound up producing, writing and singing, plus performing on the video of the current smash single.

Mederios describes the experience as "magical." He said Brown came into the studio, started with just rhythm alone, then bass, and that the groove and energy was so infectious that both were dancing around the studio and smiling a lot. It's great that the youth of this country are focusing on the message of the music and not on the artists' skin color.

Mederios performed at the R&B convention in L.A. on Friday, and he tore it up! The place went wild! His immediate plans include going to New York

(he's there now), an appearance in L.A. on the Miracle Network on June 1, 2 or 3, and then leaving for Europe in a couple of weeks for interviews and a few select TV appearances. By the time he returns to the U.S., his single should be in the top 10. He plans to do TV and interviews here, but will wait for his second or third single to kick in as hits, and he looks forward to taking it to the streets.

Artists like Mederios are a pleasure to meet, talk to and listen to musically. He is a truly special young man, who is living and going after the American dream and having a ball doing it. Congratulations, and keep up the good work!

To be continued...  
P.S.: Our publishers "special issue" is coming out in June. Make sure you get your ads in on time.



**SUPERSTAR IN THE MAKING:** Glenn Mederios' first single for MCA, "She Ain't Worth It," featuring Bobby Brown, is the hottest single in the country. Pictured (l to r): Denny Diante, VP/A&R, MCA Records; Glenn Mederios; and Shelly Weiss, music publishing editor, *Cash Box*.

Hawaii - based Glenn Mederios is well on the way to superstar status with a soon-to-be-released MCA album, which will include the above-men-



**PUMP IT UP WITH THE TRIBE:** The Afro-centric missionaries of rap, A Tribe Called Quest, were in Los Angeles recently promoting their debut album on Jive Records, *People's Instinctive Travels and the Paths of Rhythm*. The Tribe is seen here, while on tour, filming a segment for *Pump It Up*, which airs in L.A. on Friday, May 4 at 11:30 p.m. on the Fox network. Pictured (l to r): Jarobi, Tribe; Q-Tip, Tribe; Dee, host of *Pump It Up*; Phife, Tribe; Ali, Tribe.

### POP SINGLES

A LITTLE BIT OF LOVE (L'ESSE-HARGO, ASCAP) 88  
 ALL AROUND THE WORLD (BMG, ASCAP/BLOCK & GLBERT, ASCAP) 28  
 ALL I WANNA DO IS MAKE LOVE TO YOU (ZOMBA, ASCAP) 2  
 ALL MY LIFE (SCSRAPE, BMI) 84  
 ALL THAT GLITTERS ISN'T GOLD (RED INSTRUCTIONAL, ASCAP) 76  
 ALRIGHT (BLACK ICE, BMI/FLYTE TYME, ASCAP) 4  
 ALWAYS AND FOREVER (ALMO, ASCAP/PRODSONGS, ASCAP) 38  
 "B" GIRLS (P-MAN, BMI) 65  
 BABY IT'S TONIGHT (COLEISION, BMI/EMI BLACKWOOD, BMI) 25  
 BAO OF THE HEART (MAD-LOU, ASCAP/ANDREULA, ASCAP/TOSHA, ASCAP/BARBOSA, ASCAP/HIT & HOLD, ASCAP) 71  
 BLACK VELVET (BLUEBEAR WALTZES, CAPAC/EMI BLACKWOOD (CANADA), BMI/DAVID TYSON, P.R.O./ZOMBA, ASCAP) 53  
 BLUES BEFORE AND AFTER (FAMOUS MONSTER, BMI/SCREEN GEMS-EMI, BMI) 87  
 CHILDREN OF THE NIGHT (CH-BOY, ASCAP) 24  
 CLUB AT THE END OF THE STREET (BIG PIG, ASCAP/INTERSONG-USA, ASCAP) 65  
 COMING OF AGE (RANCH ROCK, ASCAP/TRANQUILITY BASE, ASCAP/BROADHEAD, BMI) 52  
 CRADLE OF LOVE (TOF, ASCAP/DAVID WERNER, ASCAP/EMI APRIL, ASCAP/BONEIDOL, ASCAP/CHRYSALIS, ASCAP) 51  
 CRUISING FOR A BRUSHING (VIRGIN, ASCAP) 31  
 CUTS YOU UP (AMERICAN MOMENTUM, BMI) 82  
 OARE TO FALL IN LOVE (ACKEE, ASCAP/BOURGOIS ZEE, ASCAP/IRVING, BMI/LONG RANGE, ASCAP/DEWITT, ASCAP) 48  
 DEAD BEAT CLUB (MAN WOMAN TOGETHER NOW!, BMI/IRVING, BMI) 36  
 DO YOU REMEMBER (PHILIP COLLINS, PRS/HIT AND RUN, ASCAP/HIDDEN PUN, BMI) 22  
 DON'T GO AWAY MAD (SKKI NICKS AND MICK MARS, BMI) 60  
 DON'T WANNA FALL IN LOVE (RADICAL DICHOTOMY, BMI) 23  
 DOUBLE BACK (HAMSTEIN, ASCAP/MCA, ASCAP) 55

DUJ BE GOOD TO ME (GO! DISCS) 38  
 ENJOY THE SILENCE (EMLE, ASCAP) 91  
 ESCAPADE (BLACK ICE, BMI/FLYTE TYME, ASCAP) 100  
 EXPRESSION (NEXT PLATEAU, ASCAP/SONS OF K-OSS, ASCAP) 26  
 FOREVER (STANLEY WORLD, ASCAP/HORI PROD. AMERICA, ASCAP/MR. BOLTON'S, BMI/WARNER-TAMERLANE, BMI) 75  
 GET A LIFE (VIRGIN, ASCAP) 78  
 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/BOGAM, ASCAP/COLO-GEMS-EMI, ASCAP) 77  
 GETTING AWAY WITH IT (VIRGIN, ASCAP/CAGE/10) 33  
 GIRLS NIGHT OUT (BYERSON, BMI/CROSSWAY, BMI/SLAND, BMI/TUFF COOKE E, BMI/VIRGIN SONGS, BMI) 57  
 GOT TO TELL ME SOMETHING (EMI APRIL, ASCAP/MAURICE STARR, ASCAP) 66  
 HEART OF STONE (VIRGIN, ASCAP/PILLARVIEW B.V., BMI/CHRYSALIS, BMI) 83  
 HEARTBEAT (SUGARISCUIT, ASCAP) 40  
 HEAVEN IS A 4 LETTER WORD (ROCK DOG, ASCAP/CHAPPELL & CO., ASCAP/FRISKO KIO, ASCAP/WILD CRUSADE, ASCAP/SCREEN GEMS-EMI, BMI/MARK SPYRO, BMI) 82  
 HERE AND NOW (OLLIE BROWN SUGAR, ASCAP/EMI APRIL, ASCAP/IDE, ASCAP) 37  
 HOLD ON (2 TUFF-E-NUFF, BMI) 21  
 HOLD ON (WILPHILL, ASCAP/EMI APRIL, ASCAP/MCA, ASCAP/AEROSTATION, ASCAP) 3  
 HOUSE OF PAIN (GYPSY FETISH, ASCAP) 45  
 HOW CAN WE BE LOVERS (MR. BOLTON'S, BMI/REAL SONGS, ASCAP/DEMOBILE, ASCAP/EMI APRIL, ASCAP/WARNER CHAPPELL MUSIC) 17  
 HURTING KIND (I'VE GOT MY EYES ON YOU) (EMI APRIL, ASCAP/TALK TIME, ASCAP/VIRGIN, ASCAP) 95  
 I WANNA BE RICH (EPIC/SOLAR, BMI/CALLACO, BMI/SCREEN GEMS-EMI, BMI/JG-A-WATT JAMS, BMI) 9  
 I WISH IT WOULD RAIN DOWN (HIT AND RUN, ASCAP/PHILIP COLLINS LTD.) 93

I'LL BE YOU'RE EVERYTHING (NEW KIDS, ASCAP/WARNER-TAMERLANE, BMI/DORAFLO, BMI/PAGE THREE, BMI) 32  
 I'LL BE YOUR SHELTER (REALSONGS, ASCAP) 38  
 I'LL SEE YOU IN MY DREAMS (ITS ALL, BMI/IRVING, BMI/SCREEN GEMS-EMI, BMI/MARK SPYRO, BMI) 27  
 IF U WERE MINE (PROHIBITED, BMI/FRANCE FORCE, BMI) 89  
 IT MUST HAVE BEEN LOVE (JIMMY FUN, BMI) 8  
 JEALOUS AGAIN (ENOUGH TO CONTEND WITH, BMI/DEF USA, BMI) 85  
 KIND OF WISHFUL THINKING (WALT DISNEY/MARTIN PAGE, ASCAP) 81  
 KISS THIS THING GOODBYE (THEOBALDS, ASCAP) 62  
 LOVE CHILD (JOBETE, ASCAP/STONE AGATE, BMI) 12  
 LOVE IS (BLUEBEAR WALTZES, CAPAC/EMI BLACKWOOD (CANADA) /DAVID TYSON, CAPAC) 54  
 LOVE WILL LEAD YOU BACK (REALSONGS, ASCAP) 74  
 MENTROSA (VARRY WHITE, ASCAP) 69  
 MOONLIGHT ON WATER (NONPAREIL, ASCAP/EMI APRIL, ASCAP/STEPHEN A. KIPNER, ASCAP) 80  
 NICETY (RUTHLESS ATTACK, ASCAP) 80  
 NICK OF TIME (KOKOMO, ASCAP/BOB-A-LEW, ASCAP) 70  
 NOTHING COMPARES TO YOU (CONTRIVERSY, ASCAP/WB, ASCAP) 7  
 NOTICE ME (STIKKI KKI, ASCAPPADAVON, BMI) 48  
 ONLY MY HEART TALKING (BEEBEE BOY, ASCAP/NONPAREIL, ASCAP) 86  
 OOH LA LA (I CAN'T GET OVER YOU) (EMI APRIL, ASCAP/MAURICE STARR, ASCAP) 14  
 OYE MI CANTO (HEAR MY VOICE) (FOREIGN IMPORTED, BMI) 79  
 PICTURES OF MY FICTION, ASCAP) 85  
 POISON (HIFROST, BMI) 5  
 PURE (PUBLISHER NOT LISTED) 81  
 READY OR NOT (EPIC/SOLAR, BMI/KEAR, BMI) 19  
 ROOM AT THE TOP (COLO-GEMS-EMI, ASCAP/EMI APRIL, ASCAP/ULTRA WAVE, ASCAP) 28  
 RUB YOU THE RIGHT WAY (FLYTE TYME, ASCAP) 42  
 SAVE ME (FLEETWOOD MAC, BMI/WARNER-TAMERLANE, BMI/WB, ASCAP) 25  
 SENDING ALL MY LOVE (TURKISHMAN, BMI/PENNACHIO, BMI) 6  
 SHAKE (EMI, ASCAP/COLO-GEMS-EMI, ASCAP) 68  
 SHE AIN'T WORRY 'TIL TOM STURGES, ASCAP/CHRYSALIS, ASCAP/BOBBY BROWN, ASCAP/UNISTY, ASCAP/EMI APRIL, ASCAP) 44

SITTING IN THE LAP OF LUXURY (LOUIE LOUIE, ASCAP/IRGI, BMI/LORNA LEE, BMI) 43  
 SPIN THAT WHEEL (BMC, ASCAP/BOGAM, ASCAP/COLO-GEMS-EMI, ASCAP) 87  
 STEP BY STEP (M. STARR/EMI-APRIL, ASCAP) 50  
 THAT'S THE WAY OF THE WORLD (COLO-GEMS-EMI, ASCAP/EMI BLACKWOOD, BMI) 56  
 THE BALLAD OF JANE (AL SUNG, BMI/IRI, ASCAP) 64  
 THE DOWNHEATER "ALEXA" (JOEL, BMI) 53  
 THE HEART OF THE MATTER (CASS COUNTY, ASCAP/WLO GATOR, ASCAP/ICE AGE, ASCAP) 39  
 THE HUMPTY DANCE (GLG TWO, BMI/BUSH/WHYYALKE, BMI) 13  
 THE POWER (INTERSONG, ASCAP/FELLOW, BMI/SONGS OF LOGIC, BMI) 72  
 THE SECRET GARDEN (HEE BEE DOONIT, ASCAP/MCA, ASCAP/PRODSONGS, ASCAP/ALMO, ASCAP/RAMBUSH, ASCAP/BLACK CHICK, ASCAP) 86  
 THIS AND THAT (LAFAL, BMI/CAREERS, BMI) 61  
 THIS OLD HEART OF MINE (STONE AGATE, BMI/JOBETE, ASCAP) 10  
 TURTLE POWER (EMI BLACKWOOD, BMI/KINITT, BMI) 20  
 U CAN'T TOUCH THIS (JOBETE, ASCAP/STONE CITY, ASCAP/STONE DIAMOND, BMI/BUST, BMI) 11  
 UP ALL NIGHT (TORLESS, BMI/CHRYSALIS, BMI) 47  
 VOGUE (WB, ASCAP/LEU DISQUE, ASCAP/WBO GIRL, ASCAP/LEXOR, ASCAP) 1  
 WHAT IT TAKES (SWAG, ASCAP/DEMOBILE, ASCAP/EMI APRIL, ASCAP) 15  
 WHEN I DREAM OF YOU (WARNER-TAMERLANE, BMI/DORAFLO, BMI/PAGE THREE, BMI) 45  
 WHEN I'M BACK ON MY FEET (REAL SONGS, ASCAP) 58  
 WHEN SOMETHING IS WRONG WITH MY BABY (FRONTO, BMI/IRVING, BMI) 84  
 WHIP APPEAL (EPIC/SOLAR, BMI/KEAR, BMI/JENN-A-BUG, ASCAP) 11  
 WHOLE WIDE WORLD (FROM "TRUE LOVE") (VIRGIN, ASCAP/ELLOT WOLF, ASCAP/JOBETE, ASCAP) 73  
 WITHOUT YOU (MOTLEY CRUE, BMI/SIKKI NIXX, BMI/MICK MARS, BMI) 34  
 YOU CAN'T DENY IT (BIG LIFE, PRS) 67  
 YOU BARE NEVER LOOKED GOOD IN BLUE (REALSONGS, ASCAP) 16

### R&B SINGLES

911 IS A JOKE (DEF AMERICA, BMI) 37  
 AIN'T NO WOMAN (LIKE THE ONE I GOT) (MUSIC CORP. OF AMERICA, BMI) 89  
 ALL AROUND THE WORLD (BMC, ASCAP/BLOCK & GLBERT, ASCAP) 82  
 ALL I DO IS THINK OF YOU (STONE DIAMOND, BMI/GOLD FOREVER, BMI) 20  
 ALL D'VER YOU (AUTTEUR, BMI/BOCAR, BMI) 10  
 ALRIGHT (FLYTE TYME, ASCAP/BLACK ICE, BMI) 3  
 ALWAYS AND FOREVER (ALMO, ASCAP/PRODSONGS, ASCAP) 19  
 B-GIRLS (P-MAN, BMI) 80  
 BLACK MAN (DEF JAM, ASCAP/EARSE, ASCAP) 95  
 THE BLUES (TONY TONI TONE, ASCAP/PRI, ASCAP) 4  
 CAN YOU GIVE ME WHAT I WANT (BLACK LION, ASCAP/CAPTAIN Z, ASCAP/OJME, ASCAP) 60  
 COME IN (WILD HONEY, ASCAP/LUNACY, ASCAP/DUNCANNE HILLE, BMI) 53  
 CRAZY 4 U (S.T.M., BMI/DERONDE JAY, BMI/NEXT PLATEAU, ASCAP/GALE WARNINGS, BMI) 17  
 DO IT (ONE MORE TIME) (EPIC/SOLAR, BMI/SABA 7, BMI) 50  
 DON'T WANNA FALL IN LOVE (RADICAL DICHOTOMY, BMI) 14  
 DO YOU REMEMBER (ISLAND, BMI/AMI/RI, BMI/SYLENT PARTNOR, BMI/CARLELE, BMI) 28  
 FOOTSTEPS IN THE DARK (BOVINA, ASCAP/EMI APRIL, ASCAP) 47  
 FOR THE LOVE OF YOU (CBS, ASCAP/MAURICE WHITE, ASCAP/MCA, ASCAP/SAC-BOY, ASCAP/STARLIGHT, ASCAP/BUST-IT, BMI) 29  
 FUN HOUSE (HITAGE, ASCAP/TURNOUT, ASCAP) 88  
 GET A LIFE (VIRGIN, ASCAP) 13  
 GET UP AND HAVE A GOOD TIME (PROTOONS, ASCAP/HIKM, ASCAP) 87  
 GHETTO HEAVEN (EMI BLACKWOOD, BMI/VERMAL, BMI/EMI APRIL, ASCAP/EOSUN, ASCAP/MAAN AMI, ASCAP) 21  
 GIRLS NIGHT OUT (BYERSON, BMI/CROSSWAY, BMI/SLAND, BMI/TUFF COOKE E, BMI/VIRGIN SONGS, BMI) 56  
 GOOD LOVE (GRADINGTON, ASCAP/PONNIE ONYX, ASCAP) 12  
 HELLO STRANGER (COTLILLON, BMI/BRAINTREE, BMI/OVELLANE, BMI) 43  
 HERES A TICKET (KAMALAR, ASCAP/LET'S SHINE, ASCAP/SWEET-THOM, ASCAP) 83

HOLD ON (TWO TUFF-E-NUFF, BMI) 1  
 HOW BOUT US (IRVING, BMI) 38  
 THE HUMPTY DANCE (GLG TWO, BMI/BUSH/WHYYALKE, BMI) 41  
 HUNGRY FOR ME AGAIN (NICK-O-VIAL, ASCAP) 46  
 I'O LIKE TO GET TO KNOW YA (COLO-GEMS-EMI, ASCAP) 28  
 I DON'T FEEL MUCH LIKE CRYING (KERRY, BMI/HIP TRIP, BMI) 51  
 IRRESISTIBLE (ABANA, BMI/VIRGIN SONGS, BMI) 32  
 I STILL HAVEN'T FOUND (BLUES MOUNTAIN, ASCAP) 46  
 IT'S TIME (MARVIN L. WINANS, ASCAP/FOR OUR CHILDREN, ASCAP/DONRIL, ASCAP/ZOMBA, ASCAP) 8  
 I WANNA DO IT GOOD TO YA (SEVEN SONGS, BMI/BA-DAKE, BMI/RUSTOMATIC, ASCAP) 72  
 I WANT YOU YOU WANT ME (CAL-GENE, BMI/VIRGIN SONGS, BMI/DONRIL, ASCAP/ZOMBA, ASCAP) 79  
 I WONDER WHO SHE'S LOVING (CBS, ASCAP/ISTER TERESA, ASCAP/NUSTYA, ASCAP/BRIDGEPORT, BMI) 35  
 KISS THOSE LIPS FORGEFUL (BMI/WILLENSEN, BMI) 91  
 LIFT EVERY VOICE AND SING (EDWARD B. MARKS, BMI) 15  
 LOVE IS LIKE A FROTH IN MY HEART (STONE AGATE, BMI) 55  
 LOVE YOU LIKE HONEY (RANJACK, BMI) 76  
 MAKE IT LAST FOREVER (WB, ASCAP/ZOMBA, ASCAP/DONRIL, ASCAP/EA, ASCAP/KEITH SWEAT, ASCAP/WINTERMENT, ASCAP) 45  
 MERCY MERCY ME (JOBETE, ASCAP) 27  
 MY BABY'S HOUSE (BEE GERMANE) 5  
 MY HEART BEATS FOR YOU (MUSIC CORP. OF AMERICA, BMI/GLITTER & GOLD, BMI) 34  
 NICETY (RUTHLESS ATTACK, ASCAP) 22  
 NO MORE TEARS (WB, ASCAP/ANGEL NOTES, ASCAP) 82  
 NUMBER ONE (ASHFO, ASCAP) 69  
 ONE GIRL (TRY CEP, BMI/WILLENSEN, BMI) 25  
 OOH LA LA (MAURICE STARR, ASCAP/EMI APRIL, ASCAP) 9  
 PARADISE (ZOMBA, ASCAP) 23  
 POISON (HIFROST, BMI) 24  
 THE POWER (INTERSONG, ASCAP/FELLOW, BMI/SONGS OF LOGIC, BMI) 84  
 RADIO DRIVER (EMI BLACKWOOD, BMI/DONNO THEORY, BMI) 40  
 READY OR NOT (EPIC/SOLAR, BMI/KEAR, BMI) 42  
 RISING TO THE TOP (BABY ANN, ASCAP/SIR TERRY, ASCAP) 30  
 RUB YOU THE RIGHT WAY (FLYTE TYME, ASCAP) 6

SACRED KIND OF LOVE (COLO-GEMS-EMI, ASCAP/RAHAMAT OLINGA, ASCAP/VAID ONE, ASCAP) 81  
 SAY I LOVE ME (GUY VAUGHN, ASCAP/ACKEE, ASCAP/WHOLE NINE YARDS, ASCAP/DASTARD DEED, BMI) 88  
 THE SEX OF IT (CONTRIVERSY, ASCAP/WB, ASCAP) 85  
 SHAKE IT UP (THRILLER MILLER, ASCAP/MCA, ASCAP/BERNARD WRIGHT, BMI/SCREEN GEMS-EMI, BMI/CHINESE, BMI) 16  
 SHOW ME (WB, ASCAP/EA, ASCAP/MAKE IT BIG, ASCAP/CHICAGO BROS, BMI/WARNER-TAMERLANE, BMI) 26  
 SIR LANCELOT (CALLOO, BMI/SCREEN GEMS-EMI, BMI/EPIC/SOLAR, BMI) 18  
 SITTING IN THE LAP OF LUXURY (LOUIE LOUIE, ASCAP/IRGI, BMI/LORNA LEE, BMI) 43  
 SPIN THAT WHEEL (BMC, ASCAP/BOGAM, ASCAP/COLO-GEMS-EMI, ASCAP) 87  
 SPREAD MY WINGS (SELESSONGS, ASCAP/SARAPIS, ASCAP) 82  
 STAY (KAPTAIN K, ASCAP/MCA, ASCAP/TU TU, ASCAP) 33  
 SWEAT YOU (WHEN THE SEAMEN HITS THE FAN, ASCAP/DEF JAM, ASCAP) 44  
 THIS IS LOVE (ZOMBA, ASCAP) 83  
 THROUGH THE TEST OF TIME (ART STREET, BMI/RASH DA, BMI) 62  
 TOMORROW (A BETTER YOU A BETTER ME) (KIDADA, BMI/WARNER-TAMERLANE, BMI/HEE BEE DOONIT, ASCAP/WB, ASCAP/BLACK CHICK, ASCAP) 2  
 TURTLE POWER (EMI BLACKWOOD, BMI/KINITT, BMI) 20  
 U CAN'T TOUCH THIS (JOBETE, ASCAP/STONE CITY, ASCAP/STONE DIAMOND, BMI/BUST, BMI) 11  
 UNTIL U COME BACK 2 ME (JOBETE, ASCAP/STONE GATE, BMI) 36  
 VOGUE (WB, ASCAP/LEU DISQUE, ASCAP/WBO GIRL, ASCAP/LEXOR, ASCAP) 61  
 WAIT FOR ME (EMI BLACKWOOD, BMI/VAI, BMI/WIZ KIO, BMI) 58  
 WATCHING YOU (COTLILLON, BMI/WAENER-TAMERLANE, BMI) 57  
 WE CAN MAKE IT ALRIGHT (ROCKWOOD, BMI/GOOD CHOICE, BMI/MICK DUB, ASCAP) 48  
 WHAT GOES AROUND (REATA, ASCAP/PEACH PIE, ASCAP/TUNES-R-US, ASCAP/MCA, ASCAP) 54  
 WHIP APPEAL (EPIC/SOLAR, BMI/KEAR, BMI/JENN-A-BUG, ASCAP) 74  
 WHY YOU GET FUNKY ON ME (VIRGIN SONGS, BMI/VICAL-GENE, BMI) 7

WHY IT GOTTA BE LIKE THAT (RAYOLO, ASCAP) 86  
 COMFORT OF A MAN (VIRGIN SONGS, BMI/BUFFALO MUSIC FACTORY, BMI/COMPULSIVE, BMI/FREEHAND, BMI) 84  
 CAN'T GET ENOUGH OF U (PELLO, BMI/SCOTT, BMI/HELLO, BMI) 78  
 PRECIOUS LOVE (EMI APRIL, ASCAP/ULTRA WAVE, ASCAP/RIGHTSONG, BMI) 87  
 I CAN'T COMPLAIN (AVID ONE, ASCAP/UNICITY, ASCAP/ZUBAIDA, ASCAP) 100  
 GOO MADE ME FUNKIE (WILLENSEN MUSIC, BMI) 65  
 LOVE HIGH (JOHNNIE WADE, WILLENSEN MUSIC, BMI/KINITT, BMI) 68  
 FRIENDS ADVICE (AMH KID TUNES-R-US /STEAL THE BEAT) 67  
 REAL LOVE (S&K APRIL MUSIC INC./10th St. PUB./JANITA INTER. INC.) 90  
 SAME OLD LOVE (GOLD SONGS/ONES TASH/MAYHALL MUSIC COMP. INC.) 86  
 SHE AIN'T WORTH IT (MCA, TOM STURGES/CHRYSALIS MUSIC, BOBBY BROWN MUSIC INC./LAOAM, BY UNICITY MUSIC/EMI-APRIL) 75  
 ANY LOVE (APRIL MUSIC/UNCLE RONNIE MUSIC/MCA/SUNSET BURGANDY) 84  
 LAY YOUR TROUBLES DOWN (A. WINBUSH PRODUCTIONS INC.) 66

