

THE MUSIC TRADE MAGAZINE

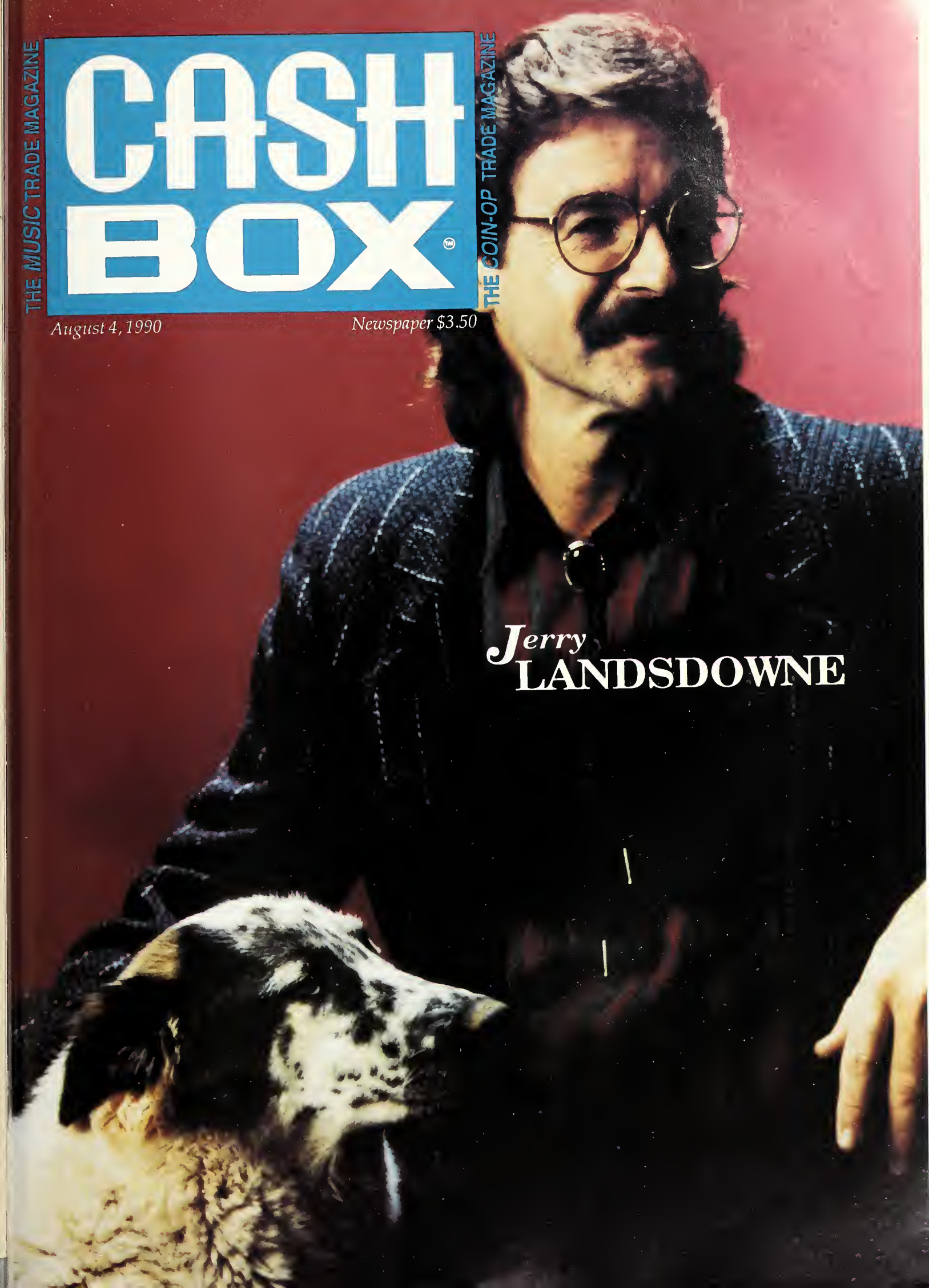
# CASH BOX

THE COIN-OP TRADE MAGAZINE

August 4, 1990

Newspaper \$3.50

*Jerry*  
**LANDSDOWNE**



## Bhaskar Menon Elected Chairman of the Board of IFPI

**THE BOARD OF DIRECTORS OF THE INTERNATIONAL FEDERATION OF THE PHONOGRAPHIC INDUSTRY (IFPI)** has unanimously elected Bhaskar Menon to the newly created positions of chairman of the board and chairman of the executive committee of the board. These appointments, which are effective immediately, will ensure that the IFPI will continue to enjoy the benefit of Menon's extensive experience in the international recording industry. Menon, who is currently chairman of EMI Music Worldwide, has been an IFPI director since 1980 and was elected president of the federation last year.



"I am deeply honored to accept my colleagues' invitation to serve as chairman of the IFPI board and its executive committee," Menon said. "Though the world record industry is confronted with major long-term issues everywhere, I believe our industry is well positioned to face these challenges and develop substantial new opportunities for growth."

The board also intends to appoint a new full-time IFPI president in the near future, until which time Menon will act concurrently

as both chairman and president. IFPI is the trade association of the worldwide record industry with national groups and affiliates in 63 countries, including the United States (RIAA), the United Kingdom (BPI), Japan (JPPA) and the Soviet Union. IFPI currently has over 920 members in Europe, North and South America, Asia/Pacific and Africa.

In addition to his position at IFPI, Menon recently announced that he will be retiring as chairman, EMI Music Worldwide as of July 31, 1990.

### ROEMER VETOS LYRICS BILL—LET ME HEAR YOU SAY YEAH:

Louisiana Governor Buddy Roemer last week vetoed Louisiana House Bill 154, which would have mandated government control of warning labels on recorded music in the state. Seems like a good guy, this Roemer. Now about that abortion thing...

**BLUES NUES:** Chicago's B.L.U.E.S. club will celebrate its 11th anniversary with 11 hours of blues on August 5, beginning with Smokey Smothers at 2 p.m. and ending with Otis Clay at midnight, and including Magic Slim, Sunnyland Slim, Son Seals and others throughout the day... **Sonny Boy Williamson**, the blues harmonica great, had an unmarked grave until RCA Records, which reissued some of

Williamson's work on *Throw a Boogie Woogie* (part of an admirable archival series run by Billy Altman), donated the funds for a new headstone, which now adorns the Jackson, Tennessee site... MCA, which keeps digging into its vaults (Andy McKaie's wielding the shovel), is about to unearth five new Chess compilations: albums by Irma Thomas, Chuck Berry, Jimmy Witherspoon, and Laura Lee and a 45-song Bo Diddley boxed set, following on the heels of their successful Muddy Waters, Willie Dixon and Chuck Berry boxes.

**AMA-ZING TOUR:** *The American Music Awards* is about to become a concert series. In Yokohama. Dick Clark's

(Continued on page 28)



**LAND OF THE RISING ROCKER:** Fifties-style rocker Jimmy Angel is heading to Tokyo for his third Japanese tour. The L.A.-based Angel, who will be spending a year in Japan, has been called the "Wayne Newton of Japan" because of his ongoing popularity among Japanese listeners. Could Angel be close to scoring a record deal with a major label? Stay tuned, kimosabe. Above, Angel is pictured with Lynne Robin Green, the president of his fan club.

## EXECUTIVES ON THE MOVE

■ **Kenny Hamlin** has been promoted to senior vice president, sales for Elektra. He has been with the label since 1986, as vice president of sales. And **Sonia Ives** has been named manager, video production. Previously she worked as an independent video production coordinator. ■ **CBS Records** has appointed **Georgene K. Richards** vice president, compensation. She has been director, compensation since 1988. In the law department, **Michele Ivy** has been appointed counsel. She comes from Rosenman & Colin, where she was an associate. **Jane Besso** has been appointed director of administration for the CBS Video Club and the CBS Video Library at Columbia House. She comes from Doubleday Book & Music Clubs, where she supervised all phases of promotion. Also at Columbia House, **Kay Swan** has been promoted to director, graphic production. She has been with the company since 1983. At **Epic**, **Michael Goldstone** has been appointed vice president, A&R. He comes from PolyGram, where he was vice president, talent acquisition for two years. Prior to that, he was West Coast director, A&R and marketing for MCA. And **Trupeido A. Crump, Jr.** has been named vice president, black music promotion. He has been in promotion at Warner Brothers since 1979, most recently as director, national. ■ **Chrysalis** has promoted **Steve Schnur** to vice president, album/alternative/video promotion. Schnur has been with the label for one year, most recently as senior director, AOR/video promotion. Previously, he was national director, video promotion for Elektra. ■ At **EMI**, **Jayne Grodd** has been promoted to director, A&R administration. She has been with the label for five years, most recently as associate director of the department. **Duane Taylor** has been appointed associate director, urban publicity. He comes to EMI from Jive, where he was public relations manager for two and a half years. And **David Macias** has been named regional marketing director, sales. Macias comes from BMG Distribution, where he was a field marketing manager. **EMI Music Publishing** has appointed **Joanne Boris** senior vice president, synchronization and music services. Previously she was vice president, worldwide synchronization and tracking. ■ **PolyGram** has several announcements this week. **Leslie Borrok** has been named manager of advertising. She comes from Merchandising Workshop, where she was an account executive. **Ken Walsh** has been promoted to director, business planning and financial analysis, PolyGram Holding Inc. He joined PolyGram Records in 1986, as a financial analyst. **Matt Cesarano** has been promoted to director, business planning and financial analysis for PolyGram Records, a move up from director of sales and marketing administration. On the distribution side, **PGD** has named **Daniel Savage** director, market research and product development. He has been with PolyGram since 1987, as manager, market research. **Pat Clancy** has been promoted to director, business planning and financial analysis. He has been with the label since 1983, most recently as director of disbursements. **David Blaine** has been appointed vice president, market research planning and administration for PGD. He comes from Waxie Maxie's, where he was vice president and general manager. ■ **Celebrity International, Inc.** has named **George Mallard** senior vice president, operations manager for the Nashville-based talent agency. Mallard was responsible for the early development of Reba McEntire and Lee Greenwood. He joins the staff of Celebrity International following successful positions with the Jim Halsey Company and the Bobby Roberts Agency. ■ **Joe Galante**, president of **Nashville Entertainment and Music Operations (NEMO)**, has announced that **Randy Goodman** has been named to the newly created position of vice president, promotion and product development. This change comes about as current head of promotion Jack Weston departs to become vice president and general manager of RCA's recently announced second country label. Goodman's promotion will officially go into effect September 1. ■ **Gary Stanfield**, formerly with the William Morris Agency, has joined the **Harp Agency** as vice president of sales/Eastern region for the country division of the agency. In addition to representing national country acts, the Harp Agency has recently formed a national rock and comedy division. ■ At **Island**, **Linda Murdoch** has been appointed national director, CHR promotion. She comes from WTG, where she spent two years as national promotion manager. **Kathleen Filler** has been promoted to A&R manager, a move up from A&R coordinator to the creative department. And **John Baldi** joins the label as West Coast creative director.



Hamlin



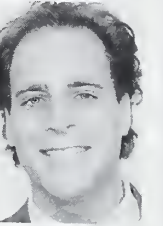
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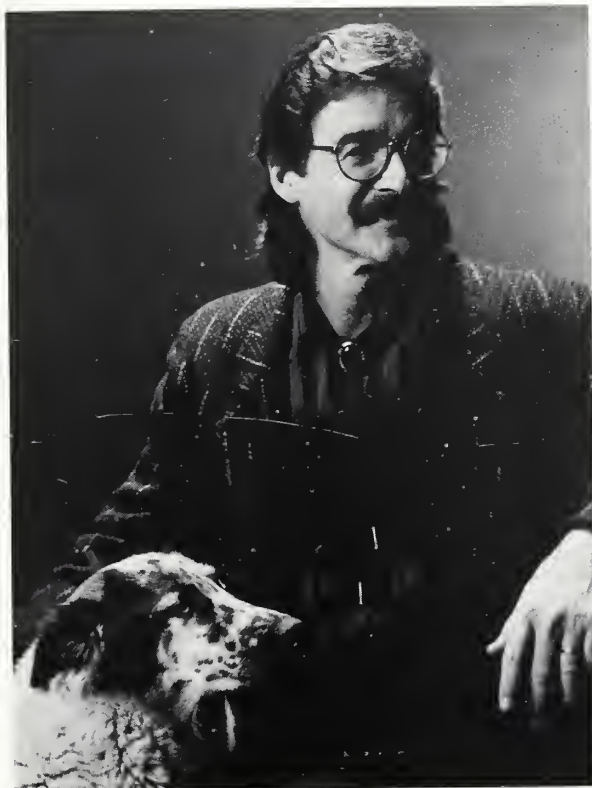
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**CASH BOX**

THE MUSIC TRADE MAGAZINE

**ON THE COVER****Jerry Lansdowne**

BY KAY KNIGHT



**A SOFT-SPOKEN AND ARTICULATE MAN**, a former Huey Lewis employee, born, raised and still living in L.A...that's one facet of country singer Jerry Lansdowne.

Then there's songwriter Jerry Lansdowne, writing "The Hard Way" and "Thanks to You" (both recorded by Johnny Cash), as well as other songs for independent artists and for himself. He has already enjoyed great chart success as a singer, with his single releases "Lessons of Love" and "Plenty of Love," and has been highly touted and recommended by industry executives and critics.

These various aspects of Jerry Lansdowne do *not* indicate that he is a complex man to deal with. His approach is, in fact, quite simple. He believes that becoming a "star" is simply becoming a reflection, that in choice of song material and in vocal delivery, the "star" reflects—back to the industry, to radio and, above all, to the fans—the feelings and thoughts that *they* are experiencing on one level or another through his music.

"He's paid his dues" is a phrase one often hears regarding major singers. In Lansdowne's case, this phrase is fitting. He began performing with a band when he was only 11 years old, so Lansdowne's "overnight success" has come through weeks, months and years of hard work and tenacious talent.

Lansdowne says his big break came when he signed with Step One Records and producer Ray Pennington. When those first single releases "hit the streets," they also hit the national country charts—hard and high.

Based on the current response to Lansdowne's songs and to his singing, it appears his overnight success may bring him greater national attention, and his time to "star" in the spotlight is at hand. ○

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## EAST COASTING

**THE BACKLASH HAS BEGUN.** It apparently took the recent arrest of three members of 2 Live Crew to finally bring it home that there's trouble right here in River City, wherever in this fine country of ours that River City happens to be. Those right-wing fanatics who want to make rock and roll—or rap, or *art*—obsolete were not kidding around, and while we sat back and waited for them to run out of steam, they gathered forces and are stronger than ever. But it appears that we've finally gotten the message, and artists and music industry people alike are gearing up for a fight.

The censorship panel at the New Music Seminar was one good example. It diverged and digressed a bit at times, spending too much time either defending or defaming bands. The focus should have been on those who want to censor certain types of music, rather than the mentality of artists who incorporate bigotry or hatred into their lyrics. In this case, instead of focussing precious time on what we can do to send people like Broward County, Florida officials, the PMRC and Sen. Jesse Helms back into the dark ages where they belong, panelist Jon Pareles from the *New York Times* ended up defending his criticism of Public Enemy's alleged anti-semitism (which he ended up calling "open to interpretation"), gay activist Victoria Starr brought Audio 2 to task for promoting violence against gays, and Ice-T and Living Colour's Vernon Reid went back and forth on the use of the word "nigger." (Reid said it shouldn't be used, period, and Ice-T says that by calling himself "nigger," he diffuses the negative connotations of the word.) The point is, the panel spent too much time talking about *words*. Another panel could have—and perhaps should have—been set up just for that reason. The reason for this one was to discuss the threat of across-the-board prior restraint on creativity.

But when they got down to business, they got down to business. The consensus was that while fighting words like "nigger" or "faggot" can do nothing more than spark confrontation and inflict pain, we have no choice but to fight to retain our right to use them, or to be sexually explicit, or whatever. What it comes down to is responsibility and education. Artists themselves have to accept responsibility for what they say. As Ice-T explained, he at least is willing to sit down with his critics and hear what they have to say. "Teach me," he said, several times. But the music industry as a whole—artists, labels, even journalists—cannot allow someone else to determine what we can or cannot say. Right now the targets are rappers and metal bands. Who comes after that? Bands who have politically subversive songs—like R.E.M.? Artists who mention anything remotely political, period—like Bruce Springsteen? Bands that mention sex outside the confines of marriage—the Pursuit of Happiness, maybe? Artists who mention sex at all—how about Sinead O'Connor? There are a lot of groups forming to fight this issue. *Get involved*. Get *busy*. It might be you next. One way to get started: the very vocal Ice-T gave out his fax number during the panel, and invited anyone who wants to join the anti-censorship "posse" to send him a fax. Call me, at (212) 586-2640, for the number.

**ALONG THE SAME LINES**, New York's *Too Much Joy* is putting their money where their collective mouth is, so to speak. The band, recently signed to Giant Records, is staging an adults-only concert at Club Futura in Hollywood, Florida, the Broward County hoiseat where the 2 Live Crew arrest took place. The set will consist of 2 Live Crew songs and "other appropriate material." The band's statement on the concert goes something like this: "It's not like we sit around and listen to 2 Live Crew records all day, but it would be nice to have the option. One of the coolest things about being American is having the inalienable right to immerse oneself in the offensive, the inept and the downright vapid if one so chooses. Because what's vapid and offensive to one can be art to millions. If bad taste is outlawed, then only outlaws will have bad taste. And that's un-American." The proceeds from the concert, scheduled for August 10, will be donated to a legal defense fund for retailers and anyone else caught in the censorship "witch hunt."

