

THE MUSIC TRADE MAGAZINE

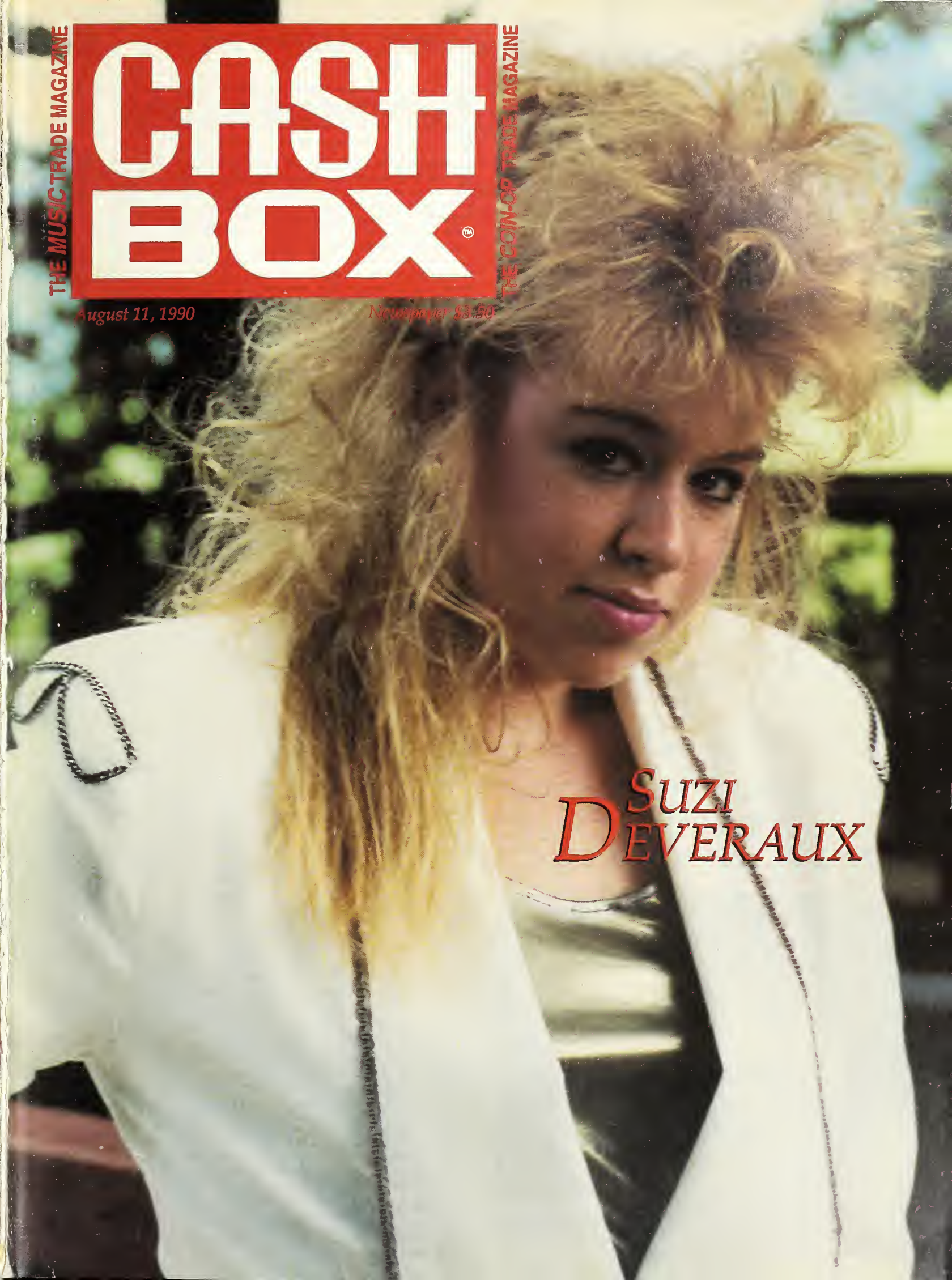
# CASH BOX

THE COIN-OP TRADE MAGAZINE

August 11, 1990

Newspaper \$3.50

SUZI  
DEVERAUX



**HANG UPS:** It's time to clear some wall space again: gold and platinum album time. We're talking the RIAA, bless 'em, and we're talking July. Multi-platinum albums—the biggies—went to Paula Abdul's *Forever Your Girl* (7 million); M.C. Hammer's *Please Hammer Don't Hurt 'Em*, Randy Travis' *Always & Forever* and *Van Halen II* (4 million each); and Cher's *Heart of Stone*, Bob Marley & the Wailers' *Legend* and Madonna's *I'm Breathless* (2 million each). The Madonna disc also turned gold and platinum last month. Joining her in the platinum slot were Metallica's *Garage Days Revisited*, Paul Abdul's *Shut Up and Dance (The Dance Mixes)* (also gold), Keith Sweat's *I'll Give All My Love to You* (also gold), Wilson Phillips, Taylor Dayne's *Can't Fight Fate* and Bruce Springsteen's ancient *The Wild, the Innocent & the E Street Shuffle*. Gold albums (we think they're gold-plated ourselves) are being struck for Anthrax's *Among the Living*, Michael Smith Project, Alabama's *Pass It on Down*, Milli Vanilli's *Quick Moves: The Remix Album*, Carly Simon's *Greatest Hits*, Kathy Mattea's *Willow in the Wind*, George Strait's *Livin' It Up*, Soul II Soul's 1990: *A New Decade*, Keith Whitley's *I Wonder Do You Think of Me*, Fleetwood Mac's *Behind the Mask*, Faith No More's *The Real Thing*, Billy Ocean's *Greatest Hits*, Tony! Toni! Toné!'s *The Revival*, The All Time Greatest Hits of Roy Orbison, Reba McEntire Live, L.A. Guns' *Cocked and Loaded*, *Damn Yankees* and Faster Pussycat's *Wake Me Up When It's Over*.

**HELLO, CAN I SPEAK TO MADONNA, PLEASE?:** Sire Records has installed a 900 number. Call (900) 454-3355 and you get to choose from 10 choices of various Sire chit-chat and music to listen to. The bad news: It costs 95 cents a minute. The good news: all of Sire's proceeds goes to AIDS charities.

**MONEY FOR SOMETHING:** MCA Records and New Line Cinema will host a benefit screening of, and party for, the new pirate radio film *Pump Up the Volume*, to aid the ACLU Foundation's Musical Majority, which wants to keep free speech free—a noble cause. August 16's the date, Mann's

Chinese is the place for the screening, the China Club's the locale for the party, and the Cowboy Junkies and Liquid Jesus are going to perform. (We think Liquid Jesus, Jesus Jones, the Jesus & Mary Chain and M.C. 900 Foot Jesus should do a Christmas album, with Jesus Alou doing the liner notes.) Call (213) 487-0567 for benefit information... The Sixth Silk E Scent "Music & Tennis Festival" is scheduled for Los Angeles' Westlake Village from September 13-16. It's a fund-raiser, with three NARAS charities—the City of Hope, MUSICARES and Grammy in the Schools—benefiting. There'll be tennis pros, heavy metal stars and various celebutantes of all stripes... Two upcoming all-star album extravaganzas from PolyGram will put money into the pockets of some worthy recipients. There's the live album from that all-star performance of Pink Floyd's *The Wall*, due on August 21, and intended to benefit the new Memorial Fund for Disaster Relief; and a live album of bits and pieces of that big Knebworth show, out this week to benefit the Nordhoff-Robbins Music Therapy Center.

**WHY DON'T WE JUST CALL HIM UP AND ASK HIM?:** Is it or isn't it? Is the recording of "My Happiness" that kicks off the new RCA Elvis Presley anthology, *The Great Performances*, really half of the legendary private recording that a young Elvis did for his mom while he was still a peanut-butter-and-banana-sucking truck driver, hidden all these years in some dusty attic of some old high school chum? RCA, of course, says it is. Some voiceprint expert at NBC TV says it isn't. We say it's spinach and we say to hell with it.

**LIVIN' LARGE:** *My Blue Heaven: The Best of Fats Domino* has just been released on CD in the EMI Legendary Masters series, to coincide with the release of *My Blue Heaven*, the new Steve Martin/Rick Moranis film. 20 songs—the biggest hits from Fats' 40 top-40 singles—make up the package, which could have been, for our tastes, a little, er, fatter. At 45 minutes, why not put 30 of the songs on board, or do a double with the 40 top-40 pop hits and

(continued on page 28)

## EXECUTIVES ON THE MOVE

Warner Brothers has promoted Ray Harris senior vice president, black music marketing and promotion. He was vice president of black music promotion for two years. Rick Alden has been promoted to senior vice president, promotion, at Elektra. He has been with the label since 1979, most recently as senior vice president, CHR promotion. And Keir Worthy has been named national director, rap promotion and marketing. He comes to the label from Def Jam, where he was the Southwest/Midwest regional promoter, and headed Hot Wax Promotions, an independent marketing and management firm, in Austin. At Motown, Oscar Fields has been named senior vice president, sales/distribution. He spent the last 13 years at Warner Brothers, most recently as vice president of sales and marketing/black music. EMI Music Publishing has announced a restructuring of its business affairs department. The new line up goes as follows: Harold Rosenblum is the new senior vice president. Previously he was vice president of legal/business affairs for the company. Frederic Silber has been appointed vice president, business affairs. His former position was director/attorney of business affairs. Cathy L. Lipetz has been named director, business affairs, a move up from attorney for the company. And Bruce Gold has been named vice president, legal affairs. He was formerly in private practice with Cowan, Bodine and Gold. BMI has promoted Roger W. Brust to assistant vice president, applications systems. He joined the staff in 1989 as director of the department. Prior to that, he worked for Consulting Connections Inc. At Black Rock, Frankie LaRocka has been named associate director, A&R at Epic. He comes from Atlantic, where he has been doing A&R since 1985. And Ventura L. Charlin has been appointed director, market research, for Columbia House. Prior to this appointment, she was a research manager in Merrill Lynch's human resources area. WEA has named Jeanine Merget national product development coordinator. She has been with WEA since 1981, most recently as national merchandising coordinator. CBS/Tree International has a whole slew of announcements this week. Donna Hilley, CBS Tree chief operating officer, has announced the simultaneous promotion of five staff members, all of whom move up from their former level as managers to assume positions as directors in their respective departments. Harrienne Condra has been employed by Tree for 15 years and becomes director of copyrights for CBS Music Publishing. Her duties involve the overseeing of copyrights, licensing and foreign control of approximately 60,000 CBS-owned copyrights in all forms of music. Betty Fowler has been a member of the Tree staff for 16 years and moves up to director of royalties for CBS Music Publishing. Fowler is responsible for overseeing the collection and distribution of domestic and foreign royalties for all CBS-owned or affiliated companies. Tracy Gershon was previously employed by EMI Music and has been a member of Tree's professional department for the past year. She now serves as a director of creative services for CBS Tree, and her duties involve talent acquisition and the exploitation of copyrights in all areas of music, especially within the pop category. Walter Campbell has been a staffer at Tree for seven years. His newly appointed position names him a director of creative services for CBS Tree. His current duties entail working with songwriters and their songs, as well as pitching CBS Tree material to artists, producers, managers and record labels. Dan Wilson has been employed at Tree for 15 years. Prior to his affiliation with Tree, he was employed by Jim Reeves Enterprises. In his new position as director of creative services, he is responsible for scouting new talent, as well as pitching all song material for CBS Tree. MCA has appointed Susan Greenwood national director, metal promotion. Greenwood comes to the label from Warner Brothers, where she was contemporary music department coordinator for two and a half years. At 4th & Broadway, Tanya Cepeda has been named national director of promotion. She most recently was national coordinator of promotion for Island. Arista has named Matt Farber director of planning/special projects. He comes to the label from WAVA in Washington, D.C., where he was program director. Also, Mark Cohen has been named director, alternative promotion. Cohen comes to the label after six years at Elektra, where he was director of alternative promotion. And Kris Nicholson has been appointed manager, editorial services/alternative press. Prior to this appointment, she was a freelance writer for publications such as *Rolling Stone*, *Creem*, *Spin*, *The Music Paper* and *MTV to Go*.



Harris



Alden



Fields



LaRocka



Condra



Fowler



Gershon



Greenwood



**CREEM:** The legendary rock 'n' roll magazine, celebrated its 20th Anniversary and the premiere of its highly-restyled new look w/ a party last week (July 24) at The Palace in Hollywood. Shown here from the left are: John Doe, Jane Wiedlin, and CREEM Publisher Marvin Scott Jarrett.

# CASH BOX

THE MUSIC TRADE MAGAZINE

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## On the Cover

# Suzi Deveraux

BY KAY KNIGHT



**WHO IS SUZI DEVERAUX?** This talented newcomer is quickly becoming one of the most visible young female vocalists in country music circles. This petite, blonde-haired, blue-eyed entertainer can gently caress a love ballad or belt out a good old country barn-burner with a power that belies her fragile appearance. She possesses a voice that makes you want to hear more—she has a natural talent and is quite the professional.

Deveraux has been entertaining as a country music artist since the tender age of 13, and began touring with her own band at age 16. She has opened and appeared with such acts as Kris Kristofferson, Ronnie Milsap, Steve Wariner, Earl Thomas Conley, Johnny Lee, Mickey Gilley and Mel Tillis, among others. She has appeared on the Grand Ole Opry, *The Grand Ole Gospel Hour*, *The Doc Severenson Show*, and the Calgary Stampede, and has performed in 19 foreign countries for the American Armed Forces.

This sultry-voiced young songbird's single releases include "Texas Dance Hall Girl," "Slow Country Dancing," "Pick Up the Pieces" and "No Way Jose." Deveraux is keeping very busy these days with her current single, "Soft Spoken Lies," which is racing up the Top 100 Country Singles chart. This week it sits at #45, with a bullet. There is also a syndicated television show, starring Deveraux, that is already scheduled in 191 markets, called *Pick 'N' Time*, which will begin airing in September. Deveraux, who says one of her favorite quotes is, "I love it when a plan comes together," may just be using that very quote when her goal of "achieving a successful career in country music and becoming a member of the Grand Ole Opry" is reached thanks to her talent, continued hard work and determination that are so evident. ○

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## POINTS WEST

**I'M FINE. HOW ARE YOU?** My idea of heaven on earth, circa last week sometime: Driving home down Olympic Blvd. after Chrysalis' Was (Not Was) pre-release party/concert at the Mayan Theater, downtown; on a warm, perfect Southern California summer night; under the lazy, liquid glow of streetlights lining a near-empty street; with the tart scent of sagebrush and lawngrass rushing in my window; as five free Heinekens slowly snake their way through my bloodstream... The moment could have been sweeter only if it had been Grace Kelly or Kathleen Turner in the bucket-seat to my right—not, as it was, my fellow *Daily Bruin* and current *CB* colleague, Ernest Hardy (sorry, Ernest).

Oh...the party? O.k., o.k., o.k. What do the following persons have in common? Iggy Pop. Elton John. Curt Smith (of Tears for Fears). "Downtown" Julie Brown. Doug Fieger (you know...the *Knack*?). G. Love-E. Fawn Hall and Danny Sugarman (that's right—together). Liam Ó Maonlaí and Fiachna Ó Braonáin (of Celtic rock gods Hothouse Flowers). Ex-governor of California (and current zen master) Jerry Brown. David "Loins of Fire" Millman (I.R.S. national director of publicity, and he's gonna kill me). Give up? Well, each and every one of the above (plus a whole lot more nobodies like me and Ernest—Hi, Bob!) were either onstage with Was (Not Was), in the audience watching, or standing in line to use the little boy's room after the show (free beer will do that to even the stoutest of bladders).

Oh...the *band*? How about this—Was (Not Was) is the best soul band working. End of discussion. Can you name a better one? Can you name *another* one, period? This is both a comment on the paucity of great, current soul, and on the breath-taking, butt-shaking talent of the brothers Was and Co. (This is *not* a whiny retro-gripe, either. It's just a call to arms [and *tone*-arms], both for wider respect of rock and soul's history, and for keeping today's pop music boundaries as wide and as variegated as artistically possible. There's no reason why *everybody*, no matter where—or when—you hang your stylistic hat, can't play this game.) Was (Not Was)'s last album, *What Up, Dog?*, is the best soul album of at least the past 12 years, no contest. Some people say their new one, *Are You Okay?*, is even better. All I know is that whenever I play this band, I end up spending a lot of time dancing with my cat. Or with my neighbor's cat. With people, even.

Oh...the *show*? Picture if you will, a band so steeped in opposites and contradictions that you're in a perpetual state of amazement that the whole thing doesn't just up and explode in your face: Vocalist Sir Harry Bowens' rubber-faced expressions, and vocals as smooth and warm as a lover's shoulder. Saxophonist/vocalist David Was, face (and goatee) of a '50s beat poet, and voice raspy and harsh, like a tiger's whine. Vocalist Sweet Pea Atkinson, his voice the tiger's growl—deep, gruff, tougher than you'll ever be—and dressed in natty raw silk jackets, collars open to a flash of gold chain, with a black, snap-brim fedora at a dangerous angle on his head. Bassist Don Was, steady, reserved, wearing black leather, omnipresent black aviator sunglasses, and a Metallica t-shirt. The Temptations meet Captain Beefheart? Put 'em all on one stage together (along with the other seven members of the band) and you've got the kind of potential energy of which Niagara Falls can only dream.

Then add more. Add Doug Fieger, to sing backup on "I Blew Up the United States." Bring Julie Brown on to wrap her sweet lips around the chorus to "Walk the Dinosaur" ("boom, boom, ackalackalacka boom / boom, boom, ackalacka boom boom"). Call up Curt Smith to sing all three notes of "Everybody Wants to Rule the World." Drag out Detroit homeboy Iggy Pop to wail his latest, "Home." Cap it all off by inviting Elton John to pound out "Philadelphia Freedom" on a borrowed piano. The audience stands in disbelief. After all these years, we're finally at the right place at the right time. After the encores, some guy off to my left kept yelling "More famous people! More famous people!"

Um...actually, I'm *better* than fine. I feel *great*. Thanks.

—KEITH GORMAN



Was (Not Was)

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—KEITH GORMAN

## EAST COASTING

**BOREDOM, BOREDOM, BOREDOM.** I don't know what the deal is, but New York is suffering from major post-seminar depression. There ain't nuthin' happenin' here, folks. Zip. Nada. Haven't been to one show in the past week, not

even a party. I'm going through smoky-club withdrawal (although I missed the Pato party I.R.S. threw, because I was in here being bored). I've also been listening to demo tapes. A few prospects here and there—a band called **Boo Radley** (great name) out of Rhode Island, and a new demo from locals the Gibson Girls are the two most hopeful out of the lot. Also of interest is New York's **Waterlillies**, but I can't seem to put my finger on this one. "Ethereal pseudo-disco," maybe... "Ballistic Cocteau Twins with a Petula Clark fixation..." I don't know. They do an awesome cover of "What's New, Pussycat," however, and singer Jill Alikas really does have a stunning voice. I've also been hearing a great deal about **Sunday the Dream Believer**. Unfortunately, I always hear about them the day *after* they've played. Someday. Another great name, though.

But just when things are starting to look bleak, there's next week (which is actually this week). Wednesday night, we have not one but two *Cash Box* faves playing, of course in completely different corners of the city. Louisville's **Domani** will be at Wetlands, and the ever-cool the **Beautiful** are at the Cat Club. Thursday night is alternative muso heaven, with **New Order**...I mean **Revenge** and **Died Pretty** at the Marquee, and **Michelle Malone** at the Cat Club. But I won't be able to see either show. I'm going to be front and center at the Ritz, because the **Revoluting Cocks** are going to be there. Where else would you want to be, I ask you? Also on the bill are the **Mentors**, whom I know nothing about; and the **Skatenigs**, who just signed to Wax Trax. From what I understand, one of the guys from this Texas band was responsible for the title track of the current **Cocks** record, *Beers, Steers & Queers*. Great song. (Cowboy.) **Grant Hart** and **Run Westy Run** are at CBGB on the 10th. Then on the 11th, **Henry Rollins** is at the Knitting Factory, for two shows. *Whew*. Now that's more *like* it.

**CORRECTION, SORT OF:** I was going to run Ice T's fax number last week, in the column about censorship. Unfortunately, I left it at home on deadline day. So here it is: (213) 851-4686. Get busy. And I'm proud of all you who called me for the number.

Peace.

—KAREN WOODS

## BRAZILLIANCE

**DOWN AMONG THE FROZEN ASSET PALMS:** The promoters of Free Jazz, South America's most important jazz festival, have announced that the event will not take place this year, but have promised it will return in 1991.

Free Jazz first took place in Rio de Janeiro and Sao Paulo in 1985 and has brought many of the top names on the international jazz scene to Brazil over the last five years to play alongside the best that the Brazilian jazz scene has to offer. In 1989, for example, the bill included such diverse talents as Cecil Taylor, John Zorn, George Benson, Max Roach, Horace Silver, Joe Williams, Branford Marsalis, John Mayall, John Scofield and John Lee Hooker.

The festival has been key in expanding the jazz market in Brazil. A good performance at the festival normally guaranteed healthy record sales in Brazil and return engagements in the future.

The demise of Free Jazz in 1990 has been brought about by the present economic restructuring in Brazil, which has brought lean times to most companies as the country struggles to bring inflation—which had hit three percent a day—under control.

Among the companies badly hit have been the big tobacco companies, who had their prices pegged virtually below cost. This meant that Souza Cruz (British American Tobacco), makers of Free cigarettes, had to cut extra costs and this, unfortunately, included their sponsorship of Free Jazz.

The situation is expected to improve between now and the end of the year, which will allow Souza Cruz to return as the major sponsor of not only Free Jazz but also Hollywood Rock and Carlton Dance. Like Free, Hollywood and Carlton are all Souza Cruz brands.

The news from Brazil is not all gloomy, however, as **Roberto Medina**, head of Artplan, has announced that the second version of Rock in Rio (the first was in 1985), will take place in Rio in January, sponsored by Coca-Cola, with the full support of TV Globo.

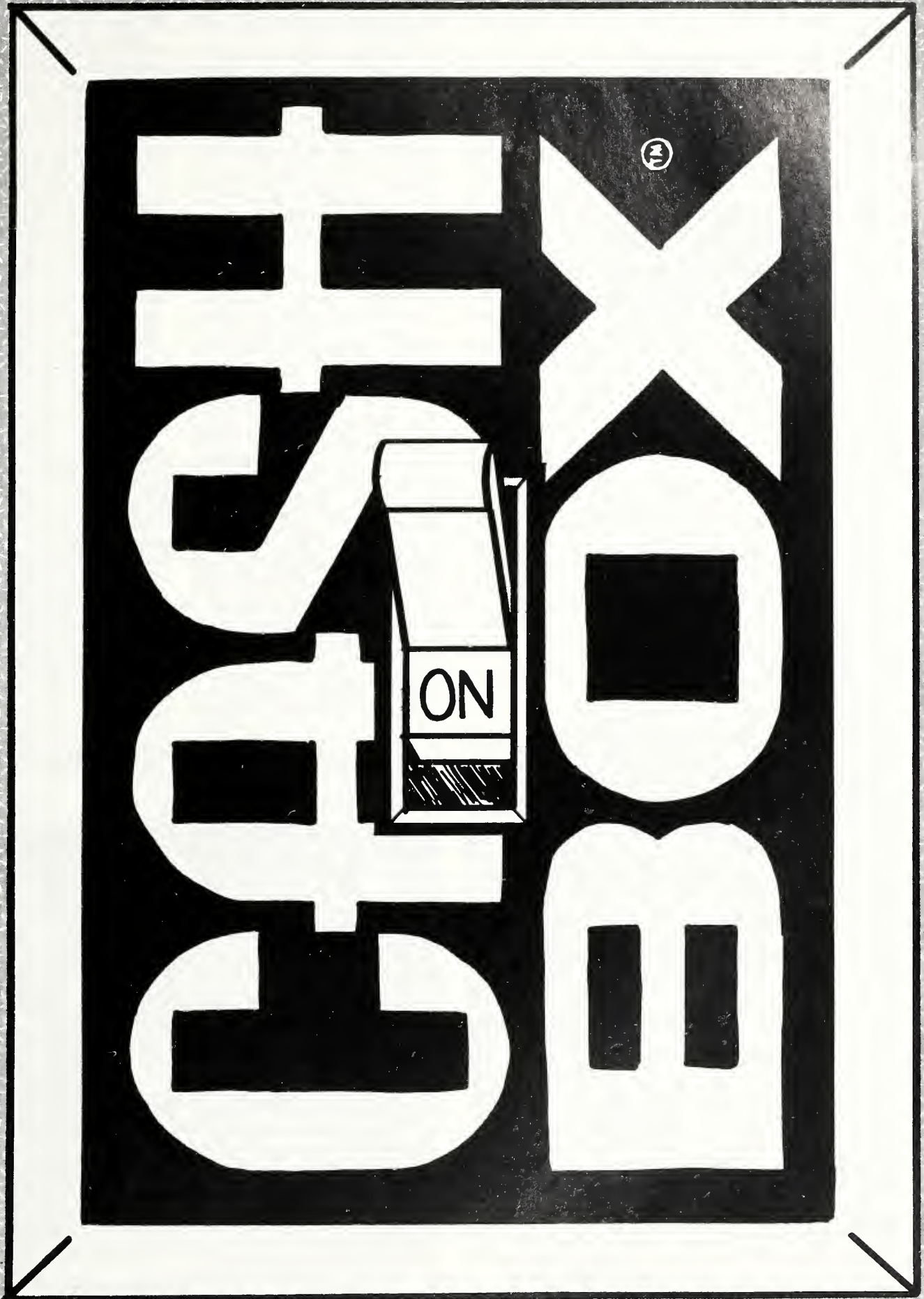
The venue for Rock in Rio is to be Maracana Stadium—the largest stadium in the world—which has already housed crowds in excess of 170,000 for shows by Frank Sinatra, Sting, Tina Turner and, most recently, Paul McCartney.