### COUNTRY SINGLES

A BIGGER MANS SHOES (Accord/Dream ALittle-BMI) 81  
 A LITTLE HUNK OF HEAVEN (Bookaroo/Careers-BMI) 88  
 A PROMISE YOU NEVER MADE (Z-A-BMI) 59  
 ANY TWO WRONG TIME (Little Bill-BMI) 81  
 ANY OLE TIME (Almo-ASCAP) 37  
 BABY, YOU'LL BE MY BABY (Almo/High Falutin/WB/Two Songs-ASCAP) 31  
 BIG CITY BLUES (Newsletters-BMI) 64  
 BLACK COFFEE (ESP-BMI) 24  
 BLACK VELVET (Bluebear Waltz-CAPAC/SBK Bix wood/Tyson/PRI) 97  
 BLUE HEART SPECIAL (Kid Ruff/Hog Heaven-SESAC) 78  
 BRING BACK YOUR LOVE TO ME (Whistling Moyn/Trawler & Careers-BMI) 27  
 BROKEN FRIEND (Harbi-BMI) 88  
 DANCY'S DREAM (WB Tamerlane/WB/G Jennings/T.D. Bos-ASCAP) 14  
 DAY BREAK (Blue Echo-ASCAP) 62  
 DON'T START STOPPIN' (Partner-BMI) 82  
 DON'T WANT TOO LONG (Eng-BMI) 71  
 DRIVE NUMBER ONE (ESP-BMI) 22  
 FATHER NUMBER ONE (Door Knob/Check Mate/Chip n Dale-ASCAP) 76  
 FIT TO BE TIED DOWN (Rock Hill-ASCAP) 11  
 GONNA LAY ME DOWN BESIDE MY MEMORY (Blue Echo-ASCAP) 52  
 GOOD FRIENDS, GOOD WHISKEY (Bocopus-BMI) 47  
 GUARDIAN ANGEL (KY Sweetheart/Plugged In-BMI/Schitz-ASCAP) 5  
 HANGING HEAVY ON MY MIND (Little Bill-BMI) 83  
 HAPPY EVER AFTER (Cross Keys-ASCAP) 68  
 HARD ROCK BOTTOM (Careers-BMI) 45

HE WALKED ON WATER (Hayes Street/Almo-ASCAP) 32  
 HEY SIDS OPEN ALL NIGHT (Gee-Key-ASCAP) 49  
 HELP ME HOLD ON (TreePost Oak/BMI/End of August-ASCAP) 26  
 HELP ME MAKE IT THROUGH THE NIGHT (Combe-BMI) 62  
 HERE I GO AGAIN (Crossdise-BMI) 65  
 HERE IN THE REAL WORLD (Matte Ruff/Soverth Son/Ten Tunes-ASCAP) 42  
 HILLBILLY ROCK (Hng/LittleMarch-BMI) 30  
 HONKY TONK HEARTACHE (Partner-BMI/Partnership-ASCAP) 80  
 HUMMINGBIRD (WB/Prestes Heart/T.D. Bos/G. Jennings-ASCAP) 15  
 I WON'T BE TO LOVE YOU (BUT I DO) (Hng-ASCAP) 88  
 I GO TO PIECES (Mole Hole/Bug Rightsong-BMI) 20  
 I WATCHED IT ALL (ON MY RADIO) (Silverline/Long Run/Don Schitz-BMI/ASCAP) 3  
 I WILL STAND BY YOU (Famous-ASCAP) 36  
 I'VE BEEN BETTER OFF IN A PINE BOX (B&G/Lit/Beagle/Intersong/Hide A Bone-ASCAP) 44  
 I'M OVER YOU (Hamm's Eyes/Colum-BMI) 6  
 I'VE ALREADY WALKED IN HER SHOES (Hall Cement/Laurel Mt.R Sngs/Whk-BMI) 57  
 IF YOU CRIED MY LAST TEAR (Cross Keys-ASCAP) 6  
 IF YOU COULD KILL (Coolwell-BMI) 20  
 IF YOU COULD ONLY SEE ME NOW (S&K/Keith Diamond/Edge Of Woods-BMI) 25  
 IN ANOTHER LIFE TIME (Bar None-BMI) 41  
 IN YOUR ARMS (Am High-ASCAP) 75  
 IS IT LOVE (BMG Song/McKerley-ASCAP/Careers/KungFu-BMI) 21  
 ISLAND WB/Two Songs/Riversong-ASCAP) 17  
 IT HAS TO BE THIS WAY (Underdog-BMI) 86

JOE'S HANDS (Great Pair/Rebel Run-BMI) 72  
 KARMA ROAD (Great CF/aw/Collins/Music World/Fish-BMI) 48  
 KNOWIN' YOU WERE LEAVIN' (Lodge Hal/PolyGram Int'l-ASCAP) 33  
 LONESOME 3 A.M. (Tennessee Outlaw-ASCAP) 95  
 LOOKS AREN'T EVERYTHING (Ha Deb-ASCAP) 68  
 LOVE IN THE FAST LANE (Forest & Forest-BMI) 38  
 LOVE KEEPS KNOCKING (Am High-ASCAP) 74  
 LOVE LOVE LOVE (KRM-ASCAP) 60  
 LOVE ON ARRIVAL (Snelling/Landrev-BMI) 61  
 LOVE WITHOUT END, AMEN (O-Text/Bil Butler-BMI) 16  
 LOVE THE NIGHT AWAY (Snelling/Landrev-BMI) 61  
 MADE FOR LOVING YOU (Tree-BMI) 56  
 MY ANNIVERSARY FOR BEING A FOOL (Careers-BMI) 35  
 NOBODY'S TALKING (With Any Luck/Sun Mare-BMI) 18  
 NOT COUNTING YOU (Major Bob-ASCAP) 86  
 ON DOWN THE LINE (Songs Of Polygram-BMI) 38  
 PASS IT ON DOWN (Maypo-BMI) 74  
 PATHWAY OF A FOOL (Bykas-BMI) 70  
 PERFECT (MCA-ASCAP) 13  
 PUTTING THE DARK BACK (Zoo Crew-ASCAP) 43  
 ROSEANNE (Esign/Hot Licks-BMI) 79  
 ROSES AIN'T GOLD (Diamond State-ASCAP) 88  
 RUNNING WITH THE WIND (Eddie Rabbit/Englishtown-BMI) 9  
 SEARCHIN' FOR SOME KIND OF CLUE (Acuff Rose-BMI/Lust 4 Fun-ASCAP) 34  
 SECOND OPINION (Famous-ASCAP/Esign-BMI) 86  
 SHE CAME FROM FIT ANYWHERE (Bait & Beer/Fourrunner-ASCAP/Lucra-tive-BMI) 10  
 SHE DOESN'T MATTER ANYMORE (Scorpio Two-PROG) 50

SILVER STALLION (Resaca-BMI) 84  
 SMOKING - SONG (Zar/Music City Max-BMI) 80  
 TAKE THE KEYS TO MY HEART (Famous-BMI) 56  
 THAT'S MY IMPRESSION OF A FOOL (Tonia/Bul Run-BMI/Fischer-ASCAP) 85  
 THE DANCE (Morganactive/Poole Bear-ASCAP) 22  
 THE OMNINO THEORY (Screen Gems/WB Tamerlane/Honeyfarm-BMI) 1  
 THE RICHEST MAN ON EARTH (Scarlet Moon/BMI/Don Schitz-ASCAP) 45  
 THE SCENE OF THE CRIME (Lunde Manor-BMI) 100  
 THERE'S THE DOOR (Evanlee/Gatin Bros-ASCAP) 63  
 THREADS OF LOVE (Don King/Loose Ends-ASCAP) 55  
 TILL I SEE YOU AGAIN (ASCAP) 77  
 TOO BLUE TO BE TRUE (BMG Songs-ASCAP/Toga St/Hear No Evil-BMI) 53  
 WALK ON (Tom Collins-BMI) 12  
 WALKIN' AWAY (Howlin' Hits-ASCAP) 18  
 WALKIN', TALKIN', CRYIN', BROKEN HEART (Tree-BMI) 28  
 WALKING SHOES (Hng/LittleMarch-BMI) 4  
 WHEN I CALL YOUR NAME (Benet/BMI/WB-ASCAP) 51  
 WHERE DID WE GO WRONG (Tillis Tunes-NONE) 40  
 WHILE THE FEELINGS GO ON (ATV/Hearline-BMI) 67  
 WHITE LIMOZEEN (Velvet Apple/Songpartner-BMI) 54  
 WHY WON'T THE PHONE RING FOR ME (Dooms-BMI) 73  
 YOU CAN'T TELL TRUTH (Cross Keys-ASCAP/Mishmore-BMI) 82  
 YOU NEVER WILL BE TRUE (Cedarwood-BMI) 87  
 YOU'VE BEEN LYIN' TO ME (Door Knob-BMI) 84



## Rappin' With The Retailers

BY C.J. and JEFF KARP

**RECORD BAR**, Durham, North Carolina

Reporting: Kevin Hawkins

"The hot artist right now is M.C. Hammer, and it looks like he's gonna be for quite a while. It's far and above our number-two record right now. The Sinead O'Connors, the Bell Biv DeVoes, the Hearts are no real surprises. The big surprise for everybody, in the wake of the Country Music Awards, has been the Clint Black record. The Country Music Awards did really help our country business quite a bit. But the two records that it really impacted were the Clint Black record, which quadrupled in sales, and the Kentucky HeadHunters. The En Vogue, the Troop and the Michel'le records are really doing well. Indie-wise, Salt-n-Pepa, Satriani and the Bowie package are all doing well."

**LOOKING AHEAD:** "The Madonna record should probably enter at number one. I see that holding at number one until the New Kids' record hits, and that will be number one for God knows how long... I think one of the next big things out of left field will be the Snap record on Arista. It has been real hot as an import. The new Alabama that's coming should do real well. The Family Stand that just hit this week, I expect that to really kick in. I expect the Perfect Gentlemen to be a very big record. When it's all said and done, I expect the Digital Underground to hold out for a long time and be one of the hottest, if not *the* hottest, rap records of the summer. I expect the Miami-based rap group Young and Restless to be top 20 over the course of the next couple of weeks. I think the next major indie rap record will be this Ice Cube record on Priority."

**MICHIGAN WHEREHOUSE**, Lansing, Michigan

Reporting: Frank Jenks

"Bell Biv Devoe does nothing but get hotter. It's smoking! The cassettes are just blowing out the door. The Wilson Phillips is a nice surprise. The Howard Hewitt is smoking. We're selling a lot of cassettes of him. X-Clan came out of nowhere. All of a sudden it just really kicked in. The *Pretty Woman* soundtrack is cool, and selling all over the board. Linear is great. It's a pleasant surprise and we feel it's going to explode. The En Vogue and the Faster Pussycat are really starting to pick up. The *Theodore* sampler on CBS is doing quite well and is a consistent mover at our college stores. Digital Underground does well with rap. Lloyd Cole is doing extremely well. The Church has been a steady mover in the college store since it came out. Nine Inch Nails are doing pretty well. Suzanne Vega is doing great out of the box. Midnight Oil hangs in there."

**LOOKING AHEAD:** "We're really excited as a company about Louie Louie and Jude Cole. We're looking out to see if something is going happen with the Silos and the Sundays. We put them on our developing artists program."

**WALL TO WALL**, Cinnaminson, New Jersey

Reporting: Michelle Trayham

"Right now our big sellers are Sinead O'Connor, M.C. Hammer and Heart. Billy Idol is also doing pretty well. Country-wise, Clint Black is doing pretty well."

**LOOKING AHEAD:** "We're getting a lot of calls for Madonna and the New Kids. We're also getting a lot of calls on Steve Vai. One of our stores is getting five calls a day for that record."

**TOWER RECORDS**, Los Angeles, California

Reporting: Howard Krumholtz

"The Lou Reed/John Cale is flying. We've been doing well with an import group called Ride. We're selling a lot of the Shoes. An import package that is doing great is *The Last Temptation of Elvis*."

**LOOKING AHEAD:** "I expect to do pretty well with Andrew Ridgely and Adrian Belew. A record that I'm really looking forward to is Kirsty MacColl. It has been out as an import and we've sold a lot at 25 bucks a pop. Now it's coming out as a domestic and it's a really great record. I'm looking forward to World Party. I expect it to do a lot of business. I know I'll sell a ton of the new Concrete Blonde and Van Morrison's greatest hits. Spyro Gyra always does well with me. The Richard X Heyman is getting good customer response from the in-store play. The John Doe album coming out next week should do real well. The Jerry Harrison should do real well. The new Hothouse Flowers is coming out next month. We did great with the first one, so they will probably continue to do well. The new John Hiatt will definitely do great at this location."

**CML ONE STOP**, Maryland Heights, Missouri

Reporting: Phil Dunscombe

"Wilson Phillips is all of a sudden getting real hot. Bell Biv Devoe is crossing over and getting real hot. Slaughter is doing well. Robert Plant is a consistent hot seller. Alan Jackson is definitely establishing himself. Exile is doing well and so is Ricky Van Shelton. Clint Black is holding his own. Restless Heart seems to be creating more than it has in the past. I think the two strongest ones are Johnny Gill and Bell Biv Devoe."

**LOOKING AHEAD:** "I've noticed a slight pick-up in Gun, that band on A&M. It seems like there's a real positive outlook for them. I expect the Heart record to get bigger than it is."

**STREETSIDE MUSIC**, St. Louis, Missouri

Reporting: Kent Orlando

"What we mostly sell in this store is R&B, urban and jazz. Johnny Gill, Public Enemy and Bell Biv Devoe are our top three. The only country artists that sells for us are k.d. lang and Lyle Lovett. Our top three pop things for us right now are Sinead, Wilson Phillips and the Bowie *Changes One* album. The Bowie album is doing tremen-

dously. We keep selling out of it. We just can't keep it in stock! Sinead sells fabulously well. Both Michael Penn and the Smithereens are selling real strong, real steady."

**LOOKING AHEAD:** "I think when the Ice Cube record comes out it will be a monster for us. We've already sold hundreds of the cassette maxi-single. Eric B and Rakim have a lot of people waiting for them."



The Red Hot Chili Peppers album *Mothers Milk* has recently been certified gold by the RIAA. To celebrate this occasion and to kick off the Chili Peppers' international tour, EMI threw a party for the boys at New York City's Powerhouse. Shown here at the gold presentation are (l to r): Peppers Flea and Chad Smith; Sal Licata, president and CEO, EMI; Peppers Anthony Kiedis and John Frusciante; and Lindy Goetz, the band's manager.



CEMA Distribution held its annual Branch Managers/Sales Managers/Labels Conference and Awards Banquet April 28 through May 4. The conference was held in Nashville, Tennessee at the Vanderbilt Plaza Hotel and was hosted by CEMA president Russ Bach. Pictured (l to r): Joe McFadden, vice president, sales, CEMA Distribution; Arma Andon, senior vice president, SBK Records Group; John Sykes, president, Chrysalis Records; Joe Kiener, vice chairman/chief executive officer, Chrysalis North America; Sal Licata, president and chief executive officer, EMI; Russ Bach, president, CEMA Distribution; Hale Milgrim, president, Capitol Records; and Mike Curb, chairman, Curb Records.



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# SHOCK OF THE NEW

BY KAREN WOODS



SOMETHING HAPPENS

## LOTS O' NEW PRODUCT THIS WEEK.

Cool, man. I just used two "critic" words I absolutely hate in the same sentence. After making a random grab at the "product" pile, it appears to be a good month for new music. Summer is looking even better for eardrum damage if all these bands do the tour thing. While we're on the subject of good news: there is a new Replacements album being mixed in Manhattan as we speak; *House of Love*, *Second Self*, *Psychic TV* and *Social Distortion* are all coming to my town soon; a Revolting Cocks tour is being planned for sometime late summer; and *Skinny Puppy* did *not*, as rumor has it, break up. (Although I wish Paula Abdul would. Oh, that's not a band? Sorry.) They'll be going back into the studio in the fall

to make another record. In the meantime, keep an eye out for a side project called Hilt (on Nettwerk), which is two Puppies and some other guys; and also for a Wax Trax release called *Cyberactif* (or something to that effect; I've seen it spelled a couple of different ways) which is two Puppies and a Front Line Assemblyman; and for another one called *Pigface* (label TBA) which is a Puppy, a Killing Joker, the other Front Line guy, a few Revolting Cocks and who ever else happened to be in the studio at the time. Until then, any of the following records should keep you entertained:

### □ FRONT LINE ASSEMBLY: *State of Mind* (ROIR A-180)

This is ROIR's first "industrial dance" release, a reissue of sorts of the second album by one of Vancouver's techno-wizkids, originally released on a German label called Dossier. (FLA's first album, *The Initial Command*, is scheduled for a ROIR release, as well.) Front Line Assembly is Bill Leeb and Michael Balch, and was formed in 1986 when Leeb left *Skinny Puppy* to pursue his own vision of what kind of sound could be created by abusing musical technology. While the tools of the trade (ethereal keyboards, jagged percussion, socio-political samples and aggressive vocals) remained the same, Front Line Assembly is not an offshoot of the other band. The subject matter is different, although no lighter—with tracks like "First Reprisal," "Burnt Soul," "Malignant Fracture" and "No Tomorrow," this is *not* wimpy synth pop. In a very broad sense, FLA took off down a more intellectually seductive path, rather than something based initially on the 120 BPM drumbeat/heartbeat ratio. "Atmospheric" is one of the most overused words in music journalism, but it fits here, so we'll leave it at that. Front Line Assembly moved on from *State of Mind*—changed, mutated, developed—but this tape is a landmark of sorts in its own right, a map point in the development of the genre as a whole. It's definitely worth owning, for the aficionado or for the musically curious.

### □ GREEN ON RED: *This Time Around* (China 841 519-1)

"Welcome to Dan Stuart's worst nightmare..." That's what it says on the cover of *This Time Around*, which was recorded live at London's Town and Country Club in April of last year. It may be Stuart's worst nightmare, but it's an absolute treasure to anyone who has been a Green on Red fan for as long as I have (circa *Gas Food Lodging*, roughly 1985). The band is now actually a duo, Stuart and Chuck Prophet, but even though it's been stripped down over the years, the essential essence of Green on Red is still intact—grimy, straightforward blues-edged slice-of-life songs about lovers and losers, saints and sinners, about the trials and tribulations of survival. And survival it is. Green on Red is the only band from L.A.'s legendary paisley underground days that still exists. Old paisley never dies; it just heaves a big sigh, pours itself another drink, picks up another guitar and writes another song about "dreamin' and laughin' and playin' with kids in the park."

### □ SOMETHING HAPPENS: *Stuck Together With God's Glue* (Charisma 4-91365)

Hallelujah, someone in this country finally had the foresight to pick up Ireland's best kept secret. Something Happens isn't U2; it isn't Hothouse Flowers; it isn't anything we normally associate with "Irish" music. The band members even have hair. It is a pop band with rock and roll roots, graceful hooks, pretty harmonies and one hell of a live show. I wore out my copy of Something Happens' debut album, *Been There, Seen That, Done That*. This one is fortunately, or unfortunately, destined for the same fate.

Oops, outta space...  
Stay tuned.

# HEAVY METAL

BY ALEX HENDERSON



**STUDIO SAVAGERY:** Ozzy Osbourne plans to begin working on his next album for Columbia in the near future. The working title for the disc, which may be released in the winter of 1991, is *Don't Blame Me*. Meanwhile, Priority is putting together a still-untitled Ozzy Osbourne compilation. With CBS' permission, Priority is including "Crazy Train," "Diary of a Madman," "Shot in the Dark," "Thank God for the Bomb," "Bark at the Moon," "Little Dolls," "So Tired," "Steal Away" and other songs the Oz has recorded since leaving Black Sab-

bath for a solo career. Priority is looking at a possible June release... *Impact Is Imminent* is the working title of *Exodus*' fourth album, which Capitol may release in early July. Mosh 'em... Swedish headbangers *Shotgun Messiah* are rehearsing and writing songs for their next *Relativity* album... West Germany, the country that gave us the *Scorpions* and *Warlock*, is also home to *New Legend*, which has an album due out on RCA on July 3. *Dieter Dierks*, who has also worked with the *Scorpions*, produced the self-titled, Bad Company-influenced hard-rock effort. The following month, RCA is scheduled to release *Gypsy Rose's Prey* and an album by *House of Lords*.

**HIGHWAY TO HELL:** *Sanctuary's* current tour took an unpleasant turn when members of the band and its management checked into a Pensacola, Florida motel, where an 89-year-old desk clerk mistook them for friends of a gang of drug dealers and called the police. Armed officers accompanied by canines arrived, searching their room and interrogating them. But nothing illegal was found, and the officers left. *Sanctuary* hits the West Coast in May, and one of its dates will be at *Iguana's* in Tijuana, Mexico... *Fate's Warning's* current tour concludes on May 18... The *McAuley Schenker Group's* current U.S. tour continues into June. MSG's repertoire includes material from its current Capitol album, *Save Yourself* and 1989's *Perfect Timing* as well as "Doctor, Doctor" and other classics *Michael Schenker* embraced during his years as *UFO's* lead guitarist...

**VILLAINS ON VIDEO:** On June 5, the bi-monthly video magazine *Hard 'N' Heavy* is giving moshers a present with its *Thrash & Speed Metal Special*, which coincides with the release of *Hard 'N' Heavy, Volume 7*. The 85-minute special boasts interviews, videos and/or live performances by *Megadeth*, *Anthrax*, *Exodus*, *Overkill*, *Sacred Reich*, *Heathen*, *Danzig* and at least 15 other poses... *Barracuda* has finished its second video, for "Super Hero."

**METALHEAD MISCELLANEOUS:** *Stick It to Ya*, *Slaughter's* debut album on *Chrysalis*, has been certified gold by the RIAA for sales exceeding 500,000 units... More and more metalheads are getting into rap, and the type of dopejams heard on *Rapmasters 11: The Best of Hard Rockin' Rap* aren't exactly discouraging the trend. The latest addition to Priority's Rapmasters series is a stoopid dope and totally rad compilation album that both headbangers and homeboys, flygirls and bitchin' babes should investigate. The disc boasts such rap/metal fusions as Public Enemy's "Sophisticated Bitch," Sir Mix-A-Lot's "Iron Man," Run D.M.C.'s "Rock Box," U.T.F.O.'s "Lethal" (which features *Anthrax*), the *Beastie Boys'* "No Sleep 'Til Brooklyn" and L.L. Cool J's "Go Cut Creator Go." Bang that head, homie...

## ■ EAR RINGERS

### □ C.I.A.: *In the Red* (Combat 88561-2012-4)

C.I.A., a moshin' side project for Nuclear Assault drummer Glenn Evans, blends the anger of punk with the power of metal on *In the Red* and delivers a album that is fast and furious but offers accessible riffs and hooks. The album's subject matter isn't pleasant. While "Flight 103" laments the deaths of the Pan Am flight passengers killed by a terrorist bomb in 1988 and "N.A.S.A." is a lament for *Christa McAuliffe* and others who died in the *Space Shuttle Challenger*, "Extinction" looks at a world of nuclear madness, gang violence and environmental destruction and wonders if the human race is doomed. "Buried Alive" is about being placed six feet under by an assailant and wondering whether or not he'll leave you there to suffocate. As *Public Enemy* says, welcome to the Terrordome. But C.I.A. isn't entirely pessimistic; "Mind Over Matter" stresses that social change is possible if folks stand up and fight. Pleasant dreams, children.

### □ SPREAD EAGLE: *Spread Eagle* (MCA 6383)

With song titles like "Suzy Suicide," "Switchblade Serenade," "Hot Sex" and "Scratch Like a Cat," it's obvious that *Spread Eagle's* self-titled debut album is stereotypical metal/hard rock with a capitol S. But outrageousness alone doesn't make for substantial music, and the bottom line is that this band delivers the goods. Less heavy than *Metallica* or *Slayer*, but heavier than *Poison* or *Bon Jovi*, *Spread Eagle's* engaging metal/hard rock boogie inspires comparisons to *Motley Crüe*, *Aerosmith* and *Guns N'Roses*. Well produced but not overproduced, *Spread Eagle* boasts its share of good ole' garage-like rawness and guitars that crunch with a vengeance.

# ROCK & ROOTS

BY LEE JESKE



**ON THE ROAD AGAIN:** B.B. King has recovered from the diabetic attack that caused him to miss a couple of recent dates and is back on tour. Here he's pictured, before his recent illness, at a New York triple-header with Koko Taylor (right) and John Mayall.

**DECAYED DECADE:** Look, the first five issues of *Have A Nice Day*, that totally obnoxious Rhino series that looks back on the pop music dregs of the totally obnoxious '70s, were, I guess, funny. I mean, you just had to own these songs—"Venus," "I Never Promised You a Rose Garden," "Green-Eyed Lady"—but, jeepers, you know you never wanted to really listen to them.

Well, this isn't funny anymore.

Five more volumes! I mean, another five whole albums just stuffed through with "Popcorn," "Frankenstein," "Tarkio Road," "Day by Day," "Brandy (You're a Fine Girl)" and the like! And—the unkindest cut of all—there are five more coming! 15 volumes of pop hits from the '70s! Help!

It's amazing. As you stroll through the five latest volumes, you keep thinking: "It can't get much worse." I mean, nothing's worse than Sweatog's "Hallelujah," right? But then you get to Redbone's "Witch Queen of New Orleans." Just when you think that "Heartbeat—It's a Love Beat" by the DeFranco Family is the worst thing you've ever heard in your life, bar none, you stumble upon the Pipkins doing "Gimme Dat Ding" ("oh gimme dat, gimme dat, gimme, gimme, gimme, gimme dat, gimme dat, gimme, gimme, gimme dat..."). Aaaaarghhhh!

Look, you've got to love the folks at Rhino. I mean, their recent *Lovin' Spoonful* anthology is a gem (a must-have), as is their wonderful new Gary U.S. Bonds compilation (some serious party music in there). And, hey, anybody who re-releases Del Shannon's *Little Town Flirt* and obscure *Sings Hank Williams* (and promises a Del Shannon best-of any minute) is alright by me. But "Gimme Dat Ding"? "I Believe in Music"? "Son of My Father"? Isn't it time somebody finally threw the last shovelful of dirt on the grave of the '70s?

**BEERS AND BEARDS:** ZZ Top, who haven't exactly been working themselves to death recently, will host a three-hour syndicated radio special over the Memorial Day Weekend, "ZZ Top's Memorial Day Blues Blast and Bar-B-Que." I guess you'll have to supply your own ribs, but Messrs. Hill, Gibbons and Beard will be supplying the music, both by themselves (including some rare live material) and others. They'll also be airing recorded remarks by the likes of B.B. King, Muddy Waters and Eric Clapton. The purpose is to raise the profile of the *Delta Blues Museum*, the Clarksdale, Mississippi museum that has become ZZ Top's pet project. Dan Neer's Neer Perfect Productions, by the way, is producing the show.