Think.

—KAREN WOODS

## LONDON CALLING

**THE BLOND LEADING THE BLONDE:** The *Blond Ambition*, Europe on \$500 a Day handbook is a most sought-after best-seller status-symbol guide that sorts out the hot spots from the not spots. Compiled by Madonna's reconnaissance parties for her current European tour, it throws together the ultimate scene-and-be-seen places in each city at which the entourage takes a peck.

Wouldn't you all like to know where Madonna and gang are going to hang out in London? Enterprising establishments in Sweden and Paris have been crowing "Madonna was here" by replacing the labels on their Kangaroo Chardonnay with special Chateau Madonna labels. Shops she has visited will no doubt be using the phrase "By Celestial Appointment."

Her Norman Hartnell is, of course, Jean-Paul Gaultier, who has done a curious little line of bras for men. Two men who dance with her, or rather writhe with her, push their conical shaped bras in her face. It makes Erasure's Andy Bell's girlie leathers and Boy George's early '80s flirt with the skirt seems as daring as Simpson's gentlemen's sock suspenders.

**CHASING FAME:** Terry Ronald is a new signing for MCA. His warblings are uncannily similar to George Michael's, with a bit of Boy George thrown in as well. One week he was a streetwise kid with no money, no chance, only a voice. In the entrepreneurial flash, he was a streetwise kid with no furniture, having replaced it with state-of-the-art techno-gadgets.

"Yes, he made it on bare floorboards," says his PR man proudly. Strange, though he suffered months without a bed and all that steely flashing stuff, in the end he has produced a totally acoustic album. Couldn't he have stayed on the dole in the comfort of his armchair singing his heart out?

He seems to have been adopted by Tbilisi, Georgia, in the Soviet Union, where he went to make a video, "Calm the Rage." It featured the, shall we say, peasantry, particularly one little Georgian boy who became so taken with Terry he wouldn't leave his side, following him everywhere with adoring eyes.

"I was very moved by the people of Tbilisi," says Terry. "You imagine everywhere in the Soviet Union as miserable and dour, but these people had a real love of life, despite the fact they spent a lot of it chopping wood."

**CULTURE SHOCK:** Boy George, in his new "Jesus Loves You" incarnation, has a new single, "Generations of Love." It's the same soulful, poignant voice, and it's a beautifully crafted song, but it has an amazingly sleazy video of low-life Soho—dirty old homeless tramps, streetwalkers strutting the streets, and a tawdry porn cinema, where we view the grubby audience and the grubby movie.

Virgin tried to persuade George not to put out the video, which was directed by Baillie Walsh, because it wasn't likely to get on *The Chart Show*. George was furious.

"Is this the company that put out *Never Mind the Bollocks*?" he cried. He explained that he'd never intended it to be put on *The Chart Show*, and how drippy it would have been to do some cosy ethnic vid about world peace when there were so many problems at his own doorstep that should be highlighted.

The video is shown in clubs. The song fills the air in trendy clothes shops and other happening venues, but has not graced the Radio 1 airwaves. Once this might have been a problem for George. But having seen him hold court at the *Dick Tracy* premiere, it didn't seem to bother him at all. He's still larger than life, still a force to be reckoned with.

**THEY CALL THE WIND MARIAH:** Went to a CBS showcase for Mariah Carey at the Hyde Park Hotel ballroom—a glitzy venue for a glitzy singer. I was stunned by the resemblance to Whitney Houston. It's not just the voice, with its power glide, it's the stance on stage, the clothes, the pout...even the hair looks like Houston's extensions for "I Wanna Dance With Somebody." She's also American, with a powerful, protective management team. (She's not black, but one would hardly notice.) One can only hope for Carey that the megabucks and the megasuccess will also equal Houston's.

—CHRISSE ILEY



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**YOU CAN'T PUMPTHIS:** The finalists for the 1990 MTV Video Music Awards were announced July 10, in Los Angeles. The announcements were made by Aerosmith and MC Hammer. Pictured (l-r): John Cannelli, VP, music and talent; Tom Hamilton, Joe Perry and Steven Tyler of Aerosmith; Kohn Kalodner, A&R, Geffen Records; Tim Collins, Collins Management; Abbey Konowitch, senior VP, music and talent; and Al Coury, general manager, Geffen Records.



**WHERE THERE'S SMOKEY...** Legendary Motown recording artist Smokey Robinson is all smiles as he is congratulated, backstage after his Los Angeles Universal Amphitheatre performance, by Jheryl Busby (Motown president/CEO) and Harry Anger (Motown COO).



**SIX FEET EQUALS ONE AWARD:** Wilson Phillips will present the Best Choreography in a Video award at *The 1990 MTV Video Music Awards*, slated for September 6 at the Universal Amphitheatre. Pictured (l-r): John Reardon, president, MTV; Carnie Wilson, Wilson Phillips; Abbey Konowitch, senior VP, music and talent; Chynna Phillips, Wilson Phillips; John Cannelli, VP, music and talent; and Wendy Wilson, Wilson Phillips.



**LITTLE BIG MAN:** Cold 187um of Epic/Ruthless rappers Above the Law and LayLaw, producer of A.T.L.'s best-selling album *Livin' Like Hustlers*, chill out with Big Daddy Kane and son during an MJJ broadcast, live from New York's historic Apollo Theater. Pictured (l-r): Laylaw, Big Daddy Kane, Little Daddy Kane, Cold 187um.



**MIDNIGHT OIL SPILL:** Columbia recording group Midnight Oil took the environmental crisis to the streets of New York for an agit prop *live* performance in front of the Exxon Corporation building on the Avenue of the Americas. The event was attended by 10,000 fans and heard by 2 million more on radio, as Midnight Oil continued on the *Blue Sky Mining* worldwide tour. (photo: Chuck Pulin)

## Burning Tree

BY ALEX HENDERSON



fancies the psychedelic '60s rock of Jimi Hendrix, Cream, Iron Butterfly, Ten Years After and the Yardbirds. To a lesser degree, one can hear traces of the Doors and Jefferson Airplane in Burning Tree's music.

"Some people may find our music derivative of the '60s bands we all love," the 23-year-old guitarist Mark Ford explains, "but that doesn't bother us. What we're going for is the *spirit* of those bands. They weren't afraid to break the rules or go over the top, and there was nothing slick about them."

Although *Burning Tree* is the first album by the trio—which also includes the 25-year-old Mark "Muddy" Dutton (bass, vocals) and the 26-year-old Doni Gray (drums, vocals)—its members know the each other since high school. "The three of us played in different bands together for almost five years before we decided that each of us had the passion," Ford recalls. "Everything fell into place pretty quickly after that." ○

LISTENING TO BURNING TREE'S SELF-TITLED DEBUT album on Epic Records, one gets the distinct impression the Southern California threesome

## Prairie Oyster

BY KAY KNIGHT

WHILE SINGLE RELEASES AND MUSIC VIDEOS have successfully introduced this popular Canadian group to the American public, we are finally getting to see Prairie Oyster in person stateside. They opened for k.d. lang during a tour earlier this year, performed at Fan Fair in Nashville, and recently played their first major outdoor venue in the States at the Wheeling, West Virginia "Jamboree in the Hills" concert.

While the group has been dubbed an overnight success (after ten years of playing clubs and concerts in Canada), keyboardist Joan Bensen says *success* is really *not* what Prairie Oyster is all about.

"Just being able to continue to make music has been the point and the main goal of the group. But if you want to make more and better and have it available to more people, you have

to take that next step, because the last one won't get you there. If we'd just stayed in Canada, no one in the States would ever hear us... Or if we'd continued to release independent records and not pursue a major deal, we never would get that national distribution you need. So you're kind of forced to take that step. Having done it, it's a delightful experience. We're really having a lot of fun, and it's great to have this whole new world at our fingertips."

Prairie Oyster is made up of Bensen, lead vocalist and bass guitarist Russell deCarle, lead guitarist Keith Glass, steel guitarist Denis Delorme, fiddle and mandolin master John P. Allen and drummer Bruce Moffet. They have hit the country singles charts with both their debut release, "Goodbye, So Long, Hello," and current single, "I Don't Hurt Anymore." Bensen says



the group feels that the timing for them is right. They are prepared for what is now happening to their careers, and feel comfortable with it.

Country radio also appears to be fairly comfortable with Prairie Oyster's style of music. Their style is sometimes hard to describe—not because it's not *definitely* "country," but because there are so many musical influences within the country format today that ring out distinctively clear in their music.

*Different Kind of Fire* is a perfect title for this mega-talented group's debut RCA album, because, according to Bensen, it describes the attitude of the band members.

"The title cut is about love, and there's now that attitude about how easy it is now to get a divorce. People say, 'Oh, it's not exciting anymore. I'm ditching it.' That's not what love or a relationship is all about. We feel the

same way about music. Country music is not something we started playing because it became fashionable. We didn't think, 'We'll play it for a year and if it don't work out we'll go out and play something fashionable.' So that song, and what it says, very much describes the attitude of the band toward country music."

Prairie Oyster's music isn't entirely different from everything that's out there today. In fact, it is a *combination* of most everything that is out there. The band is very deeply rooted in early country music and other early North American folk music—early hillbilly music, bluegrass, western swing—as well as other forms of roots music, like blues and celtic traditional. They all come together in this band in a combination that is different from anything else that's going on because you can hear *all* the influences in their musical style. ○

## The Brat Pack

A&M RECORDING ARTISTS THE

BRAT PACK have a pedigree that is almost too rich to be believed. Not only are the duo being guided by the golden hands of ubiquitous remixers/producers David Cole and Robert Clivilles (Seduction, Janet Jackson, David Bowie, Natalie Cole), but each member comes armed with his own sparkling credentials.

"My brother's a bassist and my mother was classically trained in voice," says Ray-Frazier, who has done off-Broadway musicals. "I was always around good music."

"Carmen Miranda, the first musical star, was my mother's first cousin," adds Patrick J. Donovan, "and George M. Cohen is a distant relative."

That impressive musical background, along with the cited influence

of artists like James Brown, Sly Stone, Herbie Hancock, Chick Corea and Prince, among others, has led to a pop/funk/dance *thing* that the Brat Pack feels reflects their own tastes and interests.

"I think that there are a lot of different styles mixed in our music," says Frazier. "A lot of the strings you hear come from a classical influence, and you'll also hear some real funky horns going on. Then you'll hear Patrick and myself involved, bringing every one of our influences in through our music."

Donovan sums it up with, "We don't rely on any formula. We ask each other, 'What do we want to say with this song?' And that goes for every song that we perform, from rock with pumping drums and mean guitar, to love ballads." ○

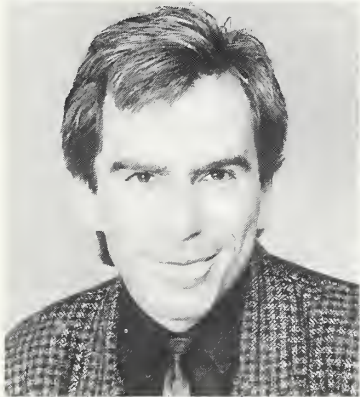


BY SHELLY WEISS

**MCA MUSIC:** Execs from offices around the world converged on Grand Cayman Island last week to discuss the company's strategies for the upcoming year and to fine-tune the art of management. A guest speaker lectured the group on time-management and supervising technique. During the meetings, company president Leeds Levy announced several new publishing deals, including one with EMI recording artist Diane Reeves. Via the agreement, MCA will publish her new single, "More to Love," as well as several other cuts on her current LP. It was also announced that MCA Music, together with Bush Burnin' Music, signed Arthur Zomoca, Michael Carpenter, Erick Strickland and Wayne Cockerham, who comprise the recording group, Z'Looke. They have written and produced the forthcoming *Z'Looke II* LP for Orpheus Records, including z'current hit single, "Girl Danz With Me"... MCA also announced the signing of metal popsters, Trixter. Their debut LP on Mechanic Records is already receiving great response at metal outlets and the video premieres on MTV's *Headbanger's Ball*...

## SPOTLIGHT

**THE NEXT GREAT INVENTION DEPT.: URBS, INVENTED BY SYDNEY URSHAN.** Every so often the U.S.



**WHY IS THIS MAN SMILING?:** Sydney Urshan, inventor / musician / composer, may be the new genius on the block with his URBS transceiver, the digital / stereo / fax / transceiver / optical storage / compact card system.

has one of those *Rocky*-type stories, that is a shot heard 'round the world. I'm more than happy to report about Sydney Urshan, an inventor / musician / composer and part-time actors' extra from the San Fernando Valley, who has invented a new form of communications, which he created in his apartment, continued in a garage, and finally finished in his home. I understand that the Apple Computer has similar roots, and the Urshan Research Broadcast Systems (URBS) will have similar success.

Again, the phrase "necessity is the mother of invention" is true. Urshan, after one of his recording sessions, called his publisher to find out what information he wanted on the label copy for his cassettes that were going to be presented at the '89 Midem Music Festival in France. When he was asked to put the fax number on, the seed was planted. Soon after, one of the musicians on the recording date called Urshan to hear how his part had come out. Urshan, as all of us have, put the tape on, turned the volume up and held the phone up between the speakers, hoping the volume and his distance would be good enough for his caller to hear. To add to this incident, this was taking place at 2 a.m. in the morning in an apartment complex. Got the picture? That's right, the neighbors started banging on the walls.

You'd think that in 1990, with all the new technology available, there would be a way to get music from one location to another and keep the volume of the music low and the quality true. The light went on in Urshan's head. Why couldn't you send music through the phone lines as you can with a fax? So it began.

Going to a friend for some financing, he began to create his brainstorm. He built an analog prototype in his Van Nuys apartment. After several presentations to a few select major music companies, he and his friend / now-partner discovered that a digital prototype was the only way to go. Everyone they saw loved the idea, but said it could not be done digitally. There was no doubt in Urshan's mind that they were wrong. With more financing, Urshan moved to his partner's step-son Georg Olden's garage, due to more work space



**NEW DEAL:** Writer Michael Dan Ehmig has signed a co-publishing agreement between his company, Largest Man in the World (BMI), and Emerald Forest Entertainment. Ehmig's credits include three tracks he co-wrote with Lita Ford for her current, bulleting RCA album, *Stiletto*, and her hit single, "Hungry." Shown above in Emerald Forest's L.A. office are (l to r): Linda Blum-Huntington of EFE, Ehmig and EFE's Marla McNally.

needed for his electronic equipment and tools that were taking over all his living space. Through trial and error, he discovered a new and revolutionary way to encode and decode digital data.

This data is stored on an incorporated device created by Urshan, the Compact Card—an optical storage device the size of a credit card that will record and play back 20 to 30 albums.

Two weeks ago (July 16, 1990), Fox Entertainment News, Channel 11 in Los Angeles, did an interview with Urshan and his partner at their North Hollywood business offices, and were joined by a reporter from the *Los Angeles Times*. On Wednesday, July 7, 1990, a five-minute national news special was aired about the URBS. The next day the phones were ringing off the hook from all over the country. The following day at an URBS presentation at one of the major worldwide publishing companies, the *L.A. Times*

showed up again, this time accompanied by a camera crew.

Urshan Research is currently making select presentations for financing to mass produce URBS. Just think, as a publisher/record exec, if you wanted to present or send digital-quality music to a producer/artist/writer or an out-of-state/out-of-country office, all you'd have to do is dial a phone number. No more duplicating cassettes, letters, envelopes, postage, messengers or delay of any type. I was just informed that as of this writing, an L.A. cable station will be doing a special segment on Sydney Urshan and URBS. I will keep you posted as to time and date. For further information, contact Urshan Research at (818) 766-7142; fax (818) 508-6025. Congratulations to Urshan and his associates. This is truly the American Dream story...



**MEETING:** Pictured are (l to r): Sam Enriquez, *Los Angeles Times* reporter; Sydney Urshan, Urshan Research, and inventor of URBS; Bill Ritter, investigative reporter for Fox-TV Channel 11 in L.A.; Jerry Nulty, Fox-TV cameraman; and *Cash Box* music publishing editor Shelly Weiss.



**EASTMOND:** Warner/Chappell has inked a worldwide co-publishing deal with writer/producer Barry Eastmond, who has chalked up an impressive array of notable associations during the last few years, including Billy Ocean, Freddie Jackson, Regina Belle, Howard Hewett and Anita Baker. Currently, he's in the studio with Jeffrey Osbourne. Pictured (front, l to r): Eastmond; Les Bider, chairman/CEO, Warner/Chappell; and (rear, l to r) Rachelle Fields, VP creative, Warner/Chappell; Stu Silfen, Eastmond's attorney; Jocelyn Cooper, creative manager, Warner/Chappell, New York.

POP

Table listing POP songs and their publishers, including 'A Dreams A Dream', 'Across The River', 'All I Wanna Do Is Make Love To You', etc.

Table listing POP songs and their publishers, including 'La Raza', 'Love And Affection', 'Love And Emotion', 'Love Is (Bluebear)', etc.

R&B

Table listing R&B songs and their publishers, including 'A Dreams A Dream', 'A Friend Don't Dream', 'All I Do Is Think Of You', etc.

Table listing R&B songs and their publishers, including 'My Baby's Crazy', 'My Girl/Crazy People', 'My Girl/Girl Trip', etc.

COUNTRY

Table listing COUNTRY songs and their publishers, including 'A Few More Rednecks', 'Anything To Keep From Going Home', 'Baby, Walk On', etc.

Table listing COUNTRY songs and their publishers, including 'Love Without End', 'Maybe That's All It Takes', 'My Heart Is Not On You', etc.