Medina travelled to Los Angeles at the end of July to firm up contacts with possible acts for the eight-day festival. Although everything is still speculative, among the names mentioned are **Madonna**, **Prince**, **Dire Straits**, **Stevie Wonder**, **Elton John**, **Fleetwood Mac** and **Depeche Mode**.

Another top Brazilian promoter, **Manoel Poladian**, who was responsible for the Tina Turner tour, has been able to announce that he is bringing **David Bowie's** *Sound & Vision* tour to South America in September. Bowie is expected to perform in Brazil, Argentina and Chile, with the first show set for September 19 in Rio de Janeiro.

Other artists expected before the end of the year include **Eric Clapton** and **Jethro Tull**, which should help record sales throughout the country.

—CHRISTOPHER PICKARD



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### Answered Questions

BY ERNEST HARDY



**MORRIS RENTIE AND MARVA KING ARE THE TWO HALVES** of the soul/funk/jazz duo, Answered Questions, a combination that evokes "Minnie Riperton meets Sly Stone, 1990," according to Rentie. Their EMI LP, *Happiness Is*, reflects the positive, upbeat outlook of its creators, whose choice of album title was no casual decision.

"The title track, 'Happiness Is,' is about loving each other, about praying together, about being intimate," says King. "We want people to have a positive outlook and feel good."

Adds her partner, "The songs 'Sentimental' and 'Together' are all about love and unity. They're very different grooves, but they express joy and harmony."

The two began working together as Answered Questions in 1987. Both had built up an impressive resume by that time. Rentie was playing with the Gap Band by the time he was 15 (they used to live right behind him). With their encouragement the young man (who started playing acoustic guitar at

three, lead guitar at eight, bass—his forte—and sax and drums by 10) embarked on a career as performer and producer. King, meanwhile, was touring with her mother's gospel group, the Wings of Faith, by the time she was six. She would eventually perform with the Michigan State Choir, as well as such artists as James Cleveland, Andrae Crouch, Stevie Wonder, Lionel Richie, Michael Jackson, Natalie Cole, and others.

Summing up the duo's influences and past works, Rentie remarks, "*Happiness Is* is an expression of our artistry. We did this album with a whole lot of feeling. It's soulful, classy, funky, sensual. It's our musical testament." ○

"I feel really comfortable with where I am and what I'm doing," she explains. "I don't see where there's any rule that says you can't jump around and dance and go crazy to country music. Ya know, I think about those housewives at home who watch CMT and TNN during the afternoons when they clean the house... 'cause I used to be one of them. We didn't have the videos then and I certainly would have liked to have seen a girl come on my TV, jumping around, dancing with a bunch of cute guys in the background, doing a fun song. So I try to think of that, ya know? That's the audience I want...real people."

"I mean, what's not to like? It's happy stuff," she continues. "So you can't knock me for wanting to make people smile. There's a lot more stuff on the album though that has much more depth to it than 'I Fell in Love.' So it's not like I'm just this quirky little airhead or something. I've got some real things to say."

The things that Carter says with her new album, produced by Howie Epstein of Tom Petty's Heartbreakers, shine a reflection of all the various turns and twists she's experienced throughout her career. *I Fell in Love* features songs that range from the autobiographical "Me and the Wildwood Rose" (about Carlene and sister Rosey Carter), the Carter Family's "Dixie Darling," "You Are the One" (which was a number-one hit for her dad, Carl Smith, the week she was born), a tune about her grandmother Maybelle Carter, and one of the first songs she ever wrote, "Easy From Now On."

Prior to Carter first signing with Warner Brothers in 1978, primarily as a pop act, she had already established

herself as a commanding songwriter, penning tunes recorded by Emmylou Harris, Tracy Nelson, the Doobie Brothers, Leo Sayer and the Go-Go's. But it was during her first stint with Warner Brothers that she really began to search out where she fit musically.

"I didn't really know what I was doing," says Carter. "I was writing all different kinds of stuff, so I didn't really fit in anywhere. I felt like I was sitting on a fence a lot of the time. I like a lot of the records that I made. I had made five albums when I decided that I needed a break, because I just felt like I didn't have another album in me. I didn't want everyone to go, 'Oh God—here comes another Carlene Carter album.' It just really wasn't working for me because I wasn't thinking about pleasing the public at all. I was totally pleasing myself and whoever I was working with."

After remaining with Warner Brothers for almost five years, she decided to hit the road with the Carters, which meant sharing the stage with her mother, June Carter-Cash; her aunts, Helen and Anita; and her stepfather, Johnny Cash. She toured with the Carter family for two years and their famed performance afterwards led to a *Carter Family* album.

"Working with the Carter Family is really what got me back into my country roots," she admits. "I wanted to know about where I came from. I wanted to be able to carry this on and pass it down in some way, but I also wanted to be myself. So I took everything I learned from them, jumbled it up with all this other stuff and *this* [pointing to herself] is what I came up with." ○

### Carlene Carter

BY KIMMY WIX

**SO, CARLENE, WHAT'S WITH ALL THIS SPASTIC JUMPING AROUND** you do in your video...are you happy or something?

If you've been fortunate enough to catch Carter's "I Fell in Love" clip on the tube, you've perhaps asked the same question. The answer is an ecstatic "YES!"

One might say that Carter has ventured through yet another door of the music world, except this time the door she's chosen reads "Home Sweet Home." Being an heiress to one of country music's richest family legacies certainly hasn't strapped this charm-bursting personality to the walls of a country format. But after successfully playing her hand in almost every facet of music, she admits that the country audience is the closest to home.

"I just told myself that *this* is something I really understand and something I can do," Carter remembers. "So I just made a decision one day to make a *country* record. I said 'I'm gonna make a record that will get played on country radio and that country people are gonna like.' I just love the country audience. They're my friends and that's one good thing about them. They're loyal, and if you keep giving them good country



records that they love, they'll hang in there with you. I've done all that other stuff and it just wasn't right for me. It just didn't feel like this does."

What *this* feels like is affecting much more than just Carter. Her gutsy vocals and current single (on Warner/Reprise) continues to pump a boiling feel-good-all-over sensation into everyone who hears it, and according to Carter, the rest of the *I Fell in Love* project is set to do the same.

### Compton's Most Wanted

BY ALEX HENDERSON



**N.W.A.'S REVOLUTIONARY STRAIGHT OUTTA COMPTON ALBUM**hipped rap fans across the U.S. to the dangers of life in Compton—an L.A. ghetto plagued by gang violence and crack cocaine. Following a similar path lyrically, but taking a less bombastic approach musically, Compton's Most Wanted documents inner-city L.A.'s harsh realities on its debut album on Orpheus Records, *It's a Compton Thang*.

"I know when we come out, people are gonna say we promote violence," CMW member Eihl explains, "and they're gonna say we promote rebel-

liousness. But we're not out to start no violence or no conflict. We're just trying to make the music that we know... People are afraid of the truth—that's the problem."

Fellow CMW member Unknown adds, "But you can't lie to a kid and tell him, 'We're off to see the Wizard' and shit, 'cause we ain't. That's not what we do. Basically, as long as blacks are funny, everybody's happy. The Fat Boys were funny. But as soon as a brother starts talking about real pertinent things, then it's a problem. And in America, people don't want to talk about problems." ○

**BMG MUSIC:** Danny Strick, VP/general manager, reports some of the current activity in the U.S.: Writer/producer Rhett Lawrence, produced, but did not write, Mariah Carey's (Columbia) debut multi-format #1 hit single, "Vision of Love." Lawrence does have songs on Carey's album, which is smokin' up the charts... Writer/artist John Hiatt's long-awaited A&M album, *Stolen Moments*, has been released to critical acclaim and is bulleting up the charts. His recent songs have been recorded by a diverse group of artists, including Jeff Healey, the Dirt Band, Iggy Pop, Earl Thomas Conley, the Fabulous Thunderbirds, among others... Nelson's (Geffen) debut album and Tracie Spencer's new (Capitol) release are doing well out of the box. Also, first releases are due from three BMG Songs development artists: Atooz (EMI), the Blessing (MCA) and Young Turk (Geffen). BMG is continuing to have great success with key artist/writers such as Lisa Stansfield, Michael Penn, Cowboy Junkies and the Mission U.K....

**FAMOUS MUSIC:** September Forsyth reports from Paramount, that Melanie Andrews is currently writing/producing songs with Unique (cousins of Bobby Brown). They will be shopping a record deal... John Barnes has a hit with the current single, "How Deep Does It Go?," on Carl Anderson's (GRP) album, which is in the top 30 on the charts. Barnes is currently writing/producing four songs with Chynna (A&M/London) and two songs with Rebe Jackson (Motown). The Jackson single will be featured on the daytime soap *Santa Barbara*... Paul Chiten has co-written two songs with Natalie Cole... Tena Clark has finished writing/producing two songs, "Bless This Child" and "And It's Been a Long Time," for Angela Bofill's (Capitol) upcoming release. Clark is currently in the studio writing/producing songs for *Pretty in Pink* (Motown)... Ovis will be performing in New York in September and is currently writing with Kerry Anderson (MCA)...

**NATIONAL LEAGUE MUSIC:** Jay Warner at NLM reports the company's hottest second quarter ever with songs on five top/hot LPs on the charts, including the quadruple platinum MC Hammer LP, *Please Hammer Don't Hurt 'Em*, containing the #1 hit single, "U Can't Touch This," co-written by Rick James. Other recent charters include three songs on the Earth, Wind & Fire LP, written by staffers Victor Hill and Bernard Spears; three on the Gap Band, co-written by Ross Vannelli (who co-wrote with Richard Marx on last summer's top-10 hit, "Surrender to Me," performed by Ann Wilson and Robin Zander as the title song from the WB film *Tequila Sunrise*). Filling out the action are two songs on Ace Juice's (Capitol) LP scribed by Felton Pilate (currently producing for and writing with MC Hammer) and two songs on the Main Ingredient's (Polydor) LP, including the top-20 R&B hit, "I Just Wanna Love You"...

**PEERMUSIC:** From New York, Frank Carrado, one of the most street-wise music publishers I've come across, informs us that Peermusic writer Jud Friedman and MCA Music writer Allan Rich are hot on the singles charts with their collaboration, "I Don't Have the Heart," sung by James Ingram (WB) and produced by Thom Bell... East Coast development band Belleskye (formerly the Minx) are currently in the studio with producer Al Greenwood working on songs for their upcoming presentation. Stay tuned for this one, or touch base with New York for a preview tape... Peer/UK's Robert Reilly has just completed a video for his new single, "Temptation," which has already been added to half of the available radio stations. Reilly is just beginning his residency at London's trendy club, the Borderline... Speaking of residencies, Lars Karlsson, creative manager of Peer's Swedish office, is now four weeks through his six-week stay in the U.S. Peer Worldwide has an internal exchange program affording staffers the chance to learn what's happening abroad. Karlsson will complete

his American visit in New York shortly after the NMS 11. Bon voyage! Speaking of Scandinavia, #1 recording artist Carola (Mill/Virgin) is visiting Los Angeles. Included on her forthcoming LP are cuts by New York's Peter Bliss and aforementioned L.A. boy, Jud Friedman... Last but not least, Peer's managing director Michael Karnstedt announced the exclusive signing of a pub deal with the Really Useful Group for the G/A/S countries and Eastern European territories. The catalogue consists largely of the works of theatrical writer extraordinaire, Andrew Lloyd Webber...

**NEW COMPANY DEPT.—NEM ENTERTAINMENT MUSIC PUBLISHING COMPANY OPEN FOR BUSINESS IN LOS ANGELES AND TOKYO:** The formation of NEM Entertainment, Inc., an international music publishing corporation, has been announced jointly by NEM chairman Kuni Murai and NEM president Ira Jaffe. Murai will be based in Tokyo, and Jaffe will run the U.S. operations out of Los Angeles. NEM has also opened an office in Nashville. Initial signings include hard-rock bands Death Angel and Killer Mockingbird. Additional acquisitions will be announced shortly.

The working relationship between Murai and Jaffe goes back more than 20 years to Jaffe's days at Screen Gems/Columbia Music, when Murai's earlier publishing venture was the sub-publisher in Japan for Screen Gems/Columbia. Murai, a top songwriter and record producer in Japan, went on to found Alfa Records in '76, still one of Japan's top independent record labels, and produced its premiere group, Yellow Magic Orchestra. Jaffe's successful 20-year history in the music business ranges from head of talent acquisition at Screen Gems/EMI, to senior VP/creative at Chappell/Intersong, to the presidency of EMI Music/USA in '88. He has worked with such top songwriters and acts as Bernie Taupin, Franne Golde, Carole King and Gerry Goffin, Barry Mann and Cynthia Weil, Holly Knight, Ratt, Cinderella, Cheap Trick, Journey and Boston. NEM Entertainment Inc. is located at 8730 Sunset Blvd., Suite 400, Los Angeles, CA 90069. The telephone number is (213) 652-8320... Congratulations, and the best of luck...

**GET WELL SOON DEPT.:** My best wishes to Jay Warner of National League Music for a speedy and healthy recovery from minor surgery...  
To be continued...



**BMG SONGS RELEASES FIRST PUBLISHING CATALOGUE COLLECTION:** BMG Songs is releasing its first music publishing collection, a six-volume boxed set covering over 30 years of music. A hit-filled sampler of Grammy winners, #1 hits and gold and platinum records, the diverse set ranges from the '50s, starting with Patti Page's "Doggie in the Window," through the '80s, closing with Eric Clapton's "Pretending." The unique package—containing five volumes of pop and rock classics and one of #1 country music hits—features both CD and cassette formats, with full versions of each song.



**ALMO/IRVING/RONDOR INTERNATIONAL ACQUIRES THE SHELTER (SKYHILL/TARKA) MUSIC CATALOGUE:** Lance Freed, president of Almo/Irving/Rondor International Music Publishing announces the purchase of the Shelter Records Skyhill/Tarka Music catalogue from Ian Ralfini, owner of Shelter Entertainment. The catalogue includes songs by Tom Petty, Phoebe Snow, Leon Russell, Peter Tosh, Dwight Twilley and Matthew Moore. On hand to celebrate the acquisition are (l to r): Ian Ralfini; Mary Lee Ryan, VP of business affairs, Almo/Irving; Scott Brisbin Esq., of Mitchell, Silberberg and Knupp; Herb Alpert, co-owner and founder of Almo/Irving Music; Arnold D. Kassoy, Esq., of Kassoy and Lopez; Ira Selsky; and Lance Freed.



**TIM WIPPERMAN, EXECUTIVE VICE PRESIDENT AND GENERAL MANAGER OF WARNER CHAPPELL/NASHVILLE,** recently announced the signing of Nashville's favorite pop rockers, the Ministers. The band has been heavily pursued by both music publishers and record A&R representatives. This deal is considered a team effort between Warner Chappell's Los Angeles and Nashville offices. Pictured are (l to r): (seated) the Ministers members Kip Raines, Jimmy Lee Sloas and Dale Oliver; and (standing) Dale Bobo, professional manager, Warner Chappell/Nashville; Tim Wipperman, executive vice president/general manager, Warner Chappell/Nashville; and Johnny Wright, director of professional development, Warner Chappell/Nashville. (photo: Alan Mayor)

POP

Table listing song titles and publishers for the POP section, including tracks like 'A Dream's A Dream', 'Across The Fence', and 'All I Wanna Do Is Make Love To You'.

R&B

Table listing song titles and publishers for the R&B section, including tracks like 'A dream's a dream', 'A Friend/Don't', and 'All I Do Is Think Of You'.

COUNTRY

Table listing song titles and publishers for the COUNTRY section, including tracks like 'A Few More Rednecks', 'Anything To Keep From Going Home', and 'Baby, Walk On'.

Table listing song titles and publishers for the top right section, including tracks like 'Jerk Out', 'King Of Wretched Thinking', and 'Kiss This Thing Goodbye'.

Table listing song titles and publishers for the middle right section, including tracks like 'Nasty', 'Obsession', 'One Mile From Paradise', and 'Over And Over'.

Table listing song titles and publishers for the bottom right section, including tracks like 'Island', 'Jukebox In My Mind', and 'Just Can't Let Him Go'.



## Rappin' with the Retailer

BY C.J. AND JEFF KARP

**RECORD BAR**, Durham, North Carolina

Reporting: Kevin Hawkins

"Poison is pretty much blowing the doors off of everything. M.C. Hammer and the New Kids are still hanging in there. These are the hot pop records right now. R&B-wise, Keith Sweat and Anita Baker seem to be what's happening. Mariah Carey is really starting to make a move and will probably be top ten-10 next week. As far as new stuff, this Kyper record on Atlantic is blowing out. Nelson is really smoking. The Sundays are really tearing it up. The Vince Gill record has come out of absolutely nowhere and is our #1 country seller. Garth Brooks is blowing out. Ice Cube is making lots of noise with the indies. Steve Vai is still making waves. The two DJ Magic Mikes on Cheetah are doing simply marvelously."

**SAM GOODY**, Baltimore, Maryland

Reporting: Kathy Thompson

"Poison finally pushed the New Kids out of #1. M.C. Hammer is holding a firm #2. Andrew Dice Clay is surprisingly in our top 10. That's cool! Faith No More and Wilson Phillips are seeing some real good action. Childs Play are just doing it to it. Motley Crüe are standing their ground with style. Bad Company and Nelson have taken off like crazy. Billy Idol is climbing slowly but surely. Danger Danger is making good moves from last week. The *Days of Thunder* soundtrack is doing fine. We've had a lot of requests for both Guns N'Roses singles. Areosmith refuses to move down. Tarrie B is "murdering" everybody with her new single. We are handling a lot of Alan Jackson and Randy Travis."

**BUDGET TAPES & RECORDS**, Albuquerque, New Mexico

Reporting: Tony May

"Our top five is mostly rap, with 2 Live Crew leading the rap pack. Because of the hype and the curiosity, it will probably go wild within a month. On the rock side, Winger's new album is kicking butt and should pick up some more. Bruce Hornsby and Concrete Blonde are seriously getting attention. Bonnie Raitt is hanging in there still. Poison is there, but it's not really doing anything. Motley Crüe is really moving. Bell Biv DeVoe, Johnny Gill and Keith Sweat are all pushing right along. Mariah Carey is so hot we can't keep her in the store. There is this

group called Inspiral Carpets that we play a lot in the store and get great response."

**TOWER RECORDS**, Cambell, California

Reporting: Peggy Parker

"The M.C. Hammer has jumped back into the top spot. I'm always selling out of him. Nipping at his heels is Anita Baker. Squeezing their way in there is Poison. Depeche Mode still possess a firm grip on their position. As far as new stuff that is moving really quickly, it's Danzig, Faith No More and Shinehead. Billy Idol has picked up a bunch because of that song from *Ford Fairlane*. Steve Vai is still fighting off his contenders. The Time have come to life again, and will probably take off more when the Prince movie comes out. Lyle Lovett is still holding on there. Kentucky Headhunters are picking their way to the top. They have really crossed over big-time. Steve Earl is taking care of business right out of the box. Scatterbrain, Primus, the Breeders and Sacred Reich are the indies that really stick out. 24-7 Spyz are also speeding along."

**HOUSE OF GUITARS**, Rochester, New York

Reporting: Armand Schaubroeck



"Poison is very strong. The new Winger is flying out of here. *Banned in the USA* is flying out of here, too. People are already asking about the other one they have coming out. Snap just don't seem to quit. Keith Sweat is showing them how it's done. Anita Baker is holding her own. Social Distortion are making good progress. Steve Vai keeps selling

out. Sonic Youth are starting to turn some heads. Chesterfield Kings are the locals making waves. George Strait and Garth Brooks are the country killers. The new Alabama is dynamite."

**BELIEVE IN MUSIC**, Grand Rapids, Michigan

Reporting: Mark Benzenberg

"Poison is by far the top seller. There is nothing even close. Keith Sweat, Anita Baker and the Time are flying out of here. Damn Yankees are rocking steady. 2 Live Crew had a very impressive first week. M.C. Hammer just won't die down. Tony Toni Toné are dancing up to the top. Garth Brooks is doing amazingly for being a year old. Faith No More is climbing every week, pushing everyone out of the way. Mariah Carey is taking over. The Winger is sizzling hot its first week out. Steve Vai still rules the indie nest. Ice Cube isn't taking no for an answer. Digital Underground is doing great."

**TURTLES**, Atlanta, Georgia

Reporting: Robin Shannon

"Our top pop seller is Anita Baker and has been for the last couple weeks. The M.C. Hammer is still holding strong, and so is Johnny Gill. We are seeing some action on the new Poison and the Winger. We expect them to do really well for us. A couple of other things that are beginning to chart for us and we see a hot future on are the Cheap Trick, Concrete Blonde, and the Atlanta artist Michelle Malone. Vince Gill is doing very well for us. Garth Brooks is following close behind. Clint Black has been steady for weeks now."

**ASSOCIATED DISTRIBUTORS**, Phoenix, Arizona

Reporting: Bob Fenty

"Poison is by far out-selling everyone. The "Unskinny Bop" is getting tons of radio play. Mariah Carey has really been climbing. It's just been incredibly steady. Bell Biv DeVoe and Johnny Gill are the two hot R&B sellers. Garth Brooks is the standout country artist. He has really been moving well for us. Sir Mix-A-Lot is the big indie mover. Ice Cube is also going the distance. I expect Kid Sensation to really take off. The Intelligent Hoodlum is another that should go berserk."

**RICHMOND BROS.**, Pensaulken, New Jersey

Reporting: Tim Comerford



"Poison, of course, is just kickin' it. Faith No More is doing superbly. The Winger is not off to a good start. The Sunday are doing great. So are the Nelson boys. The Allman Brothers are doing phenomenally. Keith Sweat is blowing out of here, of course. Mariah Carey is selling hugely. Anita Baker is big-time. Bruce Hornsby is, surprisingly, doing well. It's getting a lot of airplay and the sales are just great. The Time are doing real well. John Hiatt is doing pretty well. We are selling Garth Brooks. Clint Black is selling, as well. With the indies, Special Ed is doing real well. Danzig is tearing it up. Steve Vai is still selling. Ice Cube has slowed up."

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BY ALEX HENDERSON

### INDIE PROFILE

**ALLIGATOR**  
BEFORE BRUCE IGLAUER  
FOUNDED THE BLUES-ORIENTED  
ALLIGATOR RECORDS IN 1971,  
something was troubling him. Blues  
posse Houng Dog Taylor & the



Koko Taylor

Houserockers were without a record deal, and Iglauer was intent on correcting that. "I wanted them to have a record out, but I couldn't sell them to anybody who was already in the blues business," recalls Iglauer, whose love of the blues inspired him to move to Chi-Town from his native Cincinnati. "So I got angry about it and decided to do it myself. It was as simple as that—I was a fan who wanted the band to be heard on record. They went on to make four albums for me before Houng Dog died."

Alligator went on to record such blues and/or blues-rock artists as Son Seals, Koko Taylor, Johnny Winter, Albert Collins, Sonny Terry, James Cotton and Roy Buchanan. The Chicago-based label's current roster includes Koko Taylor, Seals (who has returned to Alligator after a five-year absence), Lonnie Mack, Lonnie Brooks, Saffire—The Uppity Blues Women, Katie Webster, William Clarke, Charlie Musselwhite, Kenny Neal, Tinsley Ellis and Little Charlie & the Nightcats.

In recent years, Iglauer asserts, business has been especially good, thanks to an increased interest in blues. "The biggest blues festival that happened in

1971 drew 8,000 people," Iglauer notes. "The biggest blues festival that happened in 1990 drew 500,000 people... Blues continues to be popular because it speaks to audiences, and as people are exposed to it, it speaks to new audiences. As far as why this growth has happened in relatively recent years, I think that's partly because it's been marketed and promoted as a form of pop music and less like something that's esoteric or that's for a limited number of collectors. The music has been presented as *music* rather than *culture*."

Asked about the demographics of blues listeners in 1990, Iglauer explains, "All of our LPs and CDs include business-reply cards, and we get like 150 to 200 of these cards *a day*. Our buyers are extremely, heavily male—well over 90%. They tend to be fairly well educated—at least some college, if not college graduates. We have a lot of younger buyers, but the average age would be from the second half of the 20s going into their early 30s, which is an old demographic by rock and roll standards... Blues artists tend to speak to someone who's at least in their late teens—someone whose world extends outside of themselves and their immediate worries. The textures and sounds of blues are not significantly different from the sounds of the most basic rock and roll—the difference is often in the emotional attitude. Blues tends to deal with more adult themes. It's not kiddie music, and it tends to acquire listeners as they grow older."