**MORE RADIO BLUES:** Chicago's baseball teams may not be happening, but its music festivals are sure. Three of them—the *Chicago Blues Festival* (June 8-10), the *Chicago Jazz Festival* (August 30-September 2) and (a new one) *Viva Chicago* (right, various forms of Hispanic music, September 8 & 9)—are being offered live from Grant Park to NPR stations around the world. Gentlemen (and ladies), start your tape decks...

**THE OTHER SIDE OF THE '70S:** Joe Walsh has signed with Epic Records. Pete Townsend will produce the album, with Tom Petty and Jon Bon Jovi contributing songs. The deal was masterminded by David Fishof, the man responsible for Ringo Starr's 1989 tour (and soon-to-come albums and videos). Walsh, of course, was on the Starr tour, as were Levon Helm and Rick Danko. So, not coincidentally, Fishof has also worked out a deal with Columbia Records for what's left of the *Band* (Garth Hudson, Helm and Danko). Rick Chartoff is going to produce *that* (c'mon guys, don't use the name the *Band*) with promised contributions from Roger Waters and Bruce Springsteen. With Robbie Robertson not exactly burning up the charts, can his participation be far off?

**MASS. APPEAL:** The Great Woods Center for the Performing Arts, a really nice outdoor amphitheater in Mansfield, Massachusetts (pretty convenient to Boston, Cape Cod and Providence) is hosting a dandy pair of festivals. First, the *Folk Festival and Crafts Fair*, June 16 & 17, which will gather Arlo Guthrie, Buckwheat Zydeco, Rickie Lee Jones, Lyle Lovett, Mahlatini & the Mahotella Queens, Wayne Toups, Hot Tuna, Leo Kottke, Joe Ely and the like; then the *Jazz & Blues Festival*, June 22-24, which will feature jazz on Friday (Harry Connick, the MJQ, Christopher Holliday), rock and blues on Saturday (Chuck Berry, Ben E. King, John Mayall, James Cotton, NRBQ, others) and blues on Sunday (John Lee Hooker, Etta James, Buddy Guy, Pinetop Perkins, Roomful of Blues, others). A call to (617) 931-2000 will hook you up.

# WORLD

BY ALEX HENDERSON

**JAH MUSIC:** *Mek We Dweet*, Burning Spear's first Mango/Island release since re-signing with the label, is due out by the end of May. Spear recorded most of his best-known songs (including "Slavery Days," "Black Wa Da Da," "Man in the Hills" and "Old Marcus Garvey") during his Island years. Spear first signed with Island more than 20 years ago, when he became label owner Chris Blackwell's first signing out of Jamaica. "Recall Some Great Men," one of the songs on *Mek We Dweet*, is an ode to such freedom fighters as Garvey, Dr. Martin Luther King, Jr. and Malcolm X. In mid-May, Spear begins the 1990 Reggae Sunsplash Tour along with Freddie McGregor, Shinehead, U-Roy and labelmates Marcia Griffith and Shelly Thunder. After the 40-city tour of the U.S., (which begins in Maui and ends in Saratoga Springs, New York) those artists and more than 50 others are scheduled to perform at the 13th Annual Reggae Sunsplash Festival, which begins at Montego Bay, Jamaica on July 16 and ends on July 22.

**EAST & MID-EAST:** In June, Axiom/Mango is scheduled to release an album by Palestinian violinist Simon Shaheen paying tribute to the music of Mohammed Abdl Wahb; an Arab-influenced album by one-time Cream drummer Ginger Baker; and a classical Indian music collection by Al Shankar.

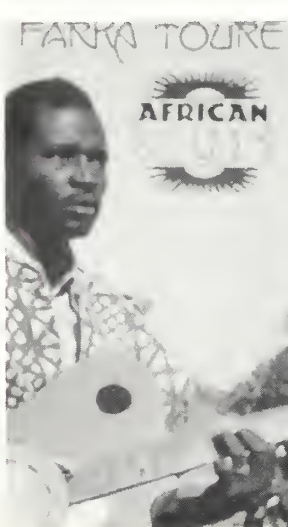
**VIDEO INTERNATIONAL:** Shanachie has released four videos documenting ethnic music forms and the cultures surrounding them as part of its Beats of the Heart series: *Shotguns & Accordions: Music of the Marijuana Growing Regions of Columbia*, *The Spirit of Samba: Black Music of Brazil*, *Tex-Mex: The Music of the Texas-Mexican Borderlands* and *Chase the Devil: Religious Music of the Appalachians*. *Shotguns & Accordions* takes a candid look on the impact that drug lords have had on music in Columbia, where two prevalent styles are cumbia and vallenato. While cumbia stresses African-influenced percussion and is comparable to salsa, vallenato emphasizes the accordion. Drug lords and their supporters favor vallenato over cumbia, and thus, vallenato has surpassed cumbia in popularity in the areas the gangsters control. One *columbiana* interviewed denounces vallenato lyrics as "decadent" and sexist. In fact, the film shows some vallenato artists performing songs exalting the drug lords as heroes. *The Spirit of Samba*, which was filmed in 1982, focuses on the impact that Brazil's years of repressive military rule had on *sambistas* and Brazilian pop stars. Gilberto Gil and Chico Barque, both of whom were imprisoned for their lyrics, are interviewed, as is Milton Nascimento. The film does an excellent job of documenting the inequality that exists between Blacks living in poor *favelas*—shanty towns where *sambistas* abound—and Brazil's upper classes. *Tex-Mex* focuses on the *ranchero* music that developed along the Texas-Mexican borderlands, noting the influence that the "oom pa pa" music brought over by German immigrants had on the style, and explaining the differences between *ranchero* and another Mexican style, mariachi. (An interesting fact the film doesn't point out is that western music *a la* Bob Wills resulted from a fusion of *ranchero* and "oom pa pa.") While *Chase the Devil* may not fit the definition of ethnic music, it does focus on a sort of folk music. The video examines the similarities and differences between Appalachian gospel and bluegrass, pointing out that some fundamentalists regard both as "the Devil's music."

## WORLD SPINS

□ **VARIOUS ARTISTS:** *The Mahabarata Original Soundtrack* (Real-world/Virgin 2-91363)

Musicians from Japan, Iran, Denmark, India and elsewhere unite and take a fresh approach to Indian music based on the Mahabarata, an ancient Hindu scripture. Although Philip Eidel's keyboards add a contemporary touch to some of the songs, the album on the whole is true to the spirit of Indian music. Indian vocalist Sarmila Roy is consistently captivating on this haunting effort.

□ **ALI FARKA TOURE:** *African Blues* (Shanachie 65002)



An African-American art form, the blues was born in the U.S. but has its roots in the music of the Motherland—where Malian vocalist/guitarist Ali Farka Toure takes the blues full circle by fusing it with traditional African folk. With Toure's acoustic guitar being the only instrument employed, *African Blues* is closer to Leadbelly's rural blues and the Mississippi Delta blues than the Chicago blues of Muddy Waters or Willie Dixon. A fascinating album.

□ **SAMITE:** *Dance My Children Dance* (Shanachie 65003)

The broad spectrum of African music ranges from the aggressive to the tranquil. Uganda-reared vocalist Samite favors the latter on the hypnotic *Dance My Children Dance*. Besides delivering all of the album's soulful vocals, Samite plays most of the instruments—including the kalimba (an instrument often used by Earth, Wind & Fire), the litungu, the marimba, African flutes and African percussion. Recommended.

## ON JAZZ

BY LEE JESKE

**WHEN MOST PEOPLE DISCUSS WHAT MAKES ELLA FITZGERALD SPECIAL**, the first thing they usually mention is the quality of her voice, that amazing purity—part little girl, part mature woman, all 100% American—that has awed people for 50 years.

When Norman Granz, the legendary impresario and jazz record executive who has been Fitzgerald's manager and primary producer for some 40 years, is asked to explain Fitzgerald's wide-ranging appeal, he zeros in on something else:

"Yeah, it's simple. It's what makes the difference in almost any kind of music today, and that is...the first thing that people are aware of—it's almost involuntary—is time. Like you'll tap your foot almost unconsciously, if you're in your car listening to the radio, or you're in a club, whatever. You tap your foot. Because, essentially, the kind of music that Ella sang when she started, and the kind of bands that worked at that time, were really dance bands.

"She had the quality of time, which is the simplest thing that people become aware of. That's a big plus. I mean, a great singer, like, say, Billie Holiday, had a different kind of time. Ella's is more acceptable and more easily felt—not understood, but felt.

"The other thing is, Ella respects melody. So that instead of showing off, which she can do harmonically, Ella stressed the melody, so you knew what she was doing, and she swung. Well, if you have those two elements, that takes in an awful lot of people. You don't have to stretch out and show how harmonically hip you are and reinterpret a song so that, for many people, they don't even know what you're doing.

"Now that's not to say that she's deliberately trying to be more commercial. It's just something that she does innately. I mean, time you're born with. So if you went to hear Count Basie's band, you might find that the band's music, which essentially was the blues, might be simpler than some of the big bands that came afterwards and tried to be complicated. But that's the mark of any great artist—your acceptance. I don't mean commercially, your acceptance in a universal sense.

"And Ella's blessed, just as a lot of singers are, with an easy identification. Because if you can't identify someone upon hearing them, then the artist has really got to do something. You have to be easily identifiable. Somebody's got to say, 'I know that's Ella.'

"Well, that's the quality of her voice. And that's another factor you can't develop. You're born with a certain quality and if you have it you're lucky. But you can do the same with horns. It was easy to identify Coleman Hawkins from Lester Young, for example. It was easy to identify Johnny Hodges from Charlie Parker. The mark of any great artist, especially jazz people, is identification."

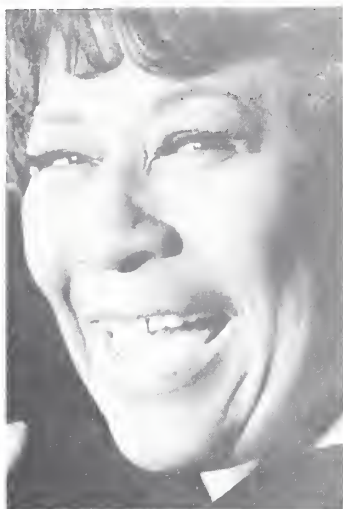
*All That Jazz* (Pablo), the new Ella Fitzgerald album—produced, of course, by Norman Granz—is the kind of loose album that Fitzgerald's always made, in and around the more structured *Songbooks*. In fact, it's a typical Granz Jazz at the Philharmonic-type session: Fitzgerald, a dozen great songs, and a cast of great musicians (one band has Harry "Sweets" Edison, Benny Carter, Kenny Barron, Ray Brown and Bobby Durham; the other has Al Grey, Clark Terry, Mike Wofford, Brown and Durham).

The album is a one-shot for Granz, who considers himself retired. He sold Pablo to Fantasy, just as he had earlier sold Verve to MGM, and he limits his jazz activity now to his most famous artist: Ella Fitzgerald.

"The problem that I have is that most of the great soloists that I worked with are dying," says Granz about his retirement from the record business. "It's terrible. When I think of these sessions I did with Ella, I literally couldn't find a tenor man. You go into the studio with a young tenor man, and he could be marvelous, but you say, 'Okay, let's do "Mean to Me,"' and he doesn't know what you're talking about. I'm really not all that inspired to do anything unless I can contribute an idea to an artist. I can't even come up with anything that works, considering the kinds of musicians I might have to use.

"With all the things I produced, I depended very much on almost telepathy with the musicians. I remember once when Duke rehearsed the band with Billy Strayhorn. They had a new number and Duke brought a few scribbles to pass out—there was no arrangement for that band—and Billy played a few bars, and then he stopped and said, 'Johnny [Hodges], play something pretty there. You know what to do.' And of course Johnny played his ass off.

"That's the kind of thing you look for, and the kind of thing I was blessed with—when I'd say to Coleman or Ben Webster or whoever I used, I'd say, 'Ben, why don't you take the bridge,' and then you don't have to worry. That era I'm afraid is never going to come back."



Ella

## CONTEMPORARY JAZZ

May 26, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

1	LONDON WARSAW NEW YORK (Epic E 45472)	BASIA	2	11
2	PERSONAL (MCA 6335)	GEORGE HOWARD	5	7
3	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	1	11
4	CORNUCOPIA (Blue Note/Capitol 92356)	STANLEY JORDAN	4	5
5	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	8	5
6	INSIDEOUT (GRP 9601)	CHICK COREA	6	9
7	TOKYO BLUE (EMI 92248)	NAJEE	24	3
8	AT LAST (Spindletop 129)	SAM RINEY	10	11
9	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	QUINCY JONES	3	19
10	NEW PANTS (Warner Bros. 26152)	FLIMM AND THE BB'S	20	3
11	PENSYL SKETCHES #2 (Optimism 3223)	KIM PENSYL	9	17
12	LIVE (Arista 8613)	KENNY G	7	19
13	RAVEN (GRP 9602)	DON GRUSIN	14	7
14	A LADY WITH A SONG (Columbia C 45378)	NANCY WILSON	16	5
15	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	12	22
16	BEAUTY WITHIN (Blue Note/Capitol 91650)	CHARNETT MOFFETT	11	17
17	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	15	30
18	MIL AMORES (Narada 63010)	DOUG CAMERON	22	9
19	SWEET AND SAXY (Warlock 2713)	KIM WATERS	17	13
20	STREET SMART (Columbia C 45397)	EDDIE GOMEZ	21	5
21	TOE TO TOE (MCA 6334)	RANDY BRECKER	DEBUT	
22	PUBLIC ACCESS (GRP 9598)	STEVE KAHN	19	9
23	DIFFERENT PLACES (NOVA 116)	TONY GUERREO	18	7
24	ZIL (Verve Forecast/Polygram 841 929)	ZIL	30	3
25	LOVE GODDESS (Startrak/Ichiban 4021)	LONNIE LISTON SMITH	DEBUT	
26	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	26	28
27	FRONT SEAT (Elektra 60906)	SADAO WATANABE	25	19
28	RITUALS (PRIVATE MUSIC 2062)	MICHAEL COLINA	23	7
29	TIME WILL TELL (Intima 73503)	FATBURGER	28	22
30	UPTOWNSHIP (RCA 3070)	HUGH MASEKELA	13	17
31	FRIENDS TO LOVERS (Headfirst/K-Tel 31311)	GARY HERBIG	29	19
32	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	27	38
33	MOSAIQUE (Elektra 60892)	GIPSY KINGS	31	13
34	PRISONER OF LOVE (Atlantic 82046)	KENNY GARRETT	32	19
35	LOVE WARRIORS (Windham Hill Jazz WH 0116)	TUCK & PATTI	34	47
36	MIGRATION (GRP 9592)	DAVE GRUSIN	35	32
37	AT LAST (Blue Note 91937)	LOU RAWLS	38	40
38	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	39	43
39	COLOR RIT (GRP 9594)	LEE RITENOUR	37	32
40	LITTLE SECRETS (Windham Hill A&M 0120)	ANDY NARELL	40	28

## JAZZ PICKS

□ CHARLES MINGUS: *Epitaph* (Columbia C2K 45428)

Jimmy Knepper once remarked that Charles Mingus wasn't a genius as a composer, but had a certain genius for pasting things together. This huge work (more than two hours long, written for 30 players) was apparently left by Mingus, written yet unperformed, at the time of his death. It's a grand pastiche indeed: all of the composer's influences, stylistic trademarks and excesses come stomping out. Gunther Schuller reconstructed the piece (some of it made up of already familiar works by Mingus and others) and it is impressive. This lively live performance features an impressive mix of Mingus' men (George Adams, John Handy, Britt Woodman...) and others (including Wynton Marsalis, John Abercrombie and Lew Soloff) plowing through the thing with a decidedly Mingusian hell-bent fervor. Big, brash and important, but, in spite of Schuller's insistence to the contrary, it doesn't really reveal anything new about this great American composer. But it is exceptionally listenable. Warning: The cover lists the artist as "Charles Mingus" (not unlike the way a composer is credited on a classical album), which might lead some buyers to think it's a reissue or a previously unreleased set by Mingus himself.

# RAP

BY ERNEST HARDY

**"IT'S MORE SOOTHING.** Like I said, we're older. We're in a totally different frame of mind. The music on this album is music I enjoy. This is music that I like." Salt, of the rap group **Salt-n-Pepa**, is describing their new album, *Blacks' Magic*. A seamless blending of R&B and rap, the album is better than their last album, *A Salt With a Deadly Pepa*, where the lows outweighed the highs by something like 50-to-1 (and the ladies were dangerously close to becoming parodies of themselves with only their sophomore effort); but not quite as consistent as their aptly titled debut, *Hot, Cool and Vicious*. Highlights include the single, "Expression" (originally titled "Express Yourself" until Madonna and N.W.A. worked that title into the ground last year), and a guest appearance by Sybil on "Independent." These are rap songs about knowing who you are, standing your ground, and taking no sh\*\*. The album is also notable for the fact that it's the first time the group (in the person of Salt) have handled production chores. Sassy, sexy and in your face, the ladies have spawned numerous clones and, with their fresh, feminine spin on sex and relationships, become the idols of women (and men) seeking a break from the misogynistic rantings of the fellas.

**Cash Box:** Do you consider yourselves feminists?  
**Salt:** Well, we're feminists in a way—in our own way, I guess. We're don't belong to any type of movement or anything like that, but we feel that we should say our part—give our advice to our sisters, you could say.

**CB:** Being very sexual and frank about sex, how do you maintain a healthy balance and not fall into the exploitation of sex?

**S:** I don't have any problem with being a woman and being sexy. I think that's a beautiful part of being a woman and, seeing that it's there, I think it should be expressed. I don't feel that takes anything away from me as a person as or as a businesswoman. I definitely draw the line at getting naked on stage, you know, anything like that. But I have no problem with it. That's why I can't really call myself a feminist, because feminists are anti-sexuality. I don't think there's anything wrong with expressing your sexuality, as long as you make people respect you as a person.

**CB:** But how do you think Salt-n-Pepa have been able to maintain that respect? A lot of women have tried and failed.

**S:** I think we do it in a tasteful way. You can go overboard. Some girls do, with their outfits. And I don't think we've ever really gone overboard in anything we've done or anything we've said.

**CB:** Being a woman in a field where sexism and misogyny is so rampant, how do you deal with so many negative stereotypes of women that are constantly being pushed forward?

**S:** To the guys that disrespect women...I can't really hate them for it or blame them too much, because I'm sure they've run across a lot of the women they're describing. That is where I come in. This is where Salt-n-Pepa come in. There are two sides to every story, and we're letting them know that every woman is not like that. To each his own. I believe in freedom of speech and if that's the way they feel about it, that's their business.

**CB:** Speaking of freedom of speech, did you know Salt-n-Pepa have been targeted by censorship forces as one of the groups to label? The song "Push It" is high on their list of offensive songs.

**S:** Are you serious? That's very ignorant. [She goes on to inform me, though, that she wouldn't make a record like "Push It" today because she feels it is not in the best interests of young fans and isn't a positive statement for those fans, then elaborates on rap in general.] There are so many groups I have seen and heard that, the things they talk about, I think, add to the problems we have with teenagers—the promiscuity, teenage pregnancy, and the whole nine yards. I don't think it's very healthy. I think it's very disturbing, some of those lyrics.

**CB:** How do you respond, then, to the argument that rap contributes to society's ills rather than reflecting them?

**S:** Some rap does. Not all rap—you cannot categorize. Some rap, I think, does. Like I said, the rap that goes, "yeah suck it, feel it, touch it, f\*\*\* me"... Excuse my language, [but] I think it's detrimental with problems like teenage pregnancy, AIDS, and so on and so forth.

**CB:** With the rap community under attack from conservative forces, is there anything they are doing to protect themselves? Are they coming together to form any organizations or take any initiatives to offset censorship tactics?

**S:** Well, I think there are mixed views on it. You know, everybody in the rap industry is not for censorship and everybody is not against censorship either. I haven't heard about anything like that [a rap community effort to combat censorship tactics]. I wouldn't join... It depends on what they're censoring, to me. That would be something that would be hard to do because everybody has their own idea of what should be censored. 'Cause I'm sure there would be some things on the list, like Salt-n-Pepa, that I don't agree with. [laughs] Maybe I would join. I don't know.

**CB:** What are some trends or elements in rap you'd like to see fall by the wayside?

**S:** Um...some of the lyrics. I keep going back to that. Some of the lyrics that are just detrimental to society. It's different if you have lyrics that are harsh, but you're saying them for a reason. But if you're just going, like I said before, 'f\*\*\* me, suck me,' you know, it's like...that's one thing I hope would fall out.

**CB:** Do you think Public Enemy has gotten a fair shake from the media?

**S:** The media has given Public Enemy a hard time and I don't think that's fair because everybody has a right to express their opinion on whatever or whomever, you know? This is the United States of America and we're supposed

# RAP ALBUMS

May 26, 1990 The square bullet indicates strong upward chart movement. Total Weeks Last Week

1	PLEASE DON'T HURT'EM (Capitol 92857)	M.C.Hammer	1	9
2	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros.	2	17
3	FUN HOUSE (Select 21638)	Kid' N Play	4	7
4	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	3	26
5	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	Public Enemy	19	3
6	A SHADE OF RED (Virgin 91269-4)	Redhead Kingpin & the F.B.I.	5	17
7	THE INCREDIBLE BASE (Profile 1285)	Rob Base	6	17
8	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	7	24
9	PAWNS IN THE GAME (Skywalker XR111)	Professer Griff And The Asiatic Disciples	9	9
10	SEX PACKETS (Tommy Boy TBC 1026)	Digital Underground	13	5
11	LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)	Tony M.F.Rock	10	12
12	4 (Reprise 26049)	Def Con 4	12	7
13	DON'T SWEAT ME (On Top 9003)	M.C. Shy D	18	7
14	NEW FUNKY TRIBE (4th & B'Way 4017)	Boo-Yaa T.R.I.B.E.	20	5
15	AND IN THIS CORNER...(Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	8	28
16	THE DOGS (On Top 2003)	The Dogs	21	7
17	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RYTHEM (Jive 1331)	A Tribe Called Quest	23	3
18	2-4 THE BASS (Sedona 7521)	Def Dames	11	11
19	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grand Master Silce & Izzy Chill	14	29
20	PETERS POSSE (Peters 1001)	Various Artists	25	5
21	PLAY IT AGAIN,SHAN (Cold Chillin/Warner Bros. 26155)	M.C. Shan	30	3
22	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	15	29
23	BIG TYME (MCA 42302)	Heavy D. & The Boyz	16	46
24	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	.2 Live Crew	17	42
25	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	22	33
26	TO THE EAST, BLACKWARDS (4th & B'Way/Island 444 019)	X-Clan	DEBUT	
27	LARGE AND IN CHARGE (MCA 6354)	Chunky A	24	22
28	FUNKT TECHNICIAN (Wild Pitch 2003)	Lord Finesse & D.J. Mike Smooth	28	5
29	HIP HOP PRANKSTER (Priority 57117)	Bobby Jimmy & The Critters	26	9
30	TO HELL AND BACK (Profile 1283)	Nemesis	27	19
31	HOLY INTELLECT (Profile 1289)	Poor Righteous Teachers	DEBUT	
32	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY(Sire 26003)	Ice-T	31	30
33	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	32	62
34	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	29	26
35	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	33	40
36	IT'S A BIG DADDY THING(Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	34	32
37	"C" YA (Profile 1284)	Ron C	35	11
38	EAZY DUZ IT (Priority 57100)	Eazy-E	38	68
39	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	39	68
40	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)	The Ghetto Boys	40	19

to have freedom of speech. If that's the way [Public Enemy] feel about things, then I don't think they should... I don't know if [the media] are trying to discredit them or what, but the media is the media and wherever there is confusion or controversy, the media is there, so there's really not too much you can say about them.

**CB:** Rap has really splintered into three distinct categories—the hardcore faction of N.W.A. and Public Enemy, the more pop-oriented D.J. Jazzy Jeff and the Fresh Prince, and the more eclectic work of people like De La Soul, Tribe Called Quest... Where do you see rap heading?

**S:** I think rap and R&B are merging and I think it's becoming one thing. I think as long as there is R&B there will be rap. I cannot predict the future of something like N.W.A. and whether it will be around for a while or what. But I think rap and R&B are becoming one.

# RHYTHM & BLUES

BY BOB LONG

**SHOWTIME HOLLYWOOD STYLE:** Since Jonathan Scott of Showtime West Coast Theatre moved his showcase for unsigned talent to Club Spice in April, the response has been nothing short of sensational.

This is an ideal situation for young talent looking to display their abilities to the decision-makers in the music business. It also provides the A&R executives with an opportunity to analyze a bastion of talented individuals in one night. The next showcase is scheduled for Monday, May 21, 1990. For more information, contact Jonathan Scott at (213) 654-0769.



**HEAVYWEIGHTS GATHER WITH SCOTT:** Showtime West Coast Theatre not only brings out the best in amateur talent, it brings out some of the top names in the business as well. Pictured during a recent showcase are (l-r): Johnny Gill, Motown's platinum-selling vocalist, Jonathan Scott and Martin Lawrence, who played the DJ in the hit film *House Party*.



**JAMAICAN SOUL:** The Jamaica Boys recently boarded *Soul Train* and shook up the house with their dance-craze hit "Shake It Up," from their new album, *J-Boys*, on Reprise Records, and featured in the Hudlin Brothers' smash comedy film *House Party*. Pictured with *Soul Train* host Don Cornelius (far right) are (l-r): Jamaica Boys Marcus Miller, Dinky Bingham, Lenny White and Billy "Spaceman" Patterson.



**AFTER 7 SOIREE:** Pictured backstage at the Palladium following their performance are (l-r): attorney Larkin Arnold, manager, After 7; Keith Mitchell, After 7; Jeff Ayeroff, co-managing director, Virgin Records; Melvin Edmonds, After 7; Sharon Heyward, vice president of R&B promotions, Virgin Records; Jim Swindel, senior vice president/general manager, Virgin Records; Kevon Edmonds, After 7; Dave Rosas, co-national R&B promotions director, Virgin Records; and Iris Dillon, crossover promotions director, Virgin Records.