## Rappin' With the Retailer

BY C.J. AND JEFF KARP

**LIEBERMANS**, Norcross, Georgia

Reporting: **Jim Scaglione**

"M.C. Hammer and New Kids are our top pop sellers. Country-wise, we are doing well with George Strait, Travis Tritt and Clint Black."

**HARVARD COOP**, Cambridge, Massachusetts

Reporting: **Gail Annon**

"Anita Baker is certainly doing well for us. Bonnie Raitt's *Collection* on WEA seems to be taking off. It should be good through Christmas. Luckily, the new John Haibt is doing well for us. The new Time is really a hot album and has taken off. Shinehead is doing pretty well, too. The new Cameo is doing well for us, also. The country that we sell is more of the 'alternative' country, such as k.d. lang and Lyle Lovett. We do a lot of business with the folk stuff. The John Gorka on Windham Hill is doing very well, and has ever since it came out. The Cheryl Wheeler is the same story. On the indies, the Breeders are doing well. Another thing that is doing well are Two Nice Girls on Rough Trade. Snap is doing very well."

**TOWER RECORDS**, New Orleans, Louisiana

Reporting: **Rick Siani**

"Our biggest selling thing would be Keith Sweat. Bell Biv DeVoe is still moving with that second single coming out. M.C. Hammer has been selling big. We are still selling the Public Enemy, as well. Tony Toni Toné and Wilson Phillips are selling pretty well. Something we have been getting a huge demand for is Candy Flip's 'Strawberry Fields Forever.' Locally, what has been making big is this group Kyper. Their 12-inch single and LP have been selling well. We sell all of k.d. lang's stuff. Rodney Crowell and Marty Stuart have been selling well. As far as indies, what's hot right now is Bad Brains. The group called Lush has been moving pretty well. Also doing well are KMFDM, Front 242, the Split Second, Ministry, the

Revolting Cocks, My Life With the Thrill Kill Kult and Fugazi, and all the other Dischord stuff.

**RECORD EXPLOSION**, New York, New York

Reporting: **Teddy Allwell**

"Pop-wise, the *Pretty Woman* soundtrack, Wilson Phillips, Steve Vai, Phil Collins and Cheap Trick are selling. R&B-wise, who's selling for us are Anita Baker, Keith Sweat, Johnny Gill, En Vogue and Mariah Carey. Black Box is pretty hot. In country, Steve Earle and Doug Stone are selling pretty well. Of course, k.d. lang is selling, and so is Lyle Lovett. With the indies, Scatterbrain and Digital Underground are happening."

**RECORD THEATRE**, Rochester, New York

Reporting: **Melissa SzelestM**

"Pop-wise, we sell mostly Mariah Carey. Eric B and Rakim are selling. Anita Baker's latest, *Composition*, is doing very well. Rap-wise, we've been selling 3 Times Dope. We sell a lot of Clint Black. We have been selling a lot of the Sundays and Hothouse Flowers. We sell a lot of the new Poison on cassettes."

**NORTHEAST ONE STOP**, Albany, New York

Reporting: **Rob Carll**

"M.C. Hammer is #1 for the sixth week in a row. It won't quit and it's not even close. Madonna is #2, which has been a surprise. I didn't think it would stay up here this long. Faith No More has moved up to three. That should be around for a while. 2 Live Crew are hanging steady in the top five. It should pick up again when the new album comes out. Mariah Carey is moving into the top 10. Clint Black has been our top country title for the last two months. George Strait is holding pretty steadily. On the indies, Steve Vai is doing very well, and so are Digital Underground. The *Little Mermaid* is doing very well. Ice Cube is starting to pick up. I expect Poison to bring rock back to top 40."

**PETERS ONE STOP**, Norwood, Massachusetts

Reporting: **Don Moscatell**

"The hottest album we have right now is Poison. New Kids have died off. The Time are doing pretty well. Madonna keeps selling. Cheap Trick has come out really quickly for me. On the indies, David Bowie's *Changes* is really huge. We've gone through tons of that. Also, Steve Vai is doing alright. We do o.k. with Rob Base and Salt N Pepa. As far as R&B, we did really well with Luther Vandross, and it's still steady. The Stevie B is doing well."

**BAKER AND TAYLOR**, Niles, Illinois

Reporting: **Mike Bashkin**

"We did extremely well with Poison. We are still selling a lot of 2 Live Crew and Eric B and Rakim. We been doing quite well with Depeche Mode. M.C. Hammer has been doing well. One of the things that is really up and coming is Faith No More. Keith Sweat has been selling like gangbusters. Mariah Carey and the Sundays are doing well. LA Guns have come alive again. World Party is doing really well. On Priority, we've been doing well with Ice Cube. We are seeing some action on the Allman Brothers and Cheap Trick."

**KARMA RECORDS**, Carmel, Indiana

Reporting: **Dave Watson**

"Right now, my top seller is Poison. It's doing blistering business. We had people waiting at our store for this release to show up. Jimmy Ryser is doing very well. The new Jeff Healey is doing super. It has been real solid. For R&B, it's Keith Sweat, 2 Live Crew and M.C. Hammer who are all burning. We have a real large pre-order on Sweet FA. There has been a buzz on it for at least two months. Steve Earle is doing very well. He is our top country seller. With the indies, Steve Vai is still doing well. We're also doing pretty well with this band Scatterbrain on In-Effect."

**WAXIE MAXIES**, Alexandria, VA.

Reporting: **Anthony Damico**

"2 Live Crew are doing it in a big way. It's through the roof. Mariah Carey is very big. There is a new artist that we can't seem to keep in the store called Milira. After 7 and Babyface are still staying pretty steady. Frighty and Colonel Mite have had a lot of inquiries. Faith No More are right through the roof. It's really big now. In country, Travis Tritt's *Country Club* is really hot. Kelly Willis is doing pretty well, too."

**MUSIC MILLENIUM**, Portland, Oregon

Reporting: **Terry Currier**

"Anita Baker, the Time and Mariah Carey are our top sellers in pop. Digital Underground and Bonnie Raitt are still selling strongly. Keith Sweat and M.C. Hammer are still selling. En Vogue is doing real well. In country, we've seen a big upswing in Lyle Lovett again. Garth Brooks is moving right along. With the indies, Ice Cube is pretty strong. Charlie Musselwhite on Alligator and X-Clan on 4th & B'Way are doing well for us."

**STRAWBERRIES**, Boston, Massachusetts

Reporting: **Steve Schultheis**

"Anita Baker is doing really well. Keith Sweat, Mariah Carey and Sinead O'Connor are doing really well. Madonna is doing well, also. Johnny Gill is really up there, R&B-wise. k.d. lang and George Strait are doing well, speaking of country. Our best indie seller is Bob Marley."

**VALLEY RECORD DISTRIBUTERS**, Woodland, California

Reporting: **Paige Trotter**

"As far as I can tell, Poison is kicking butt. M.C. Hammer is still hanging in there. Cheap Trick did really well starting off. 2 Live Crew are kicking. Faith No More are moving up quickly. Mariah Carey has pulled into the top 10. Garth Brooks is our #1 country seller. Clint Black and Kentucky Headhunters are following close behind. Steve Vai is hanging in there, indie-wise. Ice Cube is also a strong seller."

BY ALEX HENDERSON

## INDIE PROFILE

### ICHIBAN

**ICHIBAN RECORDS HAS OFTEN BEEN COMPARED** to Malaco, the Jackson, Mississippi-based indie that is home to quite a few soul veterans. While Johnnie Taylor, Denise LaSalle and Latimore are among the soul ar-

trying to mirror what Malaco was doing, I don't think we would have achieved whatever success we've achieved."

Besides the abovementioned soul veterans, artists heard on Ichiban and Ichiban-distributed labels (which include Curtom, S.D.E.G., Startrak and Wilbe), range from jazzmen like Lonnie Liston Smith to bluesmen such as Little Johnny Taylor (not to be con-

tists—both in terms of record sales and live shows—Abbey, a British immigrant, asserts, "Outside of the U.S.A., black American music is treated as an art form. In this country, they don't treat it the same way—maybe because there's so much black music here. We take it for granted in this country, whereas in Europe, they don't."

## INDIE NEWS

**IN-EFFECT/RELATIVITY:** Got to get down! *Stinky Groove* by the Lim-

### Boy 953)

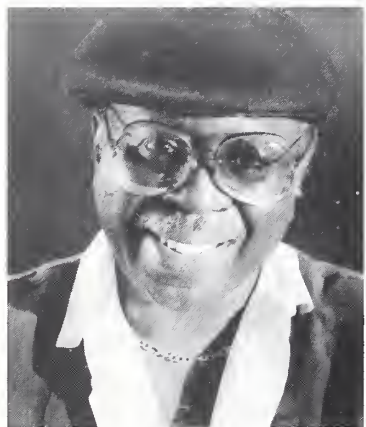
Despite its obvious talent, Stetsasonic has yet to make the killer album that will put the posse in a class with such fearless rap royalty as N.W.A., Ice Cube, Public Enemy and Boogie Down Productions. Whether or not the forthcoming *Blood, Sweat & No Tears* (which was also the title of Sick of It All's last album) will be that album remains to be seen. Although not a breathtaking song, "Speaking of a Girl Named Suzie" is an enjoyable ode to a skeezer. "Anytime, Anyplace" contains a decent track, but



The Chi-Lites



The Three Degrees



Curtis Mayfield



Lonnie Liston Smith

tists recording for Malaco, the Atlanta-based Ichiban's roster includes Curtis Mayfield, the Chi-Lites, William Bell, Slave, Clarence Carter and the Three Degrees. But Ichiban president John Abbey, who had already made a name for himself as editor of *Blues & Soul Magazine* when Ichiban was founded in 1985, emphasizes that Ichiban is far from a Malaco clone.

"I have a tremendous amount of respect and admiration for Malaco," Abbey asserts. "They've kept doors open for [traditional soul] music. But we don't want to be a mirror of Malaco. I was once asked point-blank, 'Would it be good for you if Malaco went out of business?,' and the answer to that question is a definite 'No,' because it's healthy to have competition. Indirectly, we're pushing the same music, and you need two or three people doing it to keep it strong. The idea of a Johnnie Taylor or a Latimore not having a record deal—or Curtis Mayfield or Clarence Carter—frightens the life out of me.

"Where do we differ? Malaco is pretty much an in-house company. They typically do everything in their studio, whereas I think we see ourselves as more of a distributor—we distribute 15 or 16 labels. They are, in all honesty, a lot more selective over what they release—we release a lot more product than they do. Had we come in

fused with Malaco's soul man Johnnie Taylor), the Legendary Blues Band, Artie "Blues Boy" White and Gary B.B. Coleman to rappers (Vanilla Ice, the Easeter Posse, among others) to African artists. "We've actually outgrown our original vision," Abbey notes. "When we started, we wanted to be a very small, very personal, family-type thing. We've been fortunate in that we've been able to grow beyond that. Yet we've retained the same atmosphere. What we like to be in today is a place where we'd like to be in tomorrow. What we're trying to do now—where we'd like to be—is basically a home for anything that can remotely be classified as black music and wants to stay independent and retain control of itself. We represent 60 or 70 artists now, but we know everybody on a personal level. We'd like to provide a home to a lot of talented acts, including the older acts the majors simply aren't interested in but who still have a lot of mileage left in them. And in many cases, they're people I've known because of the magazine [*Blues & Soul*]. When you hit 40, that may be too old to play baseball, but it's not too old to make great records that sell."

More than a few people have argued that African-American art forms like jazz, blues and classic soul are treated with more respect in Europe than in the U.S. Noting that Europe is an important market for Ichiban's ar-



Sick of It All

bomaniacs, a Bay Area posse whose music includes elements of go-go, funk and hip-hop, is scheduled for October release on In-Effect/Relativity. Guests on the album, which will boast a cover of the Commodores' "Brickhouse," include such funksters as Brockhouse, Maceo Parker (who's played his too-funky tenor for James Brown and Parliament/Funkadelic) and T-Bone of a great misconception is that punk and disco died with the '70s, when in fact, the genres are alive and well and going by different names. While the disco of Expose and Dead or Alive is given the broader term of "dance music," punk rock has been termed "hardcore" since the early '80s. During a July 27 show at the Country Club in the L.A. suburb of Reseda, New York punk posers Killing Time and Sick of It All, both of which record for Relativity's In-Effect label, delivered tight, enthusiastic sets for slam-dancin', stage-divin' punks—many of whom were no doubt learning to walk when the Clash, the Sex Pistols, the Ramones and the Dead Boys were first heard on vinyl...

**NOISE INTERNATIONAL:** The metal-oriented Noise International has signed Killing Joke. According to a recent press release, the band went the indie route because it was sick of major labels pressuring it to be more commercial... Meanwhile, Destruction has completed a new album for the label, which is scheduled to release it in October. The album has a working title of *Cracked Brain* and will include a cover of the Knack's "My Sharona"... The following month, Noise International plans to release a new album by Tankard, titled *The Meaning of Life*...

## INDIE REVIEWS

### SINGLES

□ **STETSASONIC:** "Speaking of a Girl Named Suzie" b/w "Anytime, Anyplace" (Tommy

its we're-def-and-you're-a-suckuh-MC cliches sound tired compared to thought-provoking Ice-C or Jungle Brothers lyrics.

### ALBUMS

□ **PRIMUS:** *Frizzle Fry* (Caroline 1619)

## PRIMUS



The combination of Les Claypool's quirky vocals and funk-influenced bass lines, Larry LaLonde's metallic, jimi Hendrix-launched guitar and Tim Alexander's forceful drumming make Bay Area threesome Primus' *Frizzle Fry* a highly individualistic effort. While Primus isn't metal per se, LaLonde's psychedelic excursions merit headbangers' attention. And although the funk element isn't as prominent in Primus' music as it is in the Red Hot Chili Peppers', Claypool's bass lines are all the way live.

□ **ARTIE "BLUES BOY" WHITE:** *Tired of Sneaking Around* (Ichiban 1061)

Some folks suffer from the delusion that every artist should be an innovator. But while innovation on the rap and world-beat tips is quite healthy, ain't nothing wrong with traditionalists like Artie "Blues Boy" White, who gives listeners a heavy dose of straight-up Chi-Town blues on *Tired of Sneaking Around*. Although primarily a blues album, "Today I Started Loving You Again" borders on R&B.

# HEAVY METAL

BY ALEX HENDERSON

**STUDIO SAVAGERY:** Wrathchild America is scheduled to enter the studio in late August or early September to record its second Atlantic album. Alex Perialas, known for his work with Anthrax, Violence and Flotsam & Jetsam, is producing... Queensryche has finished recording *Empire*, its follow-up to 1988's gold *Operation: Mindcrime*... MegaForce is planning to release King's X's *Faith, Hope & Love* and Testament's *Souls of Black* in October... On August 21, Curb is releasing L.A. hard-rockers Eyes' self-titled debut album... In a recent segment of this column, this homeboy praised the funk-metal fusion of bands like the Red Hot Chili Peppers, the Electric Boys, 24-7 Spyz, White Trash and L.A.P.D. Another noteworthy posse gettin' busy on that tip is Heads Up!, whose debut album, *Soul Brother Crisis Intervention*, is due out on Emergo/Roadrunner later this summer. An advance cassette of the album indicates that these homies have listened to everyone from Funkadelic and James Brown to Led Zeppelin and Jimi Hendrix. When this stoopid def album hits the streets, you can get on the good foot and bang your head at the same time, bro' (or dude). Good God, y'all! Got to bang my head on the good foot one time...

**HIGHWAY TO HELL:** Dio, which has returned from a European tour, begins an extensive U.S. tour on August 1... Iron Maiden leader Bruce Dickinson's first American tour as a solo artist commenced on July 16. The headbanger's band includes Janick Gers on guitar, Andy Carr on bass and Dickie Fliszar on drums... Obituary is moshin' it up on a club tour with Sacred Reich in July and August...

**VILLAINS ON VIDEO:** Vixen joined forces with producer Russell Mulcahy for its "How Much Love" video. "How Much Love" is the first single from the flygirls' *Rev It Up* album, which EMI is scheduled to release on July 30... The moshin' Annihilator is filming a video for "Stonewall," which will be included on its forthcoming *Never, Neverland* album on RC/Roadrunner...

**METALHEAD MISCELLANEOUS:** Yo! Kudos to headbanger journal *Rip* for devoting its September issue to the crucial topic of censorship. The issue, which hits the streets on July 31, boasts a cover story on Ozzy Osbourne (a frequent target of Constitution-bashers) and interviews with Guns N'Roses' Axl Rose, Metallica and Frank Zappa on this subject... Sweden may have a reputation for being liberal, but the Scandinavian country isn't so liberal where Deicide, a death-metal mosh posse intent on out-slaying Slayer, is concerned. The band's albums have been banned there. Nor is Deicide's "satanic" image being well-received by everyone in Buffalo, where church groups have distributed flyers denouncing its "evils." Roadracer reports that some religious zealots even went so far as to threaten Deicide with physical harm...

## EAR RINGERS

□ **TORANAGA:** *God's Gift* (Chrysalis F2 21771)



Song titles like "Sword of Damocles," "Psychotic," "Black Is the Mask," "Execution" and "Last Breath of Life" indicate that Toranaga's debut album contains first-rate death metal—a lyrical approach usually identified with thrash. Instead, Toranaga's blood-and-guts metal is in the gothic-horror tradition of fellow Britons like Black Sabbath, Judas Priest and Iron Maiden on this headbanger's gem of an album. Lead vocalist Mark Duffy is terrifyingly convincing, and guitarist Andy Mitchell's slow riffs groove like a hammer to the head. Any whiteboy pop critics who diss Toranaga for not sounding

like Sinead O'Connor will face the torturer's wrath in the dungeon of pleasure and pain.