If any word summarizes Alligator, it's "unpretentious." The label's modest offices are located on Devon Avenue in a working-class area of Chicago's North Side, not in a fancy office building on Michigan Avenue. Asked about the advantages of being based in the Windy Cindy vs. New York or Los Angeles, Iglauer replies, "I don't have to play the L.A. or New York game. I'm not in a fancy office building. I don't drive a fancy car. Who am I trying to impress? People should be impressed by our music, not by our interior design. I make my records on what are very tight budgets by pop standards. I run a real nuts-and-bolts company, and I like Chicago because it's a real nuts-and-bolts city. Chicago keeps you sane and down to Earth. I couldn't run this company anywhere else. I wouldn't want to. Alligator is a very Mid-Western company in its style of operation, very work ethic-oriented. I've had West Coast-groomed employees before, and they always become discontented—maybe because there are very few perks... Alligator's artists are all very roots-oriented, and Chicago is a very roots-oriented city."

### INDIE NEWS

**UNSILENT MAJORITY:** Philadelphia, the city that gave us everyone from John Coltrane to Harold Melvin & the Blue Notes to Hall & Oates to Cinderella, was the first city after New York to develop a significant rap scene. Schoolly D, D.J. Jazzy Jeff & the Fresh Prince, Steady B, the Tuff Crew, Cash Money & Marvelous, Three Times Dope, Ice Cream Tee and Blackmale are among the homeboys and homegirls

who chill in Philly. Michael "Easy Mike" Johnson of the Rhythm Radicals, whose dopejams "Brother to Brother" and "Know Who Your Enemy Is" make for some of the most Afrocentric hip-hop this side of Public Enemy and Boogie Down Productions, recently founded his own Unsilent Majority Records—which he plans to use as an outlet for Philly rap talent. The label's first single release is Ruff and Tuff's "Do Dat Dance" b/w "The Power I Possess." In mid-August, Johnson's solo single, "Talk About Brotherhood" b/w "Go Easy," is scheduled to hit the streets. The Radicals, by the way, will be performing live at the annual Jack the Rapper Convention, scheduled for August 16-19 in Atlanta, boyeee...

**TRIPLEX:** Illin' at Raji's in Hollywood in June, Pigmy Love Circus recorded a live album that Triple X is releasing on August 25. An advance cassette, courtesy of the label, reveals that the band got stoopid busy on such tongue-in-cheek hard rock/punk hybrids as "Dagwood Killed Blondie," "Face-Bit-Dog," "Madhouse Clown" and "Street Pigs." As delightfully obnoxious as they wanna be, Pigmy Love Circus rocks for those who aren't too square to have a sense of humor...



Pigmy Love Circus

### INDIE REVIEWS

#### SINGLES

**ROB BASE:** "Outstanding" (Profile 7300)

Sampling the Gap Band's "Outstanding," rappin' Rob Base delivers a boasting song that is average lyrically but merits attention because of its soulful groove on the smooth tip. Not a breathtaking song, but a decent one, homes.

#### ALBUMS

**NAPPY BROWN:** *Don't Be Angry* (Savoy Jazz/Muse ZDS 4428)

### NAPPY BROWN



Although Savoy was known primarily for jazz greats like Charlie Parker and Erroll Garner, the label also got busy with gospel, R&B, blues and early rock and roll. *Don't Be Angry's* CD configuration boasts 20 of the killer R&B sides Nappy Brown recorded for Savoy during the 1950s, including his major hits "Don't Be Angry," "Little by Little" and "I Cried Like a Baby." More than 30 years after these hits, Brown is still gettin' busy, recording both blues and various R&B styles for Ichiban.

**LUTHER "HOUSE ROCKER" JOHNSON:** *Takin' a Bite Outta the Blues* (Ichiban 1060)

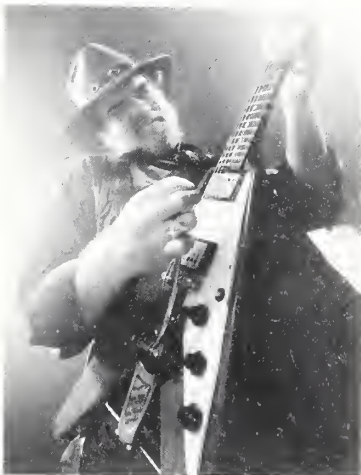


Although Luther "House Rocker" Johnson has been singin' the blues for 25 years, *Takin' a Bite Outta the Blues* is his first nationally distributed album as a leader. The Atlanta resident gets down on gritty readings of B.B. King's "Rock Me Baby" and Willie Dixon's "Pretty Thing," and the Johnson originals "Cryin' and Thinkin'" and "Big Money." Serious blues in effect, boyeeeee.

**FRIGHTY & COLONEL MITE:** *Life* (Profile 1282)



The 1960s sweet soul of brothers like the Delfonics, the Intruders and Billy Stewart has long influenced Gregory Issacs, Dennis Brown and other reggae singers known for embracing "lovers rock." But the driving dancehall toasting of Lt. Stitchie, Ninja Man, Tiger and Admiral Bailey isn't something that brings American sweet soul to mind. British duo Frighty & Colonel Mite, however, unite dancehall's aggression with mainstream reggae's melodic sensibilities on the striking *Life*. Frighty's sweet soul-influenced singing and Mite's forceful toasting make for some interesting contrasts on dis ya irie album, mon.



Lonnie Mack

# SHOCK OF THE NEW

BY KAREN WOODS

**MUSIC AND IMAGES ARE A LOT LIKE TWO SIDES OF THE SAME COIN**, if you think about it. Images, paintings or photographs can be musical in their own way. By the same token, music can inspire mental pictures, visual interpretations of sound.



Bel Canto

That's the best, most sensible way I can sum up Bel Canto's *Birds of Passage* (Network via IRS). Words come to mind: "warm," "cool," "fragile," "solid," "sweet," "somber"—a whole range of contradictions, points and counterpoints. It's much easier to say that this Norwegian trio's songs create mental landscapes, colors and pictures, for which the music itself and Anneli Drecker's ethereally earthy vocals provide the soundtrack.

All of this makes perfect sense after talking to Drecker in the singularly unartistic lounge at the Marriott during the New Music Seminar. In addition to Bel Canto, the 20-year-old singer is about to start her second year of art school, and sees art, in any form, as all part of the same creative hemisphere. We talk about painting and painters—she likes Picasso and Francis Bacon, doesn't like Matisse and Cezanne ("It's too romantic for me").

I wonder if she takes the same approach to music that she takes to painting.

"Sure," she says quickly. "I see it a lot more since I've gone to school. My paintings are music. I think I have one painting for each song. Like we write lyrics as the last thing—it's always the music first and then the vocal melodies and then the lyrics, and that's the hardest part, because I have to adapt the lyrics to the vocals and to the tonation that is already there. I always have this gibberish thing, and then I have to find an English word that fits it. It's very hard."

She considers a moment. "With our lyrics, I can see now, that we have like a palette of different colors, for different sounds. And you splash them onto a canvas, like wet or dry, in different patterns. Then you take it far away, and you do like this [mimes looking at a canvas from different perspectives] and you turn it around and you start to see things in it, but it's very abstract. Then you take a black pencil and you make a line around the things that you see and bring them more forward. The things that you see, they make sense to you, but to another person, they would keep turning it around and around and saying 'What is this?'" I suggest it's kind of like watching clouds. "Like watching clouds...yeah, our music is watching-clouds music. It's up to the listener to see things inside of the picture."

Another considering pause. "There's this theory about what came first—the chicken or the egg. It's the same being creative. It's like what came first—the expression or the process. Like Dali, he must have had his ideas all along—like that one painting where if you look at it from very far away, you see the face of a famous politician. This is not process. This is planned. I'm not like that at all."

*Birds of Passage* is one of those rare albums that successfully marries technology to pop to music that is as old as culture itself. The culture reflected is as polyglot as the music itself; textures and influences vary from Middle Eastern and African ethnic music to European traditional songs and Greek mythology.

While Bel Canto has been compared numerous times to both Dead Can Dance and the Cocteau Twins, the band members' own tastes are much broader than that. "Me and Nils [Johansen, multi-instrumentalist and remaining Bel Canto member after the recent departure of Geir Jenssen], together, we listen to a lot of different kinds of music. He listens to a lot of ethnic music. He goes to the library and rents all kinds of stuff," Drecker says. "I'm more pop-oriented. Also a bit ethnic. I don't know, I like so many different styles. I can listen to Pavarotti. I can listen to Public Enemy. It's all the same."

"It's strange when people often compare us to Cocteau Twins and Dead Can Dance," she adds. "So I had to stop listening to them. I can't listen to it anymore, because I'm so afraid of getting too influenced by them, without being aware of it. It's the same with Picasso. Because I love his painting so much, I've seen things that I've done and think 'Oh, it's very Picasso.' And then I think no, because it's subconscious."

She pauses again, considers, gives a little laugh. "I try to find my own way, but it's very hard because everything has been done. Like I had this idea. It turned out to be like Francis Bacon. I had never seen his work before [she saw the MoMA exhibit while she was here], and then I saw them and went, 'Oh, well. It's been done.'"

The truth is that almost everything has already been done. The trick lies in reinterpreting that which already exists, mixing colors and textures and trying to take the old and familiar into a completely different realm. Bel Canto is well on its way to accomplishing just that, managing to be both familiar and foreign, both substantive and ephemeral at the same time. My suggestion is to get a tape of *Birds of Passage*, put it in your Walkman and then go find some quiet, peaceful place to lie on your back and watch the clouds go by.

Stay tuned.

# HEAVY METAL

BY ALEX HENDERSON

**LAND OF THE RISING HEADBANGERS:** From Sonny Rollins to Motley Crüe to James Brown, the Japanese can be downright fanatical when it comes to American music. In fact, some American acts (most notably the Runaways) have enjoyed more support in Japan than in their own country. Japan has some kick-ass artists of its own, who like so many talented European and Latin American artists, fare well at home but are little known in the U.S. This usually stems from the fact that they sing in their native languages, unlike the Scorpions or Doro Pesch. Show-Ya, an all-female metal/hard-rock posse whose lyrics have been almost entirely in Japanese until recently, headlines large arenas in



Show-Ya

the Land of the Rising Headbangers and records for Toshiba/EMI Japan, but is without a record deal in America. But with Paul Winger producing their next album (which boasts lead vocalist Keiko Terada's singing in English on some songs) and the L.A.-based Jensen Communications doing some publicity on them, the flygirls have a better shot at getting a deal in this country. *Outerlimits*, Show-Ya's latest Japanese release, is an impressive indication of the band's potential. Less consistently metallic than Girlschool but harder and heavier than Vixen, *Outerlimits* comes alive thanks to the combination of Terada's passionate vocals, Miki Igarashi's kick-axe guitar, Miki Nakamura's melodic keyboard work, Miki Tsunoda's thundering drums and Satomi Senba's slammin' bass fo' yo' face...

**HIGHWAY TO HELL:** Bang your heads in ecstasy! Judas Priest, Megadeth and Testament are scheduled to begin a two-month American tour in late October. This isn't the first time the Priest has toured with moshers—Slayer was its opening act on a 1988 tour... *Obituary's* tour of club dates with fellow moshers Sacred Reich continues into August... The Black Crowes, who recently toured with Aerosmith, are joining Heart's American tour on August 7... Whitesnake begins an extensive European tour on August 8. The rockers will perform in England, Switzerland, Portugal, France, Belgium, Italy, Sweden, Norway, Denmark, Iceland, Finland, Spain, Portugal, Germany and Holland... Overkill has completed eight months of touring in support of its latest Megaforce album, *The Years of Decay*. The headbangers have begun writing material for their next album, which Megaforce says may be out in March, 1991... Anthrax is planning a moshin' world tour in support of *Persistence of Time*, which is scheduled to hit the streets on August 24...

**METALHEAD MISCELLANEOUS:** The London Quireboys' *A Bit of What You Fancy* has been certified gold in Canada... Trixter has finished its video for "Give It to Me Good"...

## ■ EAR RINGERS

□ **POISON:** *Flesh & Blood* (Capitol 7 918132)

Poison's detractors see the L.A. glam posse as being short on substance. But while that is certainly true of other L.A. "hairspray" bands, the Bruce Fairbairn-produced *Flesh & Blood*—Poison's third album and arguably its best yet—proves that the hard rockers (who aren't as hard as Aerosmith or Skid Row) have more to offer than an image. "Valley of Lost Souls" takes a look at folks who are self-destructing in the fast lane, while "Something to Believe In" (a mid-tempo dopejam that's closer to John Cougar Mellencamp than Dokken) examines the struggles of those searching for meaning in life—including a troubled Vietnam vet, the poor and folks who naively give their money to exploitative TV evangelists. Although hardly revolutionary, rockers like "Let It Play," "Come Hell or High Water" and "Unskinnny Bop" boast strong hooks and come across as heartfelt.

## ON JAZZ

BY LEE JESKE



**MUDDY REDUX:** Looks like Muddy Waters, right? Hell, it's even wearing his suit (a gen-u-ine Muddy Waters suit). But it's really a life-sized sculpture that artists Ray and Mary Daub (left) recently donated to Clarksdale, Mississippi's Delta Blues Museum. That's museum director Sid Graves behind the stuffed Mudman.

**HIP HOP HIP:** A disturbing idea occurred to me recently. Jazz, perhaps for the first time in its history, is no longer the hippest music on the planet. Jazz is square.

Think about it: No matter what was happening in rock and roll, there was nothing hipper than the cutting edge of jazz. Nobody'd argue with that, not even the rock and rollers. I mean, Hendrix, the Dead, the Doors—none of them could ever make the claim to be hipper than, oh, Miles or Coltrane or Ornette. They couldn't and they wouldn't. There was always this unstated (although, in interviews, often it was stated) admiration for the true hipness of the jazz greats. Nobody in the '40s and '50s was hipper than Bird, Billie, Pres, Dizzy, etc. Elvis? Uh-uh. Chuck Berry? Uh-uh. Hell, nobody in the '20s was hipper than one Louis Armstrong.

The jazz cats invented the hip lifestyle (which, for what it's worth, often included drugs), invented the hip language (many of those groovy '60s rock words were coined by Lester Young in the '30s), and wore the hip clothing (zoot suits, berets, rolled collars). Nobody was sharper, in every sense of the word, than the jazzers.

Look around—it just ain't so anymore. The hip-hoppers are the hippest guys around. Who's more hip—M.C. Hammer or Harry Connick Jr.? Sorry, Harry. De La Soul or the Wynton Marsalis Sextet? No contest in the style department. Language? The hip-hoppers got it. They're just dripping with '90s cool (not recycled '50s cool), inventing a style all their own. Prince or Miles? Miles, for his silks and satins and big curly wig, loses by a hair (or a whole mess of hair).

In fact, the hippest jazz guy going is still Ornette Coleman, but he's become so invisible lately ("I'm in the music world, not the music business," he explained to me recently) you'd never know it.

Is hip important? Wynton Marsalis probably doesn't think so, at least not the hip-hop brand of hip (more the '50s/Miles type of hip). But I think there's something sad about it. I think jazz is giving something away.

**CUBANO BE, CUBANO BOP:** My *Cocinando* colleague Tony Sabournin tells me that Arturo Sandoval, the burly Cuban trumpet dynamo, has followed his former Irakere teammate Paquito D'Rivera (by about 10 years) and defected from Cuba. Sandoval, who plays a fiery brand of Cubop that can cause tanks to rust, apparently stayed in Europe after a recent tour there with Dizzy Gillespie's big band and is headed for New York. Few trumpeters can play higher and faster than Sandoval, which should get a lot of New York lips twitching over the next few years.

**PASSING ON:** Harry Lim, the veteran jazz record man, died last week at the age of 71. Lim had been on the scene for 50 years—organizing recordings, running jam sessions, working as one of New York's most knowledgeable jazz record salesmen—but his greatest legacy was the many wonderful recordings he did with his Keynote Records in the '40s. They were so consistently good, in fact, that PolyGram put them all out in a hulking boxed set a few years ago—20 albums of Lester Young (including the amazing "Afternoon of a Basieite" sessions), Coleman Hawkins, Lennie Tristano, Benny Carter, Dizzy Gillespie and various and sundry others. Keynote went kaput, but Lim kept on, recording musicians that he liked (that was his only criterion) for his Famous Door label. Jazz needs the Harry Lims. He will be missed.

**HONOR ROLL:** I've never been a big fan of the Kennedy Center Honors, and this year's list explains why. See, this year, they've inducted five worthy people: Dizzy Gillespie, Katherine Hepburn, Billy Wilder, Jule Styne and Riise Stevens. So where were they the past 10 years or so? They're just getting around to Katherine Hepburn? Hell, they've inducted a bunch of actresses already, but they're just getting around to Katherine Hepburn? I can't complain about Dizzy getting in, certainly, but he's sliding in there after such musical dynamos as Perry Como. Really. Anyway, everybody on the list deserves the medal, or whatever it is they get. Now I want to see Miles Davis up there in the presidential box.

**VOLUMINOUS PIANISTICS:** Another pet peeve of mine (why stop now?)—albums in volumes (you know, the *Complete Gus Bivona, Volume 1*). First of all, too often *Volume 2* never makes it to the stores. Second of all, I feel customers get skittish about these things. "Gee, if I buy this, I'm committed to buying subsequent volumes, otherwise my shelf's going to look incomplete." Anyway, I don't like it.

## CONTEMPORARY JAZZ

Aug. 11, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	FAST FORWARD (GRP 9608)		
	..... SPYRO GYRA FEATURING JAY BECKENSTEIN	2	5
2	CORNUCOPIA (Blue Note/Capitol 92356)	STANLEY JORDAN	3 15
3	TOKYO BLUE (EMI 92248)	.....NAJEE	1 13
4	BLUE PACIFIC (Reprise 26183)	.....MICHAEL FRANKS	9 3
5	DELIVERANCE (Jive/RCA 1329)	.....JONATHAN BUTLER	5 9
6	COLLECTION (GRP 9611)	.....LARRY CARLTON	6 5
7	LONDON WARSAW NEW YORK (Epic E 45472)	.....BASIA	4 21
8	LIVE AT THE ROYAL FESTIVAL HALL (JMT/Polygram 834 436)		
	..... JOHN McCLAUGHLIN	10	5
9	LOVE IS GONNA GETCHA (GRP 9603)	.....PATTI AUSTIN	13 15
10	TOKYO NIGHTS (Nova 9026)	.....ROB MULLINS	14 3
11	BELA FLECK & THE FLECKTONES (Warner Bros. 26124)		
	.....BELA FLECK & THE FLECKTONES	8	9
12	COMPOSITIONS (Elektra 60922)	.....ANITA BAKER	DEBUT
13	RECKLESS PRECISION (Winham Hill 0124)	.....TUCK ANDRESS	20 3
14	THEM CHANGES (GRP 9613)	.....TOM SCOTT	19 3
15	TAKE ANOTHER LOOK (Mesa/Blue Moon 79152)	.....GRANT GEISSMAN	18 3
16	GRAND PIANO CANYON (Warner Bros. 26256)	.....BOB JAMES	DEBUT
17	EDGE OF THE WORLD (Verve Forecast/Polygram 843 011)	.....TOM GRANT	7 9
18	3 (Epic 46012)	.....STANLEY CLARKE/GEORGE DUKE	DEBUT
19	A TOTAL ECLIPSE (A&M 5305)	.....VERNELL BROWN JR.	DEBUT
20	HEAD OVER HEALS (Orpheus/EMI 75615)	.....ALEX BUGNON	11 7
21	LOVE GODDESS (Startrak/Ichiban 4021)	.....LONNIE LISTON SMITH	12 11
22	TOE TO TOE (MCA 6334)	.....RANDY BRECKER	15 11
23	A TIME FOR LOVE (Muse 5381)	.....GLORIA LYNNE	16 7
24	OTHER PLACES (Nova 9025)	.....BRANDON FIELDS	17 5
25	JUST LIKE MAGIC (GRP 9609)	.....SPECIAL EFX	21 7
26	OUT OF THE SHADOWS (Atlantic 82065)	.....PAUL JACKSON JR.	22 7
27	INSIDEOUT (GRP 9601)	.....CHICK COREA	24 19
28	NEW PANTS (Warner Bros. 26152)	.....FLIMM AND THE BB'S	25 13
29	NO BORDERS (MCA 6380)	.....KEIKO MATSUI	23 7
30	A LADY WITH A SONG (Columbia C 45378)	.....NANCY WILSON	26 15
31	PENSYL SKETCHES #2 (Optimism 3223)	.....KIM PENSYL	30 27
32	AT LAST (Spindletop 129)	.....SAM RINEY	27 21
33	NEVER TOO FAR (EMI 92401)	.....DIANNE REEVES	29 21
34	PERSONAL (MCA 6335)	.....GEORGE HOWARD	28 17
35	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	.....QUINCY JONES	31 29
36	RAVEN (GRP 9602)	.....DON GRUSIN	32 17
37	LIVE (Arista 8613)	.....KENNY G	33 29
38	BEAUTY WITHIN (Blue Note/Capitol 91650)	.....CHARNETT MOFFETT	35 27
39	MIL AMORES (Narada 63010)	.....DOUG CAMERON	34 19
40	RICH AND POOR (Warner Bros. 26002)	.....RANDY CRAWFORD	36 32

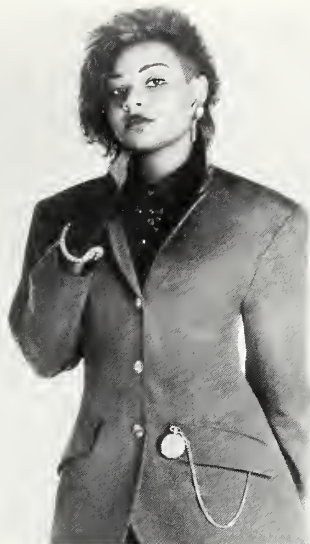
Recently this business has been taken to new levels of absurdity. Wynton Marsalis subtitled his new album *Standards, Volume 3*, even though, to date, there's only been a *Volume 1*. *Volume 2*, says Marsalis, is still in the can. Give me a break! Concord Jazz has begun a very admirable new series called *Live at Maybeck Recital Hall*—worthy solo pianists (Dave McKenna, Joanne Brackeen, Dick Hyman, and, most recently, the vastly under-recognized—mainly because he now lives in Germany—Walter Norris), recorded live at a pristine-sounding small recital hall. These are special albums—pianists in the perfect setting, doing a single set of music (one of the best things about live jazz CDs is a full set fits on a single disc) on a good instrument for an appreciative audience. The thing is, the series is one of these *Volume 1* jobs, but the volumes are based on the hall, not the pianist. Brackeen's album is *Live at Maybeck Recital Hall, Volume 1*; McKenna's is *Volume 2*; Hyman's is 3; Norris' is 4—with no end in sight. Where do we file these? Under Maybeck? Help!

**CARRY THAT WEIGHT:** Is there any single album in rock history that has inspired as many other whole albums as *Abbey Road*? George Benson and Booker T & the MGs each did *Abbey Road* albums, but the strangest has been saved for now. Mike Westbrook, the brilliant but wacky English composer/arranger, has re-created the entire Beatles album on the new *Off Abbey Road* (Tip Toe via Enja via Mesa/Bluemoon). It's a silly idea nicely pulled off by Westbrook's unique little band. A worthy novelty.

# RAP

BY ERNEST HARDY

**WORKING FROM THIS SIDE OF THE GAME**, several axioms begin to apply to your life, especially such cheery ones as, "He who lives by the sword, dies by the sword." In short, there are days when you simply want to retire to a quiet room, one with white walls, maybe a green plant hanging from the ceiling, a small window with a breeze drifting through, and a little cot with a blanket and a pillow—and silence, lots of silence. To never hear another record again would be bliss.



M.C. Trouble

Then you'll hear something that makes you realize that it would be easier to dance without a spine than to live without music.

Sitting through a Motown showcase some months ago, my mind often wandered and I constantly asked a friend the time. When the emcee announced M.C. Trouble, I inhaled and turned my attention to the stage. When Trouble took the stage, though, she completely blew away everyone who came before, as well as all who followed. Not only did she work the crowd like a pro, but she rapped as if she'd been doing it since birth—sheer confidence and attitude born of competence were what marked her set. The only reservation that could be voiced was the fact that the number that got the biggest audience response, "High Roller's Girl," was also the most inconsistent with the anti-drug and anti-gang themes that arose

throughout the evening. (It was obvious that this high roller's girl wasn't living the good life 'cause her fella was an IBM exec.)

Speaking with Trouble recently, she not only agreed that the song was inconsistent for that particular evening, but took pains to separate herself from it altogether.

"Aack," laughs Trouble when asked about "High Roller's Girl." "That song...they had to make me do that song. Oh, no—I didn't like it at all. That's the only song I've done that I did not write. Well, I co-wrote it, but..." her voice trails off and she laughs again.

Having grown up in and around the Solar Records studios (which, ironically enough, was once touted as the new Motown when it was home of such artists as Shalamar, Carrie Lucas and Lakeside—the latter a group with special meaning to the young rapper), Trouble was exposed to music and the duties behind the scene early on. Her father was a member of Lakeside, and the time that she spent behind the producer's board with him came in handy on her new Motown album, *Gotta Get a Grip*, which she co-produced. Though it was obvious from the start that she would somehow be involved in the business, to Trouble, it's just as obvious that rap had to be the medium she chose.