**BROWN TEAMS WITH MEDEIROS:** MCA Records superstar Bobby Brown recently leant his rap talents to labelmate Glenn Medeiros' first single, "She Ain't Worth It," from the latter's new self-titled LP, which is due out the end of May. The unlikely combination of Medeiros and Brown came about through another R&B great, funkster Rick James. Pictured in the studio (l-r): Medeiros, Brown and producer Denny Diante, VP, A&R, MCA Records.

## R&B ALBUMS

May 26, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

Rank	Album	Label	Total Weeks	Last Week
1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P)	M.C. Hammer	1	11
2	FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)	Public Enemy	3	5
3	POISON (MCA 6387)	Bell Biv DeVoe	2	7
4	JOHNNY GILL (Motown 6283)	Johnny Gill	8	4
5	AFTER 7 (Virgin 91061)	After 7	4	34
6	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	7	33
7	BORN TO SING (Atlantic 82084)	En Vogue	11	5
8	AFFECTION (Arista 8554)	Lisa Stansfield	6	10
9	SEX PACKETS (Tommy Boy 1026)	Digital Underground	9	7
10	HOWARD HEWETT (Elektra 60904)	Howard Hewett	12	7
11	TENDER LOVER (Solar/Epic FZ45288)	Babyface	5	43
12	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)	Quincy Jones	10	24
13	ATTITUDE (Atlantic 82035)	Troop	13	27
14	BLACK'S MAGIC (Next Plateau 1019)	Salt-N-Pepa	17	7
15	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	18	6
16	KID N'PLAYS FUN HOUSE (Select 21638)	Kid N'Play	14	9
17	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	16	35
18	MIKI HOWARD (Atlantic 82024)	Miki Howard	15	27
19	MICHEL'LE (Ruthless 91282)	Michel'le	19	19
20	NEVER TO FAR (EMI 92401)	Diane Reeves	21	13
21	HOUSE PARTY (Motown 6269)	Soundtrack	22	8
22	THE CACTUS ALBUM (Columbia FC 45415)	3rd Bass	24	25
23	THE MAN IS BACK (A&M 5256)	Barry White	25	25
24	TOKYO BLUE (EMI 92248)	Najee	28	5
25	RETURN (Qwest/Warner Bros. 26161)	The Winans	41	2
26	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	29	9
27	PAWNS IN THE GAME (Skyywalker 1111)	Profeser Griff And The Asiatic Disciples	23	8
28	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	20	29
29	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	31	9
30	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	26	19
31	LOVE, SMOKEY (Motown 6288)	Smokey Robinson	27	11
32	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Cristopher Williams	30	10
33	ALWAYS AND FOREVER (THE ALBUM)(Select 21635)	Whistle	40	5
34	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	37	3
35	NEW FUNKY NATION (4th & B'way 4017)	Boo Yaa Tribe	44	6
36	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	32	30
37	BIG TYME (MCA 42302)(P)	Heavy D. & The Boyz	33	47
38	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A Tribe Called Quest	49	5
39	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	39	27
40	SPECIAL (Motown 6275)	The Temptations	38	37
41	ALL THE WAY (Solar 75310)	Calloway	43	6
42	PERSONAL (MCA 6335)	George Howard	42	9
43	KEEP ON MOVIN' (Virgin 91267)(P)	Soul II Soul	36	47
44	TOO MUCH PAIN (Malaco 7453)	Little Milton	48	8
45	ALL OF YOUR LOVE (Motown 6278)	The Good Girls	51	23
46	LAYIN' IN WAIT (Crush 230)	Lenny Williams	57	8
47	AS NASTY AS THEY WANNA BE (Luke Skyywalker 107)	2 Live Crew	45	44
48	HOME (MCA 6312)(G)	Stephanie Mills	34	45
49	J BOYS (Reprise 26076)	The Jamaica Boys	53	4
50	THE REVIVAL (Wing/Polygram 841 902)	Tony Toni Tone	DEBUT	
51	THE DOGS (JR 2003)	The Dogs	52	4
52	LOVE IS GONNA GETCHA (GRP 9603)	Patti Austin	50	5
53	SOUL EXPOSED (Capitol 92355)	Melba Moore	54	2
54	PUMP UP THE JAM - THE ALBUM (SBK 73422)(G)	Technotronic	47	22
55	ROUND TRIP (Capitol 90799)	The Gap Band	46	26
56	CONTROVERSY (Rap A Lot 104)	Willy Dee	56	8
57	LIVE (Arista 8613)(G)	Kenny G	35	19
58	TO THE EAST, BLACWARDS (4th & B'Way 444019)	X Clan	68	2
59	NICE & SMOOTH (Sleeping Bag 82013)	Nice & Smooth	DEBUT	
60	LOVE GODDESS (4021)	Lonnie Liston Smith	55	6
61	WLD & LOOSE (Capitol 90926)	Oaktowns 357	58	4
62	RAW (Def Jam FC 45015)	Alyson Williams	59	59
63	TAKE IT TO THE STREETS (Curton 2008)	Curtis Mayfield	60	3
64	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	61	27
65	SYBIL (Next Plateau 1018)	Sybil	75	34
66	PLAY IT AGAIN SHAN (Cold Chillin/Reprise 26155)	M.C. Shan	70	2
67	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	62	28
68	BEYOND A DREAM (Island 91319)	By All Means	63	6
69	THE INCREDIBLE BASE (Profile 1285)(G)	Rob Base	64	25
70	SILKY SOUL (Warner Bros. 25802)(G)	Maze Featuring Frankie Beverly	65	35
71	SOUNDTRACK (SBK 91066)	Teenage Mutant Ninja Turtles	DEBUT	
72	A LADY WITH SONG (Columbia 45378)	Nancy Wilson	66	7
73	A QUIET STORM (MCA 42299)	Jeff Redd	67	9
74	DON'T SWEAT ME (On Top 9003)	M.C. Shy-D	69	6
75	THE REAL DEAL (London 838 593)	Marvin Sease	71	6

# TOP R&B SINGLES

May 26, 1990  
 The square bullet indicates strong upward chart movement.  
 Alphabetical and Publisher list on page 8



#1 Single: En Vogue



#1 Debut: Angela Winbush #66



To Watch: Dianne Reeves #53

			Total Weeks Last Week		Total Weeks Last Week
<b>1</b>	<b>HOLD ON</b> (Atlantic 86234)	En Vogue	2	<b>51</b>	<b>DON'T FEEL MUCH LIKE CRYING</b> (Warner Bros. 4-19840) Randy Crawford 56 3
<b>2</b>	<b>TOMORROW (A BETTER YOU, BETTER ME)</b> (Qwest/Warner Bros. 4-9881)	Quincy Jones Featuring Tevin Campbell	7	<b>52</b>	<b>TURTLE POWER</b> (SBK 07325) Partners in Crime 68 2
<b>3</b>	<b>ALRIGHT</b> (A&M SP-18021)	Janet Jackson	1	<b>53</b>	<b>COME IN</b> (EMI 90264) Dianne Reeves 72 2
<b>4</b>	<b>THE BLUES</b> (Polygram 873995-1)	Tony Toni Tone	5	<b>54</b>	<b>WHAT GOES AROUND</b> (Columbia 38-73201) Regina Belle 33 14
<b>5</b>	<b>MY BABYS HOUSE</b> (Reprise 7-19937)	Micheal Cooper	11	<b>55</b>	<b>LOVE IS LIKE A ITCHIN'</b> (Motown 8765) Good Girls 35 14
<b>6</b>	<b>RUB YOU THE RIGHT WAY</b> (Motown 2045)	Johnny Gill	3	<b>56</b>	<b>GIRLS NITE OUT</b> (RCA 9174-1-RD) Tyler Collins 36 15
<b>7</b>	<b>WHY YOU GET FUNKY ON ME</b> (Motown 2036)	Today	10	<b>57</b>	<b>WATCHING YOU</b> (Columbia/OBR 44-7317) Black Flames 62 3
<b>8</b>	<b>IT'S TIME</b> (Qwest/Warner Bros. 4-19911)	Winans	14	<b>58</b>	<b>WAIT FOR ME</b> (MCA 6385) Staci & Kamiko 65 2
<b>9</b>	<b>OOH LA LA</b> (Columbia 38-73211)	Perfect Gentlemen	17	<b>59</b>	<b>TEMPTATION</b> (Columbia) Superiors 69 3
<b>10</b>	<b>ALL OVER YOU</b> (Orpheus/EMI 7277)	Freddie Jackson	4	<b>60</b>	<b>CAN YOU GIVE ME WHAT I WANT</b> (Capitol 4-JM-44526) Mellisa Morgan 79 2
<b>11</b>	<b>U CAN'T TOUCH THIS</b> (Capitol 44552)	M.C. Hammer	19	<b>61</b>	<b>VOGUE</b> (Sire/Warner 0-21513) Madonna 84 2
<b>12</b>	<b>GOOD LOVE</b> (MCA 24000)	Klymaxx	15	<b>62</b>	<b>THROUGH THE TEST OF TIME</b> (GRP 3032) Patti Austin 47 6
<b>13</b>	<b>GET A LIFE</b> (Virgin 4-9881)	Soul II Soul	6	<b>63</b>	<b>THIS IS LOVE</b> (Columbia 73346) Regina Belle 85 2
<b>14</b>	<b>DON'T WANNA FALL IN LOVE</b> (Warner Bros. 7-19933)	Jane Child	22	<b>64</b>	<b>THE POWER</b> (Arista 2013) Snap 86 2
<b>15</b>	<b>LIFT EVERY VOICE AND SING</b> (Capitol 4450)	Melba Moore	20	<b>65</b>	<b>GOD MADE ME FUNKE</b> (Jive/RCA) Kool Moe Dee 90 2
<b>16</b>	<b>SHAKE IT UP</b> (Reprise 4-19963)	Jamaican Boy	16	<b>66</b>	<b>LAY YOUR TROUBLES DOWN</b> (Mercury/Polygram 8754304) Angela Winbush DEBUT
<b>17</b>	<b>CRAZY 4 U</b> (Next Plateau JDM50115)	Sybil	21	<b>67</b>	<b>FRIENDS ADVICE</b> (Motown 1986) Pointer Sisters DEBUT
<b>18</b>	<b>SIR LANCELOT</b> (Solar/Epic 4-74008)	Calloway	18	<b>68</b>	<b>LOVE HIGH</b> (MCA 42299) Jeff Redd 80 2
<b>19</b>	<b>ALWAYS AND FOREVER</b> (Select 62362)	Whistle	23	<b>69</b>	<b>NUMBER ONE</b> (Orpheus/EMI 72281) Tamika Patton 71 3
<b>20</b>	<b>ALL I DO IS THINK OF U</b> (Atlantic 87952)	Troop	28	<b>70</b>	<b>SITTIN' IN THE LAP OF LUXURY</b> (Epic 31-45285) Louie Louie 59 4
<b>21</b>	<b>GHETTO HEAVEN</b> (Atlantic 4-87997)	Family Stand	24	<b>71</b>	<b>MID-NIGHT LOVE</b> (Elektra 64956) Starpoint DEBUT
<b>22</b>	<b>NICETY</b> (Atco 7-98980)	Michel'le	27	<b>72</b>	<b>I WANT TO DO IT GOOD TO YA</b> (A&M SP-17997) Barry White 49 13
<b>23</b>	<b>PARADISE</b> (Jive/RCA 1341-1-JD)	Ruby Turner	26	<b>73</b>	<b>SPIN THAT WHEEL</b> (SBK 07320) High Tech 3 Feat. Ya Kid K 55 5
<b>24</b>	<b>POISON</b> (MCA 53772)	Bell Biv DeVoe	8	<b>74</b>	<b>WHIP APPEAL</b> (Solar/Epic 816008) Babyface 67 14
<b>25</b>	<b>ONE GIRL</b> (Geffen 4-19877)	Christopher Williams	25	<b>75</b>	<b>SHE AIN'T WORTH IT</b> (MCA 79047) Glen Medeiros/Bobby Brown DEBUT
<b>26</b>	<b>SHOW ME</b> (Elektra 7-64978)	Howard Hewett	9	<b>76</b>	<b>LOVE YOU HONEY</b> (A&M) Randy & The Gypsies 63 14
<b>27</b>	<b>MERCY MERCY ME</b> (Apollo/Motown MOT-6297)	Milira	41	<b>77</b>	<b>MOTHER FUSSIN'</b> (S.D.E.G. PO34) Daddy D 75 9
<b>28</b>	<b>DO YOU REMEMBER</b> (Island PR3193)	By All Means	12	<b>78</b>	<b>CAN'T GET ENOUGH OF YOU</b> (Alpha Int'l 73004) Robbie Mychals 76 9
<b>29</b>	<b>FOR THE LOVE OF YOU</b> (Columbia 44-73193)	Earth, Wind & Fire	42	<b>79</b>	<b>I WANT YOU YOU WANT ME</b> (Elektra 64979-4) Starpoint 66 12
<b>30</b>	<b>RISE TO THE TOP</b> (Mega Jam MJDJ-7278-0)	Phalon	30	<b>80</b>	<b>B-GIRL</b> (Pandisc 056) Young & The Restless 70 5
<b>31</b>	<b>YOU CAN'T DENY IT</b> (Arista 2024)	Lisa Stansfield	50	<b>81</b>	<b>SACRED KIND OF LOVE</b> (Columbia 38-73234) Grover Washington Jr. Feat. Phyllis Hyman 73 12
<b>32</b>	<b>IRRESISTIBLE</b> (Island DMD1482)	Miles Jaye	32	<b>82</b>	<b>NO MORE TEARS</b> (Mercury 876 367) Angela Winbush 53 14
<b>33</b>	<b>STAY</b> (RCA/Jive 1344-4J5)	Glen Jones	52	<b>83</b>	<b>HERES A TICKET</b> (Crush 866) Lenny Williams 60 11
<b>34</b>	<b>MY HEART BEATS FOR YOU</b> (MCA 53773)	The Newtrons	34	<b>84</b>	<b>ANY LOVE</b> (Orpheus 75602) Alex Bugnon DEBUT
<b>35</b>	<b>I WONDER WHO SHE'S LOVIN'</b> (Epic ZST73306)	Something Special	37	<b>85</b>	<b>THE SEX OF IT</b> (Columbia 73256) Kid Creole 64 5
<b>36</b>	<b>UNTIL U COME BACK 2 ME</b> (Atlantic 4-87934)(C)(T)	Miki Howard	48	<b>86</b>	<b>SAME OLD LOVE</b> (Motown MOT-4723) Smokey Robinson DEBUT
<b>37</b>	<b>911 IS A JOKE</b> (Def Jam/Columbia 73309)	Public Enemy	38	<b>87</b>	<b>GET UP AND HAVE A GOOD TIME</b> (Profile 7292) Rob Base 74 10
<b>38</b>	<b>HOW' BOUT US</b> (RCA 9163)	Grayson Hugh & Betty Wright	31	<b>88</b>	<b>FUN HOUSE (THE HOUSE WE DANCE IN)</b> (Select 62356) Kid N Play 61 10
<b>39</b>	<b>I'D LIKE TO GET TO KNOW U</b> (Arista AS-2029)	Jemaine Jackson	57	<b>89</b>	<b>ITCHIN IN MY PANTS</b> (Epic 73331) D'La Vance DEBUT
<b>40</b>	<b>RADIO DRIVER</b> (RCA 9172)	Domino Theory	40	<b>90</b>	<b>REAL LOVE</b> (MCA 79031) Stephanie Mills DEBUT
<b>41</b>	<b>THE HUMPTY DANCE</b> (Tommy Boy 944)	Digital Underground	29	<b>91</b>	<b>KISS THOSE LIPS</b> (Columbia 38-73227) Full Force 87 7
<b>42</b>	<b>READY OR NOT</b> (Virgin 98995)	After 7	39	<b>92</b>	<b>SPREAD MY WINGS</b> (Atlantic 4-88734) Troop 91 18
<b>43</b>	<b>HELLO STRANGER</b> (Warlock 078)	She	43	<b>93</b>	<b>ALL AROUND THE WORLD</b> (Arista AS1-9928) Lisa Stanfield 94 18
<b>44</b>	<b>SWEAT YOU</b> (Def Jam/Columbia 73301)	Newkirk	44	<b>94</b>	<b>THE COMFORT OF A MAN</b> (MCA 53769) Stephanie Mills 96 18
<b>45</b>	<b>MAKE IT LAST</b> (Atlantic 87944)	Paul Jackson	45	<b>95</b>	<b>BLACK MAN</b> (Columbia CSK 73229) Tashan 77 11
<b>46</b>	<b>I STILL HAVEN'T FOUND</b> (Columbia 38T-73310)	The Chlmes	46	<b>96</b>	<b>WHY IT GOTTA BE LIKE THAT</b> (Wing/Polygram) Shades Of Lace 78 10
<b>47</b>	<b>FOOTSTEPS IN THE DARK</b> (MCA 53768)	Body	13	<b>97</b>	<b>PRECIOUS LOVE</b> (MCA 53790) Jody Watley 81 13
<b>48</b>	<b>HUNGRY FOR ME</b> (Orpheus 43M72282)(C)(T)	Ashford & Simpson	58	<b>98</b>	<b>SAY U LOVE ME</b> (Reprise 7-19965) Def Con 4 82 11
<b>49</b>	<b>WE CAN MAKE IT ALRIGHT</b> (Capitol 44531)	The Gap Band	51	<b>99</b>	<b>AIN'T NO WOMAN (LIKE THE ONE I GOT)</b> (Arista 9926) Kashif 83 11
<b>50</b>	<b>DO IT</b> (Epic 74602)	Mid-Night Star	54	<b>100</b>	<b>I CAN'T COMPLAIN</b> (MCA 53774) Patti Labelle 88 8

# TOP 200 ALBUMS

May 26, 1990

The square bullet indicates strong upward chart movement

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



High Debut: Paula Abdul #77

Total Weeks ▼  
Last Week ▼

		Total Weeks ▼	Last Week ▼		
1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	2	11	
2	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)	SINEAD O'CONNOR	1	8	
3	BRIGADE (Capitol 91820)	HEART	3	6	
4	VIOLATER (Sire/Reprise 26081)	DEPECHE MODE	5	8	
5	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	JANET JACKSON	4	34	
6	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	PUBLIC ENEMY	9	5	
7	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	10	7	
8	POISON (MCA 6387)	BELL BIV DEVOE	8	7	
9	SOUL PROVIDER (Columbia 45012)CBS(P)	MICHAEL BOLTON	6	44	
10	AFFECTION (Arista 8554)	LISA STANSFIELD	7	11	
11	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	BONNIE RAITT	11	60	
12	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	SOUNDTRACK	19	5	
13	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	DON HENLEY	13	46	
14	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	PAULA ABDUL	12	78	
15	PUMP (Geffen GHS 24254)WEA 8.98(P2)	AEROSMITH	14	35	
16	BEHIND THE MASK (Warner Bros. 26111)	FLEETWOOD MAC	20	5	
17	STICK IT TO YA(Chrysalis 21702)CEMA 9.98	SLAUGHTER	17	14	
18	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)	ROD STEWART	21	9	
19	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	.PHIL COLLINS	18	26	
20	MANIC NIRVANA (Atlantic 91336)	ROBERT PLANT	15	8	
21	JOHNNY GILL (Motown 6283)	JOHNNY GILL	25	4	
22	SEX PACKET (Tommy Boy 1026)	DIGITAL UNDERGROUND	24	7	
23	COSMIC THING (Reprise 25854)WEA 8.98(P)	B-52'S	22	46	
24	WILSON PHILLIPS (SBK 93745)	WILSON PHILLIPS	32	6	
25	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	16	18	
26	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	26	44	
27	KILLIN' TIME (RCA 9668)BMG 8.98(P)	CLINT BLACK	46	52	
28	DAMN YANKEES (Warner Bros. 26159)	DAMN YANKEES	34	9	
29	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	TECHNOTRONIC	23	23	
30	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	27	13	
31	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	30	36	
32	BACK ON THE BLOCK (Qwest/Warner Bros 26020)WEA 8.98(P)	QUINCY JONES	28	25	
33	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	MILLI VANILLI	29	62	
34	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCKY HEADHUNTERS	60	23	
35	CHANGESBOWIE (Rykodisc RALP 0171)	DAVID BOWIE	40	7	
36	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	35	10	
37	CAN'T FIGHT FATE (Arista 858 1)BMG 8.98(G)	TAYLOR DAYNE	37	28	
38	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)	LINDA RONDSTADT (Featuring Aaron Neville)	31	31	
39	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	36	30	
40	BORN TO SING (Atlantic C82084)	.EN VOGUE	61	5	
41	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	38	27	
42	REPRESENTING THE MAMBO (Warner Bros. 26163)	LITTLE FEAT	45	5	
43	WAKE ME WHEN ITS O'ZEPH (Elektra 60333)	FASTER PUSSYCAT	47	7	
44	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	41	44	
45	DAYS OF OPEN HAND (A&M 15233)	SUZANNE VEGA	50	4	
46	MY ROMANCE (Arista 8582)	CARLY SIMON	43	8	
47	AFTER 7 (Virgin 91061)	AFTER 7	44	27	
48	BLACK'S MAGIC (Next Plateau PL1019)	SALT -N- PEPA	33	7	
49	PAINTING IN MY MIND (Sire/Warner Bros 26148)WEA 9.98	TOMMY PAGE	39	9	
50	THE DAY THE LAUGHTER DIED (Geffen 24287)	ANDREW DICE CLAY	57	6	
51	KENNY G LIVE (Arista 8613)BMG 8.98(G)	KENNY G	42	25	
52	FULL MOON FEVER (MCA 6253)MCA 9.98(P2)	TOM PETTY	48	55	
53	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	54	91	
54	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98(P)	YOUNG M.C.	49	36	
55	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	51	23	
56	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	SOUNDTRACK	85	23	
57	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	52	16	
58	MANNERS & PHYSIQUE (MCA 6315)	ADAM ANT	59	12	
59	LOOK SHARP! (EMI 91098)CEMA 9.98(P)	ROXETTE	53	58	
60	JANE CHILD (Warner Bros. 25858)WEA 9.98	JANE CHILD	55	12	
61	TOKYO BLUE (EMI CAP90096)	NAJEE	73	5	
62	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	63	7	
63	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	56	19	
64	LINEAR (Atlantic 82090)	LINEAR	88	4	
65	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 2 LIVE CREW		65	45	
66	THE CAUTION HORSES (RCA 2058)	COWBOY JUNKIES	58	9	
67	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)	THE NOTTING HILLBILLIES	62	10	
68	GOLDEN AFTERNOON FIX (Arista 8579)	THE CHURCH	64	9	
69	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	80	9	
70	LIVIN' LIKE HUSTLERS (Ruthless 46041)	ABOVE THE LAW	71	7	
71	THE BEST OF LUTHER(Epic 45320-EK45423)CBS(P)	LUTHER VANDROSS	66	30	
72	BEACHES (G) (Atlantic 81933)WEA 9.98(P2)	ORIGINAL MOTION PICTURE SOUNDTRACK	67	71	
73	SKID ROW (Atlantic 81936)WEA 8.98(P3)	SKID ROW	68	68	
74	HEART OF STONE (Geffen 24239)WEA 8.98(P)	CHER	69	45	
75	HERE IN THE REAL WORLD (Elektra 8623)	ALAN JACKSON	78	8	
76	WILLOW IN THE WIND (Mercury 836 9501)	KATHY MATTEA	95	12	
77	SHUT UP AND DANCE (Virgin 91326)	PAULA ABDUL	DEBUT		
78	COCKED & LOADED (Vertigo/Polygram 5921)	L.A. GUNS	97	4	
79	LOVE CHILD (Atco 91307)	SWEET SENSATION	84	4	
80	REPEAT OFFENDER (EMI 90380)CEMA 9.98(P3)	RICHARD MARX	70	54	
81	WORLD BEAT (Epic 46010)CBS(G)	KAOMA	72	18	
82	DANCE...YA KNOW IT (MCA 6342)MCA 8.98(P)	BOBBY BROWN	74	26	
83	KID 'N PLAY'S FUN HOUSE (Select 21638)	KID 'N PLAY	75	8	
84	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98(P)	WHITESNAKE	76	27	
85	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	77	29	
86	ALL THE WAY (Solar/Epic 75310)	CALLOWAY	79	8	
87	COUNTRY CLUB (Warner Bros. 126094)	TRAVIS TRITT	81	8	
88	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98(G)	ELTON JOHN	82	37	
89	SONGS FOR DRELLA (Sire 26140)	LOU REED/JOHN CALE	99	3	
90	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98	SEDUCTION	83	30	
91	CHARMED LIFE (Capitol 21735)	BILLY IDOL	98	2	
92	KEEP ON MOVIN' (Virgin 91267)WEA 9.98(P)	SOUL II SOUL	86	47	
93	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98(P)	RANDY TRAVIS	94	31	
94	HOT IN THE SHADE (PolyGram 838 913)POL(G)	KISS	87	30	
95	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98(P)	TESLA	89	30	
96	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	90	6	
97	THE LANGUAGE OF LIFE (Atlantic 82057)	EVERYTHING BUT THE GIRL	91	10	
98	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	k.d.lang	105	51	
99	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A TRIBE CALLED QUEST	100	5	
100	LIKE A PRAYER (Sire 25844)WEA 9.98(P3)	MADONNA	101	60	
101	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	110	28	
102	THE REVIVAL (Wing/Polygram 841902)	TONY, TONI, TONE	DEBUT		
103	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	92	27	
104	STAY WITH ME (Columbia 44367)CBS(G)	REGINA BELLE	93	38	
105	HIGHWAYMAN 2 (Columbia/CBS 45240)	WILLIE,WAYLON,JOHNNY & KRIS	96	10	
106	TO THE EAST,BLACKWARDS (4th & B'Way 444019)	X CLAN	123	2	
107	SOMETHING TO GET YOU HYPED (Pandisc 8809)	YOUNG & RESTLESS	121	3	
108	WAKING HOURS (A&M 5287)	DEL AMITRI	119	7	
109	ORIGINAL LONDON CAST (Polydor 8315631)	PHANTOM OF THE OPERA HIGHLIGHTS	115	10	