□ **EXODUS:** *Impact Is Imminent* (Capitol)



While the introspection of Suzanne Vega or Jill Sobule can be interesting, there's nothing like some confrontational in-yo-faceism to get the juices flowin'. Like fellow agitators the Sex Pistols and Public Enemy, Exodus throws politeness and subtlety to the wind—continuing to boldly speak its mind on *Impact Is Imminent*. The combination of sledgehammer guitars, growling vocals and intelligent lyrics addressing such topics as drunken driving, gang violence and drug-related violence make this a powerful thrash album. "Changing of the Guard" celebrates the fall of Stalinism in Eastern

Europe, shedding no tears over the executions of Romanian dictator Nicolai Ceausescu and his equally deplorable wife. Exodus be kickin' stoopid knowledge in the mosh pit, boyeeeee.

# SHOCK OF THE NEW

BY KAREN WOODS

**WRITING A BIOGRAPHY** about a band or an artist must be one of the most difficult things in the world to do. If the author is a fan, there is almost certain danger of ending up with a 100-page love letter to the subject of documentation. If the author is not a fan, then the result is usually dry, unemotional and about as interesting as a software instruction manual.

I guess I don't need to tell you that I haven't read many band biographies that knocked my socks off, do I? Up until a couple of weeks ago, there was *Ten Imaginary Years*, which is about the Cure, and...um, well, I'm sure there are a couple more, I just can't think of them.

There was a good one about the Sex Pistols...the Malcolm McLaren book was good (but that doesn't count because he really isn't an artist, regardless of what he thinks)...I know there are a couple more...where was I? Oh, yeah. I can add one more definite entry to the list. Tony Fletcher's *Remarks: The Story of R.E.M.*

I'm not the world's biggest R.E.M. fan. (I have all the records. I can name the songs. I've seen them live a handful of times. I know which band member is which. But that's about as far as it goes.) However, I sat down with *Remarks* and read it cover to cover in one sitting, stopping only to get a cup of tea and to turn on the lights when it got too dark to see. It's a good story.

A good story, but not an unusual one. Once upon a time, there were two sets of friends—Michael Stipe and Peter Buck, who came together out of a mutual love for music, stronger in Buck than in Stipe (probably stronger in Buck than in 95 percent of the population), but a driving force in both; and Mike Mills and Bill Berry, who met in grade nine. The two pairs got together in Athens. You know, *Athens*. They agreed to play together at a party. The rest, literally, is multi-platinum history. I imagine anyone who has ever paid much attention at all to R.E.M., much less written about or spoken with any of them, is aware of that much. It's getting beyond the basic record-company bio stuff that makes *Remarks* interesting. For example, did you know that when Michael Stipe first started writing songs, instead of biting social commentary or obscure, surreal vocal landscapes, he wrote bad love songs with titles like "Baby I" and "A Different Girl"? Neither did I. Other little-known facts: Peter Buck, the man who almost single-handedly reintroduced Byrdsian jangle to rock and roll, didn't start playing guitar seriously until he was out of high school. Bill Berry had plans to become an entertainment lawyer. It's all in the book.

What *Remarks* accomplishes is making the four members of R.E.M. seem more human (with the exception of the willfully enigmatic Stipe), the missing element I was complaining about earlier. It accomplishes the *purpose* of a biography, which is to fill the reader full of interesting and sometimes useless information about the person or persons of interest. Fletcher manages to cram ten years worth of anecdotes, album information, interpersonal data and record company stuff into 120 or so pages, without either glorifying or demystifying anyone in the process. This is something at which he's had a bit of practice. As a journalist, he's written for a number of British and American magazines, and has another biography to his credit, as well—*Never Stop*, about Echo and the Bunnymen, which came out about a year before the band's demise. That book must have been his practice run; *Remarks* far surpasses it both in terms of chronological order and in thoroughness.

*Remarks* is a must-have for R.E.M. fans, and a genuinely good read for anyone interested in the history of the Athens "scene" or of alternative music in general. From Georgia barrooms to Madison Square Garden—it's in the book.

Stay tuned.

REMARKS

THE STORY OF R.E.M.



TONY FLETCHER

## ON JAZZ

BY LEE JESKE



**OOH BOP SH'BAM:** Not long ago, ASCAP presented its Duke Award, given to a jazzier for lifetime achievements, to one John Birks Gillespie, who certainly deserves it. Here, at the D.C. do, are (l to r): Leonard Feather, Monty Alexander, Billy Taylor, ASCAP boss Morton Gould, Le Diz and Kim Waters.

**JOE TURNER'S COME AND GONE:** Back in the '70s, Barney Josephson, the owner of the Cookery and a man who delighted in reclaiming forgotten jazz careers, announced that Joe Turner, the "last of the stride pianists," was coming back from Paris for his first New York engagement in, oh, 30 or 40 years.

Who?

No, not Joe Turner the blues great—he was Big Joe Turner—but a long-forgotten contemporary of Fats Waller, Willie "The Lion" Smith, James P. Johnson, and the other giants of that pumping Harlem rent-party piano style called stride.

Initially, there was some confusion, as newspapers reported that the blues shouter, who also worked at the Cookery, was about to unveil his long-hidden abilities as a pianist.

I'm a sucker for stride piano, and I headed down to the Cookery to check out this relic. Folks, some of my most pleasurable musical moments were spent listening to Joe Turner at the Cookery—both at that engagement and at a subsequent engagement that ended badly, when Turner slipped on some ice in front of the club and hurt his back—and in Paris.

Joe Turner, indeed, was the last of the stride pianists—not just a contemporary of Waller's, et al, but in their peer, a man who could thump a piano no tinder and, as a bonus, sing in an engaging, aged-in-the-wood voice. The New York jazz corps was stunned. Who *was* this guy? Where had he been all these years? Quickly he made a flurry of records (my two favorites are solo albums on Pablo and Chiarascuro) and hurried back to Europe.

The Joe Turner story in a nutshell is this: Born in Baltimore in 1907, he began playing in New York in 1925. During the 1930s he worked with Adelaide Hall, who employed two pianists (Art Tatum replaced him in her band) and, on a Hall tour of Europe, fell in love with the Continent. He moved there, returned during the war, and, shortly after World War II, moved there permanently. Eventually, he landed in Paris and there he stayed, beginning a long, long residency at a tiny little Right Bank club called Los Calavados, where he alternated with a trio of flamenco-singing Spaniards.

Joe Turner told me once that he didn't really care about playing New York, or ever being back in New York, but Josephson was relentless in his pursuit. After the first stand, he liked it enough to come back, but after the accident he stayed away for good. He had a family in Paris, a home in the country, and a steady gig, and really could care less about his place in jazz history. He had made peace with his talents.

In Count Basie's autobiography, *Good Morning Blues*, he tells this story, about the time, very early in his career, when he had a job with trumpeter June Clark's band.

"I came to work one night and June Clark told me that another piano player was going to work at it for a little while. And that is how I found out about Joe Turner, the fabulous piano player from Baltimore. He had just recently come to New York, and it wasn't long before a whole lot of piano players knew he was on the scene. Sight-reading those stock arrangements was no problem for him, and as far as I could tell, he didn't have any trouble with anything else, either.

"After a couple of days, June came by my apartment. I remember that I had bought a new suit and I was putting it on, and he sat there a while, and I finally asked him what he was doing over here at that time, and that was when he told me. He said Joe Turner was coming into the group, and he gave me some money and said I didn't have to show up. Which meant I was fired. Joe Turner had taken the job."

For the past few years, I didn't know if Joe Turner was alive or dead, and most of my jazz friends in Paris (musicians and writers) didn't know either. Turner had been at that silly Right Bank club for so long that nobody there paid much attention to him. Last week, Joe Turner died at the age of 82.

We have to stop cutting down forests and filling swamps to save the endangered species of flora and fauna from extinction. But there's nothing we can do to stop the march of time from making the jazz originals—the "first team," in Quincy Jones's words—extinct.

The last of the great stride pianists has been here and gone.

## TRADITIONAL JAZZ

August 4, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	PARRALLEL REALITIES (MCA 42313)	Jack DeJohnette	2	13
2	TIME ON MY HANDS (Capitol/Blue Note 92894)	John Scofield	1	13
3	APASIANADO (A&M 5297)	Stan Getz	9	7
4	STOLEN MOMENTS (GRP 9615)	Lee Ritenour	5	13
5	STANDARD TIME VOL.3 - THE RESOLUTION OF ROMANCE (Columbia 46143)	Wynton Marsalis	DEBUT	
6	DEEP IN THE SHED (Novus/RCA 3078)	Marcus Roberts	3	17
7	FOR YOU ONLY (Columbia 45200)	Marlon Jordan	13	13
8	CARMEN SINGS MONK (Novus/RCA 3086)	Carmen McRae	6	11
9	DIAMOND IN THE ROUGH (Novus/RCA 3082)	Roy Hargrove	7	9
10	QUESTION AND ANSWER (Geffen 24293)	Pat Metheny	DEBUT	
11	FALLING IN LOVE WITH JAZZ (Milestone/Fantasy 9179)	Sonny Rollins	4	15
12	THING'S AINT WHAT THEY USED TO BE (Blue Note/Capitol 93578)	McCoy Tyner	10	7
13	ELIANE ELIAS PLAYS JOBIM (Blue Note 93089)	Eliane Elias	DEBUT	
14	REMEMBRANCE (Verve/Polygram 841 723)	The Harper Brothers	8	22
15	MY FAVORITE SONGS II (Enja/Mesa/Bluemoon 79624)	Chet Baker	11	11
16	THE NEW ORLEANS ALBUM (Columbia 45414)	Dirty Dozen Brass Band	12	7
17	REUNION (GRP 9598)	Gary Burton	15	22
18	WHERE WERE YOU ? (Columbia C 45443)	Joey DeFrancesco	14	17
19	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	17	52
20	ON COURSE (Novus/RCA 3087)	Cristopher Hollyday	DEBUT	
21	NATIVE HEART (Blue Note/Capitol 93170)	Tony Williams	16	17
22	THE VISIONS TALE (Antilles/Island 91334)	Courtney Pines	19	21
23	THE INVENTOR (Blue Note 91915)	Bobby Watson & Horizon	21	19
24	BIG BOP NOUVEAU (Intima/Enigma 73390)	Maynard Ferguson	20	15
25	ANNIVERSARY (Emarcy/Polygram 838 769)	Stan Getz	18	22
26	MOOD INDIGO (Antilles/Island 91320)	Frank Morgan	24	34
27	ON FIRE (Epic OE 45295)	Michel Camilo	25	40
28	OVERVIEW (Muse 5383)	Jay Hoggard	22	19
29	ON THE BLUES SIDE (Fantasy 9177)	Jimmy McGriff & Hank Crawford	23	22
30	PITTSBURGH (Atlantic 82029)	Amad Jamal	28	32
31	MUSIC (Blue Note 92563)	Michel Petrucciani	29	32
32	WAITING FOR SPRING (GRP GR 9595)	David Benoit	26	40
33	JAZZ JAZZ (Nova 8918)	Rob Mullins	27	46
34	THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)	Dave Grusin	31	38
35	MY FAVORITE SONGS (Enja 79600)	Chet Baker	32	40
36	AFTER HOURS (Telarc 83302)	Andre Previn, Joe Pass & Ray Brown	30	32
37	THIRD DEGREE BURN (Milestone M-9174)	Charles Earland	34	38
38	TENDERLY (Warner Bros. 25907)	George Benson	33	52
39	SOLO GUITAR (Warner Bros. 26018)	Earl Klugh	36	40
40	STRAIGHT NO CHASER (Columbia CK 45358)	Thelonious Monk	35	42

**LESS BETTER:** There's going to be a lot written later this week about Spike Lee's *Mo' Better Blues*, most of it negative. You'll read about the poor character development, the elements of sexism and anti-Semitism (two shamefully drawn Jewish jazz club owners, like a pair of whining Gilbert Gottfrieds), the obnoxious prozelytizing, the absurd ending, and the fact that the movie is too long by at least half an hour.

Actually, despite all that, the movie isn't bad. It's compelling enough to keep the attention, anyway. It's beautifully filmed. It has numerous truly marvelous moments, and tons of great music. See, the lead character, played by Denzel Washington, is a trumpeter *a la* Wynton Marsalis who has a saxophonist in his band who is not unlike Branford Marsalis (who plays on the soundtrack), although the character development is so poor neither character is consistent enough to be very believable. I'm not a movie critic, but it seems that, on this one, Spike needed somebody to say, "Yo, Spike, trim this scene. Develop that character. Polish this baby."

Musically, though, Terence Blanchard and Branford Marsalis (with Branford's band) do a terrific job playing for the characters. Terence has never sounded better, and, with Denzel Washington playing his music, he's never looked better, either.

Acting effectively in small roles are Abbey Lincoln, Jeff Watts and Ruben Blades. The movie's okay, but the Marsalis/Blanchard soundtrack, some of it written by Spike's dad Bill (and out on Columbia), is mo' better.

# ON THE DANCEFLOOR

BY ERNEST HARDY

**THE MUCH-BALLYHOOD "MANCHESTER SCENE"** finally landed here in the land of the plastic people and, though the folks at the concession stand hadn't the foresight to stock any *ecstasy* (a group of us had barely stepped into the Hollywood Palladium before a guy came up and asked, "Got any E, mate?," while one of my friends reported that several people came up to him throughout the evening and lightly tapped their tongues while looking at him questioningly), the hype paid off. The success was thanks largely to the deejays who spun between acts, and to MCA recording tyke Adamski, undoubtedly the best of the three live acts. (**Happy Mondays** and **A Guy Called Gerald** also played.)

A Guy Called Gerald performed a lackluster and generic set that got the crowd to dance, but largely to offset the alternative of falling asleep. The female vocalist sang along to samples from Black Box's "Ride on Time" and Snap's "The Power," but failed to connect with the audience and seemed to miss the point entirely when she asked "the guys down front [to] calm down," then proceeded with a set that left them no option.

Happy Mondays' brand of dance-rock is a marriage that many hail, and though their single "Step On" is fantastic, the rock element, the band's true forte, was too prominent for many in the audience, who chose this as the time to vacate the premises. Though it's admirable that Brits can sit through an evening of such varied music, it does tend to destroy the mood and momentum. To shift so drastically in musical styles, especially in the absence of the "mood alterators" that so help define the scene and ease the transition, is kinda painful.

This leaves the House-based, techno-doodlings of Adamski. Surprisingly, his was the best set of the night. For his part of the show, he performed his wizardry on an assortment of gadgetry, churning out grooves while rapping, singing, dancing and whipping the crowd from one end of the floor to the other. As oversized beach balls whizzed overhead and shared cups of ice made and sealed friendships for life, the diminutive performer, sporting a new dye-job, held the audience captive. He was joined later by girlfriend Natali, who breezily chanted "In heaven, everything will be alright." The highlight was his completely revamped, momentarily unrecognizable rendition of Elvis' "All Shook Up," which the crowd gave its unqualified seal of approval. The British boy wonder started the evening off on a note it couldn't sustain, but gained lots of new fans for himself.

The crowd itself, in atypical fashion for Los Angeles, actually came to participate and not just observe, which gave the evening its real kick. Unfortunately, there were a few isolated cases of people attempting to *lambada*, which is always a potent depressant to all others on the dancefloor. Most people, however, seemed to prefer the "I left my backbone at the door" routine, which calls for lots of flying arms, jerking heads and watery legs. MCA publicist Maria Kleinman even attempted such '70s dance crazes as the *bump*, the *hustle*, and the *bus stop* while her assistant, Steve Twelker, kept yelling, "I'm laughing with you."

## NEW GROOVES

### VIDEOS

□ **TIMES 2: "Set Me Free" (EMI)**



The new video from Times 2 for their EMI single, "Set Me Free," shows off a new look and sound for the duo. Their former label, Warner Brothers, had them all dolled up with no place to go, decked out in expensive threads and pleasant but unimpressive pop trappings. The new b&w clip, directed by lead vocalist Shanti Jones, shows them with a somewhat stylized

hardcore/punk bend (hair shaved off on sides, long shorts, combat boots, etc.), similar to labelmates Red Hot Chili Peppers. The music is still pop, but with a harder edge to it. Good stuff, highly recommended.

□ **JANE WIEDLIN: "World on Fire" (EMI)**

Jane Wiedlin's video for her EMI single, "World on Fire," has Ms. Wiedlin as a sex kitten rolling around the bedroom with some male model. Julien Temple directed.

□ **THE BOYS: "Crazy" (Motown)**

One of the funniest videos I've seen in a long time is the one for the Boys' Motown single, "Crazy." The single itself has a Bobby Brown feel to it, while the video brilliantly parodies Brown (and his Gumby haircut), Madonna's "Vogue" video, Janet Jackson's "Rhythm Nation" clip, Milli Vanilli, and more. It's been done before, but the Boys have probably done it best. Weird Al is out of a job after this one.