"Rap is happenin'. My generation is just into rap, rap, rap. When I was a little younger, I got into hanging out with some of the rappers in the city and I just really got into the scene. I love it, I really do. It's hard for me to think of rapping as my job 'cause I'm having so much fun. Especially now that I'm not in school anymore. Sometimes I have to ask myself, 'Am I really doing something?' Because I feel like I'm just playing all the time and I don't feel like it's a job. But it is."

Not only does Trouble flex her producing skills on the album, she also incorporates singing (both her own and that of labelmates the Good Girls) into her rap. She plans to showcase that talent even more in the future.

"Oh, yeah. Definitely, more in the future. I love to sing, and that's what I've been doing all my life. So, when we started doing the album, I found myself, not consciously putting hooks in the song, but they just came to me. So, I put them in there. Eventually, I just want to sing, period. But I'm just making the transition a little easier for the public to take. I don't want to start off real hardcore, real militant, then end up singing a ballad, going 'Oh, I love you.' Right now, they wouldn't accept it. Eventually, I'll come out with an album that will be all singing, and nobody will be surprised."

Although *Grip* has only recently been released, Trouble is already looking ahead to her next album and has some ideas as to how she wants it to be.

"I love the concept of *Rhythm Nation*. It's brilliant. From beginning to end, it was thought out. I'm thinking about that for my next album. I'm already thinking about it, listening to new kinds of music for inspiration. 'Cause rappers have to change. They can't get caught in a rut if they want to survive. I'd love to do a song with Lenny Kravitz. I love his messages and I'm one of the few rappers I know who listens to Lenny Kravitz. I think it would be good for him. It would open him up to the rappers out there, and he could open me up to his audience. I really want to do that."

## RAP ALBUMS

Aug. 11, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

		Total Weeks	Last Week
1	PLEASE DON'T HURT 'EM (Capitol 92857)	M.C. Hammer	1 19
2	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	West Coast Rap All Stars	5 5
3	WORLD POWER (Arista 8536)	Snap	7 5
4	LET THE RHYTHM HIT EM' (MCA 6416)	Eric B. & Rakim	8 5
5	AMERIKKKA'S MOST WANTED (Priority 57210)	Ice Cube	2 9
6	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	Public Enemy	3 13
7	BLACKS MAGIC (Next Plateau 1019)	Salt-N-Pepa	4 9
8	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RYTHEM (Jive 1331)	A Tribe Called Quest	6 13
9	LIVIN' LIKE HUSTLERS (Ruthless 4604)	Above The Law	9 7
10	MASTER PEICE (Fresh/Sleeping Bag 82016)	Just Ice	10 5
11	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT (Geffen 24289)	Silk Tymes Leather	14 5
12	BASS IS THE NAME OF THE GAME (Cheetah 9403)	D.J. Majic Mike	16 3
13	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	13 52
14	SEX PACKETS (Tommy Boy TBC 1026)	Digital Underground	11 15
15	TELL THE WORLD MY NAME (Atlantic 82108)	K-Solo	20 3
16	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros.	12 27
17	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	15 36
18	IT'S A COMPTON THING (Orpheus/EMI 75627)	Compton's Most Wanted	26 3
19	NEW FUNKY TRIBE (4th & B'Way 4017)	Boo-Yaa T.R.I.B.E.	17 15
20	BANNED IN THE USA (Luke Skywalker/Atlantic 91424)	2 Live Crew	DEBUT
21	TO THE EAST, BLACKWARDS (4th & B'Way/Island 444 019)	X-Clan	18 11
22	HOLY INTELLECT (Profile 1289)	Poor Righteous Teachers	21 11
23	PLAY IT AGAIN, SHAN (Cold Chillin/Warner Bros. 26155)	M.C. Shan	19 13
24	PAWNS IN THE GAME (Skywalker XR111)	Professer Griff And The Aslatic Disciples	22 19
25	PETERS POSSE (Peters 1001)	Various Artists	25 15
26	A SHADE OF RED (Virgin 91269-4)	Redhead Kingpin & the F.B.I.	24 27
27	FUN HOUSE (Select 21638)	Kid 'N Play	23 17
28	DON'T SWEAT ME (On Top 9003)	M.C. Shy D	28 17
29	THE INCREDIBLE BASE (Profile 1285)	Rob Base	27 27
30	THE DOGS (On Top 2003)	The Dogs	29 17
31	WORK ME DOWN TO MY DRAWERS (Street Art/Hot 3320)	Gangster Bass Alliance	DEBUT
32	ROLLIN' WITH NUMBER ONE (Nasty Mix 7018)	Kid Sensation	DEBUT
33	4 (Reprise 26049)	Def Con 4	31 17
34	FREESTYLE (Pandisc 8810)	Freestyle	DEBUT
35	LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)	Tony M.F. Rock	30 21
36	2-4 THE BASS (Sedona 7521)	Def Dames	33 21
37	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	32 34
38	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	34 38
39	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	35 39
40	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grand Master Slice & Izzy Chill	37 39



IF THE GUYS IN BEDROCK COULD SEE HIM NOW: Island Records artist Dino enlisted the aid of rapper Dr. Ice in shooting his first video, "Romeo," from his upcoming album, *Swingin'*. The album, due in August, is the follow-up to Dino's near-platinum debut, *24/7*. Pictured at the video shoot, from left, are: Lynn Staats, VP, creative, Island Records; manager Steve Grunert; Dr. Ice; and Judy Troilo, creative director, video department, Island Records.

# RHYTHM & BLUES

BY ERNEST HARDY

"I DON'T LOOK AT THEM [pop and gospel] as opposites," says Warner Brothers recording artist Donna McElroy. "I looked at the music as being the gift that God gave us to enjoy life, and I looked at the way man was using music to meet his own devilish needs. I thought that was something that could be rectified very easily by just writing some better lyrics—some more uplifting, grace-abounding lyrics."

McElroy blends two traditional and related forms of music—gospel and R&B—then combines them with pop for a music that is emotional, catchy and comes with a message. Having toured the world with Amy Grant, worked as a session singer for some of the biggest names in country, and paid her dues in small clubs, the singer is ready to share her gifts, insights and talents with the world. It's an approach that has worked for the Winans and should work as well for McElroy.

**INFLUENCES:** "Very early on, my influences were jazz and gospel music. My dad had a lot of different types of music around. Surprisingly, in jazz, it wasn't the females so much as the males who influenced me—people like Joe Williams and Lou Rawls. Then I got into Sarah Vaughn and Carmen McRae. Barbra Streisand was a big influence on me, and Julie Andrews. Like I said, we had a lot of different kinds of music in the house. Gospel-wise, Mahalia Jackson and Marian Anderson influenced me."

**WHAT WAS LEARNED BY STUDYING MALE JAZZ VOCALISTS:** "The mastery of song. The taking of a song and making it yours and laying it out there, no holds barred, take it or leave it—this is what I have to offer. 'Like it or leave it, baby,' 'cause this is the way I see this song and you're going to love it, trust me.' That kind of confidence and self-knowledge. They knew they could do it."

**FINDING A DIRECTION IN HER MUSIC:** "Before I got a direction with this music, I didn't have a direction. I was waiting for a direction to cross my path, to direct the demo to say what I wanted to say. We were cutting things that were slightly inspirational, but were not really cutting into the slice of the pie that I wanted to be cutting into. I was on the road with Amy Grant on her last tour and there was a gentleman I met who is named Bob Jones who was a, shall we say, *perceptor*, and he is really tuned into the spiritual side of folks. We all got to spend some time with him and he spoke with my grandmother and spoke of her gift of supernatural faith from God and said that I was being called on to carry on the tradition of supernatural faith. Kids, especially black kids, needed to hear that—an inspiration. I knew from that point on what I needed to do."

**TO MAKE A LONG STORY SHORT:** "I majored in voice in school and met all the requirements there. When I got out of school, I worked for the state of Tennessee for about a year and a half. Then I quit that job and started working full time as a backing singer, doing demos, doing lead and backing vocals for other projects. I sang with all the country folk, being in a country town, and the experience was excellent. I met a lot of great singers."

In 1981, I had a car accident that nearly claimed my life. When I recovered, I just kind of flowed into different kinds of gigs—a lot of live performances and a lot of cover bands. So I got a lot of good experiences singing live with a band and learning how to work an audience.

Then in 1982, I went on a world tour with Amy Grant. I wasn't as spiritually directed as I am today—I was still scared and confused from the wreck, and these people just helped me and were there for my walk back to the Lord. I still didn't have a direction for myself, for my personal gifts. I became very frustrated and dejected and was ready to move on to bigger and better worlds. I'd laid the groundwork to move to either Los Angeles or Chicago when a friend asked me to help him start a new program called Talent on Parade. The series was created with the hopes of exposing talented blacks to the record industry and vice versa. The guy who signed Take 6, Jim Ed Norman, who's a Nashville Warner Brothers resident and who has used me on a lot of background stuff, was at this concert. He came up to me and said, 'You don't need to be singing background, you need a record deal.' That was three years ago. In the process we were putting together material for my album, and I knew we'd go after the dance crowd who are listening to crap at this point. So, here I am."



**AIN'T NOBODY BETTER:** Etta James meets up with long-time friend Frankie Crocker and Fred Buggs of WBLB at NYC's Lone Star Road House. James played two sold-out nights at the venue in support of her new Island Records album, *Stickin' to My Guns*.

# R&B ALBUMS

Aug. 11, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

1	JOHNNY GILL (Motown 6283)	Johnny Gill	6	15
2	PLEASE HAMMER DON'T HURT'EM (Capitol 92857)(P3)	M.C. Hammer	1	25
3	I'LL GIVE ALL MY LOVE TO YOU (Elektra 60891)	Keith Sweat	2	7
4	BORN TO SING (Atlantic 82084)	En Vogue	3	16
5	THE REVIVAL (Wing/Polygram 841 902)	Tony Toni Tone	4	12
6	AMERIKKA'S MOST WANTED (Priority 57120)	Ice Cube	5	10
7	VOL. II 1990 A NEW DECADE (Virgin 91367)	Soul II Soul	7	8
8	LET THE RHYTHM HIT EM' (MCA 6416)	Eric B. & Rakim	8	6
9	WORLD POWER (Arista 8536)	Snap	12	8
10	COMPOSITIONS (Elektra 60922)	Anita Baker	15	4
11	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	West Coast Rap All Stars	11	6
12	AFTER 7 (Virgin 91061)(G)	After 7	9	45
13	POISON (MCA 6387)(P)	Bell Biv DeVoe	10	18
14	MARIAH CAREY (Columbia 54202)	Mariah Carey	19	4
15	TO THE EAST, BLACKWARDS (4th & B'way 444019)	X Clan	13	13
16	HOLY INTELLECT (Profile 1289)	Poor Righteous Teachers	14	11
17	REAL MEN WEAR BLACK (Mercury/Polygram 846 297)	Cameo	20	3
18	FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)	Public Enemy	16	16
19	PANDEMONIUM (Paisley Park/Reprise 27490)	The Time	45	2
20	THE REAL THING (Mercury/Polygram 838 366)	Angela Winbush	23	41
21	SEX PACKETS (Tommy Boy 1026)	Digital Underground	18	18
22	AFFECTION (Arista 8554)(P)	Lisa Stansfield	17	21
23	RETURN (Qwest/Warner Bros. 26161)	The Winans	21	13
24	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)(P)	2 Live Crew	22	55
25	ALL FOR YOU (Jive/RCA 1181)	Glen Johns	24	3
26	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	25	44
27	WORK IT OUT (Solar/Epic 75316)	Midnight Star	27	3
28	A DAY IN THE LIFE (Atlantic 82100)	Kwame & A New Beginning	30	7
29	HOWARD HEWETT (Elektra 60904)	Howard Hewett	26	18
30	MILIRA (Apollo Theatre/Motown 6297)	Milira	64	8
31	ATTITUDE (Atlantic 82035)	Troop	28	38
32	IT'S A COMPTON THING (Orpheus/EMI 75633)	Compton's Most Wanted	37	4
33	THE DOGS (JR 2003)	The Dogs	38	15
34	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)	Quincy Jones	29	35
35	THE MAN IS BACK (A&M 5256)	Barry White	32	36
36	TENDER LOVER (Solar/Epic FZ45288)(P)	Babyface	31	54
37	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	33	46
38	MICHEL'LE (Ruthless 91282)(G)	Michelle	35	30
39	TOKYO BLUE (EMI 92248)	Najee	34	16
40	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	36	17
41	J BOYS (Reprise 26076)	The Jamaica Boys	39	15
42	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A Tribe Called Quest	40	16
43	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	42	20
44	THE MAXX IS BACK (MCA 6376)	Klymaxx	41	9
45	PIECES OF A HEART (GRP 9612)	Carl Anderson	56	2
46	HEAD OVER HEALS (Orpheus 75615)	Alex Bugnon	43	11
47	BANNED IN THE USA (Luke Skywalker/Atlantic 91424)	2 Live Crew	DEBUT	
48	KID N'PLAYS FUN HOUSE (Select 21638)	Kid N'Play	44	20
49	LOVE GODDESS (Startrak/Ichiban 4021)	Lonnie Liston Smith	46	17
50	TELL THE WORLD MY NAME (Atlantic 82108)	K-Solo	50	4
51	STILL TRAPPED (Malaco 7454)	Denise Lasalle	61	2
52	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	47	39
53	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	48	20
54	BLACK'S MAGIC (Next Plateau 1019)	Salt-N-Pepa	49	18
55	HOUSE PARTY (Motown 6269)	Soundtrack	51	19
56	BASS IS THE NAME OF THE GAME (Cheetah 9403)	D.J. Magic Mike	58	2
57	BURNING AT 20 DEGREES BELOW (Next Plateau 1021)	Antoinette	63	3
58	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	52	14
59	NEVER TO FAR (EMI 92401)	Dianne Reeves	54	24
60	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT (Geffen 24289)	Silk Tymes	LEATHER	
61	ROLLIN' WITH NUMBER ONE (Nasty Mix 7018)	Kid Sensation	DEBUT	
62	NICE & SMOOTH (Sleeping Bag 82013)	Nice & Smooth	53	12
63	PLAY IT AGAIN SHAN (Cold Chillin/Reprise)	M.C. Shan	55	13
64	FREESTYLE (Pandisc 8810)	Freestyle	DEBUT	
65	THE CACTUS ALBUM (Columbia FC 45415)(G)	3rd Base	57	36
66	JANE CHILD (Warner Bros. 26858)	Jane Child	60	9
67	STEP BY STEP (Columbia 45129)	New Kids On The Block	59	7
68	THE NEW ME (Chelsea Ave. 7003)	Lynn White	DEBUT	
69	THE REAL ROCK (Elektra 60890)	Shinehead	71	2
70	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	62	40
71	THE BLACK FLAMES (Columbia 44030)	The Black Flames	DEBUT	
72	PAWNS IN THE GAME (Skywalker 1111)	Profeser Griff And The Aslatic Disciples	65	19
73	PIECES OF MY HEART (GRP 9612)	Carl Anderson	66	4
74	SOMETHING SPECIAL (Associated/Epic 45302)	Something Special	67	3
75	NEW FUNKY NATION (4th & B'way 4017)	Boo Ya Tribe	69	17

# TOP R&B SINGLES

August 11, 1990



#1 Single: After 7



High Debut: The 2 Live Crew #60



To Watch: Lenny Williams #59

			Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼	
<b>1</b>	<b>CANT STOP</b> (Virgin 96470)	After 7	2	11	<b>52</b>	<b>PAPA WAS A ROLLING STONE</b> (Chrysalis 23550)	Was Not Was	68	3
<b>2</b>	<b>JERK OUT</b> (Paisley Park/Reprise 19750)	The Time	5	7	<b>53</b>	<b>I STILL HAVEN'T FOUND</b> (Columbia 38T-73310)	The Chimes	53	15
<b>3</b>	<b>FEELS GOOD</b> (Wing/Polydor 877 437-1)	Tony! Toni! Tone!	9	7	<b>54</b>	<b>TREAT THEM LIKE THEY WANT TO BE TREATED</b> (Uptown/MCA 53822)			
<b>4</b>	<b>DO ME</b> (MCA L3318381)	Bell Biv DeVoe	6	10			Father M.C.	75	2
<b>5</b>	<b>VISION OF LOVE</b> (Columbia 38-73348)	Mariah Carey	1	10	<b>55</b>	<b>WHAT YOU DESERVE</b> (EMI 56170)	Answered Questions	37	8
<b>6</b>	<b>COME BACK TO ME</b> (A&M 1475)	Janet Jackson	11	7	<b>56</b>	<b>IF I COULD ONLY HAVE THAT DAY BACK</b> (Elektra 64947-4)	Howard Hewett	72	2
<b>7</b>	<b>TALK TO ME</b> (Elektra 64964)	Anita Baker	4	8	<b>57</b>	<b>GHETTO HEAVEN</b> (Atlantic 4-87997)	Family Stand	46	19
<b>8</b>	<b>MAKE YOU SWEAT</b> (Elektra 60861)	Keith Sweat	3	11	<b>58</b>	<b>NICETY</b> (Atco 7-98980)	Michel'le	45	16
<b>9</b>	<b>MY KINDA GIRL</b> (Solar/Epic 35-74515)	Babyface	7	9	<b>59</b>	<b>GOTTA LOTTA LOVE</b> (Crush 749)	Lenny Williams	74	3
<b>10</b>	<b>LIES</b> (Atlantic)	En Vogue	19	6	<b>60</b>	<b>BANNED IN THE USA</b> (Luke/Atlantic 4-98915)	Luke Featuring 2 Live Crew	DEBUT	
<b>11</b>	<b>MASTER KEY</b> (Reprise 26166)	Barbara Weathers	13	11	<b>61</b>	<b>A DREAMS A DREAM</b> (Virgin 98955)	Soul II Soul	44	10
<b>12</b>	<b>GOTTA GOOD THING</b> (Arista AS-2022)	Geoff McBride	14	8	<b>62</b>	<b>ALL THE WAY</b> (Solar/Epic 35T-74516)	Calloway	79	2
<b>13</b>	<b>INNOCENT</b> (Capitol V-15598)	Whispers	30	4	<b>63</b>	<b>ARE YOU REALLY REAL</b> (Tommy Boy/Reprise 19781)	Force M.D.'s	80	2
<b>14</b>	<b>WE'RE ALL IN THE SAME</b> (Warner Bros. 19819)	West Coast Rap All Stars	17	9	<b>64</b>	<b>SECOND CHANCE</b> (RCA 2639)	Tyler Collins	81	2
<b>15</b>	<b>U CAN'T TOUCH THIS</b> (Capitol 44552)	M.C. Hammer	15	18	<b>65</b>	<b>I LOVE THE WAY YOU LOVE ME</b> (WTG/Epic 31-73431)	Nayobe	DEBUT	
<b>16</b>	<b>MY GIRL</b> (Capitol V-15587)	Kool Skool	16	10	<b>66</b>	<b>MONEY</b> (Epic 4Z9-74508)	Lakeside	66	6
<b>17</b>	<b>SHE'S MINE</b> (Motown MOTS7925)	Basic Black	18	7	<b>67</b>	<b>LET ME BE YOUR LOVER</b> (Enigma/Capitol 73524)	U-Krew	50	10
<b>18</b>	<b>IF I TOLD U ONCE</b> (SBK KI-05337)	Terry Steele	23	10	<b>68</b>	<b>OVER AND OVER</b> (Warner Bros./Reprise 4-19794)	Michael Cooper	87	3
<b>19</b>	<b>CRAZY</b> (Motown 2053)	The Boys	35	4	<b>69</b>	<b>PICK UP THE PHONE</b> (Warner Bros./Reprise 4-19761)	Jamaican Boys	84	2
<b>20</b>	<b>ONE MILE FROM PARADISE</b> (Alpha Int'l 70706)	Robbie Mychals	20	10	<b>70</b>	<b>SMOKING ROOM</b> (Mega Jam 7280)	Omara Featuring Lavista Miller	85	2
<b>21</b>	<b>I'LL BE GOOD</b> (EMI 92248)	Najee	21	7	<b>71</b>	<b>DOOWUTCHYALIKE</b> (Tommy Boy TB955)	Digital Underground	65	8
<b>22</b>	<b>MY MY MY</b> (Motown MOT6283)	Johnny Gill	10	11	<b>72</b>	<b>I AIN'T LYING</b> (Wing/Polygram 877-535-4)	Sinbad	DEBUT	
<b>23</b>	<b>I WANT IT NOW</b> (Atlanta Artists/Mercury 877-588-4)	Cameo	8	11	<b>73</b>	<b>DON'T FEEL MUCH LIKE CRYING</b> (Warner Bros. 4-19840)	Randy Crawford	58	14
<b>24</b>	<b>LAY YOUR TROUBLES DOWN</b> (Mercury/Polygram 8754304)	Angela Winbush	12	12	<b>74</b>	<b>BACK TO BASIX</b> (Select 5003)	Kid-N-Play	90	2
<b>25</b>	<b>HOW DEEP DOES IT GO</b> (GRP 3033)	Carl Anderson	25	8	<b>75</b>	<b>YOU CAN'T DENY IT</b> (Arista 2024)	Lisa Stansfield	29	14
<b>26</b>	<b>WHEN WILL I SEE YOU</b> (A&M 1511)	Barry White	42	4	<b>76</b>	<b>STAY</b> (RCA/Jive 1344-4J5)	Glen Jones	34	15
<b>27</b>	<b>LIFT EVERY VOICE AND SING</b> (Capitol 4450)	Melba Moore	27	18	<b>77</b>	<b>I NEED YOUR LOVE</b> (Motown 2027)	Good Girls	DEBUT	
<b>28</b>	<b>TOUCH ME UP</b> (MCA 79056)	Body	40	6	<b>78</b>	<b>COME ON LETS DO THIS</b> (Atlantic 4-87871)	Rude Boys	DEBUT	
<b>29</b>	<b>ROCK THIS FUNKY JOINT</b> (Profile 7302)	Poor Rightous Teachers	31	8	<b>79</b>	<b>WE CAN MAKE IT ALRIGHT</b> (Capitol 44531)	The Gap Band	55	15
<b>30</b>	<b>GIRL DANZ WITH ME</b> (Orpheus 4JM-72299)	Z Looke	38	6	<b>80</b>	<b>WATCHING YOU</b> (Columbia/OBR 44-7317)	Black Flames	56	14
<b>31</b>	<b>SONGS OF LOVE</b> (Warner Bros. 19833)	Maze	22	9	<b>81</b>	<b>PSYKO FUNK</b> (4th & B'Way 440310)	Boo Ya Tribe	83	3
<b>32</b>	<b>THIS IS LOVE</b> (Columbia 73346)	Regina Belle	26	13	<b>82</b>	<b>SOME ONE LIKE YOU</b> (MCA 53775)	Perri	DEBUT	
<b>33</b>	<b>HEAVEN KNOWS</b> (Virgin 4-91382)	Lalah Hathaway	51	4	<b>83</b>	<b>SOMEONE TO LOVE</b> (MCA 24058)	Mac Band	DEBUT	
<b>34</b>	<b>SHE'S A CRYING SHAME</b> (RCA 1370-1-JD)	Ruby Turner	43	6	<b>84</b>	<b>FEEL IT</b> (Columbia 38T-73403)	The Afros	DEBUT	
<b>35</b>	<b>A FRIEND</b> (Quest/Warner Bros. 4-19775)	Winans	52	4	<b>85</b>	<b>GOOD LOVE</b> (MCA 24000)	Klymaxx	69	17
<b>36</b>	<b>THE POWER</b> (Arista 2013)	Snap	28	13	<b>86</b>	<b>DON'T ASK MY NEIGHBORS</b> (Columbia 38-73353)	Nancy Wilson	76	3
<b>37</b>	<b>OWNLEE EUE</b> (Atlantic 096494)	Kwame & A New Begining	48	8	<b>87</b>	<b>CLOSE TO YOU</b> (Charisma 4-98951)	Maxi Priest	DEBUT	
<b>38</b>	<b>LET THE RHYTHM HIT EM</b> (MCA 24026)	Eric B & Rakim	41	8	<b>88</b>	<b>ANY LOVE</b> (Orpheus 75602)	Alex Bugnon	88	12
<b>39</b>	<b>SAVE THE FAMILY</b> (DefJam/Columbia 44495)	Tashan	47	7	<b>89</b>	<b>DON'T WANNA FALL IN LOVE</b> (Warner Bros. 7-19933)	Jane Child	60	17
<b>40</b>	<b>BROTHER GONNA WORK IT OUT</b> (Def Jam/Columbia 73390)	Public Enemy	49	6	<b>90</b>	<b>SHOCK WAVE</b> (Virgin 4-98963)	Kipper Jones	DEBUT	
<b>41</b>	<b>EVERYBODY EVERYBODY</b> (RCA 2628)	Black Box	54	6	<b>91</b>	<b>MID-NIGHT LOVE</b> (Elektra 64956)	Starpoint	61	12
<b>42</b>	<b>THEIVES IN THE TEMPLE</b> (Paisley Park/Warner Bros. 19751)	Prince	67	2	<b>92</b>	<b>WAIT FOR ME</b> (MCA 6385)	Staci & Kamiko	62	13
<b>43</b>	<b>UNTIL U COME BACK 2 ME</b> (Atlantic 4-87934)(C)(T)	Miki Howard	32	14	<b>93</b>	<b>I'D LIKE TO GET TO KNOW U</b> (Arista AS-2029)	Jermaine Jackson	70	15
<b>44</b>	<b>LOVE HIGH</b> (MCA 42299)	Jeff Redd	33	13	<b>94</b>	<b>REAL LOVE</b> (MCA 79031)	Stephanie Mills	71	12
<b>45</b>	<b>DO IT</b> (Epic 74602)	Mid-Night Star	24	14	<b>95</b>	<b>MERCY MERCY ME</b> (Apollo/Motown MOT-6297)	Milira	73	16
<b>46</b>	<b>GLAD TO BE ALIVE</b> (Elektra 66629-0)	Teddy Pendergrass And Lisa Fisher	59	4	<b>96</b>	<b>OBSESSION</b> (Startrak/Ichiban 044)			
<b>47</b>	<b>IN A SEXY MOOD</b> (Orpheus/EMI 4JM72303)	Eric Gable	57	7			Lonnie Liston Smith Featuring Phyllis Hymann	77	9
<b>48</b>	<b>RHYTHEM OF LIFE</b> (Polygram 875 018-4)	Oleta Adams	64	3	<b>97</b>	<b>SHE AIN'T WORTH IT</b> (MCA 79047)	Glen Medeiros/Bobby Brown	78	12
<b>49</b>	<b>COULD THIS BE LOVE</b> (Vendetta/A&M 7502)	Seduction	36	9	<b>98</b>	<b>TAKE ME NOW</b> (Geffen 4-19695)	David Peaston	82	10
<b>50</b>	<b>ONE MORE CHANCE</b> (CBS/Columbia 44-73420)	Perfect Gentlemen	63	4	<b>99</b>	<b>STEP BY STEP</b> (Columbia 38-73343)	New Klds On The Block	86	9
<b>51</b>	<b>ALL I DO IS THINK OF U</b> (Atlantic 87952)	Troop	39	15	<b>100</b>	<b>SHAKE IT UP</b> (Reprise 4-19963)	Jamaican Boy	89	20