110	LABOUR OF LOVE II (Virgin 91324)	UB40	117	18
111	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	102	17
112	THE CHIMES (Columbia 46008)	THE CHIMES	DEBUT	
113	PAWNS IN THE GAME (Skywalker XR111)			
	PROFESSOR GRIFF AND THE ASIATIC DISCIPLES		118	8
114	RETURN (Qwest/Warner Bros. 26161)	THE WINANS	127	2
115	PRETTY HATE MACHINE (TVT 2610)IND	NINE INCH NAILS	129	15
116	AH VIA MUSICOM (Capitol 90517)	ERIC JOHNSON	122	5
117	FREEDOM (Reprise 25899)WEA 8.98(G)	NEIL YOUNG	103	32
118	GARTH BROOKS (Capitol 90897)	GARTH BROOKS	125	2
119	SOCIAL DESTORTION (Epic/CBS 46055)	SOCIAL DESTORTION	120	3
120	ECLIPSE (Polygram 843361)	YNGWIE MALMSTEEN	DEBUT	
121	STEEL WHEELS (Columbia 45333)CBS(P2)	THE ROLLING STONES	104	37
122	HIT LIST (Epic 45473)CBS	JOAN JETT	106	16
123	BEST OF (Polygram 841970)	VAN MORRISON	DEBUT	
124	LAST OF THE RUNAWAYS (A&M SP5272)	GIANT	131	4
125	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	FAITH NO MORE	126	13
126	THE LEADER OF THE BANNED (Warner Bros. 26073)	SAM KINISON	107	6
127	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98(P6)	BOBBY BROWN	128	98
128	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98(P2)			
	FINE YOUNG CANNIBALS		108	64
129	NEW FUNKY NATION (4TH & B'Way/Island 4017)	BOO-YAA T.R.I.B.E.	139	4
130	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	LORRIE MORGAN	130	17
131	A BIT OF WHAT YOU FANCY (Capitol 93177)	THE LONDON QUIRE BOYS	138	3
132	GRIP IT ON THE OTHER LEVEL (Rap-A-Lot 103)	GHETTO BOYS	133	2
133	PRESTO (Atlantic)WEA 8.98(G)	RUSH	109	26
134	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98(P)	N.W.A.	140	65
135	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	111	11
136	MOTHER'S MILK (EMI-92152)CEMA 8.98	RED HOT CHILI PEPPERS	137	38
137	CARVED IN THE SAND (Mercury 842 251)	THE MISSION U.K.	112	10
138	LAURA BRANIGAN (Atlantic 82062)	LAURA BRANIGAN	143	4
139	CLOUDCUCKOOLAND (MCA 6404)	THE LIGHTNING SEEDS	147	3
140	THE LION AND THE COBRA (Ensign/Chrysalis 21612)	SINEAD O'CONNOR	141	6
141	THE SEEDS OF LOVE (Fontana 838730)POL(P)	TEARS FOR FEARS	113	34
142	HOUSEPARTY (Motown 6296)	SOUNDTRACK	114	7
143	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL(G)	SCORPIONS	116	26
144	SLAVE TO THE THRILL (Enigma/Capitol 73577)	HURRICAN	124	6
145	BANG (EMI 92513)	CORY HART	132	4
146	BIG TYME (MCA 42302)MCA 8.98 (P)	HEAVY D & THE BOYZ	134	48
147	HATS (A&M 5284)BMG 9.98	THE BLUE NILE	135	14
148	WHEN HARRY MET SALLY... (Columbia 45319)CBS(G)			
	SOUNDTRACK (FEATURING HARRY CONNICK JR.)		136	42
149	WHAT YOU DON'T KNOW (Arista)BMG 8.98(G)	EXPOSE	142	48
150	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS(P2)	WARRANT	144	67
151	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	151	33
152	THE SILOS (RCA 2051-1)	THE SILOS	145	5
153	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	STONE ROSES	161	18
154	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98(G)	JOE SATRIANI	146	28
155	LOVE,SMOKEY (Motown 6288)	SMOKEY ROBINSON	148	10
156	PORCELAIN (Virgin 91325)WEA 9.98	JULIA FORDHAM	149	14
157	LEATHER BOYZ WITH ELECTRIC TOYZ (MCA 6341)			
	PRETTY BOY FLOYD		150	6
158	JUST SAY OZZY (CBS 45451)	OZZY OSBOURNE	152	13
159	ROAD TO HELL (Geffen GHS 24276)	CHRIS REA	153	10
160	DIRTY WEAPONS (Epic 45139)	KILLER DWARFS	160	4
161	CRUEL, CRAZY, BEAUTIFUL WORLD (Capitol 93446)			
	JOHNNY GLEGG & SAVUKA		170	2
162	THE HOUSE OF LOVE (Fontana 842-293-4)	THE HOUSE OF LOVE	162	3
163	A VIEW FROM 3RD STREET (Reprise 26164)	JUDE COLE	163	3
164	PERSONAL (MCA 6335)	GEORGE HOWARD	154	9
165	LET THEM EAT BINGO (Elektra 60921)	BEATS INTERNATIONAL	DEBUT	
166	LONE WOLF (Curb/Warner 26090)WEA 8.98	HANK WILLIAMS JR.	155	15
167	FLOOD (Elektra 60907)WEA 9.98	THEY MIGHT BE GIANTS	156	17
168	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	157	23
169	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	158	31
170	KOJIKI (Geffen 24255)	KITARO	179	2

171	SCREWED, BLUED'N TATTOOED (Atlantic 82069)	SLEEZE BEEZ	DEBUT	
172	THE HEALER (Chameleon D1-74808)CEMA 8.98	JOHN LEE HOOKER	159	31
173	PHANTOM OF THE OPERA (Polydor 831 273-1)POL(P)			
	ORIGINAL LONDON CAST		176	43
174	DOUG STONE (Epic 45303)	DOUG STONE	DEBUT	
175	STEADY ON (Columbia FC 45209)CBS	SHAWN COLVIN	175	18
176	THE MAN IS BACK (A&M 5256)	BARRY WHIE	DEBUT	
177	HERITAGE (Columbia C45268)CBS	EARTH WIND & FIRE	164	15
178	TAKING ON THE WORLD (A&M SP5285)	GUN	165	8
179	FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98(G)	PAUL McCARTNEY	166	50
180	THE U-KREW (Enigma 73524)CEMA 9.98	THE U-KREW	180	14
181	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98(G)	CHICAGO	167	24
182	UP TO HERE (MCA 6310)	THE TRAGICALLY HIP	182	2
183	DARK AT THE END OF THE TUNNEL (MCA 6365)	OINGO BOINGO	168	11
184	READ MY LIPS (Polydor 828-166-4)	JIMMY SOMERVILLE	184	3
185	GUTTER BALLETT (Atlantic 82008)WEA 9.98	SAVATAGE	169	14
186	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASS	171	26
187	"C" YA (Profile 1284)	RON "C"	DEBUT	
188	TRASH (Epic 45137)CBS(P)	ALICE COOPER	172	42
189	HAPPINESS (Atlantic 82047)	THE BELOVED	173	6
190	BAD ENGLISH (Epic OE 45083)CBS(P)	BAD ENGLISH	174	46
191	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98(G)			
	JIVE BUNNY & THE MIXMASTERS		177	22
192	XYZ (Enigma 73525)CEMA 9.98	XYZ	192	12
193	THE INCREDIBLE BASE (Profile 1285)IND 8.98(G)	ROB BASE	178	24
194	TRAVEL-LOG (Silvertone/RCA 1306)	J.J. CALE	181	10
195	FAST MOVIN' TRAIN (RCA 9961)BMG 9.98	RESTLESS HEART	183	14
196	THE INNOCENCE MISSION (A&M SP 5274)	THE INNOCENCE MISSION	185	9
197	MIKI HOWARD (Atlantic 82024)All 9.98	MIKI HOWARD	188	12
198	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98(P)	EAZY-E	191	80
199	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS(P2)			
	NEW KIDS ON THE BLOCK		196	33
200	APPETITE FOR DESTRUCTION (Geffen GHS 24148)WEA 8.98(P8)			
	GUNS N' ROSES		199	143

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 65	Damian Michael / 200	John, Elton / 88	Gingo Boingo / 183	Sweet Sensation / 79
Abdul, Paula(1st) / 14	Damn Yankees / 28	Johnson, Eric / 116	Osbourne, Ozzy / 158	Tears For Fears / 141
Abdul, Paula(new) / 77	Dayne, Taylor / 37	Jones, Quincy / 32	Page, Tommy / 49	Technotronic / 29
Above The Law / 70	Del Amitri / 108	kaoma / 81	Penn, Michael / 55	Tesla / 95
Adam Ant / 58	Depeche Mode / 4	Kenny - G / 51	Petty, Tom / 52	They Might Be Giants / 167
Aerosmith / 15	Digital Underground / 22	Kentucky Headhunters / 34	Plant, Robert / 20	Third Base / 186
After 7 / 47	Earth Wind & Fire / 177	Kid 'N Play / 83	Pretty Boy Floyd / 157	Professor Griff / 113
Austin Patii / 96	Eazy-E / 198	Killer Dwarfs / 160	Public Enemy / 6	Tikaram, Tanita / 191
B 52's / 23	Enuff Z'Nuff / 151	Kinison, Sam / 126	Raitt, Bonnie / 11	Tony Toni Tone / 102
Babyface / 26	En Vogue / 40	Kiss / 94	Rea, Chris / 159	Travis, Randy / 93
Bad English / 190	Estefan, Gloria / 44	Kitaro / 170	Red Hot Chilipeppers / 136	Tribe Called Quest / 99
Base, Rob / 193	Everything But The Girl / 97	Kraivit, Lenny / 168	Reed/Cale / 89	Tritt, Travis / 87
Basia / 30	Exposé / 149	L.A. Guns / 78	Reeves Dianne / 135	Troop / 103
Beats International / 165	Faith No More / 125	Lang K.D. / 98	Restless Heart / 195	UB40 / 110
Bell Biv DeVoe / 8	Faith Z'Nuff / 43	Lightning Seeds / 139	Robinson, Smokey / 155	U - Krew / 180
Belle Regina / 104	Fine Young Cannibals / 128	Linea / 64	Rolling Stones (L.P.) / 121	Vandross, Luther / 71
Beloved / 189	Fleetwood Mac / 16	Little Feat / 42	Rolling Stones (Box) / 184	Vega, Suzanne / 45
Biz Markie / 169	Fordham, Julia / 156	London Ouire Boys / 131	Ron "C" / 187	Warrant / 150
Black, Clint / 27	Ghetto Boys / 132	M.C. Hammer / 1	Rondstadt, Linda / 38	White, Barry / 176
Black Crowes / 69	Gianni / 124	Madonna / 100	Roxette / 59	Whitesnake / 84
Blue Magic / 170	Giit, Johnny / 21	Malmsteen, Yngwie / 120	Rush / 133	Williams, Hank Jr. / 166
Blue Nile / 147	Gun / 178	Marx, Richard / 80	Rush / 133	Wilson Phillips / 24
Bolton, Michael / 9	Guns N' Roses / 200	Mattea, Kathy / 76	Salt N' Peppa / 48	Winans / 114
Boo-Yaa T.R.I.B.E. / 129	Hart, Cory / 145	McCartney, Paul / 179	Satriani, Joe / 154	X Clan / 106
Branigan, Laura / 138	Heart / 3	Metallica / 171	Savatage / 185	XYZ / 192
Brooks, Garth / 118	Heavy D & The Boyz / 146	Michelle / 63	Scorpions / 143	Young M.C. / 54
Bowie, David / 35	Henley, Don / 13	Midnight Oil / 36	Seduction / 90	Young & Restless / 107
Brown, Bobby / 127	Hewitt, Howard / 62	Mission U.K. / 137	Siencers / 199	Soundtracks:
Brown, Bobby(Dance) / 82	Highway Man / 105	Myles, Alannah / 25	Silos / 152	Beaches / 72
Cale, J.J. / 194	Hooker John Lee / 172	Milli Vanilli / 33	Simon, Carly / 46	Born On The Fourth Of July / 111
Calloway / 86	House Of Love / 162	Morgan Lorie / 130	Sir Mix A Lot / 101	House Party / 142
Cher / 74	Howard, George / 164	Morrison, Van / 123	Skid Row / 77	Little Mermaid / 56
Chicago / 181	Howard, Miki / 197	Motley Crue / 31	Slaughter / 173	Phantom Of Opera / 173
Child, Jane / 60	Hurricane / 144	Murphy, Peter / 57	Sleez Beez / 171	Phantom of Opera(Highlights) / 109
Chimes / 112	Idol, Billy / 91	Najee / 61	Smitherens / 85	Pretty Woman / 7
Church / 68	Innocence Mission / 196	New Kids (1st L.P.) / 199	Social Distortion / 119	Teenage Mutant Ninja Turtles / 12
Clapton, Eric / 41	Jackson, Alan / 75	New Kids (Hangin') / 53	Soul II Soul / 92	When Harry Met Sally / 148
Clay, Andrew Dice / 50	Jackson, Janet / 5	Nine Inch Nails / 115	Somerville, Jimmy / 184	
Clegg, Johnny / 161	Jett Joan / 122	Nothing Hillbillies / 67	Stansfield, Lisa / 10	
Cole, Jude / 163	Jive Bunny & The Mixmasters / 191	N.W.A. / 134	Stewart, Rod / 18	
Cole, Phil / 19	Joel, Billy / 39	O'Conner, Sinead(new) / 2	Stone, Doug / 174	
Colvin, Shawn / 175		O'conner, Sinead / 140	Stone Roses / 153	
Cooper, Alice / 188				
Cowboy Junkies / 66				

# COCINANDO

BY TONY SABOURNIN

"I KNOW THE MONSTER BECAUSE I'VE LIVED IN HIS GUTS." This José Martí aphorism, one of the few remnants of a Castro Socialist education of years ago, creeps into my mind when I think of a significant unmasticated segment of the TH/Rodven column of two weeks ago: on Frank Torres, TH/R's director of operations for Puerto Rico and some Caribbean islands, a.k.a. *El Monstruo*. This sobriquet some attribute to his frequent application of the "monster" moniker to almost everything he does, while others take it directly from his expansive 6-foot-plus, 220 pounds (or *más*) frame, which only sits comfortably over two chairs at Santurce's Honolulu Chinese restaurant.

The rest assume it comes from Torres' unprecedented career as promo man in Puerto Rico, built since November 1977 upon endless all-night forays to bring friendly DJs coffee, pastries and other waker-uppers that made their graveyard shifts more bearable. As those DJs rose to the PD or ownership ranks, they always remembered *El Monstruo* and his artists. Applying this strategy persistently in those stations not located in the Greater San Juan area, Torres developed a constant promotional base that eventually forced the metropolitan stations to play what he made a hit on the rest of the island.

The result is a TH/Rodven Puerto Rican market share currently estimated at \$5 million, both in terms of actual territorial sales and influence over other dependent areas, such as Dominicana, Miami, the Minor Antilles and the Northeast. Torres is widely acknowledged as one of the *de facto* salsa saviors, and his efforts have often been the label's principal lifeline. Hence, an analysis of TH/Rodven sans Frank Torres is tantamount to a Christian dissertation bypassing the Virgin Mary's contributions.

Although hardly saintly, Torres's value, in broad baseball parlance, sometimes doesn't show on the scorecard. Lore has it that Torres steered Eddie Santiago—before all fame and fortune came his way, and almost immediately after his departure from Conjunto Chaney—to his own spiritual advisor to rid the singer of vocal afflictions that prevented him from realizing his potential. Yet, Torres' legendary largess is equally matched by his anger. I've seen him chase a DJ through several levels of a parking lot with real homicidal intentions because the guy made the wrong (but accurate) comment about TH/R vocalist Frankie Ruiz, another of Torres' pet children. Just another day at the office for the man behind the ballad-cover *fusilamiento* vogue.

"We first started *fusilando*, the ballad singles, as they were being released. Then we commenced to anticipate the albums' single sequences and doing covers of the strongest hits, even before they were promoted by the label," said Torres about the early *fusilamiento* methods, alluding to his attraction to the ballads' sensually saturated lyrics. Eventually, he sought new material from unknown composers. In this pursuit Torres uncovered writing talents like Palmer Hernández, Corín Oviedo, Rodolfo del Castillo, Carlos de la Cima and Willie Rivera, collectively described as the editorial division of the new *taller*, the workshop operative—and second most popular—word that comes from *El Monstruo's* lips.

An important part of this *taller* is Vinnie Urrutia and VU Recording Studios, both recently acquired by TH/Rodven. Urrutia fills the musical director spot vacated by Julio César Delgado's departure to Capitol/EMI-Latin; the studio provides the label with a permanent taping base for its artists, since, according to Torres, critics consider VU the studio with the best sound on the island. This brings another monster change to the label's *modus operandi*.

"Instead of just coming to the studio to lay down the vocals, singers are now thoroughly involved in the recording process," said Torres, claiming that this allows the vocalists to study the *sones* and different phrasings with more care. To those who claim that the newcomer's credentials don't match Delgado's, Torres rebuked that Urrutia is a triple threat (vocalist, keyboardist and engineer) with a 13-year relation with the label. Regarding the artistic departures incurred by TH/R, Torres is more acerbic, expressing himself in frank *monstruo* manner.

"I don't lose anyone I don't want to," stated Torres, openly prideful for having retained Lalo Rodríguez and Andy Montañez, and citing some cases of drastic disparities between the departed artists' dollar expectations and their sales potentials. Singing the old hit popularized by the late Tito Rodríguez upon Tito Puente's departure from the José Curbelo Orchestra in the '40s, "El Que Se Fue No Hace Falta," Frank Torres faded away from the conversation saying, "Besides, TH/Rodven only wants *monstruos* with *conciencia*."

**SALPICOS Y MORDISCOS:** Knock, knock you Pavlovs out there: Does the name Héctor "Pichi" Perez ring a bell? If you salivated you are correct. (Give yourself a cookie.) He's the most-requested coro voice in Puerto Rico, judging from his ubiquitous album credits. But he's also the voice through, behind and above most of La Sonora Ponceña's hits of the last seven years. "Pichi" recently jumped LSP ship to replace Héctor Tricoche at Tommy Olivencia's. Your basic better opportunity move? You betcha! Yet, Pichi, in my opinion, remains the best UNSIGNED hit-making voice in Puerto Rico. Do you think that now, finally free from the Ponceña family ties, he will be willing to entertain an offer for a leading role? You betcha, *otra vez*. To prevent further fuzziness as to Pichi's features, please refer to the picture in the immediate vicinity. Like they say back home, wake up and smell the Bustelo... Non-Miami residents ought to know that flutist Néstor Torres, recent recipient of Cocinando's Third Annual Keko Jones Award, suffered a near-fatal accident at a promotional motorboat show

## MIAMI LATIN LPs

May 26, 1990 The square bullet indicates strong upward chart movement.

- 1 SALSA EN CALLE OCHO '90(TH/Rodven) . . . . . VARIOS ARTISTAS
- 2 WORLD BEAT(CBS Discos) . . . . . KAOMA
- 3 EN ACCION(Sonotone) . . . . . JOE ARROYO
- 4 SONRIE(CBS Discos) . . . . . ROBERTO CARLOS
- 5 OJALA QUE LLUEVA CAFE(Karen) . . . . . GRUPO 4-40
- 6 CON EL MARIACHI VARGAS(PolyGram Latino) . . . . . J.L. RODRIGUEZ
- 7 LOS GRANDES DEL MERENGUE(Karen) . . . . . VARIOS ARTISTAS
- 8 ACUARELA DEL CARIBE(CBS Discos) . . . . . WILLIE CHIRINO
- 9 LA COCO BAND(Kubaney) . . . . . POCHI Y SU COCO BAND
- 10 LA PERESTROICA(Fonsa) . . . . . OSCAR DE FONTANA

## NEW YORK LATIN LPs

May 26, 1990 The square bullet indicates strong upward chart movement.

- 1 LOS GRANDES EXITOS(CBS Discos) . . . . . J.L. RODRIGUEZ
- 2 FUERA DE SERIE(Karen) . . . . . LOS HERMANOS ROSARIO
- 3 QUIEN COMO TU(CBS Discos) . . . . . ANA GABRIEL
- 4 LAMBADA(CBS Discos) . . . . . KAOMA
- 5 OJALA QUE LLUEVA CAFE(Karen) . . . . . GRUPO 4-40
- 6 LA COCO BAND(Kubaney) . . . . . POCHI Y SU COCO BAND
- 7 NIGHT GOLD(PolyGram Latino) . . . . . JOHNNY & RAY
- 8 SE ME ENAMORA EL ALMA(BMG) . . . . . ISABEL PANTOJA
- 9 UNA PRUEBA DE AMOR(WEA Latina) . . . . . SUZY GONZALEZ
- 10 SALSA EN CALLE OCHO '90(TH/Rodven) . . . . . VARIOS ARTISTAS



Hector "Pichie" Perez

at Sunshine City. Eclectic spiritual forces are garnered in prayer for his prompt recovery. Hang in there, bro'... Capitol/EMI-Latin's promotion department has formally trumpeted its increasing tropical salsa roster with the announcement of: 1.) the widely speculated signings of former TH/Rodven producer Julio César Delgado and bandleaders Tommy Olivencia and Paquito Guzmán; 2.) the not-so-specified inkings of former Eddie Palmieri vocalist Luis Alberto, *cantautor* Angel Javier and TV humorist/singer Juan Manuel Lebrón (through distribution with Leader Records, an off-shoot of Edgardo Barretto and Jimmy Sanchez's Leader Promotions); and 3.) the already presumed signing of Viti Ruiz, judging from his recent release, *Viti at Work*, as well as the renewal of Max Torres's contract. The turfs are now set. It's time to watch for the boomeranging markers.

# LONG ON GOSPEL

BY BOB LONG

**ALBERTINA WALKER:** Albertina Walker, one of the greatest traditional gospel singers of our time, is still moving ahead at full speed with a career that spans nearly 40 years. Born in Chicago, Walker started singing in the children's choir at the West Point Baptist Church. She began her official career as a gospel singer when she joined the Pete Williams Singers, and went on to sing with the Robert Anderson Singers and the Willie Webb Singers.



In 1951, Walker organized "The Caravans," which over the years have included such illustrious singers and musicians as James Cleveland, Shirley Caesar, Bessie Griffith, Dorothy Norwood, Cassetta George, Inez Andrews, and many others. The Caravans were the instrumental vehicle that started the solo careers of many of its members (such as Shirley Caesar, who went on to become the "First Lady of Gospel Music").

Walker has shared her beautiful gift of music throughout the United States, Canada, Mexico, Barbados, British West Indies and London, England. She has performed at such prestigious concert halls as the Apollo Theatre, Madison Square Gardens, Carnegie Hall, Lincoln Center for the Performing Arts, the Kiel Opera House, the Los Angeles Shrine Auditorium and the famed Arie Crown Theatre in Chicago. She's even performed with her friend Aretha Franklin in Las Vegas, carrying the gospel into a different arena and touching people with the word.

The Chicago native's list of accolades and honors is long and impressive. She's been nominated for seven Grammy Awards; the Gospel Music Workshop of America has honored her twice as Best Female Gospel Singer; she's received the PUSH International Woman of the Year Award; and she's listed in *Who's Who in Black America*.

In 1986, the late Mayor Harold Washington proclaimed April 14 as Albertina Walker Day in Chicago. In addition to her concerts and recordings, Walker appeared in the movie *Save the Children* and served as producer and hostess of *The Albertina Walker Gospel Hour* radio show.

Walker's extraordinary voice has graced more than 60 albums. She's recorded such classics as *Please Be Patient With Me*, *God Ain't Finished With Me Yet*, *I Can Go to God in Prayer*, *The Best Is Yet to Come*, *Jesus Is Mine* and *My Time's Not Over*.

In the mid-'60s, Walker married and took a little hiatus from the music industry, but by the '70s she had re-emerged as a solo artist. The '80s saw her continue to release product that remained true to her roots, yet sounded fresh, making her an artist whose work continued to define Black gospel music. While recording for Word/Rejoice, she reunited on vinyl with longtime friend Shirley Caesar to record the hit "Jesus Is Mine."

The most recent phase in Walker's illustrious career began when she signed an exclusive contract with the Benson Company. "They want to do great things and I want to do great things," Walker says of her new affiliation. Her presence brings strength and a strong legacy of musical excellence to an already accomplished roster.

She speaks with enthusiasm of her Benson debut. "I think it's going to do really well," she comments. "I'm doing a variety of music." The album, titled *You Believed in Me* and scheduled for a July release, is being produced by Thomas Cain and Sanchez Harley. It blends some old favorites with new songs, all stamped with Walker's unique style.

Walker continues to tour on weekends, but when she's not performing she still calls Chicago home and sings at West Point Baptist Church, where she sang as a child. In addition to her musical ministry, she spends time helping out at a school for special children.

As she takes her music into the '90s, her goals are clear. "I want to win more souls for Christ. I want the world to see Jesus in my life. I want people to become acquainted with the Savior I know," she says.

Looking back over her distinguished career, it's obvious Albertina Walker has introduced many people to Christ through her music. There have been many highlights during her years of service to the Lord, but when asked to name one specific highpoint, she smiles and replies, "The best is yet to come." She's right—Albertina Walker is living proof that the best just keeps getting better.