# DANCE SINGLES

August 4, 1990 The square bullet indicates strong upward chart movement

Total Weeks  
Last Week

1	A DREAMS A DREAM (Virgin 0-96469)	Soul II Soul	10	3
2	POLICY OF TRUTH (Sire/Warner Bros. 0-21534)	Depeche Mode	5	7
3	THE POWER (Arista AD1-2014)	Snap	1	13
4	THE LOVER WHO ROCKS YOU (ALL NIGHT) (Reprise/Warner Bros. 0-21524)	India	6	9
5	U CAN'T TOUCH THIS (Capitol 15571)	M.C. Hammer	2	9
6	LET THE RHYTHM HIT 'EM (MCA 24026)	Eric B & Rakim	7	9
7	STAR (Sire/Reprise 0-21558)	Erasure	DEBUT	
8	HOLD ON (Atlantic 0-86234)	En Vogue	3	17
9	WE'RE ALL IN THE SAME GANG (Warner Bros. 0-21549)	West Coast Rap All Stars	16	7
10	WORLD IN MOTION (Owest/Warner Bros. 0-21582)	New Order	DEBUT	
11	WHAT U WAITIN 4? (Warner Bros. 0-21477)	Jungle Brothers	4	13
12	THAT'S THE WAY OF THE WORLD (FFRR/Polydor 886-891-1)	D-Mob	8	13
13	CAN'T STOP (Virgin 0-96470)	After 7	30	3
14	MAKE YOU SWEAT (Elektra 0-66683)	Keith Sweat	9	7
15	GHETTO HEAVEN (Atlantic 0-86238)	The Family Stand	11	13
16	THIS BEAT IS TECHNOTRONIC (SBK V-19709)	Technotronic	13	9
17	VOGUE (Sire/Warner Bros. 0-21513)	Madonna	12	15
18	SITTIN' IN THE LAP OF LUXURY (WTG/Epic 41 73169)	Louie Louie	18	9
19	LOVE AND EMOTION (LMR/MCA 2645-1)	Stevie B	DEBUT	
20	DIRTY CASH (Mercury 875803-1)	The Adventures Of Stevie V	DEBUT	
21	SHE AIN'T WORTH IT (MCA 24030)	Glen Mederious Featuring Bobby Brown	DEBUT	
22	ALRIGHT(REMIX) (A&M SP-18021)	Janet Jackson	14	15
23	DON'T WANNA FALL IN LOVE (Warner Bros. 0-21526)	Jane Child	15	13
24	STEP BY STEP (Columbia 4473376)	New Kids On The Block	24	7
25	TIC-TAC-TOE (Atlantic 0-86183)	Kyper	DEBUT	
26	JUBILATION (Epic 49 73357)	Anything Box	32	3
27	FAME 90 (EMI V-56163)	David Bowie Featuring Queen Latifah	17	11
28	NICETY (Ruthless/Alco 0-96480)	Michelle	20	13
29	RUB YOU THE RIGHT WAY (Motown MOT-4657)	Johnny Gill	19	17
30	POISON (MCA 24003)	Bell Biv DeVoe	21	17
31	LA RAZA (Virgin 0-96498)	Kid Frost	37	3
32	DOOWUTCHYLIKE (Tommy Boy TB-955)	Digital Underground	DEBUT	
33	YOU DO ME (Virgin 0-96495)	Ryuchi Sakamoto	33	7
34	GET DUMB(FREE YOUR BODY) (Vendetta/A&M 75021-7037-1)	The Crew	23	11
35	THE GIRL I USED TO KNOW (EMI V-56163)	Brother Beyond	40	3
36	MY KINDA GIRL (Solar/Epic 45 74510)	Babyface	DEBUT	
37	BLUE SAVANNAH (Sire/Warner Bros 0-21428)	Erasure	22	17
38	MENTIROSA/WELCOME TO MY GROOVE (Capitol V-15509)	Mellow Man Ace	26	11
39	GOOD LOVE (MCA 24000)	Klymaxx	25	11
40	GET A LIFE (Virgin 0-96481)	Soul II Soul	27	17

# RHYTHM & BLUES

BY ERNEST HARDY

## WHEN THE TERM "FEMALE SINGER/SONGWRITER" GETS TOSSED AROUND,

certain names immediately come to mind: Suzanne Vega, Tracy Chapman, Rickie Lee Jones, Joan Armatrading, Joan Baez... You imagine these women strumming their guitars in front of throngs of devotees, weaving intimate stories, and offering insight into both personal relationships and the world at large. One name that isn't mentioned as often as it should be in that category is Brenda Russell's. Ever since debuting as a solo artist with the 1979 album *Brenda Russell* (which featured the hit "So Good, So Right"), Russell has been one of the music industry's most sought-after songwriters. Her recent hit, "Piano in the Dark," exposed her talents to a wider audience than the cult of fans who have followed her career since the beginning, while the Russell-penned "Dinner With Gershwin" was a huge hit for Donna Summer in Europe. (Russell has recorded her own version of the song for her new A&M album, *Kiss Me With the Wind*.)



Brenda Russell

What follows are excerpts from a recent interview with Russell, during which she reflects on her music, influences and inspiration.

**IN THE BEGINNING:** "Both my parents were musicians. My father was a drummer and a singer; an amazing vocalist, and my mother was a singer and songwriter. My earliest memory is that I wanted to be a writer, a journalist. There was always a lot of music going on, though, and somewhere along the line it clicked that I could write lyrics to music. When I was about 18, I decided to teach myself to play the piano, and I gave myself five years to be able to write one song, play it, and sing it at the same time. I was inspired by Carole Bayer and Laura Nyro because they were doing that at the time. I was very impressed by that. And it didn't take me five years."

**INFLUENCES:** "The Beatles and Holland/Dozier/Holland. HDH gave me the concept of hooks. The Beatles gave me the concept of free expression in music. My ultimate challenge is to combine those two things—to have a hook that people like to hear and want to sing, but to say something at the same time. I hate not saying something somehow."

**SINGERS SHE'D LIKE TO WRITE FOR:** "Streisand is one. I love her voice. Plus, she's a legend. It's always nice to have a legend record one of your songs. Aretha [Franklin]. Michael Jackson, who is just an amazing little person. It's not even that I haven't had the opportunity to write for these people—I have. It's just that it hasn't worked out yet."

**THE SONGWRITING PROCESS:** "I learned early on not to limit myself on how the process takes place. Never do that. Therefore, I end up writing songs when I'm not trying to write them. The first hit I had, 'So Good, So Right,' came to me while I was washing dishes—when I was done, I just sat down and wrote it all out. [The song] 'Kiss Me With the Wind' was the same way. I was sitting at my window and the wind blew across my face and I went, 'Whoa, kiss me with the wind.' I liked the title and later Narada Michael Walden came in and helped me complete the song. I always find it easier for me to write when I'm not trying. I admire a writer like a Diane Warren who, everyday, is in there writing songs. But I can't always do that."

**WRITING SONGS AT 3 A.M.:** "There's a theory behind that [early a.m. burst of creativity], that because of the ions in the air—something to do with everyone sleeping—there's not as much static in the air, there aren't as many busy minds rushing around, so the airwaves are free. I don't know. I think there might be something to that because I love writing at night. I could stay up all night writing my songs. I remember very specifically a song I wrote called 'In the Thick of It,' which was very popular in England and which a lot of college students in this country have told me they really dug... I was very tired when I was writing it. I came up with the verse but didn't have the bridge, and I wanted a really good bridge. I was real tired and it was that moment when you're trying to decide, 'Should I go to sleep now or should I get back up there and try to jot this down?' And a little voice inside me said, 'Get up there and do it, girl.' So I got up and wrote the greatest bridge and became energized at the same time."

**DREAMS AS A SOURCE OF MATERIAL:** "You can have visions through your dreams. Everyone's dreams are teaching them something, but often we can't interpret them or can't remember them to interpret them. I'm really into dreams. I've learned a lot through my dreams and I think it's because I got into them early, started writing them down and they started becoming more vivid. I see the symbols in them and I can interpret. You're always your own best interpreter. I see exactly what I'm supposed to be doing a lot of times and if I'm doing the right thing...or not."

## R&B ALBUMS

August 4, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	PLEASE HAMMER DON'T HURT EM (Capitol 92857)(P3)	M.C. Hammer	1	24
2	I'LL GIVE ALL MY LOVE TO YOU (Elektra 60891)	Keith Sweat	3	6
3	BORN TO SING (Atlantic 82084)	En Vogue	2	15
4	THE REVIVAL (Wing/Polygram 841 902)	Tony Toni Tone	4	11
5	AMERIKKA'S MOST WANTED (Priority 57120)	Ice Cube	5	9
6	JOHNNY GILL (Motown 6283)	Johnny Gill	7	14
7	VOL. II 1990 A NEW DECADE (Virgin 91367)	Soul II Soul	9	7
8	LET THE RHYTHM HIT EM' (MCA 6416)	Eric B. & Rakim	11	5
9	AFTER 7 (Virgin 91061)(G)	After 7	6	44
10	POISON (MCA 6387)(P)	Bell Biv DeVoe	8	17
11	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	West Coast Rap All Stars	14	5
12	WORLD POWER (Arista 8536)	Snap	12	7
13	TO THE EAST, BLACKWARDS (4th & B way 444019)	X Clan	10	12
14	HOLY INTELLECT (Profile 1289)	Poor Righteous Teachers	15	10
15	COMPOSITIONS (Elektra 60922)	Anita Baker	37	3
16	FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)	Public Enemy	13	15
17	AFFECTION (Arista 8554)(P)	Lisa Stansfield	16	20
18	SEX PACKETS (Tommy Boy 1026)	Digital Underground	17	17
19	MARIAH CAREY (Columbia 54202)	Mariah Carey	26	3
20	REAL MEN WEAR BLACK (Mercury/Polygram 846 297)	Cameo	25	2
21	RETURN (Qwest/Warner Bros. 26161)	The Winans	18	12
22	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)(P)	2 Live Crew	19	54
23	THE REAL THING (Mercury/Polygram 838 366)	Angela Winbush	23	40
24	ALL FOR YOU (Jive/RCA 1181)	Glen Johns	29	2
25	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	21	43
26	HOWARD HEWETT (Elektra 60904)	Howard Hewett	20	17
27	WORK IT OUT (Solar/Epic 75316)	Midnight Star	32	2
28	ATTITUDE (Atlantic 82035)	Troop	22	37
29	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)	Quincy Jones	24	34
30	A DAY IN THE LIFE (Atlantic 82100)	Kwame & A New Beginning	26	3
31	TENDER LOVER (Solar/Epic F245288)(P)	Babyface	38	53
32	THE MAN IS BACK (A&M 5256)	Barry White	27	35
33	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	30	45
34	TOKYO BLUE (EMI 92248)	Najee	31	15
35	MICHEL'LE (Ruthless 91282)(G)	Michel'le	33	29
36	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	34	16
37	IT'S A COMPTON THING (Orpheus/EMI 75633)	Compton's Most Wanted	49	3
38	THE DOGS (JR 2003)	The Dogs	64	14
39	J BOYS (Reprise 26076)	The Jamaica Boys	35	14
40	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A Tribe Called Quest	38	15
41	THE MAXX IS BACK (MCA 6376)	Klymaxx	39	8
42	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	40	19
43	HEAD OVER HEALS (Orpheus 75615)	Alex Bugnon	41	10
44	KID N'PLAYS FUN HOUSE (Select 21638)	Kid N'Play	43	19
45	PANDEMONIUM (Paisley Park/Reprise 27490)	The Time	DEBUT	
46	LOVE GODDESS (Startrak/Ichiban 4021)	Lonnie Liston Smith	42	16
47	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	45	38
48	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	44	19
49	BLACK'S MAGIC (Next Plateau 1019)	Salt -N- Pepa	46	17
50	TELL THE WORLD MY NAME (Atlantic 82108)	K-Solo	56	3
51	HOUSE PARTY (Mowtown 6269)	Soundtrack	47	18
52	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	48	13
53	NICE & SMOOTH (Sleeping Bag 82013)	Nice & Smooth	51	11
54	NEVER TO FAR (EMI 92401)	Dianne Reeves	50	23
55	PLAY IT AGAIN SHAN (Cold Chillin'/Reprise)	M.C. Shan	52	12
56	PIECES OF A HEART (GRP 9612)	Carl Anderson	DEBUT	
57	THE CACTUS ALBUM (Columbia FC 45415)(G)	3rd Base	53	35
58	BASS IS THE NAME OF THE GAME (Cheela 9403)	D.J. Magic Mike	DEBUT	
59	STEP BY STEP (Columbia 45129)	New Kids On The Block	57	6
60	JANE CHILD (Warner Bros. 26858)	Jane Child	54	8
61	STILL TRAPPED (Malaco 7454)	Denise Lasalle	DEBUT	
62	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	61	39
63	BURNING AT 20 DEGREES BELOW (Next Plateau 1021)	Antoinette	65	2
64	MILIRA (Apollo Theatre/Motown 6297)	Milira	55	7
65	PAWNS IN THE GAME (Skywalker 1111)	Proffesor Griff And The Asiatic Disciples	58	18
66	PIECES OF MY HEART (GRP 9612)	Carl Anderson	66	3
67	SOMETHING SPECIAL (Associated/Epic 45302)	Something Special	71	2
68	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT (Geffen 24289)	Silk Tymes	Leather	
69	NEW FUNKY NATION (4th & B way 4017)	Boo Ya Tribe	60	16
70	RATED PG (Columbia 46070)	Perfect Gentlemen	59	9
71	THE REAL ROCK (Elektra 60890)	Shinehead	DEBUT	
72	MKI HOWARD (Atlantic 82024)	Miki Howard	62	37
73	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	Soundtrack	63	11
74	GLEN MEDEIROS (MCA 6399)	Glen Medeiros	68	5
75	MASTER PEICE (Fresh/Sleeping Bag 82016)	Just Ice	67	5