# TOP 200 ALBUMS

August 11, 1990

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



High Debut: The 2 Live Crew #95

		Total Weeks ▼	Last Week ▼
1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857) . . . . . M.C. HAMMER	1	22
2	WILSON PHILLIPS (SBK 93745) . . . . . WILSON PHILLIPS	2	17
3	STEP BY STEP (Columbia C45129) . . . . . NEW KIDS ON THE BLOCK	3	8
4	I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainment 60861) KEITH SWEAT	6	8
5	COMPOSITIONS (Elektra 60922) . . . . . ANITA BAKER	8	4
6	I'M BREATHLESS (Sire/Warner Bros. 26209) . . . . . MADONNA	4	10
7	MARIAH CAREY (Columbia 45202) . . . . . MARIAH CAREY	10	8
8	JOHNNY GILL (Motown 6283) . . . . . JOHNNY GILL	5	15
9	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA . . FAITH NO MORE	9	24
10	POISON (MCA 6387) . . . . . BELL BIV DeVOE	7	18
11	FLESH AND BLOOD (Enigma/Capitol 91813) . . . . . POISON	17	3
12	PRETTY WOMAN (EMI 93492) . . . . . SOUNDTRACK	11	18
13	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759) SINEAD O'CONNOR	12	19
14	SOUL PROVIDER (Columbia 45012)CBS(P) . . . . . MICHAEL BOLTON	34	55
15	PASSION AND WARFARE (Relativity 1037) . . . . . STEVE VAI	13	10
16	BRIGADE (Capitol 91820) . . . . . HEART	20	17
17	VIOLATER (Sire/Reprise 26081) . . . . . DEPECHE MODE	18	19
18	BORN TO SING (Atlantic C82084) . . . . . EN VOGUE	21	16
19	CHARMED LIFE (Capitol 21735) . . . . . BILLY IDOL	19	13
20	PANDEMONIUM (Paisley Park/Reprise 27490) . . . . . THE TIME	30	3
21	A NIGHT ON THE TOWN (RCA 2041) . . . . . BRUCE HORNSBY	16	6
22	VOL. II 1990 A NEW DECADE (Virgin 91367) . . . . . SOUL II SOUL	15	9
23	DAYS OF THUNDER (Geffen/DGC 24294) . . . . . SOUNDTRACK	29	4
24	HOLY WATER (Atlantic 91371) . . . . . BAD COMPANY	26	7
25	PUMP (Geffen GHS 24254)WEA 8.98(P2) . . . . . AEROSMITH	25	46
26	WORLD PARTY (Arista 8563) . . . . . SNAP	28	8
27	LET THE RHYTHM HIT EM' (MCA 6416) . . . . . ERIC B. & RAKIM	22	6
28	HELL TO PAY (Arista 8632) . . . . . JEFF HEALY	23	9
29	AMERIKKA'S MOST WANTED (Priority CDL-4XL-SL57120) . . . . . ICE CUBE	14	11
30	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 2 LIVE CREW	24	56
31	WE ARE IN LOVE (Columbia 46146) . . . . . HARRY CONNICK JR.	35	3
32	READING, WRITING AND ARITHMATIC (Geffen/DGC 24277) . . . . . THE SUNDAYS	32	11
33	SHUT UP AND DANCE (Virgin 91326) . . . . . PAULA ABDUL	27	12
34	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3) . . . . . JANET JACKSON	31	45
35	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2) . . . . . PHIL COLLINS	41	37
36	STICK IT TO YA(Chrysalis 21702)CEMA 9.98 . . . . . SLAUGHTER	36	25
37	AFTER 7 (Virgin 91061) . . . . . AFTER 7	33	38
38	NICK OF TIME (Capitol 91268)CEMA 8.98(P) . . . . . BONNIE RAITT	43	71
39	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2) . . . . . MOTLEY CRUE	47	47
40	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P) . . . . . DON HENLEY	46	57
41	SEX PACKET (Tommy Boy 1026) . . . . . DIGITAL UNDERGROUND	37	18
42	CLOUDCUCKOOLAND (MCA 6404) . . . . . THE LIGHTNING SEEDS	42	14
43	LOVE & EMOTION (LMR/RCA 2307-1-R) . . . . . STEVIE B	74	3
44	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413) . . . . . PUBLIC ENEMY	38	16
45	CUTS BOTH WAYS (Epic 45217)CBS(P) . . . . . GLORIA ESTEFAN	69	55
46	AFTER THE RAIN (DGC/Geffen 24290) . . . . . NELSON	71	3
47	THE REVIVAL (Wing/Polygram 841902) . . . . . TONY, TONI, TONE	39	12
48	COCKED & LOADED (Vertigo/Polygram 5921) . . . . . L.A. GUNS	40	15
49	BEST OF (Polygram 841970) . . . . . VAN MORRISON	44	12
50	SEVEN TURNS (Epic 46144) . . . . . THE ALLMAN BROTHERS BAND	56	3

		Total Weeks ▼	Last Week ▼
51	QUICK MOVES (Arista 8622) . . . . . MILLI VANILLI	45	10
52	LIVE IT UP (Atlantic 82107) . . . . . CROSBY, STILLS & NASH	48	4
53	GARTH BROOKS (Capitol 90897) . . . . . GARTH BROOKS	50	13
54	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL . . . . . THE KENTUCKY HEADHUNTERS	62	34
55	BUSTED (Epic 46013) . . . . . CHEAP TRICK	64	2
56	AFFECTION (Arista 8554) . . . . . LISA STANSFIELD	51	22
57	LIVIN' IT UP (MCA 6415) . . . . . GEORGE STRAIT	52	10
58	DAMN YANKEES (Warner Bros. 26159) . . . . . DAMN YANKEES	58	20
59	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P) . . . . . SOUNDTRACK	68	34
60	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241) . . . . . WEST COAST RAP ALL STARS	49	6
61	STOLEN MOMENTS (A&M 5310) . . . . . JOHN HIATT	54	6
62	PACKED (Sire/Warner Bros. 26219) . . . . . PRETENDERS	53	10
63	TEENAGE MUTANT NINJA TURTLES (SBK 91066) . . . . . SOUNDTRACK	55	16
64	STILETTO (RCA 2090-1-R) . . . . . LITA FORD	57	10
65	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G) . . . . . TAYLOR DAYNE	59	39
66	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6) . . . . . PAULA ABDUL	60	89
67	THE DAY THE LAUGHTER DIED (Geffen 24287) . . . . . ANDREW DICE CLAY	73	17
68	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158) . . . . . ROD STEWART	61	20
69	KILLIN' TIME (RCA 9668)BMG 8.98(P) . . . . . CLINT BLACK	63	63
70	THE ADVENTURES OF FORD FAIRLANE (Elektra 60952) . . . . . SOUNDTRACK	77	4
71	BEHIND THE MASK (Warner Bros. 26111) . . . . . FLEETWOOD MAC	66	16
72	JUMBO GOODBYE (Capitol 21654) . . . . . WORLD PARTY	67	11
73	DANZIG II-LUCIFUGE (Def America/Geffen 2-24281) . . . . . DANZIG	65	4
74	REAL MEN WEAR BLACK (Mercury/Polygram 846 297) . . . . . CAMEO	70	3
75	LONDON WARSAW NEW YORK (Epic 45472)CBS . . . . . BASIA	72	24
76	TENDER LOVER (Solar 45288)CBS(P) . . . . . BABYFACE	75	55
77	BLUE SKY MINING (Columbia 45398) . . . . . MIDNIGHT OIL	81	21
78	SHAKE YOUR MONEY MAKER (Geffen GHS 24278) . . . . . THE BLACK CROWES	79	20
79	ALANNAH MYLES (Atlantic 81956)WEA 8.98 . . . . . ALANNA MILES	80	29
80	ATTITUDE (Atlantic 82035)WEA 8.98 . . . . . TROOP	103	38
81	COLLECTION (Warner Bros. 26242) . . . . . BONNIE RAITT	143	3
82	SPIRITS DANCING IN THE FLESH (Columbia 46065) . . . . . SANTANA	99	4
83	MANIC NIRVANA (Atlantic 91336) . . . . . ROBERT PLANT	83	19
84	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2) . . . . . LINDA RONDSTADT (Featuring Aaron Neville)	78	42
85	HOME (London/Polygram 88197) . . . . . HOT HOUSE FLOWERS	85	6
86	PASS IT ON DOWN (RCA 2108) . . . . . ALABAMA	76	10
87	COSMIC THING (Reprise 25854)WEA 8.98(P) . . . . . B-52'S	82	57
88	LOFTY'S ROACH SOUFFLE (Columbia 46223) . . . . . HARRY CONNICK JR.	89	3
89	IMPACT IS IMMINENT (Capitol 90379) . . . . . EXODUS	94	2
90	LIGHTS...CAMERA...REVOLUTION (Epic 45389) . . . . . SUICIDAL TENDENCIES	90	4
91	FUNK -O- METAL CARPET RIDE (Atco 91337) . . . . . ELECTRIC BOYS	84	10
92	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G) . . . . . TECHNOTRONIC	88	34
93	FLOATING INTO THE NIGHT (Curb/Warner Bros. 25859) . . . . . JULEE CRUISE	86	10
94	CHANGESBOWIE (Rykodisc RALP 0171) . . . . . DAVID BOWIE	87	18
95	BANNED IN THE U.S.A. (Luke Skywalker/Atlantic 91424) . . . . . 2 LIVE CREW	DEBUT	
96	BACK ON THE BLOCK (Qwest/Warner Bros26020)WEA8.98(P) . . . . . QUINCY JONES	91	36
97	GIRLS NIGHT OUT (RCA 9642) . . . . . TYLER COLLINS	97	11
98	LOCK UP THE WOLVES (Reprise 4-26212) . . . . . DIO	92	11
99	THE HARD WAY (MCA 6430) . . . . . STEVE EARLE AND THE DUKES	DEBUT	
100	ESCAPE FROM HAVANA (Capitol 91295) . . . . . MELLOWMAN ACE	113	10
101	WAKE ME WHEN ITS OVER (Elektra 60883) . . . . . FASTER PUSSYCAT	95	18
102	GLEN MEDEIROS (MCA 6399) . . . . . GLEN MEDEIROS	102	7
103	GOO (Geffen/DGC 24297) . . . . . SONIC YOUTH	93	4
104	TEN (Warner Bros. 24283) . . . . . Y&T	96	11
105	STILL GOT THE BLUES (Charisma 4-91369) . . . . . GARY MOORE	105	7
106	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6) . . . . . MILLI VANILLI	98	73
107	HOWARD HEWETT (Elektra 60904) . . . . . HOWARD HEWETT	106	18
108	JOURNEYMAN (Reprise 26074)WEA 8.98(G) . . . . . ERIC CLAPTON	107	38
109	LINEAR (Atlantic 82090) . . . . . LINEAR	109	15
110	TEN COMMANDMENTS (Priority 57129) . . . . . OZZY OSBOURNE	114	2





# COCINANDO

BY TONY SABOURNIN

**THERE ARE TWO THINGS I THOROUGHLY RESPECT. ONE IS SMOOTH INSISTENCE.** Insistence is a necessity in this business of ours, where many sources are forced to attack the relatively few existing media. Yet, when insistence crosses the borderline toward penurious persistence, it generates negative results. More importantly, it never brings about the desired goal or objective, as business bridges are, if not totally burned, at least partially eroded. On the other hand, smoothness comes from class suaveness. It's an innate quality. Either you have it or you don't. Therefore, when smooth insistence is well executed, it's almost an art.

Take for instance, D'Aldo Romano's two-person operation in Miami, DAR Management, managing nest of such artists as Miami's *tipo típico* Willie Chirino and brandy heir, pop crooner, modeling star and actor Bertin Osborne. Some time ago, DAR had Epic Records send me the promo cassette of Roberto Perera's *Erotica*. One day, Ana Lourdes Ortiz, ever-traveling Romano's homesteady business half, called to chat, among other things, and to hear my opinion of *Erotica*. To my own chagrin I had to confess several days later that my own Bermuda Triangle—a sea of albums, cassettes and CDs that compose my personal, editorial and business projects collections—had sent Perera's production to an unknown dimension.

Very patiently, Ortiz promised to fly me in another promotional cassette, and sent me away with these words:

"Tony, listen to this really well. I think you're going to like it. Not because it's our project. But because it's very unusual music. I can't explain what it is, but I like it very much. Just listen to it, and tell me what you think."

The other thing I respect is attention to details. When I heard Perera's music, I was indeed pleasantly surprised. I then wished I had invented the opening sentence in Perera's press release to use in this review: "What Roberto Perera does with music is difficult to explain." The press release also says his style—described as new-age jazz with a Latin influence—revolves around the intricacies of Perera's Paraguayan harp, smaller than its European cousin, without the foot pedals for sharps and flats found in the conventional harp, but with a sweeter, livelier sound.

Extending all the way to typical guitar chords, sensibly and sensitively blended with a popping rhythm section, "I Tell You Later," for one, exemplifies Perera's virtuosity, nailing—fingers-wise as well as in music technicality—intricate and bounding chords. "My Paraguayan Song" opens with slightly folksy arggegal flourishes before allowing a tumbadora *tumbao* and Pastorius-like bass lines to establish a musical mattress for Perera's harp lines—a style almost duplicated in "Bobby's Song" with the same felicitous results. The title cut, "Erotica," consistent with its name, reeks with luscious laments, lit by exquisitely played harp notes.

More importantly for the vanguardist attitude that identifies this space, Roberto Perera's music is not likely to be played on your typical Spanish-language station, unless it's used as unauthorized background in some station's self-produced local spots (a chintzy practice that we'll discuss more expansively some other time).

As much as I thank Perera for the wonderful details of his art, and DAR's staff for its detailed science of smooth insistence, I can't but grieve for the narrow-minded taste of PDs at our most popular Spanish-language stations—a limitation that prevents our audiences from hearing a wide variety of wonderful music, like Roberto Perera's *Erotica*, and forces them to seek solace in non-Hispanic media.

And then they wonder why they keep losing ratings.

**AS A LONG-TIME ADMIRER OF TRUMPETER ARTURO SANDOVAL**, there aren't enough words to express my regret at his defection. For the uninitiated, let us backtrack a bit into history. Forty-year old Sandoval, a graduate of that womb of musical geniuses, Havana's School of Modern Music, gained initial recognition as a member of Irakere—Fidel Castro's representatives to the international jazz world. Irakere was a jazz band, yes, but equally adept at getting down with kick-ass barrio sounds, as demonstrated by their patented, crowd-rousing *comparsa* finale.

During a period of Democratic truce in the very early '80s, Irakere was able to record two albums for release internationally by CBS, both produced by Mike Boddicker and Bert De Coutraux, with the first winning a Grammy. This award, and the natural nostalgic adoration for those who aren't easily accessible, made most of Irakere's members—particularly keyboardist Chucho Valdés, multi-saxophonist and future defector Paquito D'Rivera and Sandoval, effective tamer of a four-octave high-C shriek—near-mythical icons.

Of all three, Sandoval was perceived as the most acerbically demonstrative of his pro-Castro politics, reportedly criticizing D'Rivera at various times for his "cowardly departure." He even criticized the widespread use in the U.S. of the "salsa" moniker. Yet Sandoval's defection has another significance beyond the deplorable political implications for the regime of *El Barbudo*, who watched helplessly as another cultural-mainstay brick in his political dike plunged to the other side.

The even money says Sandoval will follow his intellectual intentions and pursue a career in the field of jazz.

However, I'm of another mind. If I were the head of a multi's latin division,

## TEXAS LATIN LPs

August 11, 1990 The square bullet indicates strong upward chart movement.

1	A TODO GALOPE (Fonovisa)	BRONCO
2	NO TE OLVIDARE (Capitol-EMI/Latin)	MAZZ
3	MI BUENA SUERTE (Fonovisa)	LOS TIGRES DEL NORTE
4	ON THE RISE (CBS Discos)	GRUPO LA FIEBRE
5	NUEVOS CAMINOS (Capitol/EMI-Latin)	ROBERTO PULIDO
6	MI ACORDEON Y YO (Freddie)	RAMON AYALA
7	EN LAS BUENAS Y EN LAS MALAS (BMG)	JOSE JOSE
8	QUIERO AMANECER CON ALGUIEN (CEL)	DANIELA ROMO
9	GOOD BOYS WEAR WHITE (Freddie)	GRUPO LA SOMBRA
10	SI TE PUDIERA MENTIR (BMG)	ROCIO DURCAL
11	EL MUSICANO (CBS Discos)	DAVID MARES
12	EL QUE MAS TE HA QUERIDO (CEL)	DAVID LEE GARZA
13	MAMI YO TE QUIERO (Latin Sound Network)	QUE PASA
14	CON EL MARIACHI VARGAS (CBS Discos)	J.L. RODRIGUEZ
15	Y PARA SIEMPRE (Fonovisa)	LOS BUKIS
16	QUIEN COMO TU (CBS Discos)	ANA GABRIEL
17	ORO PURO (Fonovisa)	LOS INVASORES DE NUEVA LEON
18	TIERRA DE NADIE (CBS Discos)	ANA GABRIEL
19	ENTER THE FUTURE (CBS Discos)	LA MAFIA
20	NO REGRETS (Capitol-EMI/Latin)	LAURA CANALES

and, considering Irakere's successful credentials in multi-hybrid numbers with Afro-Cuban roots, I'd try the following: Put together Sandoval, D'Rivera, the percussion team of Daniel Ponce and Ignacio Berroa, and assorted Miami residents like Israel Kantor (former lead singer with Los Van Van), guitarist Juanito Márquez and keyboardist extraordinaire Paquito Hechevarría, and release a true All-Stars-in-Exile Team Cuba.

This voice says this *equipo* will bring a new sense of rhythmic intensity to the often tired salsa strains—the beginning of a (pardon the pun) revolutionary process to a genre that might just be in need of a new trend.

**THE CPP WARNING FOR THE TEXAS REGION FALLS ON** Disco Centro in Houston. According to reputable reports, blood and/or marriage lines influence the reporter's predilection for his favorite label. As a result, the adjacent Texas chart does not reflect its information.

# LUIS MIGUEL

- No. 1 Album in the U.S. Latin Market & Puerto Rico.
- No. 1 Single "TENGO TODO EXCEPTO A TI" on the Charts in U.S. Latin Market & Puerto Rico.



the album:  
**20 AÑOS**  
WH 71535

**wea**  
Latina

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# TOP 100 SINGLES

August 11, 1990



#1 Single: Mariah Carey



High Debut: Johnny Gill #49



To Watch: Indecent Obsession #62

		Total Weeks Last Week ▼			Total Weeks Last Week ▼
<b>1</b>	VISION OF LOVE (Columbia 73348)(C)	2	<b>51</b>	LA RAZA (Virgin 4-98947)	2
<b>2</b>	CRADLE OF LOVE (Chrysalis B-23509)(C)	3	<b>52</b>	HOW BAD DO YOU WANT IT (Geffen 4-19699)	4
<b>3</b>	THE POWER (Arista 2013)(C)(T)	5	<b>53</b>	STRANGER TO LOVE (Atlantic 4-87899)	4
<b>4</b>	SHE AIN'T WORTH IT (MCA 53831)(C)	1	<b>54</b>	HOLD ON (SBK 07322)(C)	21
<b>5</b>	RUB YOU THE RIGHT WAY (Motown 2045)(C)(T)	4	<b>55</b>	HEART OF STONE (Arista 2057)	2
<b>6</b>	COME BACK TO ME (A&M 1475)	11	<b>56</b>	THATS NOT HER STYLE (Columbia 73442)	3
<b>7</b>	IF WISHES CAME TRUE (Atco PRCD 3361-2)	10	<b>57</b>	HEARTS IN TROUBLE (DGC/Warner Bros. 4-19679)	3
<b>8</b>	UNSKINNY BOP (Enigma/Capitol 79133)	12	<b>58</b>	ROMEO (Island 780127)	DEBUT
<b>9</b>	KING OF WISHFUL THINKING (EMI 50307)(C)(T)	9	<b>59</b>	TALK TO ME (Elektra 7-64964)	7
<b>10</b>	HOLD ON (Atlantic 7-87984)(C)(T)	6	<b>60</b>	MENTIROSA (Capitol 44533)(C)(T)	13
<b>11</b>	JERK OUT (Reprise 19750)	16	<b>61</b>	POISON (MCA 53772)(T)(C)	18
<b>12</b>	MAKE YOU SWEAT (Elektra 7-64961)	14	<b>62</b>	TELL ME SOMETHING (MCA 79029)	2
<b>13</b>	DO ME (MCA 53848)	23	<b>63</b>	ALL I'M MISSING IS YOU (MCA 53831)	DEBUT
<b>14</b>	GIRLS NIGHT OUT (RCA 9174)(C)(T)	7	<b>64</b>	ALL THE WAY (Solar/Epic 35-74516)	3
<b>15</b>	EPIC (Warner Bros. 19813)	20	<b>65</b>	DIRTY CASH (MONEY TALKS) (Mercury 875 802-7)	3
<b>16</b>	COULD THIS BE LOVE (Vendetta/A&M 7502)	22	<b>66</b>	CAN'T STOP (Virgin 4-98961)	2
<b>17</b>	RELEASE ME (SBK 4JM-07327)	28	<b>67</b>	TIME FOR LETTING GO (Reprise 19743)	3
<b>18</b>	HAVE YOU SEEN HER (Capitol 44573)	24	<b>68</b>	BAD OF THE HEART (Columbia 38-7337)(C)(T)	13
<b>19</b>	HANKY PANKY (Sire/Warner Bros. 19789)	8	<b>69</b>	BANG BANG (Epic 34-73380)(C)	10
<b>20</b>	BLAZE OF GLORY (Mercury/Polygram 875896-4)	33	<b>70</b>	EVERYBODY EVERYBODY (RCA 2221)	DEBUT
<b>21</b>	WHEN I'M BACK ON MY FEET (Columbia 38-73342)	13	<b>71</b>	VOGUE (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD)	18
<b>22</b>	ENJOY THE SILENCE (Sire/Warner Bros. 0-21490)(T)(C)(M)(CD)	15	<b>72</b>	BABY, IT'S TONIGHT (Warner Bros. 4-19869)(C)	18
<b>23</b>	POSSESSION (Epic ECK-73398)	26	<b>73</b>	HOW MUCH LOVE (EMI 92923)	DEBUT
<b>24</b>	I'LL BE YOUR SHELTER (Arista AS-2005)(C)	17	<b>74</b>	U CAN'T TOUCH THIS (Capitol 15571)(T)	19
<b>25</b>	STEP BY STEP (Columbia 38-73343)(C)(CD)(M)(T)	18	<b>75</b>	NOTICE ME (Geffen 4-19946)(C)	15
<b>26</b>	ACROSS THE RIVER (RCA 2621)	32	<b>76</b>	SAME OLD LOOK (Arista 2039)	3
<b>27</b>	I DIDN'T WANT TO NEED YOU (Capitol 79073)	31	<b>77</b>	CHILDREN OF THE NIGHT (Capitol 72283)(C)	16
<b>28</b>	TONIGHT (Columbia 38-73461)	37	<b>78</b>	THE EMPEROR'S NEW CLOTHES (Ensign/Chrysalis 4JM-23528)	8
<b>29</b>	YOU CAN'T DENY IT (Arista 2038)(C)	19		Sinead O'Conner	
<b>30</b>	BANNED IN THE USA (Luke/Atlantic 4-98915)	40	<b>79</b>	I DON'T HAVE THE HEART (Warner Bros. 4-19911)	DEBUT
<b>31</b>	THE OTHER SIDE (Geffen 4-19927)	34	<b>80</b>	INNOCENT (Capitol 44593)	DEBUT
<b>32</b>	MY KINDA GIRL (Solar/Epic 35-74515)	35	<b>81</b>	THE HUMPTY DANCE (Tommy Boy 7944)(T)(C)(M)	21
<b>33</b>	LOVE AND EMOTION (RCA 2645)	36	<b>82</b>	KISS THIS THING GOODBYE (A&M 1485)(C)	13
<b>34</b>	DON'T GO AWAY MAD (Elektra 64962)	21	<b>83</b>	DON'T YOU COME CRYIN' (Atlantic 4-87877)	4
<b>35</b>	TIC-TAC-TOE (Atlantic 4-87910)	38	<b>84</b>	ALRIGHT (A&M SP-18021)(T)(C)	19
<b>36</b>	CAN'T STOP FALLING IN LOVE (Epic 73444)	41	<b>85</b>	SITTIN' IN THE LAP OF LUXURY (WTG/Epic 31-45285)(C)(T)	15
<b>37</b>	PURE (MCA 53816)(C)(T)	29	<b>86</b>	CLUB AT THE END OF THE STREET (MCA 53818)(C)	15
<b>38</b>	IT MUST HAVE BEEN LOVE (EMI 4JM-50283)(C)	25	<b>87</b>	THE BALLAD OF JANE (Vertigo/Polygram 876 984-4)(C)	18
<b>39</b>	THIEVES IN THE TEMPLE (Paisley Park/Warner Bros. 19751)	50	<b>88</b>	SENDING ALL MY LOVE (Atlantic 4-87961)(T)(C)	24
<b>40</b>	WE'RE ALL IN THE SAME GANG (Warner Bros. 4-19819)	47	<b>89</b>	WHEN I DREAM OF YOU (Warner Bros. 19839)(C)	14
	..... The West Coast Rap All-Stars	7	<b>90</b>	I'M NEVER GONNA GIVE YOU UP (Vendetta/A&M 1502)	6
<b>41</b>	LOVE AND AFFECTION (DGC 4-19689)	46	<b>91</b>	UP ALL NIGHT (Chrysalis 23486)(C)	14
<b>42</b>	DO YOU REMEMBER (Atlantic 87955)(C)	27	<b>92</b>	DARE TO FALL IN LOVE (Charisma 4-98971)(C)	15
<b>43</b>	READY OR NOT (Virgin 7-98995)(C)	30	<b>93</b>	WELCOME TO THE REAL WORLD (Warner Bros. 19834)	11
<b>44</b>	THE GIRL I USED TO KNOW (EMI 50287)	44	<b>94</b>	THE BLUES (Wing/Polydor 873 994-7)(C)(T)	10
<b>45</b>	CLOSE TO YOU (Charisma 4-98951)	48	<b>95</b>	LOVE IS (Atlantic 87945)(C)	15
<b>46</b>	CAN'T GET ENOUGH (Atlantic 4-87886)	49	<b>96</b>	I MELT WITH YOU (TVT 2812)	7
<b>47</b>	OH GIRL (Columbia 38-73377)	54	<b>97</b>	ALL I WANNA DO IS MAKE LOVE TO YOU (Capitol 44507)(C)	20
<b>48</b>	CUTS BOTH WAYS (Epic 34T-73395)	58		..... Heart	
<b>49</b>	MY MY MY (Motown 2033)	DEBUT	<b>98</b>	THE RIGHT COMBINATION (Columbia 38-73417)	8
<b>50</b>	SOMETHING HAPPENED ON THE WAY TO HEAVEN (Atlantic 87885)	57	<b>99</b>	FOLLOW MY HEARTBEAT (RCA 2620-7-R)	9
	..... Phil Collins	2	<b>100</b>	A DREAMS A DREAM (Virgin 4-98955)	6