## BLACK GOSPEL ALBUMS

May 26, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	31
2	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	3	29
3	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Caesar	2	20
4	WAIT ON HIM (Tyscot 89415)			
		New Life Community Choir (Featuring John P.Kee)	5	13
5	HOLD ON, HELP IS ON THE WAY (Savoy 7098)	Georgla Mass Choir	6	13
6	FAMILY + FRIENDS CHOIR 3 (Sparrow 7504)	Ron Winans	8	9
7	ORDINARY JUST WON'T DO (Light 72026)	Commisioned	4	13
8	HE'S WORTHY (Savoy 14797)	Dr.Jonathan Greer/Cathedral of Faith Choir	7	13
9	THE RICKY GRUNDY CHORALE (Sparrow 1222)	The Ricky Grundy Chorale	12	7
10	CAN'T YOU SEE... (Atlanta International 10149)			
	Rev. Barnes & Co./Debra & Geraldine Barnes		10	3
11	SAINTS IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	9	26
12	OPEN YOUR EYES (Rejoice/Word 9111)	Milton Bronson	DEBUT	
13	LIVE AT CAREGIE HALL (Sparrow 7501)	The Winans	10	5
14	HOLD BACK THE NIGHT (Sound Of Gospel 178)			
	Rev.Nicks/St. James Baptist Church Choir		19	5
15	MORE THAN MUSIC (Command/Word 80606)	Nicholas	17	5
16	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)			
		Young Artist for Christ	15	26
17	RETURN (Qwest/Warner Bros. 26161)	The Winans	DEBUT	
18	WONDERFUL (Light 7115720215)	Bo Williams	13	31
19	BREATHE ON ME (Savoy 7097)	James Cleveland	16	26
20	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	14	31
21	HEAVEN (Sparrow SPR 1169)	B.B.& C.C.Winans	18	31
22	LIVING AT THE TOP (Word 9109)	Douglas Miller	DEBUT	
23	BRINGING IT BACK HOME (Word/A&M 8449)	The Clark Sisters	22	13
24	IN WORSHIP (Sound Of Gospel 190)	The New Jerusalem Baptist Choir	29	7
25	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	24	31
26	TIME WINDING UP (Sound Of Gospel 182)			
	Jerry Q. Parries & The Christian Family Choir		25	8
27	SIMPLY DARIUS (Sound Of Gospel 185)	Darius Brooks	27	5
28	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	23	32
29	HIGHLY RECOMMENDED (Word 9112)	Helen Bayler	34	2
30	THIS IS THE DAY (I Am 400)	Walt Whitman & The Soul Children Of Chicago	DEBUT	
31	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	19	31
32	HOLD UP THE LIGHT (Light/Spectra 72011)	N.J. Mass Choir	32	2
33	I WON'T BE SILENT ANYMORE (Atlanta International 10148)			
		The O'Neal Twins	37	2
34	NEW BORN SOUL (Sound Of Gospel 907)	Wanda Nero Butler	30	4
35	JESUS PAID IT ALL (Faith 1710)	Rev. R.L. White & Donald Vails	DEBUT	
36	WORTH THE WAIT (Light 72029)	Futrel	21	12
37	IN JESUS I HAVE EVERYTHING I NEED (Sound Of Gospel)			
		Donald Vails Choraleers	39	5
38	FACE TO FACE (Lectiom/Polygram 841811)	Edwin Hawkins	33	5
39	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	31	26
40	WE CAN MAKE A DIFFERENCE (Lectiom/Polygram 841810)	Witness	35	5

# POP REVIEWS

## ■ SINGLES

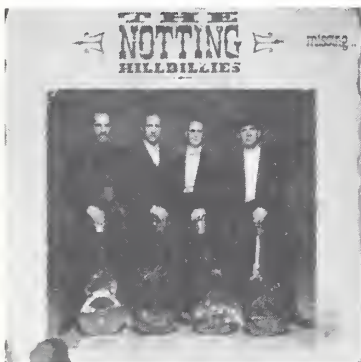
### □ THE BELOVED: "Time After Time" (Atlantic DMD 1491)

This second single from the British duo's *Happiness* album/CD was one of the prettier efforts within the context of that long-player, and part of what made the album so diverse/schizophrenic. "Time" may be too pop-oriented for some of the alternative stations that broke the single "Hello," and the remix—slowed down a little from the original with pronounced strings in the mix—won't help their case any. Still, this is a near-perfect pop record with intelligent lyrics and a great melody. (Ernest Hardy)

### □ THE JESSE JAMES PROJECT: "Running Away Again" b/w "Can't You Hear Me Calling" (Interstate 40 IRW.U.C. 40044)

The Jesse James Project traces its sonic roots back to the post-Beatles invasion of chiming-guitar, harmony-drenched pop bands like Badfinger or the Raspberries, but update that sound with a bit of post-R.E.M. kick. There is also a considerable country influence that pokes through in the melodies, especially on the A-side. As an added bonus for the collector, the single is pressed on gold vinyl.

## ■ ALBUMS



### □ THE NOTTING HILLBILLIES: *Missing... Presumed Having a Good Time* (Warner Brothers 26147-2)

The album's title apparently explains Mark Knopfler's disappearance from the public eye once the hysteria died over Dire Straits' 1985 20-million-selling *Brothers in Arms* album. Knopfler has not been inactive. He has been scoring films, producing other artists and forming this second band as a forum for a different expression of his talents. The band was casually formed out of home-jam sessions with old friends Brendan Croker and Steve Phillips. Dire Straits' own Guy Fletcher also joined in to create a unique blend of country and blues music. The results prove that the guys were indeed having a good time. The sound is very stylized, reflecting a variety of influences from the '50s. The band blends a blues downbeat with country vocals and Polynesian details. The mix is sometimes overstylized and redundant with hallmarks of that period, but many of the numbers work beyond homage, such as "Your Own Sweet Way," a Knopfler original. This is a very slick

work that stealthily saunters, like a Tex Avery alley cat in the moonlight on hot, noisy night. (Scott Harvey)

### □ BRENT BOURGEOIS: *Brent Bourgeois* (Charisma 91364)

Brent Bourgeois of Bourgeois Tagg fame offers nothing overly radical or abstract on this solo effort—just strong, solid pop and pop/rock with convincing vocals and memorable melodies. Bourgeois never really rocks out on the album; instead, he makes his points (and makes them well) in a relaxed, subtle way. Bourgeois is especially affecting on the soulful, haunting "Dare to Fall in Love" and the moody "My Little Island," both of which underscore his ability to grab your attention without grabbing you by the neck. The vocalist/songwriter does unleash some rockin' energy on "Wild Child," but even then, he does so in a bluesy, groovin' way and doesn't let things get too aggressive. (Alex Henderson)



### □ THE CHIMES: *The Chimes* (Columbia CT 46008)

Already one of the hype stories of this year, the British soul outfit, the Chimes, have a lot to live up to. Their first two singles ("1-2-3" and "Heaven") became club hits almost immediately, and the one that's just been released, a moving cover of U2's "I Still Haven't Found What I'm Looking For," should be their entry into the big time. Unfortunately, the rest of the album, though solidly crafted, isn't the inspired soulfest the first three singles would suggest. Pauline Henry's gritty, gospel-tinged vocals (she sounds a bit like Randy Crawford) and the traditional-R&B-meets-'90s-club approach to the songs can't go far enough in masking the average to just-above-average quality of most of the lyrics. Exceptions are the opening track, "Love So Tender," and "Stronger Together." An impressive debut that's a little too spotty to warrant a flat-out rave. (EH)



### □ PRIVATE LIFE: *Private Life* (Warner Brothers 26150)

There is a definite Van Halen influence on Private Life's impressive debut album, produced by Edward Van Halen and Ted Templeman (who has worked with Van Halen, the band, and David Lee Roth). But Private Life—a five-member band comprised of lead vocalist Kelly Breznik, guitarist Danny Johnson, bassist Steve Kershnik, keyboardist Jennifer Blakeman and drummer Chris Frazier—has a definite personality of its own. In fact, most of its music isn't hard rock or metal per se. Breznik, whose throaty singing has an Allannah Myles-like quality, gets down on such gutsy rockers as "Night All Night," "Touch Me" and "Communication," but fares equally well on the less aggressive pop-rock of "Domino," "Holiday" and "Nothin' to Lose." The production is polished and slick...although not at the expense of some good healthy grit and rough edges. (AH)

### □ THE LEW ANDERSON BIG BAND: *Feelin' Good, Yeah* (Sovereign CDSOV-503)

The Lew Anderson Band is a 15-piece ensemble led by Clarabell the Clown. Lew Anderson's most widely known persona is as Howdy Doody's clown, Clarabell. He, however, wears

more than one hat, and has long been a respected musician. Anderson, an alto saxophonist and arranger, has been swingin' and feelin' good since his college days. His immense experience is fully utilized on this ambitious effort, which deftly gives his original work a full, lively, '50s big-band sound. The mood bounces and the music is quite visual at times, allowing the listener to relive the memories this sound evokes, or to set the music to tomorrow's memories. (SH)



### □ SLAVE: *Rebirth* (Ichiban 1055 MC)

Back in the late '70s and early '80s, Slave was a major force in funk along with Parliament/Funkadelic, Rick James, Cameo, the Gap Band and Bootsy Collins. Despite personnel changes and a musical climate in which labels tend to favor the Babyfaces and Paula Abduls over straight-up soul music, Slave maintains its artistic integrity on *Rebirth*. Drum machines and synthesizers are prominent, but the album has its share of real instruments as well. While *Rebirth* falls short of the unmitigated excellence of previous albums *Slave*, *Just A Touch of Love* or *The Concept*, enjoyable funk cuts like "The Way You Dance" and "Thrill Me" and the ballad "My Everything" are far more soulful and gritty than most of today's R&B. (AH)



# TOP 100 SINGLES

May 26, 1990  
 The square bullet indicates strong upward chart movement.  
 Alphabetical and Publisher list on page 8



#1 Single: Madonna



#1 Debut: New Kids on the Block #50



To Watch: Slaughter #47

	Total Weeks ▼			Total Weeks ▼	
	Last Week ▼			Last Week ▼	
<b>1</b> VOGUE (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD) . . . . .		Madonna	<b>1</b>	<b>7</b>	<b>51</b> CRADLE OF LOVE (Chrysalis B-23509) . . . . .
<b>2</b> ALL I WANNA DO IS MAKE LOVE TO YOU (Capitol 44507)(C)		Heart	<b>3</b>	<b>9</b>	<b>52</b> COMING OF AGE (Warner Bros. 4-19838)(C) . . . . .
<b>3</b> HOLD ON (SBK 07322)(C) . . . . .		Wilson Phillips	<b>6</b>	<b>10</b>	<b>53</b> BLACK VELVET (Atlantic 4-88742)(C) . . . . .
<b>4</b> ALRIGHT (A&M SP-18021)(T)(C) . . . . .		Janet Jackson	<b>4</b>	<b>8</b>	<b>54</b> LOVE IS (Atlantic 87945) . . . . .
<b>6</b> POISON (MCA 53772)(T)(C) . . . . .		Bell Biv DeVoe	<b>8</b>	<b>7</b>	<b>55</b> DOUBLE BACK (Warner Bros. 19812) . . . . .
<b>6</b> SENDING ALL MY LOVE (Atlantic 4-87961)(T)(C) . . . . .		Linear	<b>7</b>	<b>13</b>	<b>56</b> THATS THE WAY OF THE WORLD (Polydor 8869811) . . . . .
<b>7</b> NOTHING COMPARES 2 U (Chrysalis 23488)(C) . . . . .		Sinead O'Conner	<b>2</b>	<b>10</b>	<b>57</b> GIRLS NIGHT OUT (RCA 9174) . . . . .
<b>6</b> IT MUST HAVE BEEN LOVE (EMI 4JM-50283)(C) . . . . .		Roxette	<b>14</b>	<b>8</b>	<b>54</b> WHEN I'M BACK ON MY FEET (Columbia 38-73342) . . . . .
<b>9</b> I WANNA BE RICH (Solar 74005)(T)(C) . . . . .		Calloway	<b>5</b>	<b>14</b>	<b>59</b> THE HEART OF THE MATTER (Geffen 4-19898)(C) . . . . .
<b>10</b> THIS OLD HEART OF MINE (Warner Bros. 4-19983)(C) . . . . .		Rod Stewart	<b>11</b>	<b>10</b>	<b>60</b> DON'T GO AWAY MAD (Elektra 64962) . . . . .
<b>11</b> U CAN'T TOUCH THIS (Capitol 15571) . . . . .		M.C. Hammer	<b>17</b>	<b>8</b>	<b>61</b> THIS AND THAT (RCA 2512RS) . . . . .
<b>12</b> LOVE CHILD (Atco PRCD 3242)(T)(C) . . . . .		Sweet Sensation	<b>12</b>	<b>11</b>	<b>62</b> KISS THIS THING GOODBYE (A&M 1485) . . . . .
<b>13</b> THE HUMPTY DANCE (Tommy Boy 7944)(T)(C)(M) . . . . .		Digital Underground	<b>16</b>	<b>10</b>	<b>63</b> THE DOWNEASTER "ALEXA" (Columbia 38-73333) . . . . .
<b>14</b> OOH LA LA (I CAN'T GET OVER YOU) (Columbia 38-73211)(C)		Perfect Gentleman	<b>22</b>	<b>6</b>	<b>64</b> THE BALLAD OF JANE (Vertigo/Polydor 876 984-4)(C) . . . . .
<b>15</b> WHAT IT TAKES (Geffen 19944)(C) . . . . .		Aerosmith	<b>10</b>	<b>11</b>	<b>65</b> CLUB AT THE END OF THE STREET (MCA 53818) . . . . .
<b>16</b> YOUR BABY NEVER LOOKED GOOD IN BLUE (Arista 2011)(C) . . . . .		Expose	<b>20</b>	<b>9</b>	<b>66</b> "B" GIRLS (Pandisc 056) . . . . .
<b>17</b> HOW CAN WE BE LOVERS (Columbia 38T73257)(C) . . . . .		Micheal Bolton	<b>9</b>	<b>13</b>	<b>67</b> YOU CAN'T DENY IT (Arista 2038) . . . . .
<b>18</b> WHIP APPEAL (Solar 4-74007)(C) . . . . .		Babyface	<b>13</b>	<b>13</b>	<b>68</b> SHAKE (Columbia 38T-73337) . . . . .
<b>10</b> READY OR NOT (Virgin 7-98995)(C) . . . . .		After 7	<b>24</b>	<b>8</b>	<b>69</b> MENTIROSA (Capitol 44533) . . . . .
<b>20</b> TURTLE POWER (SBK 07325)(T)(C) . . . . .		Partners In Kryme	<b>43</b>	<b>5</b>	<b>70</b> NICK OF TIME (Capitol 44364) . . . . .
<b>21</b> HOLD ON (Atlantic 7-87984) . . . . .		En Vogue	<b>28</b>	<b>3</b>	<b>71</b> BAD OF THE HEART (Columbia 38-7337) . . . . .
<b>22</b> DO YOU REMEMBER (Atlantic 87955) . . . . .		Phil Collins	<b>32</b>	<b>5</b>	<b>72</b> THE POWER (Arista 2013) . . . . .
<b>23</b> DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)(T)(C) . . . . .		Jane Child	<b>15</b>	<b>16</b>	<b>73</b> WHOLE WIDE WORLD (RCA 9098)(T)(C) . . . . .
<b>24</b> CHILDREN OF THE NIGHT (Capitol 72283)(C) . . . . .		Richard Marx	<b>31</b>	<b>5</b>	<b>74</b> LOVE WILL LEAD YOU BACK (Arista AS1-9938)(C) . . . . .
<b>25</b> BABY, IT'S ALRIGHT (Warner Bros. 4-19869)(C) . . . . .		Jude Cole	<b>30</b>	<b>7</b>	<b>75</b> FOREVER (Mercury/PolyGram 876 716)(C) . . . . .
<b>26</b> EXPRESSION (Next Plateau 50101)(T)(M) . . . . .		Salt-N-Pepa	<b>26</b>	<b>11</b>	<b>76</b> ALL THAT GLITTERS ISN'T GOLD (Capitol 44545)(T)(C) . . . . .
<b>27</b> I'LL SEE YOU IN MY DREAMS (A&M 1495)(C) . . . . .		Giant	<b>34</b>	<b>9</b>	<b>77</b> GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)(T)(C)(CD) . . . . .
<b>28</b> ALL AROUND THE WORLD (Arista 8554)(T)(C) . . . . .		Lisa Stansfield	<b>18</b>	<b>17</b>	<b>78</b> GET A LIFE (Virgin 4-98981)(T)(C)(CD) . . . . .
<b>29</b> ROOM AT THE TOP (MCA 6315)(T)(C) . . . . .		Adam Ant	<b>19</b>	<b>12</b>	<b>79</b> OYE MI CANTO (Epic 73269)(T)(C) . . . . .
<b>30</b> I'LL BE YOUR SHELTER (Arista AS-2005) . . . . .		Taylor Dayne	<b>39</b>	<b>4</b>	<b>80</b> JEALOUS AGAIN (Def America/Geffen 4-19697) . . . . .
<b>31</b> CRUISING FOR A BRUISING (Epic 34-73239)(C) . . . . .		Basia	<b>37</b>	<b>7</b>	<b>81</b> PURE (MCA 53816) . . . . .
<b>32</b> I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)(C) . . . . .		Tommy Page	<b>27</b>	<b>14</b>	<b>82</b> HEAVEN IS A FOUR LETTER WORD (Epic 73307)(C) . . . . .
<b>33</b> GETTING AWAY WITH IT (Warner Bros. 4-19880)(T)(C)(M)(CD) . . . . .		Electronic	<b>36</b>	<b>8</b>	<b>83</b> HEART OF STONE (Geffen 4-19953)(C) . . . . .
<b>34</b> WITHOUT YOU (Elektra 64985)(C) . . . . .		Motley Crue	<b>21</b>	<b>14</b>	<b>84</b> WHEN SOMETHING IS WRONG WITH MY BABY (Elektra 4-64968) . . . . .
<b>35</b> SAVE ME (Warner Bros. 19866)(C) . . . . .		Fleetwood Mac	<b>29</b>	<b>8</b>	<b>85</b> PICTURES OF YOU (Elektra 4-64974)(T)(C)(CD) . . . . .
<b>36</b> DEAD BEAT CLUB (Reprise 19938) . . . . .		B-52's	<b>40</b>	<b>6</b>	<b>86</b> THE SECRET GARDEN (Quest/Warner Bros. 7-19992)(T)(C)(M)(CD) . . . . .
<b>37</b> HERE AND NOW (Epic 34-73029)(C) . . . . .		Luther Vandross	<b>25</b>	<b>19</b>	<b>87</b> BLUES BEFORE AND AFTER (Enigma/Capitol 44516) . . . . .
<b>36</b> ALWAYS AND FOREVER (Select 2014)(T)(C) . . . . .		Whistle	<b>42</b>	<b>7</b>	<b>88</b> GOT TO TELL ME SOMETHING (Paro/Epic 7317) . . . . .
<b>39</b> ENJOY THE SILENCE (Sire/Reprise 0-21490)(T)(C)(M)(CD) . . . . .		Depeche Mode	<b>41</b>	<b>7</b>	<b>89</b> LITTLE BIT OF LOVE (EMI 50239)(C) . . . . .
<b>40</b> HEARTBEAT (Vendetta 1473)(T)(C) . . . . .		Seduction	<b>23</b>	<b>13</b>	<b>90</b> MOONLIGHT ON WATER (Atlantic 4-87969)(C) . . . . .
<b>41</b> NICETY (Atco 7-98980)(T)(C) . . . . .		Michel'le	<b>47</b>	<b>6</b>	<b>91</b> KIND OF WISHFUL THINKING (EMI 50307) . . . . .
<b>42</b> RUB YOU THE RIGHT WAY (Motown 2045) . . . . .		Johnny Gill	<b>45</b>	<b>3</b>	<b>92</b> CUTS YOU UP (Beggars Banquet/RCA 9140)(T)(C) . . . . .
<b>43</b> SITTIN' IN THE LAP OF LUXURY (WTG 31-45285) . . . . .		Louie Louie	<b>51</b>	<b>4</b>	<b>93</b> I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)(C) . . . . .
<b>44</b> WHEN I DREAM OF YOU (Warner Bros. 19839) . . . . .		Tommy Page	<b>44</b>	<b>3</b>	<b>94</b> ALL MY LIFE (Elektra ED5440)(C) . . . . .
<b>45</b> SHE AIN'T WORTH IT (MCA 53831) . . . . .		Glen Medeiros/Bobby Brown	<b>56</b>	<b>2</b>	<b>95</b> HURTING KIND (Atlantic 4-98985)(C) . . . . .
<b>46</b> HOUSE OF PAIN (Elektra 7-64995)(C) . . . . .		Faster Pussycat	<b>33</b>	<b>13</b>	<b>96</b> ONLY MY HEART TALKIN (Epic 34-73268) . . . . .
<b>47</b> UP ALL NIGHT (Chrysalis 23486) . . . . .		Slaughter	<b>60</b>	<b>3</b>	<b>97</b> SPIN THAT WHEEL (SBK 07320)(T)(C) . . . . .
<b>48</b> DARE TO FALL IN LOVE (Charisma 4-98971) . . . . .		Brent Bourgeois	<b>57</b>	<b>4</b>	<b>98</b> DUB BE GOOD TO ME (Elektra 4-64970)(T)(C)(CD) . . . . .
<b>49</b> NOTICE ME (Geffen 4-19946) . . . . .		Nikki	<b>55</b>	<b>4</b>	<b>99</b> IF U WERE MINE (Enigma 75051)(T)(C) . . . . .
<b>50</b> STEP BY STEP (Columbia 38-73343) . . . . .		New Kids On The Block	<b>DEBUT</b>		<b>100</b> ESCAPE (A&M 1490)(T)(C) . . . . .
					Janet Jackson 91 18

## TNN Music City News Country Awards



**MULTI-TALENTED SUPERSTARS** Barbara Mandrell and Jimmy Dean will host the TNN *Music City News* Country Awards, a two-hour special to be telecast live from the Grand Ole Opry House. The TNN *Music City News* Country Awards are the result of a merger between the TNN Viewers' Choice Awards and the *Music City News* Country Awards.

The event will be telecast live on Monday, June 4, at 9 p.m. Eastern (repeats will air at 12:30 a.m. and Saturday, June 9, at 9 p.m. and midnight). This 24th annual, fan-voted awards celebration will take place on the opening day of Fan Fair, a week-long country music event.

The TNN *Music City News* Country Awards will be awarded in 13 categories, including Entertainer of the Year, for which the nominees are Alabama, Ricky Van Shelton, the Statler Brothers, George Strait and Randy Travis. Randy Travis leads in nominations with four in addition to the Entertainer of the Year nod, including Single of the Year, Album of the Year, Video of the Year and Male Artist of the Year. Clint Black, Ricky Van Shelton, George Strait and the Statler Brothers each scored with three nominations. Other categories and their nominees follow:

**Male Artist of the Year**

Clint Black  
Rodney Crowell  
Ricky Van Shelton  
George Strait  
Randy Travis

**Female Artist of the Year**

Patty Loveless  
Kathy Mattea  
Reba McEntire  
Lorrie Morgan  
Tanya Tucker

**Star of Tomorrow**

Clint Black  
Garth Brooks  
Skip Ewing  
Lorrie Morgan  
Paul Overstreet

**Video of the Year**

"Dear Me" (Lorrie Morgan, BMG/RCA)  
"It's Just a Matter of Time" (Randy Travis, Warner Brothers)  
"That Just About Does It" (Vern Gosdin, Epic)  
"There's a Tear in My Beer" (Hank Williams Jr., Warner Brothers/Curb)  
"Why'd You Come in Here Lookin' Like That" (Dolly Parton, Columbia)

**Album of the Year**

*Alone* (Vern Gosdin, Epic)  
*Beyond the Blue Neon* (George Strait, MCA)  
*I Wonder Do You Think of Me* (Keith Whitley, BMG/RCA)  
*Killin' Time* (Clint Black, BMG/RCA)  
*No Holdin' Back* (Randy Travis, Warner Brothers)

**Single of the Year**

"After All This Time" (Rodney Crowell, Columbia)  
"I'm No Stranger to the Rain" (Keith Whitley, BMG/RCA)  
"It's Just a Matter of Time" (Randy Travis, Warner Brothers)  
"Living Proof" (Ricky Van Shelton, Columbia)  
"More Than a Name on a Wall" (the Statler Brothers, Mercury/PolyGram)

**Vocal Collaboration of the Year**  
Larry Gatlin and Patrick Swayze  
George Jones and Shelby Lynne  
Kenny Rogers and Anne Murray  
Ricky Skaggs and Sharon White  
Hank Williams Jr. and Hank Williams Sr.

**Vocal Duo of the Year**

Baillie & the Boys  
The Bellamy Brothers  
The Everly Brothers  
The Judds  
Sweethearts of the Rodeo

**Vocal Group of the Year**

Alabama  
Highway 101  
The Oak Ridge Boys  
Shenandoah  
The Statler Brothers  
**Gospel Group of the Year**  
The Cathedrals  
The Chuck Wagon Gang  
The Cumberland Boys  
The Fox Brothers  
J.D. Sumner and the Stamps

**Instrumentalist of the Year**

Chet Atkins  
Roy Clark  
Charlie Daniels  
Ricky Skaggs  
Mike Snider  
**Comedian of the Year**  
Andy Andrews  
Jerry Clower  
Shotgun Red  
Ray Stevens  
Williams & Ree

—KAY KNIGHT



*Country Music Television*

## Country Music Television Announces Largest Subscriber Deal

**COUNTRY MUSIC TELEVISION (CMT)**, the only exclusive country music video network in the United States, has just completed its largest subscriber deal to date. CMT has added Shaw Cablesystems Ltd. of Canada. This addition makes CMT available to 436,887 new cable subscribers. This increase brings the current subscriber base for CMT to 11,118,977.

"We're delighted to be associated with such a prestigious MSO as Shaw and are proud of our increased presence in the Canadian market," said Rene Ray, director of affiliate relations at CMT. Shaw Cablesystems Ltd. of Canada covers such cities as Edmonton, Victoria, and North/West Vancouver, British Columbia.

The country entertainment network has also announced new additions to their spring programming line-up. New programs include location concerts, interviews with hot new musical talents and special weekly features.

May features Busch Gardens' opening show of the season, taped in historic Williamsburg, Virginia. CMT president Stan Hitchcock travels to Busch Gardens to join Charlie Daniels, Restless Heart and Wild Rose in concert.

June's *Heart to Heart*, a one-hour interview program hosted by Hitchcock, will highlight two of the latest stars to appear on the country music scene. Capitol recording artist Garth Brooks and MCA artist Mark Collie join Hitchcock on his Tennessee farm.

The nation's only top-ten country video countdown program, *Country Video Countdown*, is now a weekly feature on CMT, airing on Fridays and Saturdays.

Country Music Television, which is headquartered in Nashville, Tennessee, broadcasts country music videos via technical facilities in Atlanta, Georgia 24 hours a day, primarily to cable systems and to low-power TV stations throughout the United States and Canada. CMT is currently available to approximately 17 million homes.