# TOP R&B SINGLES

August 4, 1990



#1 Single: Mariah Carey



High Debut: Prince #67



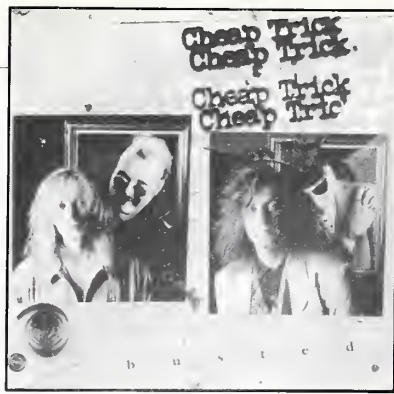
To Watch: Barry White #42

		Total Weeks ▼ Last Week ▼				Total Weeks ▼ Last Week ▼	
1	VISION OF LOVE (Columbia 38-73348)	3	9	52	A FRIEND (Quest/Warner Bros. 4-19775)	68	3
2	CAN'T STOP (Virgin 96470)	4	10	53	I STILL HAVEN'T FOUND (Columbia 38T-73310)	70	14
3	MAKE YOU SWEAT (Elektra 60861)	2	10	54	EVERYBODY EVERYBODY (RCA 2628)	73	5
4	TALK TO ME (Elektra 64964)	6	7	55	WE CAN MAKE IT ALRIGHT (Capitol 44531)	41	14
5	JERK OUT (Paisley Park/Reprise 19750)	11	6	56	WATCHING YOU (Columbia/OBR 44-7317)	40	13
6	DO ME (MCA L3318381)	16	9	57	IN A SEXY MOOD (Orpheus/EMI 4JM72303)	57	6
7	MY KINDA GIRL (Solar/Epic 35-74515)	7	8	58	DON'T FEEL MUCH LIKE CRYING (Warner Bros. 4-19840)	39	13
8	I WANT IT NOW (Atlanta Artists/Mercury 877-588-4)	5	10	59	GLAD TO BE ALIVE (Elektra 66629-0)	69	3
9	FEELS GOOD (Wing/Polydor 877 437-1)	18	6	60	DON'T WANNA FALL IN LOVE (Warner Bros. 7-19933)	43	16
10	MY MY MY (Motown MOT6283)	1	10	61	MID-NIGHT LOVE (Elektra 64956)	44	11
11	COME BACK TO ME (A&M 1475)	24	6	62	WAIT FOR ME (MCA 6385)	45	12
12	LAY YOUR TROUBLES DOWN (Mercury/Polygram 8754304)	8	11	63	ONE MORE CHANCE (CBS/Columbia 44-73420)	75	3
13	MASTER KEY (Reprise 26166)	13	10	64	RHYTHM OF LIFE (Polygram 875 018-4)	81	2
14	GOTTA GOOD THING (Arista AS-2022)	19	7	65	DOOWUTCHYALIKE (Tommy Boy TB955)	65	7
15	U CAN'T TOUCH THIS (Capitol 44552)	27	17	66	MONEY (Epic 4Z9-74508)	72	5
16	MY GIRL (Capitol V-15587)	20	9	67	THEIVES IN THE TEMPLE (Paisley Park/Warner Bros. 19751)	DEBUT	
17	WE'RE ALL IN THE SAME (Warner Bros. 19819)	21	8	68	PAPA WAS A ROLLING STONE (Chrysalis 23550)	80	2
18	SHE'S MINE (Motown MOT57925)	31	6	69	GOOD LOVE (MCA 24000)	54	16
19	LIES (Atlantic)	32	5	70	I'D LIKE TO GET TO KNOW U (Arista AS-2029)	63	14
20	ONE MILE FROM PARADISE (Alpha Int'l 70706)	25	9	71	REAL LOVE (MCA 79031)	61	11
21	I'LL BE GOOD (EMI 92248)	35	6	72	IF I COULD ONLY HAVE THAT DAY BACK (Elektra 64947-4)	DEBUT	
22	SONGS OF LOVE (Warner Bros. 19833)	22	8	73	MERCY MERCY ME (Apollo/Motown MOT-6297)	62	15
23	IF I TOLD U ONCE (SBK KI-05337)	26	9	74	GOTTA LOTTA LOVE (Crush 749)	90	2
24	DO IT (Epic 74602)	15	13	75	TREAT THEM LIKE THEY WANT TO BE TREATED (Uptown/MCA 53822)	DEBUT	
25	HOW DEEP DOES IT GO (GRP 3033)	29	7	76	DON'T ASK MY NEIGHBORS (Columbia 38-73353)	76	2
26	THIS IS LOVE (Columbia 73346)	9	12	77	OBSESSION (Startrak/Ichiban 044)	77	8
27	LIFT EVERY VOICE AND SING (Capitol 4450)	30	17	78	SHE AIN'T WORTH IT (MCA 79047)	66	11
28	THE POWER (Arista 2013)	10	12	79	ALL THE WAY (Solar/Epic 35T-74516)	DEBUT	
29	YOU CAN'T DENY IT (Arista 2024)	28	13	80	ARE YOU REALLY REAL (Tommy Boy/Reprise 19781)	DEBUT	
30	INNOCENT (Capitol V-15598)	42	3	81	SECOND CHANCE (RCA 2639)	DEBUT	
31	ROCK THIS FUNKY JOINT (Profile 7302)	49	7	82	TAKE ME NOW (Geffen 4-19695)	74	9
32	UNTIL U COME BACK 2 ME (Atlantic 4-87934)(C)(T)	12	13	83	PSYKO FUNK (4th & B'Way 440310)	83	2
33	LOVE HIGH (MCA 42299)	14	12	84	PICK UP THE PHONE (Warner Bros./Reprise 4-19761)	DEBUT	
34	STAY (RCA/Jive 1344-4J5)	17	14	85	SMOKING ROOM (Mega Jam 7280)	DEBUT	
35	CRAZY (Motown 2053)	55	3	86	STEP BY STEP (Columbia 38-73343)	78	8
36	COULD THIS BE LOVE (Vendetta/A&M 7502)	36	8	87	OVER AND OVER (Warner Bros./Reprise 4-19794)	91	2
37	WHAT YOU DESERVE (EMI 56170)	38	7	88	ANY LOVE (Orpheus 75602)	82	11
38	GIRL DANZ WITH ME (Orpheus 4JM-72299)	48	5	89	SHAKE IT UP (Reprise 4-19963)	46	19
39	ALL I DO IS THINK OF U (Atlantic 87952)	33	14	90	BACK TO BASIX (Select 5003)	DEBUT	
40	TOUCH ME UP (MCA 79056)	51	5	91	I WONDER WHO SHE'S LOVIN (Epic ZST73306)	47	16
41	LET THE RHYTHM HIT EM (MCA 24026)	59	7	92	VOGUE (Sire/Warner 0-21513)	92	12
42	WHEN WILL I SEE YOU (A&M 1511)	64	3	93	COME IN (EMI 90264)	52	12
43	SHE'S A CRYING SHAME (RCA 1370-1-JD)	58	5	94	FOR THE LOVE OF YOU (Columbia 44-73193)	53	13
44	A DREAMS A DREAM (Virgin 98955)	23	9	95	TURTLE POWER (SBK 07325)	95	12
45	NICETY (Atco 7-98980)	34	15	96	TOMORROW (A BETTER YOU, BETTER ME)(Quest/Warner Bros. 4-9881)	96	18
46	GHETTO HEAVEN (Atlantic4-87997)	37	18	97	GOD MADE ME FUNKE (Jive/RCA)	79	12
47	SAVE THE FAMILY (DofJam/Columbia 44495)	56	6	98	RAINDROPS (RCA 2585-2-RDJ)	84	8
48	OWNLEE EUE (Atlantic 096494)	60	7	99	FRIENDS ADVICE (Motown 1986)	85	11
49	BROTHER GONNA WORK IT OUT (Def Jam/Columbia 73390)	67	5	100	WHY YOU GET FUNKY ON ME (Motown 2036)	86	19
50	LET ME BE YOUR LOVER (Enigma/Capitol 73524)	50	9				
51	HEAVEN KNOWS (Virgin 4-91382)	71	3				

# TOP 200 ALBUMS

August 4, 1990

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



High Debut: Cheap Trick #64

Total Weeks ▼  
Last Week ▼

				Total Weeks ▼
				Last Week ▼
1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	1	21
2	WILSON PHILLIPS (SBK 93745)	WILSON PHILLIPS	3	16
3	STEP BY STEP (Columbia C45129)	NEW KIDS ON THE BLOCK	2	7
4	I'M BREATHLESS (Sire/Warner Bros. 26209)	MADONNA	4	9
5	JOHNNY GILL (Motown 6283)	JOHNNY GILL	5	14
6	I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainment 60861)	KEITH SWEAT	6	7
7	POISON (MCA 6387)	BELL BIV DeVOE	7	17
8	COMPOSITIONS (Elektra 60922)	ANITA BAKER	20	3
9	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	FAITH NO MORE	13	23
10	MARIAH CAREY (Columbia 45202)	MARIAH CAREY	10	7
11	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	8	17
12	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)	SINEAD O'CONNOR	9	18
13	PASSION AND WARFARE (Relativity 1037)	STEVE VAI	11	9
14	AMERIKKA'S MOST WANTED (Priority CDL-4XL-SL57120)	ICE CUBE	12	10
15	VOL. II 1990 A NEW DECADE (Virgin 91367)	SOUL II SOUL	14	8
16	A NIGHT ON THE TOWN (RCA 2041)	BRUCE HORNSBY	19	5
17	FLESH AND BLOOD (Enigma/Capitol 91813)	POISON	60	2
18	VIOLATER (Sire/Reprise 26081)	DEPECHE MODE	15	18
19	CHARMED LIFE (Capitol 21735)	BILLY IDOL	16	12
20	BRIGADE (Capitol 91820)	HEART	17	16
21	BORN TO SING (Atlantic C82084)	EN VOGUE	18	15
22	LET THE RHYTHM HIT EM' (MCA 6416)	ERIC B. & RAKIM	23	5
23	HELL TO PAY (Arista 8632)	JEFF HEALY	26	8
24	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)IND 8.98	2 LIVE CREW	22	55
25	PUMP (Geffen GHS 24254)WEA 8.98(P2)	AEROSMITH	21	45
26	HOLY WATER (Atlantic 91371)	BAD COMPANY	32	6
27	SHUT UP AND DANCE (Virgin 91326)	PAULA ABDUL	24	11
28	WORLD PARTY (Arista 8563)	SNAP	36	7
29	DAYS OF THUNDER (Geffen/DGC 24294)	SOUNDTRACK	34	3
30	PANDEMONIUM (Paisley Park/Reprise 27490)	THE TIME	125	2
31	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	JANET JACKSON	28	44
32	READING, WRITING AND ARITHMETIC (Geffen/DGC 24277)	THE SUNDAYS	37	10
33	AFTER 7 (Virgin 91061)	AFTER 7	33	37
34	SOUL PROVIDER (Columbia 45012)CBS(P)	MICHAEL BOLTON	27	54
35	WE ARE IN LOVE (Columbia 46146)	HARRY CONNICK JR.	75	2
36	STICK IT TO YA (Chrysalis 21702)CEMA 9.98	SLAUGHTER	25	24
37	SEX PACKET (Tommy Boy 1026)	DIGITAL UNDERGROUND	29	17
38	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	PUBLIC ENEMY	30	15
39	THE REVIVAL (Wing/Polygram 841902)	TONY, TONI, TONE	31	11
40	COCKED & LOADED (Vertigo/Polygram 5921)	L.A. GUNS	35	14
41	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	PHIL COLLINS	38	36
42	CLOUDCUCKOOLAND (MCA 6404)	THE LIGHTNING SEEDS	45	13
43	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	BONNIE RAITT	40	70
44	BEST OF (Polygram 841970)	VAN MORRISON	41	11
45	QUICK MOVES (Arista 8622)	MILLI VANILLI	39	9
46	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	DON HENLEY	43	56
47	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	47	46
48	LIVE IT UP (Atlantic 82107)	CROSBY, STILLS & NASH	48	3
49	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	WEST COAST RAP ALL STARS	50	5
50	GARTH BROOKS (Capitol 90897)	GARTH BROOKS	51	12

51	AFFECTION (Arista 8554)	LISA STANSFIELD	44	21
52	LIVIN' IT UP (MCA 6415)	GEORGE STRAIT	42	9
53	PACKED (Sire/Warner Bros. 26219)	PRETENDERS	46	9
54	STOLEN MOMENTS (A&M 5310)	JOHN HIATT	65	5
55	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	SOUNDTRACK	49	15
56	SEVEN TURNS (Epic 46144)	THE ALLMAN BROTHERS BAND	88	2
57	STILETTO (RCA 2090-1-R)	LITA FORD	52	9
58	DAMN YANKEES (Warner Bros. 26159)	DAMN YANKEES	53	19
59	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G)	TAYLOR DAYNE	54	38
60	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	PAULA ABDUL	56	88
61	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)	RCD STEWART	55	19
62	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCKY HEADHUNTERS	66	33
63	KILLIN' TIME (RCA 9668)BMG 8.98(P)	CLINT BLACK	57	62
64	BUSTED (Epic 46013)	CHEAP TRICK	DEBUT	
65	DANZIG II-LUCIFUGE (Def America/Geffen 2-24281)	DANZIG	71	3
66	BEHIND THE MASK (Warner Bros. 26111)	FLEETWOOD MAC	58	15
67	JUMBO GOODBYE (Capitol 21654)	WORLD PARTY	61	10
68	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	SOUNDTRACK	59	33
69	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	70	54
70	REAL MEN WEAR BLACK (Mercury/Polygram 846 297)	CAMEO	77	2
71	AFTER THE RAIN (DGC/Geffen 24290)	NELSON	110	2
72	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	62	23
73	THE DAY THE LAUGHTER DIED (Geffen 24287)	ANDREW DICE CLAY	81	16
74	LOVE & EMOTION (LMR/RCA 2307-1-R)	STEVIE B	95	2
75	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	76	54
76	PASS IT ON DOWN (RCA 2108)	ALABAMA	63	9
77	THE ADVENTURES OF FORD FAIRLANE (Elektra 60952)	SOUNDTRACK	100	3
78	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)	LINDA RONDSTADT (Featuring Aaron Neville)	64	41
79	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	80	19
80	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	67	28
81	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	68	20
82	COSMIC THING (Reprise 25854)WEA 8.98(P)	B-52'S	69	56
83	MANIC NIRVANA (Atlantic 91336)	ROBERT PLANT	72	18
84	FUNK -O- METAL CARPET RIDE (Atco 91337)	ELECTRIC BOYS	85	9
85	HOME (London/Polygram 88197)	HOT HOUSE FLOWERS	86	5
86	FLOATING INTO THE NIGHT (Curb/Warner Bros. 25859)	JULEE CRUISE	73	9
87	CHANGESBOWIE (Rykodisc RALP 0171)	DAVID BOWIE	74	17
88	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	TECHNOTRONIC	78	33
89	LOFTY'S ROACH SOUFFLE (Columbia 46223)	HARRY CONNICK JR.	155	2
90	LIGHTS...CAMERA...REVOLUTION (Epic 45389)	SUICIDAL TENDENCIES	99	3
91	BACK ON THE BLOCK (Owest/Warner Bros 26020)WEA 8.98(P)	QUINCY JONES	79	35
92	LOCK UP THE WOLVES (Reprise 4-26212)	DIO	82	10
93	GOO (Geffen/DGC 24297)	SONIC YOUTH	94	3
94	IMPACT IS IMMINENT (Capitol 90379)	EXODUS	DEBUT	
95	WAKE ME WHEN ITS OVER (Elektra 60883)	FASTER PUSSYCAT	83	17
96	TEN (Warner Bros. 24283)	Y&T	84	10
97	GIRLS NIGHT OUT (RCA 9642)	TYLER COLLINS	87	10
98	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	MILLI VANILLI	89	72
99	SPIRITS DANCING IN THE FLESH (Columbia 46065)	SANTANA	115	3
100	BLUE PACIFIC (Reprise 26183)	MICHAEL FRANKS	90	3
101	TO THE EAST, BLACKWARDS (4th & B'Way 444019)	X CLAN	91	12
102	GLEN MEDEIROS (MCA 6399)	GLEN MEDEIROS	103	6
103	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	106	37
104	ZIGGY STARDUST (Rhycodisc 10134)	DAVID BOWIE	105	6
105	STILL GOT THE BLUES (Charisma 4-91369)	GARY MOORE	145	6
106	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	92	17
107	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	93	37
108	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	109	40
109	LINEAR (Atlantic 82090)	LINEAR	96	14
110	REPRESENTING THE MAMBO (Warner Bros. 26163)	LITTLE FEAT	97	15
111	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	98	101

The square bullet indicates strong upward chart movement





# COCINANDO

BY TONY SABOURNIN

**CBS DISCOS IS LIKE THE PROVERBIAL 800-POUND GORILLA:** It sits where it wants to. It does what it wants to. Or so demonstrate recent facts. In inexact chronological order: 14 out of 17 Lo Nuestro/*Billboard* Awards, plus a reasonable share of *Aplausos* 92s; a drastic and pervasive reshuffling of managerial corps with the addition of well-known promotion personality Sammy Vargas—to work the New York area under the supervision of Joe Senkiewicz; the transfer of Diana ("La Bella Flaca") Alvarez back to her sunny Miami hometown as deputy to A&R VP Angel Carrasco; and the quiet elevation of Frank Welzer to the title of president—the first such position for a major label's latin division head.

Add to this scheme of things our exclusive report of José Luis ("El Puma") Rodríguez's return to the label with a loud bang, highlighted by the immediate cessation of the Mercury Latino's distribution of his brightly selling *Mariachi Vargas de Teclatlán* production; and CBS' speedy sales emission in a 30-day production turnaround (something never before seen in this market); and the initial stage of a three-record deal that will be worth to "El Puma," after all the dollars and cents are accounted for, well above the million dollar mark.

Imagine then the widely furious pace of activities in the offices of the Zamora brothers, well known to everyone for their energetic manners—Al roaming restlessly until he's conquered, with irrepresible insistence, intransigent PDs; George coaxing sales units from the stingiest distributors and gulping interminable cups of Pilón which, somehow, haven't turned him black yet.

Their behavior is small wonder in view of the label's list of summer and fall releases: Danny Rivera's recent release, which features a Rudy Pérez version of Michael Bolton's "How Am I Supposed to Live Without You"; Yolandita Monge, produced by Pablo Manavello, he who found Ricardo Montaner's mystery touch; Lourdes Robles, reigned by young-lions production team Edito Martínez and Rudy Pérez; a new Braulio, rife with the typical high-quality expectations from "El Canario del Amor"; as well as a new release by reliable seller Vicente Fernández.

On the tropical front, there are auspicious auguries for Gilberto Santarrosa's and Willie Colón's CBS debbi (that's plural for debut), and for current in-studio productions by the swinging Colombians, Grupo Niche, and Miami icon Hansel. From its distributing affiliate RMM, CBS Discos also hopes to count such productions as Tito Puente's 100th album, to be released in tandem with niece Millie P.'s debut. Also finishing studio work are bilingual trend-setter Tito Nieves and *prometeador merengüero* José Octavio.

In the *Tejano* market, CBS Discos' new agreement with Manny Guerra and his RP label will bring new offerings by Carlos Miranda, Oscar G., La Diferencia and Shelly Lares to go along with Cara releases by David Marez and Jimmy Edwards.

Other Very Special Projects are: a Spanish-language greatest hits compilation by Gloria Estefan and Miami Sound Machine, featuring a re-production of a 1976 number, "Renacer"; *Tiempos Modernos*, the new album by merengue demigod Johnny Ventura, featuring a duet with another top CBS female voice, Sophy ("the best Ventura in a long, long time," according to Welzer); the *onda* crossover hopeful Adalberto (recently reviewed in this space); the album tribute to veteran *cantaora* Lola Flores, highlighted by duets with "El Puma" and Mr. Church himself, Julio Iglesias; and daughter Lolita's *Amanecer*, her first under her recent label contract.

Ironically, this torrent of releases seems to have had a calming effect throughout CBS Discos management. Frank Welzer, for one, downplays any related significance or hidden agenda behind his new position. He called it just an accolade for everyone within the label for a job well done.

"More important for us is the fact that we've had the best sales quarter in the history of CBS Discos in relation to the relatively few products the label put out this spring," said Welzer.

Welzer admitted that Colón's new album was indeed released under the newly created CBS Discos Tropical label, but refused to confirm this as an initial step to a label trifurcation, where the creation of additional labels for pop and Mexican products would give CBS Discos a wider and more focused penetration in those markets.

He did confess, however, to a greater emphasis in the penetration of mainstream accounts to augment on the base sales of the Spanish-language products distribution system. Sales VP George Zamora confirmed that more Anglo wholesalers are purchasing greater quantities of CBS Discos products as a direct result of the label's participation in NARM.

Another viably successful sales path for the label has been its cooperative arrangements with other labels, primarily exemplified by the rapidly selling Luis Enrique and Eddie Santiago compilation, *Los Principes de la Salsa*, featuring a previously unreleased song by Luis E. ("Amiga"). Not available for details yet is the information on two star-studded compilations in association with BMG/Ariola, which will release the first package, followed by CBS.

This seems to be the unwritten and conclusive managerial policy within CBS Discos: It's better to be a King Kong with friends than a big-time gorilla with paper strength.

**SALPICOS Y MORDISCOS:** Bringing to memory a recent piece on how the Chart Position Purchasers urinated on themselves, a CPP warning is hereby issued on this week's Puerto Rico charts to Casa Noel from Ponce. Its bestowing

## PUERTO RICO LATIN LPs

August 4, 1990 The square bullet indicates strong upward chart movement.