# POP REVIEWS

## ALBUMS

□ **IGGY POP:** *Brick by Brick* (Virgin 91381-4)

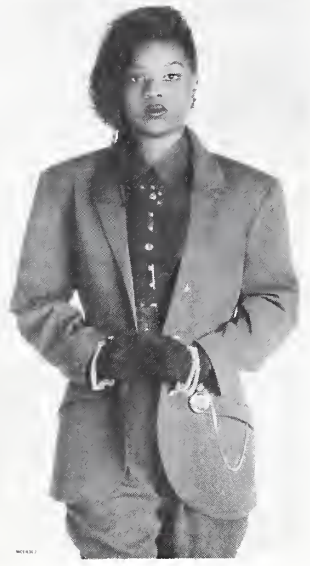


Many rockers, myself included, miss the old Iggy Pop—the punk radical who gave us such '70s gems as "I Wanna Be Your Dog," "Funtime" and "TV Eye." But while *Brick by Brick* falls short of the old Iggy's splendor, the album has its share of noteworthy rock. "Pussy Power" and "Butt Town" show that Pop can still be endearingly outrageous, while "My Baby Wants to Rock & Roll"—like a lot of metal and hard rock—is just fun rock lacking cutting-edge qualities. *Brick by Brick* isn't an Earth-shattering album, but it is a generally good one. (Alex Henderson)

□ **DIONNE WARWICK:** *Dionne Warwick Sings Cole Porter* (AL-8573)



It somehow seems fitting that as the dance producers and divas of today reach back to the '60 in general and Dionne Warwick's work in particular, that the legendary singer herself reach back to the standards and classics of another era altogether. With class, grace and style, Warwick tackles such Porter gems as "I Get a Kick out of You," "You're the Top," "Begin the Beguine," and more. With a voice as strong and beautiful as it ever was, the singer puts her stamp on these standards while underscoring the timelessness of great lyrics. Note: The track "You'd Be So Nice to Come Home To"



is available only on LP. (Ernest Hardy)

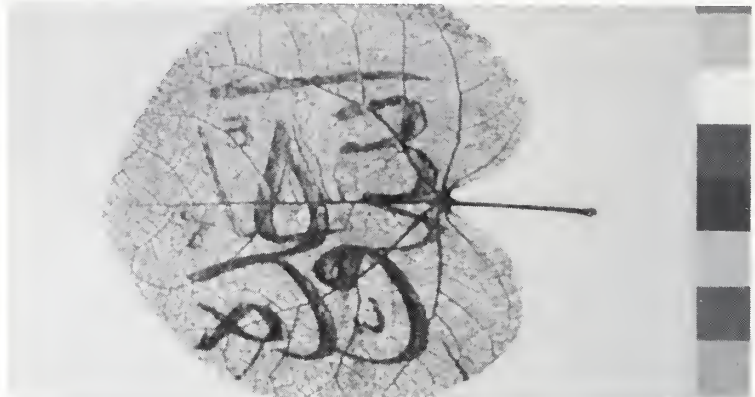
□ **M.C. TROUBLE:** *Gotta Get a Grip* (Motown MOT-6303)

Motown steps into the '90s with a certifiable new talent on its roster. On a recent rap compilation album that the company released, Trouble's star shone brightest and with the most potential. On this album, that promise is realized. She raps with an assurance and ease of someone years older (she's 18), tackling issues such as black-on-black crime and community apathy. She's joined on "(I Wanna) Make You Mine" by labelmates the Good Girls, mixing rap and singing in much the way Salt N' Pepa did on their most recent album. With the right push, Trouble could be a major force on the hip-hop scene. (EH)

□ **SARA K.:** *Gypsy Alley* (Mesa R2 79024)



If you fancy the current crop of acoustic guitar-conscious female singer/songwriters—Tracy Chapman, Suzanne Vega, Eliza Gilkyson, Jill Sobule, Michelle Shocked, among others—you would do well to check out Sara K.'s impressive debut album, *Gypsy Alley*. The Dallas native's most obvious influence is Joni Mitchell. Personal folk-pop items such as "After There's a Blizzard," "Aura of the Blade," and "I Want Back In" are quite tranquil and caressing. In a Mitchellish manner, Sara triumphantly combines a fairly pastoral setting with expressive, emotional vocals. (AH)



□ **THE SABRI BROTHERS:** *Ya Habib* (Real World/Virgin 91346)

A recent addition to Virgin's ambitious world series via the Real World label, the Sabri Brothers' *Ya Habib* is Mid-Eastern music at its exotic, hypnotic best. The Sabri Brothers, who hail from Karachi, Pakistan, and are members of Islam's mystic Sufi sect, sing and jam for Allah on the extended Qawwali (Sufi songs of praise) "Saqia Aur Pila" (which lasts 26 minutes), "Ya Sahib-Ul-Jamal" and the powerful "Allah Hi Allah Tan Mein Tar." *Allahu akbar*. (AH)

□ **VARIOUS:** *Massive 3* (Mango/Island 539 862-4)

You don't have to like reggae to be taken with this collection of reggae hits. Divided into two sections, four parts ("Dancehall," Pts. 1 and 2; and "Lovers," Pts. 1 and 2), what's offered are some classics, soon-to-be-classics, and clever covers (including "Why Do Fools Fall in Love," "Fast Car" and "Dial My Heart"). Almost every song is about love, and of those, most are about heartbreak, disillusionment, or

frustration. All of it is lilting, irresistible dance music—a tonic for long-time fans, a refreshing change of pace for newcomers. (EH)

## Massive

A COLLECTION OF BRITISH REGGAE HITS

# 3



## LOOKING AHEAD

August 11, 1990 Independent product most likely to reach the Top 100 Pop Singles Chart

1. TELL ME SOMETHING (MCA) ..... Indecent Obsession
2. ANGEL OF LOVE (Epic) ..... Anna
3. I WON'T GIVE UP ON YOU (Warner Bros.) ..... T.K.A.
4. SUMMER VACATION (Hollywood) ..... The Party
5. ALL LIPS NO HIPS (Atco) ..... Electric Boys
6. HOLDING MY HEART (A&M) ..... Bang
7. I DON'T HAVE THE HEART (Warner Bros.) ..... James Ingram
8. I THINK I LOVE YOU TO MUCH (Arista) ..... Jeff Healy Band
9. ALL I DO IS THINK OF YOU (Atlantic) ..... Troop
10. CAN'T STOP (Virgin) ..... After 7
11. QUICK QUICK (Atco) ..... Marc Alex
12. INNOCENT (Capitol) ..... Whispers
13. GO (Aegis) ..... Tommy James
14. LOVER OF MINE (Atlantic) ..... Alannah Myles
15. WORLD ON FIRE (EMI) ..... Jane Wiedlin

## Everly Bros. Homecoming III

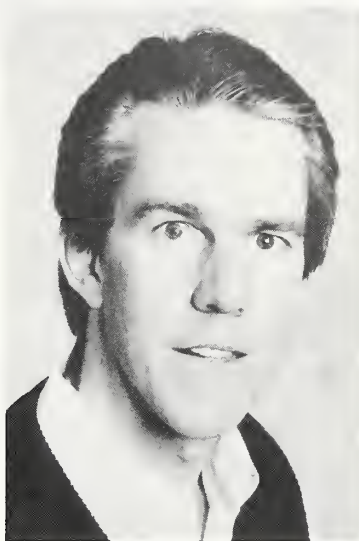
THE EVERLY BROTHERS WILL CELEBRATE THE THIRD ANNUAL EVERLY BROTHERS HOMECOMING in Central City, Kentucky, August 30 through September 1. The legendary singers have returned to their ancestral home for the past two years to perform a benefit concert for the economically depressed coal-mining town in Muhlenberg County.

Joining the Everly Brothers this year will be spectacular newcomers to country music, the Kentucky Headhunters; perennial favorite John Prine; long-time friend of the Everlys, Chet Atkins; guitar master Duane Eddy; singer/songwriter Jonelle Mosser and guitarist Thom Bresh (son of western Kentucky country legend Merle Travis), who will be performing with recording artist Lane Brody.

In addition to the stellar concert event, which will top off the Homecoming Music Festival, there will be three full days of preceding activities. There will be a golf tournament, a fan club picnic, Gospel Fest, souvenir shoppe, celebrity auction, a one-mile fun run, a 5K mile run, as well as the Everly Brothers Talent Search Contest and the "Home of the Legends" Thumbpicking Contest for all festival-goers to enjoy.

The Everly Brothers Homecoming Music Festival has become a pivotal factor in the economic recovery of the once-thriving coal-mining region. Until 10 years ago, the Central City/Muhlenberg County area was the leading coal producing region in the country. When the resources were exhausted, the mining industry abandoned the area and the community fell on hard times.

"We wanted to bring international attention to this area with the hope of attracting new industry," said Phil Everly, at a news conference at last year's show. Apparently, the Everly Brothers' efforts, along with help of community leaders, have paid off. Tourism employment there is up 44%, with tourism revenues increasing \$2,200,000 last year.



Since the initial Homecoming Festival, two major motel chains are considering building in Central City, and Muhlenberg County has just finalized a contract that will bring a modern prison facility to the area.

"We have seen an increase in everything from restaurants to bait shops, to gas stations and motels," said Joe Ben Tucker, head of the Everly Brothers' Foundation. "When the first concert was a success, we realized that we really could do something to help ourselves. With the community's new-found self-confidence and the borrowed profile of Don and Phil Everly, we went on to investigate ways to pull our community out of the hard times that had been hanging over the region for so long."

Proceeds from the Annual Everly Brothers' Homecoming Music Festival go to the Everly Brothers' Foundation, a non-profit organization that provides funds for scholarships and community projects in and around Central City, Kentucky. For more information, contact the Everly Brothers' Foundation, Central City Building, Central City, Kentucky; (502) 754-9603.

## Nashville Music Exec. Gets Community Service Award

JIM ED NORMAN, PRESIDENT, WARNER BROTHERS RECORDS/NASHVILLE DIVISION, has been named a recipient of the 1990 Andrew Heiskell Community Service Award.

Established in 1982, this annual award is presented in honor of Andrew Heiskell, former chairman and CEO of Time Inc., to encourage others to follow his example of leadership in public service, human rights and equal opportunity. It is part of Time Warner's continuing commitment to encourage and recognize employees who give of themselves to achieve important social goals at work and in their communities.

Norman is active with W.O. Smith Community Music School, Leadership Nashville, Leadership Music, the Country Music Foundation, the Country Music Association, the Cumberland Science Museum (Nashville), and the Copyright Society of the South.



He recently accepted his award, and a \$1,000 contribution he chose to give to the W.O. Smith School, at a luncheon in New York City.

## ASCAP's Annual Nashville Membership Meeting



ASCAP board member Wayland Holyfield, ASCAP members Peter McCann and Beth Nielsen Chapman, ASCAP president Morton Gould, ASCAP Southern executive director Connie Bradley and ASCAP member Richard Leigh.

ASCAP PRESIDENT MORTON GOULD recently chaired the annual Nashville Membership meeting of the American Society of Composers, Authors and Publishers (ASCAP). At the meeting, attended by 450 writer and publisher members from the Southern region, Gould recapped highlights and key issues of the past year, including the Society's efforts, as a member organization of the copyright coalition, to defeat pending congressional legislation of digital audio tape (DAT), which would legitimize copying of recorded music without making provision for the protection of copyright holders. In ad-

dition, a documentary film, *The ASCAP Story*, produced in celebration of ASCAP's 75th anniversary, was shown.

ASCAP's managing director, Gloria Messinger, delivered the financial report, noting that ASCAP's total receipts for 1989 amounted to \$317,100,000. Also present for the membership meeting from the New York office were Paul Adler, director of membership; Karen Sherry, assistant to the president/director of public affairs; Lauren Iossa, manager of public relations; and Toni Winter, executive secretary to the president.

## Dolly Plans Eagle Complex



CONSTRUCTION IS UNDERWAY AT DOLLYWOOD in Pigeon Forge, Tennessee, on a multi-faceted eagle preservation, education and entertainment complex. According to Dolly Parton, the complex should be completed by April 1, 1991, and will include an aviary that will feature the largest presentation of "non-releasable" bald eagles in America, all displayed outdoors in their natural habitat. The birds are deemed non-releasable by the U.S. Fish & Wildlife Service because they would be unable to survive in the wild.

In addition to featuring the largest presentation of non-releasable bald eagles in America, the Dollywood Eagle Complex will also rehabilitate injured eagles and hatch young eagles, which will be released into the wild. This effort will help protect and repopulate America's eagles, and contribute to the full recovery of this endangered and threatened species. "The eagle has always meant freedom to me, and I'm

excited that this facility at Dollywood can play a part in preserving the symbol of American Freedom that we all hold so dear," said Parton.

The project will be a cooperative effort between Dollywood and the National Foundation to Protect America's Eagles (NFPAE), a non-profit organization licensed by the U.S. Fish & Wildlife Service and the Tennessee Wildlife Resources Agency to possess, care for, exhibit, rehabilitate and breed birds of prey. The facility will house both bald and golden eagles by the spring of 1991.

This eagle project is seen as a unique extension of Dollywood's basic theme. The park has always featured the heritage and traditions of the Smoky Mountains through its crafts and entertainment, and the eagle project will serve as a natural extension to showcase the official living symbol of America's patriotic and natural heritage. The bald eagle embodies the most treasured of all American traditions—freedom.

# COUNTRY SINGLES

August 11, 1990



#1 Single: Dan Seals

High Debut: Tim Ryan #48

To Watch: Lionel Cartwright #38

#1 Indie: Suzi Deveraux #45

		Total Weeks ▼ Last Week ▼				Total Weeks ▼ Last Week ▼	
1	GOOD TIMES (Capitol 79120)	Dan Seals	4	9	52	DOWN THE ROAD (Warner Bros 7-19800)	Mac McAnally 58 2
2	I'M GONNA BE SOMEBODY (Warner Bros 7-19797)	Travis Tritt	3	8	53	RECKLESS HEART (Warner Bros 7-19871)	Southern Pacific DEBUT
3	NEXT TO YOU, NEXT TO ME (Columbia 38 73373)	Shenandoah	6	8	54	BOOGIE AND BEETHOVEN (Capitol 79053)	The Gatlin Brothers 66 3
4	WANTED (Arista AS-2032)	Alan Jackson	7	8	59	GONE WITH THE MORNING SUN (Soundwaves SW-4837)	Larry Dalton Band 61 7
5	WHEN I CALL YOUR NAME (MCA 79011)	Vince Gill	1	12	59	YELLOW PAGES (NSD NSD-271)	Todd Dunford 62 6
6	NOTHING'S NEWS (RCA 2596)	Clint Black	11	5	57	WHEN SHE TURNS ME OFF (Playme PM-713)	Leon Womack 59 8
7	HE TALKS TO ME (RCA 2508)	Lorrie Morgan	5	11	58	ANYTHING TO KEEP FROM GOING HOME (Badger BG-2005)	Billy Joe Burnette 60 6
8	THE RICHEST MAN ON EARTH (RCA 2505)	Paul Overstreet	2	12	59	PARTY OF ONE (Sundial SR-173)	Hal Gibson 65 7
9	ON DOWN THE LINE (MCA 790004)	Patty Loveless	8	13	60	HONKY TONK BLUES (Capitol 79090)	Pirates Of The Mississippi 70 3
10	DON'T GO OUT (Capitol 79149)	Tanya Tucker & T. Graham Brown	15	7	61	KEEPIN' ME UP NIGHTS (Arista AS-2045)	Asleep At The Wheel 73 2
11	THIS SIDE OF GOODBYE (Warner Bros 4068)	Highway 101	10	11	62	THE APPLE OF DADDY'S EYE (Holton HR 522)	Jack Nelson 68 5
12	FOURTEEN MINUTES OLD (Epic 34 73525)	Doug Stone	17	5	63	I DON'T BELIEVE I'VE HAD THE PLEASURE (Buck Creek U-26624)	George Roberson 69 5
13	I MEANT EVERY WORD HE SAID (Columbia 38 73413)	Ricky Van Shelton	20	5			
14	THE DANCE (Capitol 79024)	Garth Brooks	9	14	64	HEY MAMA (Brykas BRY-1201)	Chere Fuller 74 3
15	WRONG (Epic 34 73352)	Waylon Jennings	13	11	65	EVERY BREATH YOU TAKE (Oak 1093)	White Lace 76 2
16	I COULD BE PERSUADED (MCA 79019)	The Bellamy Brothers	22	6	65	SIX FOOT DEEP, SIX FOOT DOWN (Epic 34 73424)	George Jones DEBUT
17	MAYBE THAT'S ALL IT TAKES (Capitol 2507)	Don Williams	14	9	67	SHADOWS OF MY MIND (Stop Hunger SHR-1101)	Dixie Harrison 67 7
18	OH LONESOME ME (Mercury 246)	The Kentucky Headhunters	16	10	68	TAKE ME AS I AM (Caprice 157861)	Charlie Quintal 75 5
19	SOMETHING OF A DREAMER (Columbia 38 73361)	Mary-Chapin Carpenter	23	8	69	WHERE DID WE GO RIGHT? (Capitol 79126)	Lacy J. Dalton DEBUT
20	WHO'S GONNA TELL HER GOODBYE (RCA 2511)	Earl Thomas Conley	25	6	70	SOUTHERN FRAME OF MIND (Southern Desoto SD 517)	Heath Locklear 78 3
21	MY PAST IS PRESENT (Columbia 38 73423)	Rodney Crowell	29	5	71	LOST IN THE SHUFFLE (CBC 2190)	Benny McArthur DEBUT
22	HOLDIN' A GOOD HAND (Capitol 79106)	Lee Greenwood	27	5	72	YOUR LOVE (Stop Hunger SHR-1102)	Linda Carol Forrest DEBUT
23	'TIL A TEAR BECOMES A ROSE (RCA 2619)	Keith Whitley & Lorrie Morgan	35	3	73	EARLY AMERICAN ROCK (Lamon LR-10217)	Gary Ray 80 3
24	BABY, WALK ON (RCA 2504)	Matraca Berg	24	11	74	PLEASE LET ME LOVE YOU (First American 900430)	Jon Dennis Smith 84 3
25	PRECIOUS THING (MCA 79051)	Steve Wariner	30	3	75	JUST CAN'T LET HIM GO (CMI CMI-0016)	Steve Rhoades 82 3
26	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Warner Bros 19872)	Hank Williams Jr.	12	12	76	TOUCH...DON'T LOOK (Playback P-1343)	Sylvie 83 3
27	JUKEBOX IN MY MIND (RCA 2643)	Alabama	34	2	77	HARD TIMES COME EASY TO ME (Ridgewood R-3013)	Terry Smith 77 5
28	I'M YOUR MAN (MCA 79050)	Skip Ewing	32	5	78	I DON'T HURT ANYMORE (RCA 2510)	Prairie Oyster 36 9
29	THE BATTLE HYMN OF LOVE (Mercury 268)	Kathy Mattea & Tim O'Brien	39	3	79	WALKIN' IN MY SHOES (Door Knob DK90-350)	Sandy Ellwanger 88 2
30	I'LL LIE MYSELF TO SLEEP (Epic 34 73319)	Shelby Lynne	37	9	80	WHAT GOOD IS DYING (Badger BG 2006)	Larry Napier 87 2
31	HE WALKED ON WATER (Warner Bros 7-19878)	Randy Travis	18	13	81	IF THEY AIN'T GOT A FIDDLE (SCI MJK-1981)	Benny Dean 91 2
32	WALK ON (MCA 79009)	Reba McEntire	26	16	82	I'M THREE-QUARTER LONELY (MRP MRP-90)	Mellanie Ryan 90 2
33	SMALL SMALL WORLD (Mercury 247)	The Statler Brothers	33	7	83	PLAY ANOTHER GOOD OLD COUNTRY SONG (Stop Hunger SHR-1101)	Curtis Lee Cadly 89 2
34	STORY OF LOVE (MCA 79052)	Desert Rose Band	44	2	84	LOVING WHAT I'M LIVING (Ark 1339)	Greg Nations DEBUT
35	ISLAND (Capitol 79987)	Eddy Raven	19	17	85	WHERE WOULD I BE WITHOUT YOU (Caprice CIR-2362)	Joey Welz 85 3
36	I FELL IN LOVE (Reprise 7-19915)	Carlene Carter	45	6	86	SHE PUT THE MUSIC IN ME (Step One SOR 418)	Clinton Gregory DEBUT
37	DANCY'S DREAM (RCA 2503)	Restless Heart	21	16	87	GIVIN UP EASY (Evergreen EV 1122)	Kevin Pearce DEBUT
38	MY HEART IS SET ON YOU (MCA 79046)	Lionel Cartwright	48	2	88	SHE DON'T LOVE ME ALL THE TIME (Player PL 140)	Ed Gary DEBUT
39	MICHAEL WOULD DIE (Sing Me SM-45-50)	Lorie Ann	41	9	86	GOOD AIN'T GOOD ENOUGH (Ark 1338)	Don Arthur DEBUT
40	DALLAS FT. WORTH AIRPORT (Curb 76813)	Josh Logan	46	6	90	LOOKS AREN'T EVERYTHING (MCA 79023)	Mark Collie 31 13
41	SHE CAME FROM FT. WORTH (Mercury 199)	Kathy Mattea	28	18	91	TWO HEARTS (RCA 2567)	K.T. Oslin 38 7
42	A FEW MORE REDNECKS (Epic 34 73426)	The Charlie Daniels Band	54	3	92	LOVE WITHOUT END, AMEN (MCA79015)	George Strait 40 15
43	TELL ME WHY (Capitol 79181)	Joe Barnhill	51	3	93	HUMMINGBIRD (Epic 34 73312)	Ricky Skaggs 42 16
44	OUGHTA BE A LAW (Arista AS-2028)	Lee Roy Parnell	49	6	94	BORN AND RAISED IN BLACK AND WHITE (Columbia 38 73381)	Waylon, Willie, Johnny & Kris 43 6
45	SOFT SPOKEN LIES (MSR MSR-1990)	Suzi Deveraux	50	6	95	EVERY TIME YOU LEAVE (Hal Kat Kountry HKK-357)	Charlie Louvin 47 10
46	LONELY OUT TONITE (Capitol 79183)	Eddie Rabbitt	53	2	96	OFF THE COAST OF OKLAHOMA (Hal Kat Kountry 43068)	Kent Crawford 55 10
47	HEARTACHE ROAD (Oak 1088)	Burbank Station	52	9	97	BLAME IT ON THE MOONLIGHT (Orbit OR-5853)	Da-Kota 63 8
48	DANCE IN CIRCLES (Epic 34 73372)	Tim Ryan	DEBUT		98	YOU GOTTA LOVE (Saddlestone SS012)	Barbara Farrell 64 7
49	HOW ABOUT GOODBYE (Atlantic 3378)	Robin Lee	56	3	99	SUNDAY GO-TO-CHEATIN' CLOTHES (Ridgewood R-3012)	Gina James 71 7
50	FOOL SUCH AS I (RCA 2641)	Baillie And The Boys	57	2	100	HEARTACHES HERE TO STAY (K-Ark K-1051)	Rod Hooper 72 6
51	TOO COLD AT HOME (MCA 79054)	Mark Chesnutt	DEBUT				