—KAY KNIGHT

# COUNTRY SINGLES

May 26, 1990  
 The square bullet indicates strong upward chart movement.  
 Alphabetical and Publisher list on page 8



#1 Single: Steve Wariner



#1 Debut: Paul Overstreet #45



To Watch: Patty Loveless #38

			Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	THE DOMINO THEORY (MCA 53733)	Steve Wariner	2	11	51	WHEN I CALL YOUR NAME (MCA 79011)	Vince Gill	DEBUT
2	IF LOOKS COULD KILL (Columbia 38 73254)	Rodney Crowell	3	12	52	GONNA LAY ME DOWN BESIDE MY MEMORY (Playback P-1340)	Sammi Smith	56 4
3	I WATCHED IT ALL (ON MY RADIO) (MCA 53779)	Lionel Cartwright	5	13	53	DO BLUE TO BE TRUE (Mercury CDP-236)	Larry Boone	72 3
4	WALKING SHOES (Capitol 44520)	Tanya Tucker	7	10	54	WHITE LIMOZEEN (Columbia 38 73341)	Dolly Parton	86 2
5	GUARDIAN ANGELS (Curb/RCA 2524-7)	The Judds	6	8	55	THREADS OF LOVE (Gallery G-2041)	Eddie Carpenter	58 4
6	I'VE CRIED MY LAST TEAR (Columbia 38 73263)	Ricky Van Shelton	8	9	56	MADE FOR LOVING YOU (Step One SOR-415)	Clinton Gregory	68 2
7	PASS IT ON DOWN (RCA 2519)	Alabama	16	4	57	I'VE ALREADY WALKED IN HER SHOES (T&M TM-101)	Audrey Huneycut	64 5
8	I'M OVER YOU (RCA 9122)	Keith Whitley	1	13	58	TAKE THE KEYS TO MY HEART (Master MR-90-1)	Kim Tsoy	61 5
9	RUNNIN' WITH THE WIND (Capitol 8329)	Eddie Rabbitt	10	8	59	A PROMISE YOU NEVER MADE (Overton Lee OLR-141)	Marcy Carr	66 2
10	SHE CAME FROM FORT WORTH (Mercury 876746-4)	Kathy Mattea	11	7	60	LOVE, LOVE, LOVE (KRM 105)	Kraig Moss & Desiree	60 6
11	FIT TO BE TIED DOWN (MCA 79000)	Conway Twitty	14	6	61	LOVING THE NIGHT AWAY (Evergreen EV-1109)	Gary Dee	70 2
12	WALK ON (MCA 79009)	Reba McEntire	17	5	62	DAY BREAK (ATI A0392)	Ray Griff	62 6
13	PERFECT (RCA 2500)	Baillie & The Boys	15	6	63	HELP ME MAKE IT THROUGH THE NIGHT (Badger BG-2003)	Billy Joe Burnett	63 5
14	DANCY'S DREAM (RCA 2503)	Restless Heart	19	5	64	BIG CITY BLUES (Stargem SG-24-55)	Teresa Ramey	71 5
15	HUMMINGBIRD (Epic 34 73312)	Ricky Skaggs	20	5	65	HERE I GO AGAIN (Seaside SSB-090-011)	Angela	65 5
16	LOVE WITHOUT END, AMEN (MCA 79015)	George Strait	26	4	66	SECOND OPINION (CCR 80189)	Liz Calendar	73 4
17	ISLAND (Capitol 79987)	Eddy Raven	21	6	67	WHILE THE FEELING'S GOOD (United Country SL-3190)	Jay Rohn with Lexi Hamilton	67 5
18	WALKIN' AWAY (RCA 2520)	Clint Black	4	10	68	HAPPY EVER AFTER (Capitol 79985)	Gall Davies	74 3
19	NOBODY'S TALKING (Arista 2009)	Exile	25	6	69	LOOKS AREN'T EVERYTHING (MCA 79023)	Mark Collie	82 2
20	I GO TO PIECES (Warner Bros 19860)	Southern Pacific	23	7	70	PATHWAY OF A FOOL (Brykas BRY-1103)	J.J. Kent	75 3
21	IS IT LOVE (RCA 2502)	Foster & Lloyd	24	7	71	DON'T WAIT TOO LONG (ENG 45-001)	Gene Gardiner	76 2
22	THE DANCE (Capitol 79024)	Garth Brooks	30	3	72	JOE'S HANDS (NLT 1997)	Debi Arnold	77 3
23	DRIVE SOUTH (Warner Bros 19874)	Forester Sisters w/Bellamy Brothers	27	6	73	WHY WON'T THE PHONE RING FOR ME (MCR 5170)	Joey Davis	81 3
24	BLACK COFFEE (Capitol 79962)	Lacy J. Dalton	22	10	74	LOVE KEEPS KNOCKING (Stop Hunger SC-1101)	Scott Carter	83 3
25	IF YOU COULD ONLY SEE ME NOW (Capitol 44534)	T. Graham Brown	18	7	75	IN YOUR ARMS (Stop Hunger SH-1103)	Missy Maxwell	85 2
26	HELP ME HOLD ON (Warner Bros 19918)	Travis Tritt	9	13	76	FATHER NUMBER ONE (Door Knob DK90-345)	Big Al Downing	84 3
27	BRING BACK YOUR LOVE TO ME (RCA 9121)	Earl Thomas Conley	12	14	77	TILL I SEE YOU AGAIN (Reprise 3945)	Kevin Welch	90 2
28	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros 19968)	Highway 101	13	15	78	BLUE HEART SPECIAL (Oak 1076)	Aletha	80 3
29	LOVE ON ARRIVAL (Capitol 44435)	Dan Seals	28	15	79	ROSEANNE (Atlantic 3278)	Jeff Stevens & The Bullets	89 2
30	HILLBILLY ROCK (MCA 79001)	Marty Stuart	39	4	80	SMOKING SONG (Badger BG-2004)	Ken Penland	87 2
31	BABY, YOU'LL BE MY BABY (MCA 79006)	Oak Ridge Boys	35	4	81	A BIGGER MANS SHOES (Prairie Dust PD-9027)	Jimmy Windrow	88 2
32	HE WALKED ON WATER (Warner Bros 19878)	Randy Travis	45	2	82	YOU CAN'T THROW DIRT (Columbia 38 73332)	Tim Mensy	DEBUT
33	KNOWIN' YOU WERE LEAVIN' (Epic 34 73264)	Les Taylor	36	6	83	THERE'S THE DOOR (Teleproductions T-9013)	Hermalee	DEBUT
34	SEARCHIN' FOR SOME KIND OF CLUE (Atlantic 3265)	Billy Joe Royal	47	3	84	YOU'VE BEEN LYING TO ME (Door Knob DK90-346)	Andi & The Browns	DEBUT
35	MY ANNIVERSARY FOR BEING A FOOL (Warner Bros 7-19847)	Holly Dunn	42	3	85	THAT'S MY IMPRESSION OF A FOOL (Teleproductions T-9012)	Howie Damron	DEBUT
36	I WILL STAND BY YOU (Barn Burner BBR-3133)	Donnie Marsico	38	6	86	IT HAS TO BE THIS WAY (Lucky Seven 15260)	Jack Elliot	DEBUT
37	ANY OLE TIME (Capitol 44522)	Joe Barnhill	29	8	87	YOU NEVER WILL BE TRUE (American Image AI-6001)	Eddie Bond	DEBUT
38	ON DOWN THE LINE (MCA 700004)	Patty Loveless	50	2	88	A LITTLE HUNK OF HEAVEN (Curb NR-76758)	Becky Hobbs	DEBUT
39	LOVE IN THE FAST LANE (Stop Hunger SHR-1101)	Linda Carol Forrest	40	7	89	ROSES AND GOLD (Fraternity F-3558)	Ray Ballou	DEBUT
40	WHERE DID WE GO WRONG (Capitol 79042)	Wild Rose	43	5	90	HONKY TONK HEARTACHE (Bitter Creek BCR-3990)	David Speegle	DEBUT
41	IN ANOTHER LIFETIME (MCA/Curb 53804)	Desert Rose Band	31	10	91	AIN'T NO WRONG TIME (Killer K-127)	James Frensen	DEBUT
42	HERE IN THE REAL WORLD (Arista 9922)	Alan Jackson	32	18	92	DON'T START STOPPIN' (NSD 267)	Harold Garrett	DEBUT
43	PUTTIN' THE DARK BACK INTO THE NIGHT (Capitol 79040)	Sawyer Brown	55	3	93	HANGING HEAVY ON MY MIND (Killer K-126)	Tim Springs	DEBUT
44	I'D BE BETTER OFF (IN A PINE BOX) (Epic 34 73246)	Doug Stone	44	12	94	SILVER STALLION (Columbia 38 73233)	The Highwaymen	34 15
45	THE RICHEST MAN ON EARTH (RCA 2505)	Paul Overstreet	DEBUT		95	LONSOME 3 A.M. (615 90-S-1026)	Bobbi Lace	59 6
46	HARD ROCK BOTTOM OF YOUR HEART (Warner Bros 19935)	Randy Travis	33	16	96	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	41 19
47	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Warner Bros 7-19935)	Hank Williams, Jr.	DEBUT		97	BLACK VELVET (Atlantic 87979)	Robin Lee	46 12
48	KARMA ROAD (Capitol 79984)	Trader Price	52	6	98	BROKEN FRIEND (Epic 34 73303)	Merte Haggard	48 6
49	HELL STAYS OPEN (ALL NIGHT LONG) (Epic 34 73305)	George Jones	37	6	99	I DON'T WANT TO LOVE YOU (BUT I DO) (MCA 53807)	Kelly Willis	49 7
50	SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158)	George Carone	53	6	100	THE SCENE OF THE CRIME (RCA 9123)	Jo-Ei Sonnier	51 5

## ALBUM RELEASE

□ **LES TAYLOR:** *That Old Desire* (Epic AEC45329)

This former Exile member is coming out strong on his first solo effort. Taylor's raspy, sensuous voice on ballads like "Shoulda, Coulda, Woulda Loved You" and "Slow Rain" portray his blues influences; and his emotion-felt vocals in "Every Time I Think It's Over" bring chills to the spine. His most recent single release, "Knowin' You Were Leavin'," is garnering lots of much-deserved airplay. Top-notch production by Pat McMakin and Taylor, as well as some strong material and a stellar vocal delivery, are sure to make this LP a winner. (Kay Knight)



## SINGLE RELEASE

### OUT OF THE BOX



□ **RHONDA GUNN:** "Some Somebody" (Warner Brothers 3927)

With her finger on the trigger, new Warner Brothers artist Rhonda Gunn shoots right on target with "Some Somebody." Without a doubt, this is *some* song. While riding on an alternative/pop wave, this mid-tempo tune (produced by Barry Beckett) also holds a tight grip on pure '90s country. With excellent production and lyrics that flaunt simplicity and reality, "Some Somebody" shows us a crystal-clean vocal force that can be compared to that of Kathy Baillie, Mary-Chapin Carpenter or even Karen Carpenter. Regardless of the possible comparisons, Gunn definitely has that extra something special that should place her in the spotlight, pronto.

## COUNTRY FEATURE PICKS

□ **DELBERT MCCLINTON:** "I'm With You" (Curb NR-76823)

Turn it up! Turn it up! Turn it up! You'll want to hear this in maximum drive. For an incredible summer tune, just keep this one in your pocket at all times. Produced by Barry Beckett and McClinton, "I'm With You" hurls out a sizzling country/pop uplift that's utterly phenomenal. Lined with a rock and roll spice and a gravelly edge, McClinton's vocal delivery alone is enough to send fire through the veins. In addition to a sultry vocal, "I'm With You" also dashes out an incredible musical ensemble laced with saxophone mania. Look out DJs—you'll be dancin' in the studio and lovin' every minute of it.

□ **THE KENTUCKY HEADHUNTERS:** "Oh Lonesome Me" (Mercury/PolyGram CDP-246)

For the few in this world who have not yet become HeadHunters faithful, this Don Gibson cut should wrap it up. "Oh Lonesome Me," produced by the Heads, is *awesome*. The band's daring harmonies and rip-'em-up Southern rock flavor have never been better. Play it until it breaks, and then get another one.

□ **SWEETHEARTS OF THE RODEO:** "Como Se Dice (I Love You)" (Columbia 38 73360)

The title simply means "How Do You Say I Love You" in Spanish, and the Sweethearts couldn't say it any better. This cut, produced by Steve Buckingham, reveals somewhat of a different swing, compared to the group's usual cowgal appeal. Beautiful lyrics, penned by Janis Gill and Matraca Berg, flow perfectly with the gentle Mexican instrumentation under the Sweethearts' soul-stirring harmonies.

□ **DON WILLIAMS:** "Maybe That's All It Takes" (RCA 2507-7)

Who couldn't love this guy? Once again, Williams presents a smooth-moving ballad that should garner immediate airplay. Written by Beth Nielson Chapman and produced by Williams and Garth Fundis, "Maybe That's All It Takes" is enhanced with piano splendor and Williams' golden-tone vocals.

—KIMMY WIX

## COUNTRY ALBUMS

May 26, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

Rank	Album	Artist	Total Weeks	Last Week
1	KILLIN' TIME	Clint Black	1	53
2	PICKIN' ON NASHVILLE	The Kentucky Headhunters	2	26
3	COUNTRY CLUB	Travis Tritt	3	8
4	NO HOLDIN' BACK	Randy Travis	4	31
5	RICKY VAN SHELTON III	Ricky Van Shelton	5	16
6	HERE IN THE REAL WORLD	Alan Jackson	7	11
7	LONE WOLF	Hank Williams, Jr.	7	14
8	DOUG STONE	Doug Stone	9	5
9	LEAVE THE LIGHT ON	Lorrie Morgan	8	42
10	GARTH BROOKS	Garth Brooks	10	41
11	WILLow IN THE WIND	Kathy Mattea	12	54
12	HIGHWAYMAN 2	Willie, Waylon, Johnny & Kris	11	12
13	ABSOLUTE TORCH AND TWANG	K.D. Lang & The Reclines	13	15
14	SOWIN' LOVE	Paul Overstreet	14	15
15	FAST MOVING TRAIN	Restless Heart	17	16
16	SIMPLE MAN	Charlie Daniels Band	16	26
17	STATE OF THE HEART	Mary-Chapin Carpenter	18	24
18	ALONE	Vern Gosdin	19	40
19	JERSEY BOY	Eddie Rabbitt	21	4
20	I WONDER DO YOU THINK OF ME	Keith Whitley	20	38
21	LOVE ON ARRIVAL	Dan Seals	15	5
22	HONKY TONK ANGEL	Patty Loveless	22	82
23	WHITE LIMOZEEN	Dolly Parton	23	48
24	BLACK VELVET	Robin Lee	25	8
25	THE BOYS ARE BACK	Sawyer Brown	24	24
26	LAREDO	Steve Wariner	27	6
27	PAGES OF LIFE	Desert Rose Band	34	17
28	TELL ME WHY	Jann Browne	28	4
29	REBA LIVE	Reba McEntire	26	33
30	KEYS TO THE HIGHWAY	Rodney Crowell	30	26
31	LYLE LOVETT & HIS LARGE BAND	Lyle Lovett	31	4
32	THE ROAD NOT TAKEN	Shenandoah	32	62
33	BEYOND THE BLUE NEON	George Strait	33	64
34	TENNESSEE WOMAN	Tanya Tucker	39	3
35	JUST LOOKIN' FOR A HIT	Dwight Yoakam	29	31
36	BUFFALO ZONE	Sweethearts Of The Rodeo	35	4
37	GREATEST HITS	Patsy Cline	36	4
38	ALWAYS AND FOREVER	Randy Travis	41	5
39	SOUTHERN STAR	Alabama	44	9
40	WILL THE CIRCLE BE UNBROKEN, VOL. II	Nitty Gritty Dirt Band	37	51
41	THIS WOMAN	K.T. Oslin	42	4
42	GREATEST HITS VOLUME 2	Earl Thomas Conley	40	5
43	GREATEST HITS III	Hank Williams Jr.	43	64
44	SOMETHING INSIDE SO STRONG	Kenny Rogers	49	4
45	PAINT THE TOWN	Highway 101	38	5
46	HILLBILLY ROCK	Marty Stuart	46	4
47	COUNTY LINE	Southern Pacific	53	4
48	RIVER OF TIME	The Judds	48	7
49	GREATEST HITS	Alabama	67	4
50	LACY J.	Lacy J. Dalton	71	2
51	SHADOWLAND	K.D. Lang	50	4
52	SIMPLE LIFE	Mac McAnally	55	4
53	LOVING PROOF	Ricky Van Shelton	51	4
54	GREATEST HITS	The Judds	54	4
55	TELL IT LIKE IT IS	Billy Joe Royal	56	4
56	KENTUCKY THUNDER	Ricky Skaggs	65	4
57	TEMPORARY SANITY	Eddy Raven	63	2
58	DIAMONDS & DIRT	Rodney Crowell	45	5
59	WHEN I CALL YOUR NAME	Vince Gill	52	4
60	BREAKIN' NEW GROUND	Wild Rose	47	4
61	HAVE A LITTLE FAITH	Jo-Ei Sonnier	60	4
62	JOHN ANDERSON 10	John Anderson	62	3
63	MARSHA THORNTON	Marsha Thornton	58	4
64	STONE BY STONE	Tim Mensy	64	4
65	IMAGINE THAT	The O'Kanes	57	4
66	DON'T CLOSE YOUR EYES	Keith Whitley	74	4
67	HIGHWAYMAN	Willie, Waylon, Johnny & Kris	69	4
68	WOOD, WIND AND STONE	David Lynn Jones	73	2
69	SWEET SIXTEEN	Reba McEntire	66	4
70	STILL STANDING	Exile	70	3
71	CHISELED IN STONE	Vern Gosdin	72	4
72	COME HOLD ME	The Forester Sisters	DEBUT	
73	A HORSE CALLED MUSIC	Willie Nelson	61	4
74	TANYA TUCKER'S GREATEST HITS	Tanya Tucker	59	4
75	WILD EYED DREAM	Ricky Van Shelton	68	4



# COUNTRY MUSIC

## ■ COUNTRY HOT CUTS

1. MARK COLLIE: "Hardin County Line" *Hardin County Line* (MCA)
2. PAUL OVERSTREET: "What God Has Joined Together" *Sowin' Love* (RCA)
3. TRAVIS TRITT: "Put Some Drive in Your Country" *Country Club* (Warner Brothers)
4. GIRLS NEXT DOOR: "How 'Bout Us" *How 'Bout Us* (Atlantic)
5. ROBIN LEE: "Love Letter" *Black Velvet* (Atlanti)

## ■ TOP 5 SINGLES—10 YEARS AGO

1. MERLE HAGGARD: "The Way I Am" (MCA)
2. KENNY ROGERS/KIM CARNES: "Don't Fall in Love With a Dreamer" (United Artists)
3. DON WILLIAMS: "Good Ole Boys Like Me" (MCA)
4. DOLLY PARTON: "Startin' Over Again" (RCA)
5. JIM ED BROWN/HELEN CORNELIUS: "Morning Comes Too Early" (RCA)

**COUNTRY TIDBIT: CREATING ANOTHER MIRACLE...** Marie Osmond will once again serve as host of the Children's Miracle Network Telethon, which will broadcast its 1990 edition live from Disneyland on June 2-3. The telethon, which Osmond co-founded, has become the largest fund-raising event in the history of television. Last year's donations alone exceeded \$80 million. This year's show will feature some of the biggest names in entertainment and will be seen throughout the U.S. as well as in several foreign countries.

**COUNTRY TIDBIT: WAYLON JENNINGS HELPS TO REEL IN THE BIG MONEY...** Waylon Jennings recently participated in the Denver Pyle Fishing Tournament in Paris, Texas. (Denver Pyle played Uncle Jesse on the TV series *The Dukes of Hazzard*, which Jennings narrated.) There were 425 fishermen competing for the grand prize, which was a bass boat and trailer. The tourney was won by a 17-year old boy. Jennings concluded the event with a concert. Over \$31,000 was earned that day, which will be donated to various children's charities.

**COUNTRY TIDBIT: THE OAKS' CONTINUING EDUCATION...** The Oak Ridge Boys recently performed a benefit concert in Fayetteville, Tennessee, to raise money for an addition to Motlow State Junior College in nearby Tullahoma, Tennessee. The sellout event at the Lincoln County High School raised \$40,000 for the school's building fund.

## ■ CALENDAR OF EVENTS

### COMING UP:

**NASHVILLE SKYLINE PRODUCTIONS** and the Holiday Inn, Briley Parkway, are staging "Super Showcase '90," to be held during Nashville's Fan Fair Week, June 4 through June 9.

There will be 48 acts (eight acts per day) performing from 5 p.m. to closing. Each act will receive a quality dressing room, a video tape of their performance and a concession booth, plus the opportunity to show off in Nashville.

For more information or to secure a position in "Super Showcase '90," contact: Steven R. Bivins, Nashville Skyline Productions, 126-B 39th Ave. North, Nashville, TN 37209. Phone: (615) 298-4366.

### BACK IN TIME:

MAY 20—Dan Seals' first country hit, "Everybody's Dream Girl," arrives on the charts (1983)

MAY 21—"Distant Drums" hits the #1 position on the charts for Jim Reeves (1966)

MAY 22—Restless Heart's third #1, "(Why Does It Have to Be) Wrong or Right," enters the charts (1987)

MAY 23—Kenny Rogers and Kim Carnes reach #1 with "Don't Fall in Love With a Dreamer" (1980)

MAY 24—Happy Birthday to Rosanne Cash (1955)

MAY 25—Happy Birthday to Jessi Colter (1945) and to Tom T. Hall (1936)

MAY 26—Happy Birthday to Hank Williams Jr. (1949)

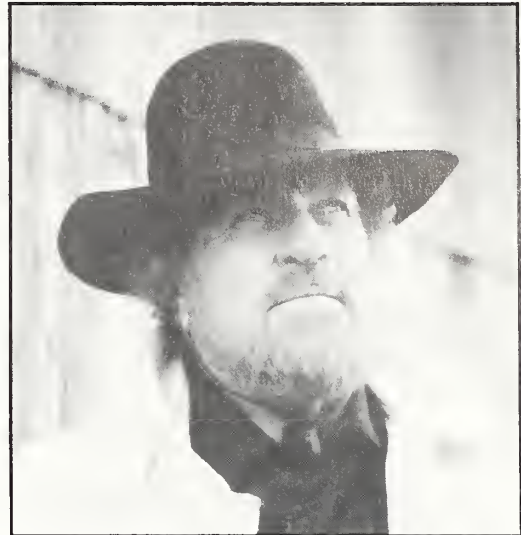
# JACK ELLIOTT'S

Debut Single

"It Has To Be This Way"

Number 86 On

Cash Box Top 100 Country Chart



National Promotion:  
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615-754-7492  
Gary Bradshaw  
512-675-3862

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## EDDIE BOND

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on *American Image* RECORDS

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## CASH BOX

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COLUMBIA RECORDING GROUP Shenandoah gathered in Muscle Shoals, Alabama at Fame Studio recently to shoot the video for "Next to You, Next to Me," the first single off their new LP release, *Extra Mile*. Pictured (l to r): Scene Three director Larry Boothby, bassist Ralph Ezell, group manager Bill Carter, CBS director of product management James Carlson; and (in back) guitarist Jim Seals and keyboardist Stan Thorne. (photo: Jules)



MCA RECORDS/NASHVILLE recently honored Conway Twitty at a reception celebrating his 25 years in country music. He was presented with a silver anniversary plaque, a commemorative silver bowl and five gold album awards for records recently certified for sales in excess of 500,000. Shown at the reception are (l to r): MCA Records/Nashville executives Walt Wilson, VP of marketing; Shella Shipley, VP of promotion; and Bruce Hinton, president; Conway Twitty; Dee Henry, manager of Conway Twitty; and Tony Brown, executive VP and head of A&R, MCA/Nashville. (photo: Libby Leverett-Crew)

# THANK YOU COUNTRY RADIO

For The Cash Box Chart Success Of

*"Just One You"*

by

GRACE MILLER

National Promotion:

Gary Bradshaw  
(512) 675-3862  
Chuck Dixon  
(615) 754-7492

CITATION RECORDS



RAY KENNEDY (seated, left) has signed a recording agreement with Atlantic Records Nashville. Pictured during an impromptu pickin' session by Kennedy at his home/studio are Atlantic VPs Rick Blackburn (standing, left) and Nelson Larkin (standing, right), and his manager Barbara Hardin.



SARAH CANNON, better known as Minnie Pearl, underwent surgery for breast cancer several years ago, then reconstructed her life after having breast reconstruction surgery at the Institute for Aesthetic and Reconstructive Surgery at Baptist Hospital in Nashville. She was the guest speaker recently at a luncheon celebrating the opening of the institute. Shown with Cannon admiring the sculptural signage at the institute during the reception are (l to r): the Honorable Bill Boner, mayor of metropolitan Nashville; G. Patrick Maxwell, M.D., Institute medical director; and C. David Stringfield, president of the Baptist Health Care System.

# INDIE INSIGHT



**Del Reeves**

Many longtime country favorites have been keeping very busy traveling the countryside to entertain their thousands of fans. We were able to catch up with a few of them this week to find out exactly what they are up to.

Grand Ole Opry star Del Reeves will be headlining country music concerts throughout the 1990 summer season in the Great Smokey Mountains. Beginning May 25, Reeves will headline shows at the Ramada Inn Four Seasons Convention Center in Gatlinburg, Tennessee. He will share the stage with the highly acclaimed Martha Carson, Kari Reeves, Ronnie Dale, and the Goodtime Charlie's All Star Band, plus various special guests.

A multi-talented entertainer, Del Reeves has long been recognized for his sensational stage ability, not only as a singer, but as an impressionist, stand-up comedian, songwriter, actor and TV personality.

After several successful dates throughout the country this spring, **Boxcar Willie** is back in Branson, Missouri for the summer season. **Dottie West** has also included 20 dates in her summer schedule to appear at Lowe's Theater in Branson.

In addition to heavy traveling, bluegrass veteran **Mac Wiseman** recently co-hosted a three-hour fundraiser for public radio station WAMU at the American University in Washington, D.C. He held the benefit just after completing three consecutive nights at Jackson's Dinner Theatre in Elkton, Maryland.