1	PÁ LA CALLE(Corbo)	BONNY CEPEDA
2	VEINTE A-ÑOS(WEA Latina)	LUIS MIGUEL
3	BURBUJAS DE AMOR(Karen)	J.L. GUERRA Y GRUPO 4-40
4	CON LA MUSICA POR DENTRO(MPI)	NINO SEGARRA
5	IMAGENES(CBS Discos)	LOURDES ROBLES
6	999 RAZONES(Capitol/EMI-Latin)	PANDORA
7	QUIEN COMO TU(CBS Discos)	ANA GABRIEL
8	UNA HISTORIA IMPORTANTE(Globo Records)	WILKINS
9	UN TOQUE DE MISTERIO(TH/Rodven)	RICARDO MONTANER
10	QUIERO AMANECER CON ALGUIEN(CEL)	DANIELA ROMO
11	SI TU QUIERES BAILAR(WEA Latina)	JULIAN
12	EL CANTINERO(TTH Records)	LA PATRULLA 15
13	CUANDO YO AMO(Sonotone)	RUDY LA SCALA
14	SEÑALES DE VIDA(CBS Discos)	LUIS ANGEL
15	LO MIO ES AMOR(RMM/CBS Discos)	TONY VEGA
16	APAGA Y VAMONOS(Bronco)	JOSE MEDINA
17	LOS PRINCIPIES DE LA SALSA(CBS)	LUIS ENRIQUE/EDDIE SANTIAGO
18	FUERA DE SERIE(Karen)	LOS HERMANOS ROSARIO
19	EL PRIMERO(Capitol/EMI-Latin)	JUAN M. LEBRON
20	MARIANELA(CBS Discos)	MARIANELA

the top positions to the same label in its Tropical and Pop reports is more than a clear-warning cheating signal, it's a blatant disregard to the canons of honesty a statistical reporter's conscience ought to have.

For the sake of journalistic and statistical integrity, please be advised that the island's top purchasing distributor did not include any of Casa Noel's top ranks in its top 20 report.

My educated Afro-Cuban guesstimate is that if similar strict analysis had been conducted on other regions' industry chart reporters, the same artists from the same label would have been CPP'ed pervasively.



Pictured (l-r) Rafael Cuevas, Director of Operations, CBS Discos International, Puerto Rico; George Zamora, Vice-President, Marketing; Angel Carrasco, Vice-President, A&R; Al Zamora, Director of National Promotion; Ivan Duran, Artist Manager and attorney. Seated (l-r) Frank Welzer, President, CBS Discos International; Gilberto Santarrosa and his wife Nelida Santarrosa.

# TOP 100 SINGLES

August 4, 1990



#1 Single: Glenn Medeiros



High Debut: Prince #50



To Watch: Nelson #46

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

1	SHE AIN'T WORTH IT (MCA 53831)(C)	Glen Medeiros/Bobby Brown	1	12	52	HOLD ON (SBK 07322)(C)	Wilson Phillips	40	20
2	VISION OF LOVE (Columbia 73348)(C)	Mirah Carey	6	10	53	BANG BANG (Epic 34-73380)(C)	Danger Danger	47	9
3	CRADLE OF LOVE (Chrysalis B-23509)(C)	Billy Idol	4	14	54	OH GIRL (Columbia 38-73377)	Paul Young	63	3
4	RUB YOU THE RIGHT WAY (Motown 2045)(C)(T)	Johnny Gill	5	13	55	LA RAZA (Virgin 4-98947)	Kid Frost	DEBUT	
9	THE POWER (Arista 2013)(C)(T)	Snap	9	14	56	HOW BAD DO YOU WANT IT (Geffen 4-19699)	Don Henley	59	3
6	HOLD ON (Atlantic 7-87984)(C)(T)	En Vogue	3	13	57	SOMETHING HAPPENED ON THE WAY TO HEAVEN (Atlantic 87885)	Phil Collins	DEBUT	
7	GIRLS NIGHT OUT (RCA 9174)(C)(T)	Tyler Collins	7	14	58	CUTS BOTH WAYS (Epic 34T-73395)	Gloria Estefan	54	6
9	HANKY PANKY (Sire/Warner Bros. 19789)	Madonna	13	7	59	THATS NOT HER STYLE (Columbia 73442)	Billy Joel	61	2
9	KING OF WISFUL THINKING (EMI 50307)(C)(T)	Go West	12	11	60	VOGUE (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD)	Madonna	41	17
16	IF WISHES CAME TRUE (Atco PRCD 3361-2)	Sweet Sensation	16	9	61	HEART OF STONE (Arista 2057)	Taylor Dayne	DEBUT	
11	COME BACK TO ME (A&M 1475)	Janet Jackson	14	5	62	HEARTS IN TROUBLE (DGC/Warner Bros. 4-19679)	Chicago	65	2
12	UNSKINNY BOP (Enigma/Capitol 79133)	Poison	17	5	63	U CAN'T TOUCH THIS (Capitol 15571)(T)	M.C. Hammer	45	18
13	WHEN I'M BACK ON MY FEET (Columbia 38-73342)	Michael Bolton	8	11	64	BABY, IT'S TONIGHT (Warner Bros. 4-19869)(C)	Jude Cole	48	17
14	MAKE YOU SWEAT (Elektra 7-64961)	Keith Sweat	19	10	65	DIRTY CASH (MONEY TALKS) (Mercury 875 802-7)	The Adventures Of Stevie B	80	2
15	ENJOY THE SILENCE (Sire/Warner Bros. 0-21490)(T)(C)(M)(CD)	Depeche Mode	2	17	66	SAME OLD LOOK (Arista 2039)	Jimmy Ryser	70	2
16	JERK OUT (Reprise 19750)	The Time	23	6	67	NOTICE ME (Geffen 4-19946)(C)	Nikki	51	14
17	I'LL BE YOUR SHELTER (Arista AS-2005)(C)	Taylor Dayne	10	14	68	CHILDREN OF THE NIGHT (Capitol 72283)(C)	Richard Marx	53	15
18	STEP BY STEP (Columbia 38-73343)(C)(CD)(M)(T)	New Kids On The Block	11	11	66	ALL THE WAY (Solar/Epic 35-74516)	Calloway	78	2
19	YOU CAN'T DENY IT (Arista 2038)(C)	Lisa Stansfield	18	11	70	THE HUMPTY DANCE (Tommy Boy 7944)(T)(C)(M)	Digital Underground	55	20
20	EPIC (Warner Bros. 19813)	Faith No More	26	9	71	TELL ME SOMETHING (MCA 79029)	Indecent Obsession	DEBUT	
21	DON'T GO AWAY MAD (Elektra 64962)	Motley Crue	15	11	72	TIME FOR LETTING GO (Reprise 19743)	Jude Cole	74	2
22	COULD THIS BE LOVE (Vendetta/A&M 7502)	Seduction	27	9	73	DON'T YOU COME CRYIN' (Atlantic 4-87877)	Linear	72	3
23	DO ME (MCA 53848)	Bell Biv DeVoe	28	5	74	KISS THIS THING GOODBYE (A&M 1485)(C)	Del Amitri	58	12
24	HAVE YOU SEEN HER (Capitol 44573)	M.C. Hammer	29	6	75	SITTIN' IN THE LAP OF LUXURY (WTG/Epic 31-45285)(C)(T)	Louie Louie	62	14
25	IT MUST HAVE BEEN LOVE (EMI 4JM-50283)(C)	Roxette	20	18	76	CAN'T STOP (Virgin 4-98961)	After 7	DEBUT	
26	POSSESSION (Epic ECK-73398)	Bad English	30	9	77	CLUB AT THE END OF THE STREET (MCA 53818)(C)	Elton John	64	14
27	DO YOU REMEMBER (Atlantic 87955)(C)	Phil Collins	21	15	78	ALRIGHT (A&M SP-18021)(T)(C)	Janet Jackson	66	18
28	RELEASE ME (SBK 4JM-07327)	Wilson Phillips	36	6	79	THE EMPEROR'S NEW CLOTHES (Ensign/Chrysalis 4JM-23528)	Sinead O'Conner	68	7
29	PURE (MCA 53816)(C)(T)	The Lightning Seeds	31	11	80	SENDING ALL MY LOVE (Atlantic 4-87961)(T)(C)	Linear	69	23
30	READY OR NOT (Virgin 7-98995)(C)	After 7	22	18	81	UP ALL NIGHT (Chrysalis 23486)(C)	Slaughter	71	13
31	I DIDN'T WANT TO NEED YOU (Capitol 79073)	Heart	33	7	82	THE BALLAD OF JANE (Vertigo/Polygram 876 984-4)(C)	L.A. Guns	73	17
32	ACROSS THE RIVER (RCA 2621)	Bruce Hornsby	35	7	83	WHEN I DREAM OF YOU (Warner Bros. 19839)(C)	Tommy Page	76	13
33	BLAZE OF GLORY (Mercury/Polygram 875896-4)	Jon Bon Jovi	39	3	84	DARE TO FALL IN LOVE (Charisma 4-98971)(C)	Brent Bourgeois	75	14
34	THE OTHER SIDE (Geffen 4-19927)	Aerosmith	37	7	85	I'M NEVER GONNA GIVE YOU UP (Vendetta/A&M 1502)	The Brat Pack	77	5
35	MY KINDA GIRL (Solar/Epic 35-74515)	Babyface	34	8	86	LOVE IS (Atlantic 87945)(C)	Alannah Myles	79	14
36	LOVE AND EMOTION (RCA 2645)	Stevie B.	38	5	87	WELCOME TO THE REAL WORLD (Warner Bros. 19834)	Jane Child	82	10
37	TONIGHT (Columbia 38-73461)	New Kids On The Block	42	3	88	THE BLUES (Wing/Polydor 873 994-7)(C)(T)	Tony! Toni! Tone!	81	9
36	TIC-TAC-TOE (Atlantic 4-87910)	Kyper	60	2	89	ALL I WANNA DO IS MAKE LOVE TO YOU (Capitol 44507)(C)	Heart	83	19
39	TALK TO ME (Elektra 7-64964)	Anita Baker	44	6	90	THE RIGHT COMBINATION (Columbia 38-73417)	Seiko & Donnie Wahlberg	84	7
46	BANNED IN THE USA (Luke/Atlantic 4-98915)	Luke Featuring 2 Live Crew	67	2	91	I MELT WITH YOU (TVT 2812)	Modern English	85	6
41	CAN'T STOP FALLING IN LOVE (Epic 73444)	Cheap Trick	46	3	92	FOLLOW MY HEARTBEAT (RCA 2620-7-R)	Ame' Lorain	86	8
42	MENTIROSA (Capitol 44533)(C)(T)	Mellow Man Ace	24	12	93	OOH LA LA(I CAN'T GET OVER YOU) (Columbia 38-73211)(C)	Perfect Gentlemen	87	16
43	POISON (MCA 53772)(T)(C)	Bell Biv DeVoe	25	17	94	TURTLE POWER (SBK 07325)(T)(C)	Partners In Kryme	88	15
44	THE GIRL I USED TO KNOW (EMI 50287)	Brother Beyond	43	6	95	DOUBLE BACK (Warner Bros. 19812)(C)	ZZ Top	90	12
45	BAD OF THE HEART (Columbia 38-7337)(C)(T)	George Lamond	32	12	96	I'LL SEE YOU IN MY DREAMS (A&M 1495)(C)	Giant	89	19
46	LOVE AND AFFECTION (DGC 4-19689)	Nelson	57	3	97	A DREAMS A DREAM (Virgin 4-98955)	Soul II Soul	91	5
47	WE'RE ALL IN THE SAME GANG (Warner Bros. 4-19819)	The West Coast Rap All-Stars	49	6	98	DEAD BEAT CLUB (Reprise 19938)(C)	B-52'S	93	16
46	CLOSE TO YOU (Charisma 4-98951)	Maxi Priest	52	5	99	BOUNCE BACK (MCA 53802)(C)(T)	Alisha	92	10
49	CAN'T GET ENOUGH (Atlantic 4-87886)	Winger	56	2	100	NOTHING COMPARES 2 U (Chrysalis 23488)(C)	Sinead O'Conner	94	20
50	THIEVES IN THE TEMPLE (Paisley Park/Warner Bros. 19751)	Prince	DEBUT						
51	STRANGER TO LOVE (Atlantic 4-87899)	St. Paul	50	3					

## POP REVIEWS

## SINGLES

□ **CANDY FLIP:** "Strawberry Fields Forever" (Atlantic DMD 1513)



You know the story—fresh, new band (or obscure, struggling one) covers a classic tune, and an entire generation grows up crediting the new dudes for this brilliant song. With Paul McCartney being known primarily as the old guy in Michael Jackson's "Say, Say, Say" video, Candy Flip are about to be applauded in a big way. Dreamy vocals create an aural haze as the Lennon/McCartney jewel is nudged onto the dancefloor. The "Raspberry Mix" is perfection. The hardcore fanatics might protest, but they're way off base. The song's "integrity" remains intact. Already a huge import hit, this one should take off in both clubs and on radio. (Ernest Hardy)

□ **NICK KAMEN:** "I Promised Myself" (Atlantic DMD 1509)

Kamen was all set and groomed to be the Fabian of the '80s just a few short years ago, with all the stops being pulled out to ensure this dubious distinction. He wore the newest styles from the trendiest designers. He got his first big break hawking jeans in a British television ad while wearing nothing but boxer shorts. He gave good face as he peered moodily from magazine covers. Then Madonna wrote and produced a single for him ("Each Time You Break My Heart") that hit everywhere but the States, and he had a disastrous performing debut in a trendy New York club. Climbing from the ash of the past, Kamen releases a single that isn't far from the feel of his past two albums—a passable voice cloaked in state-of-the-art production with vocal sincerity oozing from the grooves. This is the stuff that drives young girls to tears ("I promised myself / I promised I'd wait for you") with its carefully calculated, but false, drama. Inoffensive, unless you react negatively to pastel colors and teddy bears. (EH)

## ALBUMS

□ **BRUCE COCKBURN:** *Bruce Cockburn Live* (Gold Castle D2-71346)

Canadian folk-rocker Bruce Cockburn has been a master of hard-hitting agitprop for more than a few years, but his insightful political and social



commentary wouldn't mean much if he weren't the passionate vocalist he is. *Bruce Cockburn Live*, recorded last year in his native Toronto, captures his vitality on such Cockburn favorites as "Nicaragua" (1983), "Call It Democracy" (1986), "Stolen Land" (1986), "Silver Wheels" (1976) and *World of Wonders'* title track. Cockburn's name isn't exactly a household word, but here's hoping that will change. (Alex Henderson)

□ **BLACK BOX:** *Dreamland* (BMG 2221-4-RA)



A huge name in clubs due to their massive import hits ("Everybody, Everybody," "I Don't Know Anybody Else" and "Ride on Time"), this Italian group already has a foot in the door in this country. The tracks that have already released as import singles are the best. These are listed as "designed cuts" on the jacket, meaning they were assembled from samples—but not just samples of other people's work. Most of the samples are lifted from recordings the group made specifically for this album, recordings intended to be cut and pasted...so to speak. For legal reasons, the controversial "Ride on Time," which features Loleatta Holloway's sampled vocals, is now listed as "Featuring Loleatta Holloway." Nothing like a day in court to spark generosity in credit... Elsewhere, the tracks "Hold On" and "Fantasy" (a cover of the Earth Wind & Fire classic), are standouts on this collection of percolating dance songs. (EH)

□ **MAXI PRIEST:** *Bonafide* (Charisma 91384-4)

Reggae/pop/R&B singer Maxi Priest has been criticized for commercializing Jah Music. But while he isn't as consistently message-oriented as



Mutabaruka or Burning Spear, mon, Priest sings with so much soul and feeling that one generally tends to concentrate on his vocals more than the lyrics. *Bonafide*, a strong follow-up to his debut album, boasts such infectious material as "Tempress," which contains a Black Uhuru-ish groove minus Uhuru's political commentary, and "Sure Fire Love," a song recalling 1960s sweet soul. Priest does kick knowledge on "Life," which notes just how much of a struggle life can be; "Peace Throughout the World," an R&B cut featuring Soul II Soul leader Jazze B; and the moving pop tune "Prayer for the World." (AH)

□ **THE GUO BROTHERS & SHUNG TIAN:** *Yuan* (Real-world/Virgin 91345)

Some Americans, displaying an abysmally ignorant ethnocentrism, have used the term "Chinese music" to diss any music they fail to understand, be it jazz or rap. In doing so, they have indirectly insulted the Chinese people and their culture. Fortunately, the world-music movement is doing its part to counter cultural barriers and ethnocentrism. The Guo Brothers & Shung Tian, whose *Yuan* is part of Virgin's ambitious world pro-



gram, play traditional and modern Chinese music that is hypnotic, captivating and full of feeling. If *Yuan* reached enough American ears, perhaps "Chinese music" would no longer be used as a term of abuse. (AH)

□ **DORO:** *Doro* (PolyGram 846 194-4)

Some headbangers have accused Doro Pesch, former lead vocalist for German metal posse Warlock, of selling out because of the less metallic hard-rock direction she's taken as a solo artist. But while *Doro*, her second solo effort, isn't as metallic as such Warlock albums as *True as Steel* or *Burning the Witches*, the bombshell has hardly turned into Belinda Carlisle or Tiffany. Despite their strong melodic sensibilities, aggressive dopejams like "Something Wicked This Way Comes," "Rock On" and "Unholy Love" are harder and heavier than Pat Benatar's more recent material. Even the killer rock ballads "Rare Diamond" and "I'll Be Holding On" contain their share of screamin' electric guitar, dude. (AH)

## LOOKING AHEAD

August 4, 1990 Pop Singles most likely to reach the Top 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 TOO 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

## Conroe Music Fest

THE NEWLY FORMED LAWRENCE PRODUCTIONS, INC. is making its way into the country music industry in a big way. On August 18, Lawrence Productions will hold its first Conroe Music Fest in Conroe, Texas, hometown and headquarters of company president Jim Lawrence.