# "Good Ain't Good Enough"



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## COUNTRY ALBUMS

Aug. 11, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

#1 ALBUM:  
George Strait



TO WATCH:  
T. Graham  
Brown

1	LIVIN' IT UP (MCA 6415)	George Strait	1	11
2	KILLIN' TIME (RCA 9668)	Clint Black	2	64
3	GARTH BROOKS (Capitol 90897)	Garth Brooks	4	52
4	PICKIN' ON NASHVILLE (Mercury 838744)	Kentucky Headhunters	3	37
5	PASS IT ON (RCA 2108)	Alabama	5	9
6	COUNTRY CLUB (Warner Bros 26094)	Travis Tritt	7	19
7	HERE IN THE REAL WORLD (Arista 8623)	Alan Jackson	6	22
6	NO HOLDIN' BACK (Warner Bros 25988)	Randy Travis	8	42
9	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	9	27
10	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	11	15
11	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	13	53
12	EXTRA MILE (Columbia 45490)	Shenandoah	12	9
13	ON DOWN THE LINE (MCA 6401)	Patty Loveless	10	11
14	LONE WOLF (Warner Bros/Curb 26090)	Hank Williams Jr.	14	25
15	THE EAGLE (Epic 46104)	Waylon Jennings	16	3
16	DOUG STONE (Epic 45303)	Doug Stone	15	16
17	WILLOW IN THE WIND (Mercury 836950)	Kathy Mattea	17	65
18	TENNESSEE WOMEN (Capitol 91821)	Tanya Tucker	19	14
19	HILLBILLY ROCK (MCA 42312)	Marty Stuart	21	15
20	FAST MOVIN' TRAIN (RCA 9961)	Restless Heart	18	27
21	HIGHWAYMAN 2 (Columbia 45240)	Waylon, Willie, Johnny & Kris	22	23
22	SOWIN' LOVE (RCA 9717)	Paul Overstreet	24	26
23	SIMPLE MAN (Epic 45316)	Charlie Daniels Band	27	37
24	ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877)	k.d.lang	25	26
25	LOVE ON ARRIVAL (Capitol 91782)	Dan Seals	20	16
26	LACY J (Capitol 93912)	Lacy J. Dalton	26	13
27	I WATCHED IT ON THE RADIO (MCA 42336)	Lionel Cartwright	23	10
28	BUMPER TO BUMPER (Capitol 91780)	T. Graham Brown	33	10
29	THE BOYS ARE BACK (Capitol/Curb 92358)	Sawyer Brown	32	35
30	THE LIGHTS OF HOME (RCA 2114)	Baillie & The Boys	31	8
31	LAREDO (MCA 42335)	Steve Warnier	35	16
32	TELL ME WHY (Curb 77251)	Jann Browne	34	15
33	LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	40	15
34	OUT OF THE SHADOWS (Atlantic 782104)	Billy Joe Royal	38	5
35	BLACK VELVET (Atlantic 82085)	Robin Lee	30	19
36	12 GREATEST HITS (MCA 12)	Patsy Cline	37	16
37	I WONDER DO YOU THINK OF ME (RCA9889)	Keith Whitley	29	49
38	VERSION OF THE TRUTH (RCA 2113)	Foster & Lloyd	28	11
39	ALWAYS AND FOREVER (Warner Bros 25568)	Randy Travis	41	15
40	ALONE (Columbia 45104)	Vern Gosdin	36	16
41	THE HARD WAY (MCA 6430)	Steve Earle	42	3
42	WELL TRAVELLED LOVE (MCA 6390)	Kelly Willis	45	5
43	HEART FULL OF LOVE (Warner Bros 9-26173)	Holly Dunn	39	9
44	KEYS TO THE HIGHWAY (Columbia 45242)	Rodney Crowell	44	37
45	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	53	59
46	REBA LIVE (MCA 8034)	Reba McEntire	46	44
47	BLUE JUNGLE (Curb 77313)	Merle Haggard	48	5
48	MUSIC, MEMORIES AND YOU (Mercury 842518)	The Statler Brothers	DEBUT	
49	HARDIN COUNTY LINE (MCA 42333)	Mark Collie	51	7
50	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	50	35
51	BREAKIN' NEW GROUND (Capitol 93885)	Wild Rose	43	15
52	PAINT THE TOWN (Warner Bros 25992)	Highway 101	52	16
53	KEEPIN' ME UP NIGHTS (Arista 8550)	Asleep At The Wheel	54	3
54	THE REST OF THE DREAM (MCA 6407)	Nitty Gritty Dirt Band	57	3
55	GREATEST HITS III (Warner Bros/Curb 25834)	Hank Williams Jr.	56	76
56	JERSEY BOY (Capitol 93882)	Eddie Rabbit	47	15
57	DIFFERENT KIND OF FIRE (RCA 2049)	Prairie Oyster	49	11
58	WHERE THERE'S SMOKE THERE'S FIRE (Island Records 842925)	Buckwheat & Zydeco	63	2
59	GREATEST HITS (RCA/Curb 8318)	The Judds	55	15
60	PAGES OF LIFE (MCA/Curb 9479)	Desert Rose Band	59	28
61	HOLDIN' A GOOD HAND (Capitol 94153)	Lee Greenwood	61	2
62	IMAGINE THAT (Columbia 45131)	The O'Kanes	65	15
63	COOKIN' UP A STORM (Capitol 93954)	Larry Gatlin & The Gatlin Bros.	66	2
64	KEVIN WELCH (Reprise 26171)	Kevin Welch	DEBUT	
65	BUFFALO ZONE (Columbia 45373)	Sweethearts Of The Rodeo	67	15
66	TEMPORARY SANITY (Capitol 90289)	Eddy Raven	64	10
67	GREATEST HITS (RCA 7170)	Alabama	68	15
68	GREATEST HITS, VOL II (MCA 42035)	George Strait	DEBUT	
69	DON'T CLOSE YOUR EYES (RCA 6494)	Keith Whitley	70	15
70	RIVER OF TIME (RCA/Curb 9595)	The Judds	72	19
71	TOUGH ALL OVER (Epic 46066)	Shelby Lynn	DEBUT	
72	BEYOND THE BLUE NEON (MCA 42266)	George Strait	62	75
73	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	74	7
74	SHADOWLAND (Warner Bros/Sire 25724)	k.d.lang	58	15
75	LOOKIN' FOR A HIT (Reprise 25939)	Dwight Yoakam	69	42

# INDIE INSIGHT



Jerry Reed

**COUNTRY MUSIC AND FILM STAR JERRY REED** is currently in the studio working on a forthcoming album, and is also in the middle of a heavy summer tour. Reed has also taken on new personal manager, Jerry Motte. Motte, president of Birmingham-based Alabama Concerts, Inc., is a 20-year veteran of the music industry, having promoted shows throughout the Southeast.

**BARBRA FARRELL** has a new single just shipped to radio all over America, entitled "You Gotta Love." It was produced by Ray Doggett, Jimmy Darrell and Candice James, and is on the Saddlestone label. Farrell is a dynamic performer who crosses

over a number of musical boundaries, including folk, blues, country, rock, gospel and contemporary. She has performed her special brand of music in concerts, festivals and clubs in Canada and throughout the United States.

**JODY MILLER** was in Nashville recently to host the Nashville Network's *Country Standard Time*. The video show airs performances by many of the veteran country music artists. Miller was joined on the set by her lovely daughter and new duet partner, Robin Brooks. Miller and Brooks have recently completed a new album of duets. The twosome performed "Devoted to You" on the show, and then Miller turned the guitar over to her co-host, Grand Ole Opry star Bill Anderson, who joined them on that great gospel classic, "I'll Fly Away."

## INDIE SINGLE REVIEW

### INDIE FEATURE PICK

□ **BENNY MCARTHUR:** "Lost in the Shuffle" (CBC 2190AA)

Writer: Mel Tillis

With a honky-tonk swing and a fiddlin' extravaganza, the toe-tapping "Lost in the Shuffle" pumps out nothing less than good-timin' country music. McArthur holds nothing back as he confidently whips out a solid, yet enthusiastic vocal charm. His voice is obviously experienced and polished, and the tune *alone* says "PLAY ME!" Radio shouldn't have any questions about slapping this sizzler onto the playlists.

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# UP AND COMING

Aug. 11, 1990 Independent product most likely to reach the Top 100 Country Chart

1. ALABAMA CLAY (19th Avenue) . . . . . Joey Reed
2. PERFECT COMBINATION (Killer) . . . . . Danny Roy
3. ROUGH AROUND THE EDGES (Stargem) . . . . . Barbara Richardson
4. HIGH SCHOOL DAYS (TNT) . . . . . Vern Brown
5. WITH EVERY BEAT OF MY HEART (Door Knob) . . . . . Ricky Lee Jackson
6. I SURE HEARD HER SAY GOODBYE (Sun Dial) . . . . . Eddie French
7. HEY AMERICA (Music City USA) . . . . . Marvin Creech
8. NO ONE TO TALK TO BUT THE BLUES (Oak) . . . . . Maripat
9. GETTING OVER YOU (Oak) . . . . . Teddy Spencer
10. ALABAMA SUNSHINE (Door Knob) . . . . . Susan Thompson
11. PROUD TO WAVE OLD GLORY (NSD) . . . . . Russ Jeffers
12. LIVIN' FOR THE WEEKEND (Door Knob) . . . . . Doyle Nelson
13. MILE MARKER TEN (Stargem) . . . . . Shucks
14. HE MADE A WOMAN OUT OF ME (Worth) . . . . . Janet David
15. THE ONE YOU'VE LEFT BEHIND (Harmony St.) . . . . . Sylvia Winters
16. 100 YEARS TOO LATE (Grand Prize) . . . . . Roy Farrar
17. GREEN EYED ANGEL (Baby's) . . . . . Joan Buckbee
18. HE'LL HAVE TO GO (Player) . . . . . Rollin Michaels
19. LOCAL SWIMMER DISRUPTS BAPTISM (NSD) . . . . . Dick Richard
20. MOUNTAIN MAN (Resistor) . . . . . Bitter Creek

## INDIE ALBUM REVIEW

□ **TOUCH OF COUNTRY:** *Touch of Country* (OLC 107)



These fellows have already garnered a large following in both their native San Diego area and in Las Vegas, where they have enjoyed repeat performances. This project includes "Ain't Gonna Do You No Good," which hit the top 40 on the national country singles chart. Also included are top-notch tunes like "I Can't Make Up My Heart," "If You Believe" and the up-tempo "Your Eyes"—all of which highlight this five-member group's tight harmonies. When you listen to *Touch of Country*, there seems to be a feeling of comfort with each other in their music. We're sure this "comfort" will rub off on country radio the more they listen.



STARWAY RECORDS' SUSI BEATTY made a recent appearance on *Crook & Chase* to promote the release of her debut album, *One of a Kind*. Pictured with Beatty are hosts Lorianne Crook and Charlie Chase. (photo: Bonnie Rasmussen)



### CALENDAR OF EVENTS

#### COMING UP

**THE NASHVILLE ENTERTAINMENT ASSOCIATION (NEA)** will sponsor its Third Annual Bob Beckham Golf Tournament, August 13 at the Hillwood Country Club in Nashville. This year's tournament will provide, for the first time, a scholarship for the music department at Middle Tennessee State University.

The public is invited to register for the tournament by contacting the NEA at (615) 256-4435. The cost is \$125 per person, which includes the tournament and the awards banquet dinner. The cost for the dinner alone is \$35. Since space is limited, registrants are encouraged to enter early. Reservations will be made on a first-come, first-serve basis. Casual attire is acceptable.

For further information, contact Rick Hoganson, Atkins-Muse and Associates, Inc. at (615) 327-3747.

#### BACK IN TIME

**AUGUST 5**—Happy Birthday to Vern Gosdin (1934)

**AUGUST 6**—The Kendalls' "Heaven's Just a Sin Away," destined for #1, enters the charts (1977)

**AUGUST 7**—Happy Birthday to Rodney Crowell (1950)

**AUGUST 8**—Happy Birthday to Mel Tillis (1932)

**AUGUST 9**—Happy Birthday to Merle Kilgore (1934)

**AUGUST 10**—Roger Miller's "Dang Me" sees the #1 position on the country charts for the fourth of eight weeks (1964)

### COUNTRY HOT CUTS

1. ALABAMA: "Here We Are" *Pass It on Down* (RCA)
2. DOUG STONE: "We Always Agree on Love" *Doug Stone* (Epic)
3. ROBIN LEE: "Love Letter" *Black Velvet* (Atlantic)
4. LES TAYLOR: "Wild Mountain Rose" *That Ole Desire* (Epic)
5. STEVE WARINER: "L.O.V.E., Love" *Laredo* (MCA)

### TOP 10 SINGLES—10 YEARS AGO

1. ALABAMA: "Tennessee River" (RCA)
2. MICKEY GILLEY: "Stand by Me" (Epic)
3. BELLAMY BROTHERS: "Dancin' Cowboys" (Warner Brothers/Curb)
4. EDDIE RABBITT: "Drivin' My Life Away" (Elektra)
5. MICKEY GILLEY: "True Love Ways" (Epic)
6. KENNY ROGERS: "Love the World Away" (United Artists)
7. RONNIE MILSAP: "Cowboys and Clowns/Misery Loves Company" (RCA)
8. EMMYLOU HARRIS: "Wayfaring Stranger" (Warner Brothers)
9. WAYLON JENNINGS: "Clyde" (RCA)
10. JACKY WARD: "Save Your Heart for Me" (Mercury)



**THE 42ND BATTALION:** On a home visit to Staunton, Virginia with the Statlers, talking support of the group's 42nd career LP, *Music, Memories and You*, were Mercury Records national country promotion director Bobby Young and Southeast regional promotion rep Rocco Cosco. Pictured are (l to r): Cosco, Harold Reid, Phil Balsley, Young, Don Reid and Jimmy Fortune.

### COUNTRY RADIO

#### Most Added Singles

(Singles receiving the most new adds this week)

1. TIM RYAN—"Dance in Circles"—Epic
2. MARK CHESNUTT—"Too Cold at Home"—MCA
3. SOUTHERN PACIFIC—"Reckless Heart"—Warner Brothers

#### Most Active Singles

(Singles receiving the most reports this week)

1. TRAVIS TRITT—"I'm Gonna Be Somebody"—Warner Brothers
2. ALAN JACKSON—"Wanted"—Arista
3. CLINT BLACK—"Nothin's News"—RCA

#### Most Conversions

(Singles converting from an add or extra to a number)

1. ALABAMA—"Jukebox in My Mind"—RCA
2. KEITH WHITLEY/LORRIE MORGAN—"Til a Tear Becomes a Rose"—RCA
3. PIRATES OF THE MISSISSIPPI—"Honkytonk Blues"—Capitol

#### Hot Phones

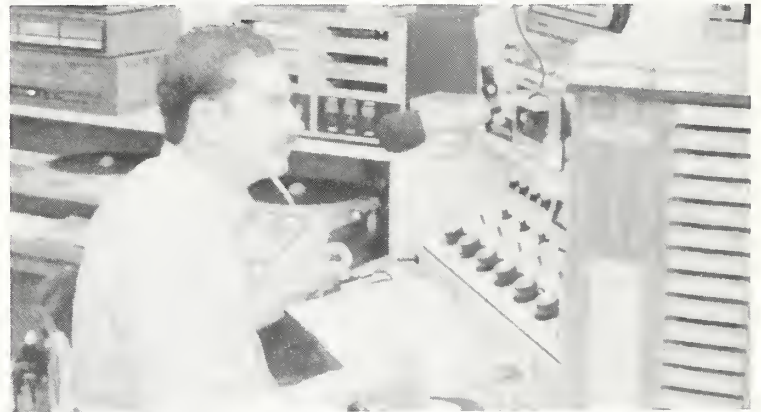
(Singles receiving the most requests)

1. KEITH WHITLEY/LORRIE MORGAN—"Til a Tear Becomes a Rose"—RCA
2. ALABAMA—"Jukebox in My Mind"—RCA
3. TRAVIS TRITT—"I'm Gonna Be Somebody"—Warner Brothers

## J.D.'s Corner

**KZLA AND KLAC IN CALIFORNIA** are busy making changes these days. Norman Epstein, VP/general manager, has announced new roles for two of his sales managers. According to Tom Fenno, general sales manager, Robert L. Novak, marketing director/retail sales manager, has been appointed to the position of director of sports sales and marketing. Novak's new assignment will have him work with both the local and national sales divisions on sports sales of the Los Angeles Lakers as well as KLAC's newest sports show, "Sportnuts," with Gabe Kaplan.

With this change, the station's retail sales department will now come under the direction of Bonnie Stone. Stone has been at the helm of the local sales department since January 1989. Her new assignment will have her in charge of all local and retail sales for both KZLA and KLAC.



Progressive country radio station WSJP, in Murray, Kentucky, continues to play the best country music available, which includes introducing new talent to its listeners. Here, announcer Mark Solomon puts in a tape of independent artist Benny Dean's new single, "If They Ain't Got a Fiddle." Dean has performed three times at the White House for Presidents Carter, Reagan and Bush, and has performed with such greats as Merle Haggard, Kenny Rogers, the Oak Ridge Boys, Roy Acuff and others.

**RADIO STATION WJJC** was persistent in the reporting of George Roberson and the Double Edge Band. Keith Parnell was the only DJ who constantly reported this group for a month before it was decided to get promotion behind it. The song is now on the charts, so thumbs-up to Keith Parnell at WJJC.

**THUMBS-UP TO OUR TOP REPORTING STATIONS THIS WEEK:** Jay Richards, WOHO, Toledo, Ohio; Jeff Fain, WYNC, Yanceyville, North Carolina; Mike Murphy, KKBj, Bemidji, Minnesota; Carl Brown, KNEW, Oakland, California; Danny Koeber, WFMW, Madisonville, Kentucky.

(Cash Box would love to publish information about events happening at your station. Please send us any press releases, pictures, etc. for use in upcoming issues.)

## SINGLE RELEASES

## OUT OF THE BOX

□ JOE DIFFIE: "Home" (Epic 34 73447)

Producer: Bob Montgomery

Writers: A. Spooner/F. Lehner

Take a bow, writers—your performance *alone* is positively remarkable. As vision and reality flow through heart-piercing lyrics like never before, this cut should make a swift flight to the top. Joe Diffie? No, he's *not* just another traditional newcomer. This guy has *roots*, and he's been growing them for quite some time now. In addition to "Home"'s flesh-and-blood lyrics, a split-level tempo and a skin-tingling melody, Diffie displays a voice that's crisp, honest and purely from the soul. Yep, this guy is destined to be a radio favorite.

## FEATURE PICKS

□ THE JUDDS: "Born to Be Blue" (RCA/Curb 2597-7-RAA)

Producer: Brent Maher

Writers: M. Reid/B. Maher/M. David

When there's fire boiling in the soul, these gals belt it out with a sultry explosion. "Born to Be Blue" sizzles with a stompin' cajun spice, as the Judds pour out country-rock, growl and grind like never before. Expect the usual harmony perfection, excellent production and an overall live-wire performance.

□ CHRIS AUSTIN: "Out of Step" (Warner Brothers 7-19774)

Producer: Charlie Black

Writers: D. Dillon/F. Dycus

Who couldn't go for this tune? The melody is uniquely sweet, and Austin flaunts just the right voice—gentle and traditional—to turn this ballad into a listener's favorite.

□ MERLE HAGGARD: "When It Rains It Pours" (Curb 79049)

Producers: Mark Yeary/Merle Haggard

Writer: J.C. Carter

An opening thunderstorm sets the mood as Haggard croons into the latest release from his current *Blue Jungle* LP. This cut is one to relax with, and Haggard makes it even easier as he sings with a certain open-arms welcome, proving that his voice and charm are just as golden as ever. Then there's the flipside to this tune—"Me and Crippled Soldier." Want some Haggard at his best? Simply give this one a spin and you're hooked.

□ DUNCAN: "Coolin' Down" (Curb NR-76830)

Producer: Bud Logan

Writers: M. Reid/R.M. Bourke

Without a doubt, this newcomer will grab ya instantly. Duncan's deep and throaty vocals roll out like an innocent cloud ready to break into a raging storm. "Coolin' Down," however, gives us a cut that's sure to create some steam. Catchy lyrics, a winning hook and a unique pop/country flavor should kick off a great future for Duncan.

□ HOLLY DUNN: "You Really Had Me Going" (Warner Brothers 7-19756)

## ALBUM RELEASE

□ EMMYLOU HARRIS: *Duets* (Reprise 25791-2)

This project is *truly* "music to the ears." Emmylou Harris' crystal-clear vocals project image after image with each cut. Only Willie Nelson is better at painting pictures with his words, so it's understandable that Nelson was one of the singing partners chosen for this LP. In addition to their "Gulf Coast Highway," this gem includes "Love Hurts" (with the late Gram Parsons), "All Fall Down" (with George Jones), and "That Lovin' You Feelin' Again" (with the legendary Roy Orbison)—plus former hits with Earl Thomas Conley and Southern Pacific. Harris (one of the *best* herself) has *picked* some of the best artists for a project that is sure to be a *best-seller*. Great stuff!



## Country Column

BY KAY KNIGHT

## YOU CAN DIVE BUT YOU CAN'T

**HIDE:** During a recent 10-day vacation for the Oak Ridge Boys, Steve Sanders flew to Florida to pursue one of his passions in life—scuba diving. Sanders has been diving for years, and has also been a scuba instructor. One morning as he navigated the coastal waters at 45 feet below, he felt a tap on his shoulder and turned around to see another diver with a writing tablet and underwater pen, signaling that he wanted Sanders' autograph. "I've been asked for my autograph a lot since joining the Oaks," said Sanders, "but that takes the cake for the most unusual place."

Speaking of the Oaks...the guys, official spokesmen for the Take Pride in America campaign designated by the U.S. Secretary of Agriculture Jack Parnell, dedicated the Take Pride in America "Living Memorial" this past Memorial Day at Arlington National Cemetery. The memorial is a grove of trees, flowering plants, and benches with a panoramic view of some of Washington's historic landmarks. The memorial was funded in part by the Oaks, who are donating to the TPIA effort proceeds from sales of their recording "Take Pride in America," which appears on their *Greatest Hits Vol. 3* album.

## WAYLON JENNINGS IS FLYING

**HIGH** on the first single from his debut Epic album, *The Eagle*. "Wrong" is proving to be one of his biggest radio hits ever. Jennings was recently selected as the poster person for the "Don't Drop Out Program"—a program that encourages high school students to stay in school. Jennings, who received his GED earlier this year, will be pictured in posters throughout 1991.



Johnny Cash



The Oak Ridge Boys

## THAT BOOM CHICKA

**BOOM GUY,** Johnny Cash, is back on the road again, playing dates that will take him from coast to coast. But the Man in Black is never too busy to brighten up the lives of those less fortunate, as he did recently when he called a California teenager stricken with elephantiasis (elephant-man's disease). Someone apparently mailed Cash a copy of an article about the girl, and he responded by calling her and promising to send her an autographed photo and a scarf he wore during a concert.