This multi-talented bluegrass and acoustic country entertainer donated as many copies of his CD, *Mac Wiseman Sings Bluegrass*, as the station could auction off. Much to everyone's delight, 100 people bought the CDs at \$100 each, all within the three-hour period. One such bidder was Senator Jim Sasser of Tennessee, who even called back and ordered a second CD. He remembered that his good friend, Senator Robert Byrd of Virginia, had performed on stage with Wiseman in previous years, and bought one for Byrd. "From grassroots to bluegrass"...that's when you know you have good Senate representation.



**Mac Wiseman**

## INDIE FEATURE PICK

☐ **SUSI BEATTY**: "Be Still My Breaking Heart" (Starway 1208-7)

Kickin' off with a honky-tonk stomp is "Be Still My Breaking Heart," produced by Jerry Kennedy. Following a musical intro that would turn anybody's head is the power-driving vocals of Susi Beatty. With a down-home country voice—pure and strong—Beatty flaunts a naturally sassy energy with complete control.

## UP & COMING

☐ **DAVID MATHIS**: "Woman Quite Like You" (Musicland Productions M-CS0091)

☐ **RAY BALLOU**: "Roses and Gold" (Fraternity F-3558)

☐ **KENT CRAWFORD**: "Off the Coast of Oklahoma" (Hal Kat Kountry HKK-43068)

—KIMMY WIX

# COUNTRY INDIE SINGLES

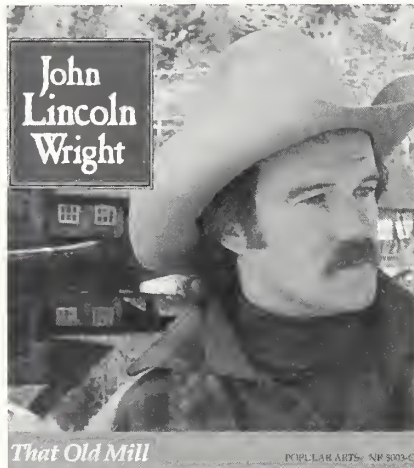
May 26, 1990 The square bullet indicates strong upward chart movement

1	I'VE ALREADY WALKED IN HER SHOES (T&M TM-101)	Audrey Huneycut	10	5
2	A PROMISE YOU NEVER MADE (Overton Lee OLR-141)	Marcy Carr	12	2
3	LOVING THE NIGHT AWAY (Evergreen EV-1109)	Gary Dee	15	2
4	BIG CITY BLUES (Stargem SG-2455)	Teresa Ramey	16	5
5	SECOND OPINION (CCR 80189)	Liz Calendar	17	4
6	PATHWAY OF A FOOL (Brykas BRY-1103)	J.J. Kent	18	3
7	DON'T WAIT TOO LONG (ENG 45-001)	Gene Gardiner	19	2
8	JOE'S HANDS (NLT 1997)	Debi Arnold	20	3
9	WHY WON'T THE PHONE RING FOR ME (MCR 5170)	Joey Davls	RE-ENTRY	
10	LOVE KEEPS KNOCKING (Stop Hunger SC-1101)	Scott Carter	RE-ENTRY	
11	IN YOUR ARMS (Stop Hunger 1103)	Missy Maxwell	RE-ENTRY	
12	FATHER NUMBER ONE (Door Knob DK90-345)	Big Al Downing	RE-ENTRY	
13	SMOKING-SONG (Badger BG-2004)	Ken Penland	RE-ENTRY	
14	A BIGGER MANS SHOES (Prairie Dust PD-9027)	Jimmy Windrow	RE-ENTRY	
15	THERE'S THE DOOR (Teleproductions T-9013)	Hermalee	DEBUT	
16	YOU'VE BEEN LYIN' TO ME (Door Knob DK90-346)	Andl & The Browns	DEBUT	
17	THAT'S MY IMPRESSION OF A FOOL (Teleproductions T-9014)	Howie Damron	DEBUT	
18	IT HAS TO BE THIS WAY (Lucky Seven 15260)	Jack Elliott	DEBUT	
19	YOU NEVER WILL BE TRUE (American Image AI-6001)	Eddie Bond	DEBUT	
20	ROSES AND GOLD (Fraternity F-3558)	Ray Ballou	DEBUT	

## COUNTRY INDIES

### INDIE ALBUM

☐ **JOHN LINCOLN WRIGHT**: *That Old Mill* (NR 5003-CD)



This LP contains a variety of stories by Wright—stories about his grandfather, about the many forms of love and about the changes of time. Tunes like "Grampa's Words," "The Gandy Dancer," "That Old Mill" and "Mount Katahdin Sunrise" all give testimony to Wright's upbringing in the Northeast, and are softly and harmoniously delivered by Wright. Recorded in Boston and Nashville, and produced by Wright, Sheldon Mirowitz, Jim Rooney and Darlene Wilson, this project is interesting, unusual and sure to turn some heads. (Kay Knight)

### INDIE SPOTLIGHT

☐ **LORIE ANN**: "Michael Would Die (If He Knew What I Was Doing Tonight)" (Sing Me SM-45-50)



The best yet from Lorie Ann is this Mexican-flavored cut, written by Becky Hobbs. "Michael Would Die," produced by Jean Zimmerman, flaunts catchy lyrics delivered with a crisp vocal charm. This excellent radio-grabber proves Lorie Ann to be on the rise to a much wider radio success story. Keep it up—this one should be a major outlet.

## CONTEMPORARY TOP SLOT



#1 Single: Kim Hill



#1 Debut: Helen Baylor #31



New Haven Records recently hosted a listening party debuting Cronicle's new album, entitled *Willing Servants*. Cronicle, the newest addition to New Haven's roster, is becoming one of Southern gospel's most popular groups. Pictured at the recent listening party are a few of those who attended, including Cronicle, New Haven Records' staff, and several staff songwriters.

## Gospel...Hot off the Press...

**MORNING GATE MUSIC SIGNS JIM MURRAY:** Morning Gate Music recently signed Christian music veteran Jim Murray to a multi-year, multi-recording contract. Murray is known to audiences worldwide as the distinctive tenor of the Gaither Vocal Band, and as a popular solo concert artist. For more than two decades, Murray harmonized with the Imperials, recording 40 albums and earning five Grammys and 15 Dove Awards. Murray's first recording for Morning Gate Music will feature hymns and songs of the faith, supporting his mission to reach active church members who lack a life-changing belief in God. The as-yet untitled project is slated for a release this summer.

**TREMONT ENTERTAINMENT BUREAU TAPS RON BLACKWOOD AS GOSPEL TALENT DIRECTOR:** Tremont Entertainment Bureau president H.L. Miller announced the addition of music veteran Ron Blackwood to the company's growing staff. Miller stated that, due to the growing needs of Tremont, and given Blackwood's vast experience, this was a positive move for Tremont and their artists. Through the years, Blackwood has booked or managed Vern Gosdin, Jerry Wallace, Hank Williams, Jr., Ronnie McDowell, J.D. Sumner and the Stamps, the Imperials, Tanya Tucker, Moe Bandy, Tommy Overstreet, the Statesmen, the Kingsmen and the Speer Family. Blackwood is also credited as being one of the major reasons gospel music has enjoyed such a wide acceptance nationwide in the fairs and the theme parks. He formerly was co-owner of Century II Promotions, Universal Management and Universal Records. Miller reports he's extremely excited about acquiring a person with Blackwood's vast knowledge and expertise to head up the gospel division and assist the country division as well.

## CONTEMPORARY CHRISTIAN TOP 40 SINGLES

May 26, 1990 The square bullet indicates strong upward chart movement.

		Total Weeks
1	SECRET PLACE (Reunion 7010049726) . . . . . Kim Hill	3 6
2	THE GREAT EXCHANGE (Word 701-9986536) . . . . . Bruce Carroll	1 8
3	IT'S RAINING AGAIN (Star Song SSD 8144) . . . . . Imperials	2 12
4	YOURS ALONE (Urgent ISBN#0001381849) . . . . . Bob Bennett	6 4
5	LOVE YOU WITH MY LIFE (Sparrow SPC 1201) . Steven Curtis Chapman	9 4
6	UNBELIEVABLE (DaySpring 7014187570) . . . . . Cynthia Clawson	4 9
7	I WILL PRAISE THE LORD (Diadem 7-90113-057-1) . . . . . Ray Boltz	7 9
8	WHILE YOU WAIT (Benson CO2617) . . . . . Billy and Sarah Gaines	12 5
9	WHILE THE NATIONS RAGE (Reunion 7010053) . . . . . Rich Mullins	16 4
10	WARRIOR (Benson BR05955) . . . . . Harvest	11 8
11	LEARNING TO TRUST (Star Song SSC 8137) . . . . . David Meece	5 9
12	LIFT UP THE SUFFERING SYMBOL (Sparrow SPC-1219) . Michael Card	19 3
13	PEACE BE STILL (Benson CDO2673) . . . . . Al Denson	13 7
14	UP FROM THE DEAD (Benson CO2638) . . . . . Dana Key	15 6
15	SOLOMON'S SHOES (Sparrow SGD WNTR-90) . . . . . Margaret Becker	8 11
16	HOW COULD YOU SAY NO (Myrrh 7016895386) . . . . . Julie Miller	17 8
17	MARVELOUS (Word 719136508) . . . . . Scott Wesley Brown	25 3
18	BREAKING THROUGH (Myrrh 7010889386) . . . . . First Call	10 13
19	REASON ENOUGH (Reunion CD 7010046 727) . . . . . Morgan Cryar	14 12
20	YOU PUT THIS LOVE IN MY HEART (Benson CO2602) . . . . . Glad	22 5
21	FAITHLESS HEART (Myrrh 701-6871-38) . . . . . Amy Grant	18 12
22	TABLE IN THE WILDERNESS (Myrrh 7016880389) . . . . . Russ Taff	33 2
23	MEANTIME (Sparrow SPD-1169) . . . . . BeBe & CeCe Winans	20 14
24	NEVER LET IT BE SAID (DaySpring 7014182579) . . . . . Trace Balin	21 10
25	LOVE HAS A PLACE (Giant CD02555) . . . . . David & The Giants	27 5
26	LOVE CARRIER (Urgent 0001373188) . . . . . Billy Crockett	32 2
27	SHINE THROUGH ME (Benson CO2588) . . . . . Carman	23 44
28	SIMPLE, DEVOTED & TRUE (Benson CO2548) . . . . . Michele Wagner	24 13
29	EVERYONE NEEDS THE LORD (Frontline CO9051) . . . . . Jon Gibson	36 2
30	SOLDIERS AGAIN (DaySpring 7014183675) . . . . . Holm, Sheppard & Johnson	26 7
31	NO GREATER LOVE (Word 7019112609) . . . . . Helen Baylor	DEBUT
32	I HEAR LEESHA (Reunion 7010037523) . . . . . Michael W. Smith	28 14
33	GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90) . . . . . Steve Camp	29 11
34	WE SING PRAISES (Sparrow SPD-1174892387) . . . . . Deniece Williams Duet w/Natalie Cole	30 14
35	SHALL WE GATHER AT THE RIVER (Frontline CO9050) . . . . . Benny Hester	DEBUT
36	NEXT TIME YOU SEE JOHNNY (DaySpring 7014160575) . . . . . Kenny Marks	31 10
37	I WILL BE HERE (Sparrow SPD-1201) . . . . . Steven Curtis Chapman	34 15
38	I'M ACCEPTED (Benson PWCO-1096) . . . . . DeGarmo & Key	35 15
39	I SHALL SEE GOD (Good News 901-647-3157) . . . . . Roby Duke	37 17
40	TENDER HEART (Myrrh 7016886387) . . . . . Kim Boyce	38 10

## ALBUM REVIEW

CRYSTAL LEWIS: *Let Love In* (Frontline CO9088)

Only 21 years old, Frontline recording artist Crystal Lewis releases her fourth project, entitled *Let Love In*. It's an appropriate title for such a positive and uplifting project. *Let Love In*, produced by Scott V. Smith and Brian Ray, is simply a compilation of plush instrumentation, extremely strong lyrics and an artist who definitely sparks a love for the Lord. On top of that, Lewis just happens to have a voice that's near vocal perfection. She trills sincerity, wails out energy and delivers a sound that's vibrantly refreshing. *Let Love In* presents a variegated package ranging from sparks of jazz and blues with incredible horn work to heart-rendering ballads such as "Secret Hideaway," "Something Christ Did" and the most promising "I Must Tell Jesus," which is arranged by the Ricky Grundy musicians. Lewis also flaunts a host of dance-beat cuts with incredible electronic spice, including "Jump," the rapping "Rock Solid" and "Set Ya Free." (Kimmy Wix)



## Ops Urged to Send New Jukebox License Forms

**CHICAGO**—As previously reported in *Cash Box* (April 7, 1990), AMOA and the performing rights societies (ASCAP, BMI and SESAC) reached an agreement this past March regarding the licensing of copyrighted music on jukeboxes. Under the terms of the new license, operators must pay a \$275 annual fee for the first jukebox, \$55 each for two to ten machines on the route, and \$48 per year for 11 or more machines.

Included in the agreement is an amnesty provision whereby operators who submit the appropriate license form along with the required payment by June 1, 1990, will not be subject to any lawsuits for prior infringements.

AMOA recently issued a membership mailing containing full specifics regarding the new license together with all of the necessary forms and related data. The cover letter cautioned that "if a jukebox operator does not obtain a Jukebox License Certificate for each jukebox, or per-

mission from the copyright owners, each of the three performing rights organizations may license each establishment in which an unlicensed jukebox is located in accordance with that organization's applicable licensing terms. These licenses are generally more expensive than the jukebox license offered by the Jukebox License Office, and three licenses (one from each performing rights organization) will be required if you are to be licensed to perform all the copyrighted works in all three categories."

The association further explained that increased compliance with the copyright law will result in a permanent decrease in the license fee, meaning jukebox operators could pay lower fees in 1991 if more jukeboxes are registered in 1990 than were registered in 1989.

Further information may be obtained by contacting the Jukebox License Office at P.O. Box 5458, New York, NY 10185.

## NAMA Sets Agenda for Education Conference

**CHICAGO**—"How To Structure a Vending Route," "The Power of Excellent Customer Service," "Vending and the Environment" and "Drugs in the Workplace," along with many other aspects of running a successful vending business, will be covered at the August 15-18 NAMA Education Conference being held at the Ambassador West Hotel in Chicago. The conference format provides two and a half days of "cafeteria-style" educational programming, which allows delegates the freedom to choose the topics that most interest them from the three concurrent sessions.

"We have strengthened the program to be even more useful for owners, managers and employees of vending operations," stated NAMA president James A. Rost. "Most topics should also benefit managers whose

businesses are vending-industry suppliers," he added.

The registration fee is \$395 for the first person from each NAMA member company and \$350 for each additional person from the same company. For non-members, the fee is \$595 for the first person and \$550 for each additional attendee from the same company.

NAMA has arranged for a discounted hotel-room rate of \$110 per night (single room) and \$125 per night (double room) plus applicable taxes, at the Ambassador West Hotel, which is located in the Gold Coast area of downtown Chicago.

Further information may be obtained by contacting Richard M. Geerdes at NAMA headquarters, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102.

## AROUND THE ROUTE

BY CAMILLE COMPASIO

**WILLIAMS HAS INITIATED** a terrific promotional back-up in conjunction with the release of its new *Smash T.V.* video game. Currently available are authentic, limited-edition *Smash T.V.* t-shirts, sweat-shirts and jackets, which may be obtained through factory distributors or by contacting Alice Metrow at (312) 267-2240 regarding quantity discounts, shipping, etc. Additionally, Williams is encouraging operators to run their own individual promotions—such as high score of the week, for example, or even low score—at the location level. The goal is to generate incentive on the part of players, and the factory is more than willing to lend its assistance. "What we're doing is giving something back to our operators," explained marketing chief Roger Sharpe. "We know we have solid games, but we want to offer something more to provide the means for operators to increase their earnings on Williams' equipment." As he further pointed out, "We don't have a consumer wing at Williams. Our focus is on coin-op, so we try a little harder and we want it to be known that we are here and we are reachable for whatever help we can give."

**MICHIGAN OP ED SCHULTZ**, who was among the many attendees at the recently held AMOA Government Affairs Conference in Washington, D.C., described it as the most outstanding to date, in terms of attendance as well as content. It was very productive, he said, and there was tremendous support and interest in the dollar coin.

**ALOHA. IT'S TOO SOON TO GIVE** you a full report, since Atari's national distribs meeting in beautiful Hawaii got wrapped up just about at deadline. However, we can give you the names of the new pieces unveiled, which include the *Thunder Jaws* kit, the *Gumball Rallye* redemption machine and the *Hydra* video game.

**STATE ASSOCIATION NEWS:** Amusement & Music Owners of Idaho (AMOI) will be holding their summer meeting, June 16-17, at the Kimberland Meadows in New Meadows, Idaho. It's billed as a fun-filled weekend, with many recreational activities taking place, but there will also be a round of business meetings and the finalization of details for the state group's upcoming pool and dart tournament. AMOI is also celebrating the recently enacted legislation that exempts amusement and vending equipment from the state's sales and use tax, which is something the entire membership worked very hard to accomplish... Once again, the Cavalier Hotel in Virginia Beach, Virginia will be the site for this year's Amusement & Music Operators of Virginia (AMOV) annual state convention and trade show, August 17-18. The group is currently working on the convention program. For further details, contact Charles H. Rowland II, at AMOV, 4019 MacArthur Ave., Richmond, VA 23227.

### INDUSTRY CALENDAR 1990

**June 2-5:** Summer Consumer Electronics Show (CES); McCormick Place; Chicago, IL. For info, contact CES at (202) 457-8700.

**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.

## HIT SINGLES OF THE PAST

The *Cash Box* Top Ten Jukebox Tunes  
(Compiled from *Cash Box*, September 17, 1960)

1. "The Twist," Chubby Checker
2. "It's Now or Never," Elvis Presley
3. "Volare," Bobby Rydell
4. "Walk Don't Run," Ventures
5. "Finger Poppin' Time," Ballard & Midnighters
6. "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini," Brian Hyland
7. "Dreamin'," Johnny Burnett
8. "I'm Sorry," Brenda Lee
9. "My Heart Has a Mind of Its Own," Connie Francis
10. "Kiddio," Brook Benton

## Bringing Their Message to Washington

**CHICAGO**—This year's AMOA Government Affairs Conference saw an impressive turnout of traders who took full advantage of the opportunity to participate in discussions ranging from lobbying for the dollar coin to sessions on tobacco vending and the new jukebox licensing agreement. The event, which was held in conjunction with the American Amusement Machine Association (AAMA), took place April 29-May 1 in our nation's capital and drew nearly 200 AMOA and AAMA members representing nearly 120 companies from 40 states.

A full day was devoted to meetings between members and their elected representatives, staffs and aids to discuss industry issues. This portion of the program was coordinated by Robert Wilbur, AMOA's D.C.-based government-relations liaison, and his staff. Wilbur and his staff also handed out position papers on the dollar coin, the jukebox license agreement and discriminatory practices against vending-machine sales of cigarettes.

The agenda included a congressional panel featuring U.S. Representatives Bill Frenzel (R-Minnesota), John Bryant (D-Texas), and Helen Bentley (R-Maryland), which spoke on everything from defense spending and taxes to the U.S. deficit and foreign aid. U.S. Representative Stephen Neal and the Tobacco Institute's Kurt Malgram talked about state and local legislation and regulations adversely affecting cigarette vending. Melonie Krisza, manager of the newly created Jukebox Licensing Office in New York, Paul Bell of BMI and Bill Lee of ASCAP talked about, and fielded questions on, the new jukebox licensing agreement. The Coin Coalition's Jim Benfield and AMOA's Bob Wilbur spoke on the status of dollar-coin legislation (which AMOA strongly favors). Many in attendance were instrumental in securing the support of their elected representatives to sign on as co-sponsors of the dollar-coin bill during their visit to Washington. During the conference it was revealed that the dollar-coin legislation (H.R. 1068 in the House and Senate Bill S. 814 in the Senate) currently has 111 sponsors in the House and 26 in the Senate.

Also addressing the group at various functions were Sen. Alan Dixon (D-Illinois) and Rep. Joseph Moakley (D-Massachusetts).

### Over 900 at Tournament

**AMOA'S ANNUAL** Congressional Pinball/Coin-Op Basketball Tournament (which included electronic darts this year) took place May 1 at the Longworth House Office Building, with a record 900-plus participants from over 250 Congressional offices competing. The Democrats won by about a 60-40 margin, and the players included three U.S. Senators and 50 U.S. Representatives, along

with their immediate families, staff and aides. This shattered last year's record of 600 people from 150 offices. Needless to say, the tournament has developed into quite the social event and it was held under co-sponsorship of AAMA, in conjunction with AMOA's annual Congressional Reception.

Whether you participated or not, the evening provided a leisurely environment for AMOA members and their families to socialize with elected officials and their families. There was also an assortment of other games to play, as well as crane games that were filled with plush donkeys and elephants. As part of the tournament, over \$10,000 in prize money will be donated to the favorite charities of the winners (some 96 in total) on behalf of the industry.

Final scores are still being tabulated, but the overall winners at this point appear to be U.S. Rep. Billy Tauzin (D-Louisiana); Rep. James Bilbray (D-Nevada); Rep. Dennis Eckart (D-Ohio); Rep. Richard Stallings (D-Idaho); and Sen. Conrad Burns (R-Montana). Frank Seninsky of Alpha-Omega Amusements in Edison, New Jersey, spearheaded the tournament planning.

### Anti-Drug Gathering

**ON MONDAY EVENING**, April 30, AMOA/AAMA hosted the Carnival for Life gala, honoring youth groups who actively participate in the continuing anti-drug campaign. Over 100 young people were in attendance to enjoy everything that was provided, including clowns, amusement games, snacks and recognition of their efforts on behalf of inner-city youths. This event drew representatives from the executive branch as well as the local press, and enjoyed widespread media attention. Among the organizations honored were Champ Cookies, which provides low-income youths with business skills; Youth for Tomorrow, a well-known local rehabilitation center for disadvantaged boys; Midtown Youth Academy; Urban Youth Investment Programs; and the Hine Jr. High School Scholarship Fund. All of these organizations are involved in programs to teach skills to young people as an alternative to drugs.

### Thank You

**AMOA** also acknowledged the following companies for their generous support of the 1990 Government Affairs Conference and its many activities (in terms of money or product): A.P.E. Corp., Arachnid, Bonita Marie, Brown & Williamson, Data East Pinball, Impression Plus, Laramie Interests, Merit Industries, Midway Manufacturing/Bally Games, Nancy Sales, Premier Technology, Rosemary Coin Machines, Smart Industries and Williams Electronics Games, Inc.



The Coin Coalition's Jim Benfield talked about the status of the dollar-coin legislation.



U.S. Representative Joe Barton (l) of Texas with AMOA director Ross Todaro (r) of TAVS, Inc. in Bryan, Texas.



AMOA vice president Bill Stone (l) of Stone Amusement Co. of Tullahoma, Tennessee with AMOA's first vice president (and incoming president) Jim Trucano (r).



Illinois Senator Alan Dixon (third from left) is pictured with some of the members of the Illinois contingent, including Premier's Gill Pollock, Ed Velasquez, Frank Gumma, Jr. and others.

## Play The Game for \$1,000,000

**CHICAGO**—You don't necessarily need coins or currency at hand. All that is required is some common knowledge, a little skill perhaps, and the telephone, in order to play *The Game*, and maybe cash in on \$1,000,000.

*The Game*, developed and produced by Los Angeles-based 900 Million Productions, incorporates both 800 and 900 number technology. It begins when a player telephones 1-900-226-2000 and is randomly grouped with up to nine other callers. To win \$1,000,000, the individual must be the first to answer one question correctly in each of seven rounds. Players who win the first round are given a toll-free 800 number to continue playing the balance of the game. All questions have a numerical answer, and the computer measures accuracy and determines winner response time.

In addition to the \$1,000,000 prize, players who successfully answer questions two, four and six also will win \$5, \$100 and \$10,000, respectively. Play is available 24 hours a day, to anyone over 18, for a one-time cost of \$2.99.

As noted by Lynn Folse, vice president of 900 Million Productions, "*The Game* is a direct line to the American dream. By answering such questions as 'What year did Columbus sail for America?' and 'How many keys are on a piano?', an individual can become a millionaire."

The noted telecommunication company MCI Communications Corp. is handling all long-distance calls over its nationwide digital transmission network. Precision Software, Inc., subsidiary of the Home Shopping Network, is providing *The Game*'s unique capabilities and capacities. Besides its link to telecommunication

tions, *The Game* carries a connection to the space program via the Apollo Research and Education Fund, which is helmed by former astronaut David Scott and designed to pioneer a unique method of private funding of space research and education.

*The Game* was launched on May 7 with a multi-million dollar national advertising campaign.

# 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: THUNDER BLADE \$1895; MECHANIZED ATTACK \$1995; CRACKDOWN \$1995; BAD DUDES \$900; STRIKE ZONE \$995; QUARTERBACK \$900; ASSAULT \$995; ESCAPE \$1595; TOOBIN \$795; ROBO COP \$1275; SHOWDOWN BUTTON & GUN MODEL \$1195; VIPER S/D \$995; VS RBI/RBI \$995; GAIN GROUND 3 PL \$1595;**

**IKARI III \$1195; TECOM BOWL 4PL FOOTBALL \$1495; DOUBLE DRAGON II \$1195; JOUST (AS IS) \$250; FIRE \$850. USED KITS: CABAL \$550; 88 GAMES \$395; LEADER BOARD GOLF \$495; KUNG FU MASTERS \$95; NINJA GAIDEN \$895; BLOODY WOLF \$350; RING KING \$195; SILKWORM \$395; WRESTLE WAR \$650; BOTTOM OF NINTH \$795; V-BALL \$395; SHINOBI \$595; DOWNTOWN \$400; SHOWDOWN \$500; SLY SPY \$600; CYBERBALL 2 PL \$650; ARCH RIVAL \$1050. OLD & 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 Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.**

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

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

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**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.**

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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

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To Lightning Seeds creator,  
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"PURE" (MCA-53816), the hit single  
already planted at radio, gives The Seeds'  
debut album firm roots to grow on.

Written, performed  
and produced by Ian Broudie.  
Management: Paul Brown/  
Worlds End Management—London

**MCA**  
THE SPOTLIGHT IS ON

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