EPIC RECORDING ARTIST DOUG STONE celebrated the success of his #1 video, "I'd Be Better Off (In a Pine Box)," with Country Music Television's Stan Hitchcock. There for the festivities were (l to r): James Carlson, director of product marketing/CBS Records, and producer of Stone's video; George Flanigen, co-director of the video; Stone; Robert Deaton, Deaton/Flanigen Productions; and Stan Hitchcock. (photo: Beth Gwinn)

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

BY KIMMY WIX

**THE NEWSBOYS WHIP OUT RED-HOT VIDEO:** Australian rockers the Newsboys are finishing up the filming of their red-hot video "Simple Man," off their new Star Song album *Hell Is for Wimps*. All filming took place at famed folk artist Rev. Howard Finister's artistic triumph—Paradise Garden in Summerville, Georgia. Finister's work has been seen on the album covers for the Talking Heads and R.E.M. His Paradise Garden has made a wonderful backdrop for the Newsboys' video. Look for Finister to make a cameo appearance.

**SAY AMEN TO ONE OF BENSON'S NEWEST RECORDING ARTISTS:** Benson recording artist and renowned actor/composer/performer Clifton Davis recently began work on his debut Benson project, entitled *Amen*. *Amen* showcases the songwriting talents of Davis and production by Sanchez G. Harley and Jesse Boyce. This debut gospel project features background vocals by some of Christian music's finest vocalists, such as Bob Bailey, Kim Fleming and Howard Smith, and musicians such as Jackie Street, Derrick Lee, Mark Hammond, Steve Brewster and Mark Douthit. *Amen*, an October release, is geared to the black gospel marketplace as well as to the adult contemporary and inspirational audience.

**COMMAND SIGNS JACKSONS:** Gospel recording artist Phil Nicholas joined Monty Jackson, leader of the six member Jackson Family group, and Command Records' executive vice president Kent Washburn for the Jacksons' signing to Command. The Jackson Family's first album release will hit the streets this fall. Command is distributed worldwide by Word/A&M.

**JOHN MICHAEL TALBOT RECORDS FIRST CHRISTMAS ALBUM:** John Michael Talbot has completed recording his first Christmas album, tentatively titled *Jesus Is Born—A celebration of Christmas*, to release on Sparrow Records September 27, 1990. *Jesus Is Born* was produced by Sparrow president Billy Ray Hearn, marketing his tenth album with Talbot, and was arranged and orchestrated by Phil Perkins. The project uses a boy's choir and ancient instruments to obtain medieval and renaissance sounds.

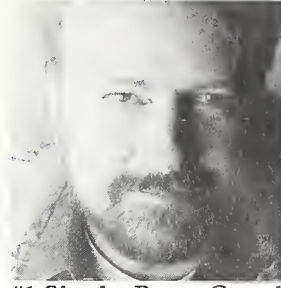


Benson recording artists Heirloom recently performed their current single, "Serve One Another in Love," on TNN's weeknight entertainment series *Nashville Now*. Heirloom's latest LP is entitled *Apples of Gold*, and was released in June. The trio consists of (l to r) Tanya Goodman-Sykes, Barbara Fairchild and Candy Hemphill Christmas.



It's been a "toe-jammin" time at Goldmine studio lately. Tony Melendez, along with producer Tom Hemby, have been working on Melendez' newest release, *Ways of Wise*, for Star Song Records. Look for a guest appearance by Phil Keaggy on one of the cuts, and many other encouraging and challenging tunes on Melendez' release, due out September 13. Pictured (l to r): Jose Melendez (Tony's brother and manager), Tony Melendez and Tom Hemby.

### CONTEMPORARY TOP SLOT



#1 Single: Bruce Carroll



#1 Debut: Rich Mullins #15

## CONTEMPORARY CHRISTIAN TOP 40 SINGLES

Aug. 11, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	WHO WILL BE JESUS (Word 7019986536)	Bruce Carroll	3	4
2	I SEE YOU STANDING (Star Song SSC 8155)	Twila Paris	8	3
3	TO THE GLORY OF GOD (Star Song SSC8137)	David Meece	4	8
4	FATHER (Reunion 7010056528)	Morgan Cryar	1	7
5	PRAYER (Dayspring 1014)	Petra	9	3
6	YOUR LOVE (Alleluia AM992)	Lenny LeBlanc & Kelly Willard	6	6
7	EVERYDAY THE SAME (Warner Bros WBC4100)	The Winans	7	7
8	BE IN MY HEART (Myrrh 9010754154)	Phil Keaggy	17	2
9	SOMEDAY (Myrrh 7016889386)	First Call	10	5
10	SOMEBODY LOVES YOU (Sparrow SPC 1174)	Deneice Williams	13	6
11	FOREVER LOVE (Myrrh 7016904385)	Eric Champion	24	2
12	WHERE THERE IS FAITH (Benson CO2624)	4 HIM	2	10
13	GIVE IT AWAY (Star Song SSC 8145)	Mylon & Broken Heart	15	3
14	HONESTY (Sparrow SPC1202)	Margaret Becker	14	4
15	ALRIGHTOKUHHUAMEN (Reunion 7010053723)	Rich Mullins	DEBUT	
16	I WILL FOLLOW YOU (Star Song SSC8144)	Imperials	5	9
17	WHAT WOULD JESUS DO (Myrrh 7016895386)	Julie Miller	21	2
18	ALL THINGS (Live Oak 7010019703)	Rick Crawford	22	3
19	SET IT INTO MOTION (ForeFront CO2685)	Jeffrey Benward	19	7
20	RUN TO THE BATTLE (Sparrow SPC 1238)	Steve Camp	30	2
21	WHO WILL (Benson PWCO 1096)	DeGarmo & Key	11	6
22	LOVE IS YOU TO ME (Myrrh 688638)	Kim Boyce	DEBUT	
23	A FEW GOOD MEN (Star Song SSC 8148)	Gaither Vocal Band	12	6
24	DOWN TO BUSINESS (Good News 9016473157)	Roby Duke	16	8
25	BE MY SHELTER (Dayspring 7014188577)	Dallas Holmes	DEBUT	
26	I'M YOURS (River 7901300000)	Greg X. Volz	18	9
27	MARVELOUS (Word 719136508)	Scott Wesley Brown	20	13
28	REJOICE (Star Song SCC 8129)	Jerome Olds	23	5
29	OH (HOW COULD I LIVE WITHOUT YOU) (Dayspring 9010652572)	Cynthia Clawson	25	5
30	EYE OF THE HURRICANE (Dayspring 7014182579)	Trace Balin	DEBUT	
31	WHEN I SEE YOUR SMILE (Alleluia AM002)	Matthew Ward	26	9
32	RECKLESS HEART (Benson CDO2573)	Al Denson	28	4
33	IN THE QUIET (Benson CO2548)	Michele Wagner	29	7
34	SOMETHING CHRIST DID (Frontline 9088)	Crystal Lewis	27	10
35	LIFT UP THE SUFFERING SYMBOL (Sparrow SPC 1219)	Michael Card	31	13
36	MAN AGAINST MAN (Word WI-1011)	Buddy Green	DEBUT	
37	IF THE SON SETS YOU FREE (Maranathal CDO8701)	Faithful Heart	DEBUT	
38	LOVE YOU WITH MY LIFE (Sparrow SPC1201)	Steven Curtis Chapman	34	15
39	TABLE IN THE WILDERNESS (Myrrh 7016880389)	Russ Taff	35	12
40	DEAR FRIEND (Sparrow SPC 1217)	Charlie Peacock	40	10

### UP & COMING

Product most likely to reach the Top 40 Contemporary Christian Chart

1. STEVEN CURTIS CHAPMAN (Sparrow) "Treasure Island"
2. MICHAEL CARD (Sparrow) "They Call Him Laughter"
3. KIM HILL (Reunion) "Snake in the Grass"

(Continued from page 2)

a stack of his other charting singles? We're not really complaining...anything by the Fat Man makes us happy. WHAT WOULD YOU SAY TO PETE TOWNSHEND, HERBIE HANCOCK, PAT METHENY AND JACK DEJONNETTE JAMMING ON "MAGIC BUS" AND "I PUT A SPELL ON YOU"? How about: "Yikes!" But it's

true, indeed. As part of Showtime's ever-interesting *Coast to Coast* series, that very thing was taped in London recently, as well as some of the same jazzers backing up the likes of Mick Hucknall, the Chimes, Bob Geldof and Hot House. The show will also include Van Morrison jamming in L.A. with Larry Carlton, Chick Corea, Freddie Hubbard and Hancock. What can it all mean? We haven't a clue.



Island Recording artist Kimm Rogers is greeted by label exec's at a party at NY's Acme Bar & Grill to help celebrate the release of her debut album *Soundtrack Of My Life*. Pictured here are: Dave Yeskel, Island's National Director of Sales, Jon Leshay, Kimm's manager, Kimm, Michael Stotter, Island's VP of Marketing and Mike Bone, Island President.



Island Recording group The Christians are greeted by label exec's at a party for their new release *Colour* at NY's Nosmo King restaurant. Pictured here are: Henry Priestman / Christians, Michael Stotter / Island VP Marketing, Roger Christian / Christians, Rick Rogers / VP Field Marketing-P.G.D., Garry Christian / Christians, Mike Bone / PResident-Island and Jim Caparro / Sr. VP of Sales & Distribution.



JELLYFISH VIDEO: Charisma recording artists Jellyfish, recently completed a video for "The King Is Half Undressed," the first track from their just released debut, *Bellybutton*. Pictured during the shoot, standing left to right are: Chris Coyle, Industrila Management; Jellyfish Jason Falkner, Roger Manning and Andy Sturmer. Kneeling in front: Jellyfish Chris Manning.



NEW RELEASE: At a Manhattan press party recently held by Arista Records to celebrate the release of "Dionne Warwick Sings Cole Porter," the singer was joined by lyricist and former ASCAP President Hal David and ASCAP Associate Director of Member Relations Debra Cain.



LOVE DIDDLEY: Bo Diddley re-recorded the 1958 hit "Book of Love" for the title track of New Line Cinema's film entitled "Book of Love" due for release in October. New Line Cinema founder, Bob Shaye, makes his directorial debut with this film. Pictured (l-r) are Ben E. King, Stanley Clarke, Doug Lazy, and Bo Diddley.

WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY

**CASH BOX**

WEEKLY WEEKLY WEEKLY WEEKLY

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## Women in Coinbiz:

### Data East Pinball's Shelley Sax

BY CAMILLE COMPASIO

#### HER BUSINESS CARD READS

"JOAT" (Jack of All Trades) and, believe me, everyone in the industry who has come in contact with Shelley Sax will agree the title is justified. When Gary Stern (general manager), Joe Kaminkow (director of design) and Shelley Sax started up shop at Data East Pinball, Inc., Sax did *everything*. She was receptionist, purchasing clerk, bookkeeper, traffic manager, personnel manager, office manager and administrative assistant. How are you going to fit all of that on one business card? They have since hired other people to handle most of those responsibilities. However, as Sax told us, "every time we hired someone to relieve me of one duty, they always found something else for me to do." Guess that comes with the territory when you're a "JOAT."

Shelley Sax began her business career at the young age of 20, working for four buyers in the furniture department at Montgomery Ward. As she started developing her organizational skills, management took notice, and began moving her up the ladder. Her first step was assistant to the national retail sales manager of the furniture department, which presented more challenges for her and laid the foundation for what was to come in her future business affiliations. "I dealt with all of the regional managers and helped plan national advertising as well as the yearly sales meetings, where I handled all of the arrangements, including hotel accommodations and air transportation, for the more than 400 people who attended," she explained. Having mastered this job, she was then promoted to the labor relations department, where she became involved in contract negotiations, grievance meetings, etc. Unfortunately, this did not prove to be as interesting as she hoped it would be. So she decided to make a change. The year was 1979 and it marked Shelley Sax's entry into the world of coin-op, which came by way of a friend who handled the group insurance for Stern Electronics. But we'll let Sax provide the details:

"When this friend of mine told me there was an opening for an executive secretary at Stern Electronics, I first asked her what the company was all about. She told me 'They make pinballs.' My response was 'I always wondered where those things came from.'"

Sax passed the interview with flying colors and, being rather impulsive by nature, accepted the job even though she was a bit uncertain at the time. "That's how I met Gary Stern," she said. "I was hired to work for Larry Siegel at first. However, after about five or six months, Gary's secretary left and I inherited him. The rest, as they say, is history. We've been together through Stern Electronics, Pinstar and now Data East," she continued. "During the Stern days, I

worked not only with Gary but with Stephen Kaufman—still one of my favorites—Sam Stern, Harry Williams, Marty Bromley and the ever-famous Lauran Bromley, just to mention a few."

I'm sure our readers will agree that is quite a list of coinbiz notables.

What do you like best about your job, we asked? "I guess what I like best is all of the different people I work with, talking with the distributors, and always doing something different," she responded, adding, "How many people can say they planned a party at the Playboy Mansion for about 150 people?"

Since this reporter has not as yet had the opportunity to visit the Data East Pinball facilities, my next question related to the working environment out there. "Our facility is contained in approximately 20,000 square feet, with about ten percent for the office area, which means the office space is pretty cramped. But everyone works well together," she told us. "It does get pretty rowdy in the front office, though, so I do have to give out a yell now and then for everyone to quiet down so that I can hear on the phone. Just ask Lauran." [Editor's note: Lauran Bromley, president of Bromley, Inc. and a previous Women in Coinbiz subject, is familiar with these surroundings, having worked there herself.] Of course, who says you have to have a staid atmosphere to get the job done? As Sax added, "We do everything out here—design, assembly, manufacturing. That's a lot in a small amount of space. But we have good people running the factory and our employees really care about our product and make certain that it's the best."

Data East Pinball, Inc. is located at 1990 Janice Avenue in Melrose Park, Illinois. It's the new kid on the block with respect to pinball machine manufacturing, but this company has made its mark in a relatively short period of time. Sax told us how things got started. "Gary Stern, Joe Kaminkow and myself, with a lot of help and cooperation from Data East USA, are the founders of Data East Pinball. Most people didn't think it could be done. I mean, who had started a pinball company from scratch in recent history? But we had confidence, we knew we could do it, and we knew there was a market out there," she continued.

"Since we started out in November of 1986 we have grown tremendously, not only in terms of personnel but in stature in the marketplace. Our product line proves it," she added. "Phantom of the Opera is an incredible game, an incredibly well-put-together, total package. And *Back to the Future, the Pinball* will literally blow you away with its universal appeal, light shows and music—no, Joe Kaminkow did not force me to say that. Let me add that the trade can look forward to plenty of new and exciting games to come from us. I cannot divulge as yet what they are,



but be on the lookout, because Data East Pinball's time has come." We hear you, baby!

And now, as we conclude this feature, let us focus on the personal side of Shelley Sax. She is not married, but she is not single. "I've been with the same wonderful guy, Larry Eldridge, for the past 11 years." Sax is originally from Rock Island, Illinois, which is on the Mississippi River about 180 miles west of Chicago. She attended the University of Oklahoma, Blackhawk College and Moser Business School.

She currently lives on the north side of Chicago, in close proximity to Wrigley Field. (Does that mean you're a Cubs fan, Shelley?)

So how does this busy lady unwind at the conclusion of her business day? "After a 'normal' day at the office—if there is such a thing in this business—I like to come home and relax. No phones, please. Basically, I'm a homebody who enjoys relaxing by reading or knitting or just plain watching TV."

## NAMA Presents Statement on \$1 Coin at Senate Hearing

CHICAGO—The National Automatic Merchandising Association (NAMA), in a statement to the Senate Committee on Banking, Housing and Urban Affairs, stressed that the replacement of the \$1 bill with a new \$1 coin will help consumers as well as vending-machine operators.

A hearing was held in late June on legislation to create a new \$1 coin (S. 814), which would be the same size as the previous Susan B. Anthony \$1 coin, but with a smooth rim and a golden color so that it could be easily distinguished from a quarter.

The move for a \$1 coin has also made advancements in the House of Representatives. On May 23, the Government Accounting Office (GAO) told the House Subcommittee on Consumer Affairs and Coinage that the government could save \$318 million a year by switching to a \$1 coin. GAO estimated that it will cost about 6 cents to mint the coin, versus 2.6 cents to print a \$1 bill. However, coins last about 30 years, as opposed to 17 months for a paper dollar.

NAMA is a major supporter of the Coin Coalition. Its statement will become part of the official record of the \$1 coin hearing.

In a separate letter accompanying the statement, NAMA president James A. Rost urged that S. 814 be amended. "Unlike the House version,

H.R. 1068, which calls for the phase-out of the \$1 bill along with adopting a new \$1 coin, S. 814 is silent on the \$1 bill phase-out," he wrote. "Learning from the failure of the Susan B. Anthony dollar in the U.S., many major countries have introduced high-denomination coins, and in every case, removed the bill of the same value. Broad acceptance of these coins followed."

## AROUND THE ROUTE

BY CAMILLE COMPASIO

**MY MOST RECENT CONVERSATION** with Atlas Dist. prexy Jerry Marcus came just after the parts department had relocated to the new Atlas building, and about three days before everything else would be moved in. I don't have to tell you that things were a bit chaotic at this point. Besides which, financial/administrative veepee Joe Serpico, who had been smoothly overseeing the moving process, was afflicted with a kidney stone, rushed to Resurrection Hospital, and was not expected back for at least another week or so—meaning after the move was completed. But the story has a happy ending. As of July 30, right on target, Atlas Distg., Inc. settled into its modern, new facilities at 4500 W. Dickens in Chicago. Phone number (312-276-5005) and fax number (312-276-9752) remain the same. Parts department, however, has a new number—(312) 292-4490. As we went to press, Atlas was looking forward to the arrival of some new pieces, including Atari's *Pit Fighter*, Sega's *Moonwalker* and Leland's *Pig Out*. Good luck in your new digs, guys.

**CORRECTION:** The Data East video mentioned in the July 28 edition of *Cash Box* is *Gate of Doom* (and not *Game of Doom*). I've made more than a few boo-boos in my time, but this was not one of them. Nevertheless, my apologies to Data East USA.

**DATELINE WEIRTON, WEST VIRGINIA**, home of Hilltop Distg., Inc., which recently took on the Pioneer music line and is doing just beautifully with it, according to head honcho Doug Wilson. First shipment of the PLE CD jukeboxes arrived in May. Hilltop is now on their third shipment and getting ready for their fourth. "Pioneer's CD jukebox is a super-quality product," said Wilson, and he has compared notes with other distributors whom, he added, are in complete agreement, with special emphasis on "reliability." He told us he's impressed with not only the system but the compilation disc, which focuses on hit product and brings the "cost per selection to less than that of a vinyl record." As he pointed out, the two major products that have been

keeping things alive at Hilltop during the summer months are music and Merit's *Pub Time Premier* dart games.

**WATCH FOR 'EM:** Got the word from Atari Games' marketing chief Mary Fujihara that the factory is about to launch two new pieces: *Pit Fighter* (an action-packed three-player) and their second-generation *Race Drivin'*.

**COMING ALONG NICELY:** Happy to report that C.A. Robinson's Hank Tronick was out of bed and moving around with the aid of crutches when I called him recently at St. John's Hospital in Santa Monica. Although he was still being pumped with antibiotics, he felt certain he would be sent home by the end of July to complete his convalescence. That's good news about a very special person. We're all pulling for you, baby, and hoping you'll be back in action real soon.

**BUSINESS IS BOOMING:** Yes indeed, there's been no summer slowdown at Betson Enterprises in Moonachie, New Jersey. Spoke with redemption chief John Margold, fresh from the firm's participation in the PAMMA state convention at the Sheraton in Lancaster, Pennsylvania. The Betson exhibit showcased the *Skee Toss*, *B.C.* and *Dribbles Jr. Basketball* redemption pieces, which captivated the youngsters (aged 6-11) who attended the show with their op-dads (and subsequently produced some post-convention orders to boot). Betson also had a crane on tap at the show, filled with plush toys so that the kids could redeem their tickets. But setting this particular occasion aside, Margold noted that redemption equipment has been in consistent demand, and Betson is heavily pre-sold on machines that are being built every day. "Arcade owners keep telling us that the ticket-dispensing games attract a wider player base, from kids, to parents, and even to grandparents," he told us. "The machines have tremendous staying power and all the operator has to do, actually, is provide an updated variety of prizes and keep in tune with the times."

## WMS Industries Refurbishes Its Entire Chicago Factory

**CHICAGO**—For the past year or so, the WMS Industries, Inc. facilities in Chicago have been undergoing extensive renovation and modernization, primed at re-emphasizing the company's "commitment to excellence" not only in product and design but in all facets of assembly as well. The results are evident: improved quality control, streamlined materials handling and full capabilities for addressing the present and future needs of the marketplace.

WMS Industries, Inc. is the manufacturer of Williams and Midway products. This ambitious effort, or re-charting of its course, had been under discussion for some time, a major goal being to position the company so that it would "meet market demands for the next decade and the next century," as explained by general manager Ken Fedesna. "We set a new philosophy of change into motion," he said. "We had already produced the top-earning games in the industry for several years in a row. Now, we have committed to an even more challenging objective...to dramatically increase product reliability...to listen to the market as never before...to produce new games, new features, new styles and new opportunities for our customers."

For nearly a year, the WMS manufacturing staff worked diligently on plans and innovations—among which was to gut the plant and implement a total renovation, including

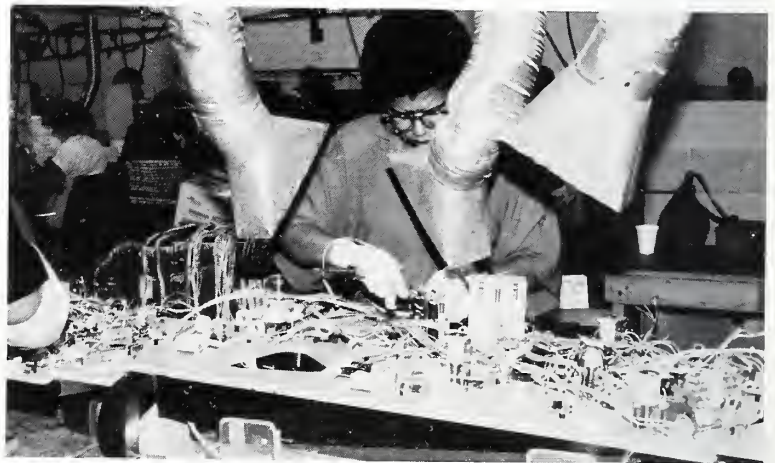
two new assembly lines. The two production lines currently manufacture Williams' *Diner* and Bally Midway's *Radical*, with one line concentrating on Williams' games and the other on Bally products. Unlike in the past, when they were co-dependent, neither line depends on the other.

Augmenting the two lines is a third, smaller facility known as the "sample line," which produces approximately 200 pre-production games for in-house and market testing.

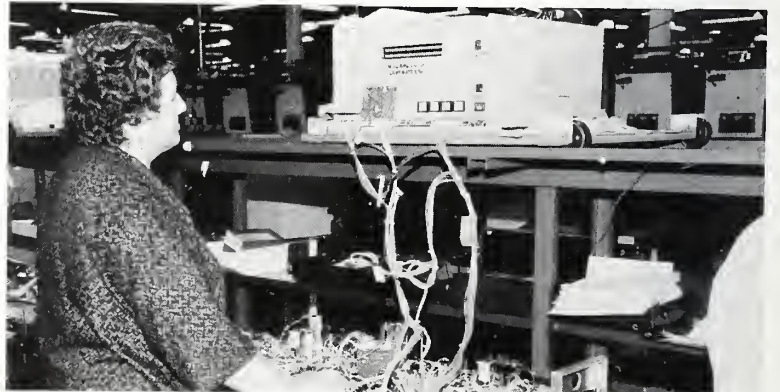
This massive effort on the part of one of the industry's leading manufacturing firms has touched and enhanced just about every departmental function of the company—from parts to assembly, to marketing, production, shipping, administration, and so on.

As Fedesna summed it up, "We have a corporate-wide pledge that extends to the personal level, from management to staff, to workers, to foremen—a commitment to excellence. We're very proud of our refurbishment project, but the fact remains, we couldn't have done it and we cannot progress, without input from our customers. They touch everyone in the office and everyone in the plant. With our customers behind us there can be no limit to our achievements."

The accompanying "before" and "after" photos reflect just one phase of the many improvements that resulted from this project.



**BEFORE:** Solderer Charlotte Jordan manually checks each of the 200 to 300 solder points on each playfield for proper location and connection.



**AFTER:** Tester Sophie Zivulovic uses the sequential electronic testers, which provide an instant printout identifying the exact location of any soldering error.

### INDUSTRY CALENDAR 1990

**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.

**August 17-19:** Amusement Music Operators of Tennessee; Stouffer Nashville Hotel/Nashville Convention Center; Nashville, TN; annual state convention and trade show. For info, contact Jan Green at (901) 521-1234.

**September 13-15:** West Virginia Music & Vending Association; Ramada Inn; South Charleston, WV; 36th Annual Convention & Exposition.

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Masters H; Leader Board Golf S; Ninja Gaiden H; Omega Fighter V; P 47 H; Plotting H; Rally Bike V; Ring King V; Robo Cop H; Showdown H; Sly Spy H; Twin Cobra H; V Ball H; Wrestle War V; 88 Games H. Dual VS (Two-Screen) Cabinets Perfect Shape, Very Cheap. Call Celie or Naomi for lowest prices on best used games anywhere and Darren in parts for used kits, old and new P.C. boards. **New Orleans Novelty Co.**, 3030 No. Arnoult Road, Metairie, LA 70002. Tel: (504) 888-3500. Fax: (504) 888-3506.

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W. 4th, Lewistown, PA. Tel: (717) 248-9611.

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