The gala event will feature Dan Seals, along with other stellar entertainers such as Hoyt Axton, Southern Pacific, Billy Hill, Mary-Chapin Carpenter and Lee Roy Parnell. Also performing will be DPI recording artists Steve Douglas, Jamie Robbins and Titus Ebert, as well as other talented artists like Jerry Jaramillo, Ed Hunnicut, Darlene Austin, Johnny Dee and the Rockets and Bobby Croft & Cathy Mueller.

Seals will headline the musical extravaganza. Whether one associates Dan Seals with the juvenile high spirits of "Bop" or the painfully mature wisdom of "Everything That Glitters (Is Not Gold)," one finds at either extreme an artist who minutely understands and passionately believes in the songs he sings. This trait has paid off in the creation of such classics as "You Still Move Me" and "Addicted." Seals' current



Dan Seals

single, "Good Times," is sitting in the #4 position on the *Cash Box* Top 100 Country Singles chart this week and is still climbing.

For further information concerning the Conroe Music Fest, contact Lawrence Productions, 1102 17th Avenue South, Nashville, TN 37212; or call (615) 320-1414.

## Oprah Winfrey Goes Country

COUNTRY MUSIC ASSOCIATION AND ACADEMY OF COUNTRY MUSIC FEMALE VOCALIST OF THE YEAR

Kathy Mattea recently traveled to the Windy City to tape a special guest appearance on the nationally syndicated *Oprah Winfrey Show*, which aired July 30.

Although country music performers have made guest appearances on *Oprah* in the past, this is the first time an entire program has been devoted ex-



Kathy Mattea

clusively to country music stars. Mattea was joined by Clint Black, the Judds and K.T. Oslin.



LAWRENCE PRODUCTIONS, INC. has opened its doors on Music Row. Shown here signing the first writers to its publishing companies are (l to r): Steve Douglas, songwriter/artist; Mae Boren Axton, Lawrence Productions VP/executive director of general administration and public relations; Jim Lawrence, president; Titus Ebert, songwriter; and Jamie Robbins, songwriter/artist. (photo: Alan Mayor)

## Lending a Hand...



SEVERAL PERFORMERS AT A RECENT NASHVILLE BENEFIT for the Second Harvest Food Bank, including Emmylou Harris, Steve Wariner and Mark Knofler, visited backstage with benefit organizer Kathy Beezley (second from right). Other performers taking time out for the worthy cause included Kathy Mattea, John Anderson, Dave Loggins and Guy Clark. The benefit raised nearly \$10,000 to fight hunger in the Middle Tennessee area. (photo: Tim Campbell)

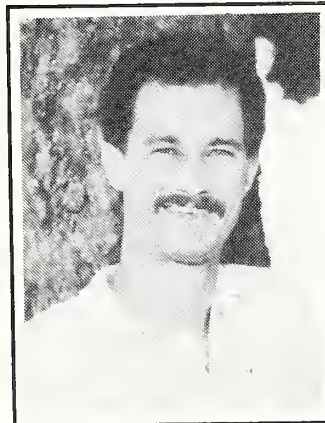


MUSIC ROW LADIES: ASCAP sponsored the Music Row Ladies Golf Invitational Extravaganza and Tupperware Party (MRLGIE&TP) for the third year, and the event was more successful than ever. The event raised \$5,500 for United Cerebral Palsy of Middle Tennessee and took place at the Percy Warner Golf Course. Pictured presenting the large check are (l to r): tournament director Herky Williams; Pat Halper (who is on the golf committee and the UCP board); Debbie Jones of UCP; and ASCAP's Connie Bradley (who is also on the golf committee). (photo: Alan Mayor)

DEBUTING

87

"What Good Is Dying"



LARRY NAPIER

Produced By:  
Billy Joe Burnette

National Promotion:  
Chuck Dixon  
Gary Bradshaw

For Booking Call:  
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# COUNTRY SINGLES

August 4, 1990



#1 Single: Vince Gill

High Debut: Alabama #34

To Watch: Keith Whitley,  
Lorie Morgan #35

#1 Indie: Lorie Ann #41

			Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼	
<b>1</b>	WHEN I CALL YOUR NAME (MCA 79011)	Vince Gill	4	11	<b>61</b>	TELL ME WHY (Capitol 79181)	Joe Barnhill	62	2
<b>2</b>	THE RICHEST MAN ON EARTH (RCA 2505)	Paul Overstreet	3	11	<b>52</b>	HEARTACHE ROAD (Oak 1088)	Burbank Station	57	8
<b>3</b>	I'M GONNA BE SOMEBODY (Warner Bros 7-19797)	Travis Tritt	8	7	<b>53</b>	LONELY OUT TONITE (Capitol 79183)	Eddie Rabbitt	DEBUT	
<b>4</b>	GOOD TIMES (Capitol 79120)	Dan Seals	7	8	<b>54</b>	A FEW MORE REDNECKS (Epic 34 73426)	The Charlie Daniels Band	59	2
<b>5</b>	HE TALKS TO ME (RCA 2508)	Lorie Morgan	6	10	<b>55</b>	OFF THE COAST OF OKLAHOMA (Hal Kat Kountry 43068)	Kent Crawford	56	9
<b>6</b>	NEXT TO YOU, NEXT TO ME (Columbia 38 73373)	Shenandoah	11	7	<b>56</b>	HOW ABOUT GOODBYE (Atlantic 3378)	Robin Lee	61	2
<b>7</b>	WANTED (Arista AS-2032)	Alan Jackson	12	7	<b>57</b>	FOOL SUCH AS I (RCA 2641)	Baillie And The Boys	DEBUT	
<b>8</b>	ON DOWN THE LINE (MCA 790004)	Patty Loveless	1	12	<b>58</b>	DOWN THE ROAD (Warner Bros 7-19800)	Mac McAnally	DEBUT	
<b>9</b>	THE DANCE (Capitol 79024)	Garth Brooks	2	13	<b>59</b>	WHEN SHE TURNS ME OFF (Playme PM-713)	Leon Womack	64	7
<b>10</b>	THIS SIDE OF GOODBYE (Warner Bros 4068)	Highway 101	10	10	<b>50</b>	ANYTHING TO KEEP FROM GOING HOME (Badger BG 2005)	Billy Joe Burnette	65	5
<b>11</b>	NOTHING'S NEWS (RCA 2596)	Clint Black	20	4	<b>61</b>	GONE WITH THE MORNING SUN (Soundwaves SW-4837)	Larry Dalton Band	71	6
<b>12</b>	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Warner Bros 19872)	Hank Williams Jr.	5	11	<b>62</b>	YELLOW PAGES (NSD NSD-271)	Todd Dunford	69	5
<b>13</b>	WRONG (Epic 34 73352)	Waylon Jennings	9	10	<b>63</b>	BLAME IT ON THE MOONLIGHT (Orbit OR-5853)	Da-Kota	63	7
<b>14</b>	MAYBE THAT'S ALL IT TAKES (Capitol 2507)	Don Williams	15	8	<b>64</b>	YOU GOTTA LOVE (Saddlestone SS012)	Barbara Farrell	66	6
<b>15</b>	DON'T GO OUT (Capitol 79149)	Tanya Tucker & T. Graham Brown	26	6	<b>65</b>	PARTY OF ONE (Sundial SR-173)	Hal Gibson	70	6
<b>16</b>	OH LONESOME ME (Mercury 246)	The Kentucky Headhunters	16	9	<b>66</b>	BOOGIE AND BEETHOVEN (Capitol 79053)	The Gallin Brothers	75	2
<b>17</b>	FOURTEEN MINUTES OLD (Epic 34 73525)	Doug Stone	27	4	<b>67</b>	SHADOWS OF MY MIND (Stop Hunger SHR-1101)	Dixie Harrison	68	6
<b>18</b>	HE WALKED ON WATER (Warner Bros 7-19878)	Randy Travis	13	12	<b>58</b>	THE APPLE OF DADDY'S EYE (Holton HR-522)	Jack Nelson	76	4
<b>19</b>	ISLAND (Capitol 79987)	Eddy Raven	14	16	<b>69</b>	I DON'T BELIEVE I'VE HAD THE PLEASURE (Buck Creek U-26624)	George Roberson	77	4
<b>20</b>	I MEANT EVERY WORD HE SAID (Columbia 38 73413)	Ricky Van Shelton	30	4	<b>70</b>	HONKY TONK BLUES (Capitol 79090)	Pirates Of The Mississippi	80	2
<b>21</b>	DANCY'S DREAM (RCA 2503)	Restless Heart	17	15	<b>71</b>	SUNDAY GO-TO-CHEATIN' CLOTHES (Ridgewood R-3012)	Gina James	72	6
<b>22</b>	I COULD BE PERSUADED (MCA 79019)	The Bellamy Brothers	31	5	<b>72</b>	HEARTACHES HERE TO STAY (K-Ark K-1051)	Rod Hooper	74	5
<b>23</b>	SOMETHING OF A DREAMER (Columbia 38 73361)	Mary-Chapin Carpenter	25	7	<b>73</b>	KEEPIN' ME UP NIGHTS (Arista AS-2045)	Asleep At The Wheel	DEBUT	
<b>24</b>	BABY, WALK ON (RCA 2504)	Matraca Berg	24	10	<b>74</b>	HEY MAMA (Brykas BRY-1201)	Chere Fuller	84	2
<b>25</b>	WHO'S GONNA TELL HER GOODBYE (RCA 2511)	Earl Thomas Conley	34	5	<b>75</b>	TAKE ME AS I AM (Caprice 157861)	Charlie Quintal	81	4
<b>26</b>	WALK ON (MCA 79009)	Reba McEntire	18	15	<b>76</b>	EVERY BREATH YOU TAKE (Oak 1093)	White Lace	DEBUT	
<b>27</b>	HOLDIN' A GOOD HAND (Capitol 79106)	Lee Greenwood	39	4	<b>77</b>	HARD TIMES COME EASY TO ME (Ridgewood R-3013)	Terry Smith	82	4
<b>28</b>	SHE CAME FROM FT. WORTH (Mercury 199)	Kathy Mattea	19	17	<b>78</b>	SOUTHERN FRAME OF MIND (Southern Desoto SD-517)	Heath Locklear	87	2
<b>29</b>	MY PAST IS PRESENT (Columbia 38 73423)	Rodney Crowell	43	4	<b>79</b>	MOMMA'S SONG (Gospel Tone GT-102)	Tommy Chase	79	4
<b>30</b>	PRECIOUS THING (MCA 79051)	Steve Wariner	40	2	<b>90</b>	EARLY AMERICAN ROCK (Lamon LR-10217)	Gary Ray	85	2
<b>31</b>	LOOKS AREN'T EVERYTHING (MCA 79023)	Mark Collie	22	12	<b>81</b>	LETTING ALL HER MEMORIES GO (Music City USA MC 120)	Danny Little	83	4
<b>32</b>	I'M YOUR MAN (MCA 79050)	Skip Ewing	37	4	<b>82</b>	JUST CAN'T LET HIM GO (CMI CMI-0016)	Steve Rhoades	89	2
<b>33</b>	SMALL SMALL WORLD (Mercury 247)	The Statler Brothers	35	6	<b>83</b>	TOUCH...DON'T LOOK (Playback P-1343)	Sylvie	93	2
<b>34</b>	JUKEBOX IN MY MIND (RCA 2643)	Alabama	DEBUT		<b>84</b>	PLEASE LET ME LOVE YOU (First American 900430)	Jon Dennis Smith	91	2
<b>35</b>	'TIL A TEAR BECOMES A ROSE (RCA 2619)	Keith Whitley & Lorie Morgan	50	2	<b>85</b>	WHERE WOULD I BE WITHOUT YOU (Caprice CIR-2362)	Joey Welz	90	2
<b>36</b>	I DON'T HURT ANYMORE (RCA 2510)	Prairie Oyster	36	8	<b>86</b>	SLOW DANCIN' (Step One SOR-417)	Dawnett Faucett	86	4
<b>37</b>	I'LL LIE MYSELF TO SLEEP (Epic 34 73319)	Shelby Lynne	42	8	<b>87</b>	WHAT GOOD IS DYING (Badger BG 2006)	Larry Napler	DEBUT	
<b>38</b>	TWO HEARTS (RCA 2567)	K.T. Oslin	38	6	<b>88</b>	WALKIN' IN MY SHOES (Door Knob DK90-350)	Sandy Elwanger	DEBUT	
<b>39</b>	THE BATTLE HYMN OF LOVE (Mercury 268)	Kathy Mattea & Tim O'Brien	52	2	<b>89</b>	PLAY ANOTHER GOOD OLD COUNTRY SONG (Stop Hunger SHR-1101)	Curtis Lee Cody	DEBUT	
<b>40</b>	LOVE WITHOUT END, AMEN (MCA 79015)	George Strait	32	14	<b>90</b>	I'M THREE-QUARTER LONELY (MRP MRP-90)	Mellanie Ryan	DEBUT	
<b>41</b>	MICHAEL WOULD DIE (Sing Me SM-45-50)	Lorie Ann	46	8	<b>91</b>	IF THEY AIN'T GOT A FIDDLE (SCI MJK-1981)	Benny Dean	DEBUT	
<b>42</b>	HUMMINGBIRD (Epic 34 73312)	Ricky Skaggs	21	15	<b>92</b>	NOBODY'S TALKING (Arista AS-2009)	Exile	23	22
<b>43</b>	BORN AND RAISED IN BLACK AND WHITE (Columbia 38 73381)	Waylon, Willie, Johnny & Kris	45	5	<b>93</b>	SEARCHIN' FOR SOME KIND OF CLUE (Atlantic 3265)	Billy Joe Royal	28	13
<b>44</b>	STORY OF LOVE (MCA 79052)	Desert Rose Band	DEBUT		<b>94</b>	EVERY STEP OF THE WAY (MCA 79038)	McBride & The Ride	60	5
<b>45</b>	I FELL IN LOVE (Reprise 7-19915)	Carlene Carter	58	5	<b>95</b>	FROM SMALL THINGS (MCA 79013)	Nitty Gritty Dirt Band	29	8
<b>46</b>	DALLAS FT. WORTH AIRPORT (Curb 76813)	Josh Logan	51	5	<b>96</b>	NEW KIND OF LOVE (Arista AS-2002)	Michelle Wright	33	10
<b>47</b>	EVERY TIME YOU LEAVE (Hal Kat Kountry HKK-357)	Charlie Louvin	49	9	<b>97</b>	HILLBILLY ROCK (MCA 79001)	Marty Stuart	96	14
<b>48</b>	MY HEART IS SET ON YOU (MCA 79046)	Lionel Cartwright	DEBUT		<b>98</b>	TANQUERAY (Columbia 38 73350)	Vern Gosdin	41	7
<b>46</b>	OUGHTA BE A LAW (Arista AS-2028)	Lee Roy Parnell	54	5	<b>99</b>	SOME SOMEBODY (Warner Bros 3927)	Rhonda Gunn	78	4
<b>90</b>	SOFT SPOKEN LIES (MSR MSR-1990)	Suzi Deveraux	55	5	<b>100</b>	WHITE LIMOZEEN (Columbia 38 73341)	Dolly Parton	48	12

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.

# Thanks Radio For My First Nationally Charted Single!

*"I'm Three-Quarters Lonely  
And I'm One-Quarter Blue"*



**MELLANIE**

**RYAN**



**National Promotion:**  
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## JUST OFF TWO NATIONALLY CHARTED SINGLES . . .

"I Once Had You" and "The Ride"

Now, His Latest Release . . .



*"Southern  
Frame  
Of  
Mind"*

**78**

**HEATH LOCKLEAR**

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(205) 845-4201

## COUNTRY ALBUMS

August 4, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

#1 ALBUM:  
George Strait



**TO WATCH:**  
Waylon  
Jennings  
#16

1	LIVIN' IT UP (MCA 6415)	George Strait	10
2	KILLIN' TIME (RCA 9668)	Clint Black	63
3	PICKIN' ON NASHVILLE (Mercury 838 744)	Kentucky Headhunters	36
4	GARTH BROOKS (Capitol 90897)	Garth Brooks	51
5	PASS IT ON (RCA 2108)	Alabama	8
6	HERE IN THE REAL WORLD (Arista 8623)	Alan Jackson	21
7	COUNTRY CLUB (Warner Bros 26094)	Travis Tritt	18
8	NO HOLDIN' BACK (Warner Bros 25988)	Randy Travis	41
9	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	26
10	ON DOWN THE LINE (MCA 6401)	Patty Loveless	9
11	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	14
12	EXTRA MILE (Columbia 45490)	Shenandoah	8
13	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	52
14	LONE WOLF (Warner Bros/Curb 26090)	Hank Williams Jr.	24
15	DOUG STONE (Epic 45303)	Doug Stone	15
16	THE EAGLE (Epic 46104)	Waylon Jennings	25
17	WILLOW IN THE WIND (Mercury 836 950)	Kathy Mattea	64
18	FAST MOVIN' TRAIN (RCA 9961)	Restless Heart	26
19	TENNESSEE WOMEN (Capitol 91821)	Tanya Tucker	13
20	LOVE ON ARRIVAL (Capitol 91782)	Dan Seals	15
21	HILLBILLY ROCK (MCA 42312)	Marty Stuart	14
22	HIGHWAYMAN 2 (Columbia 45240)	Waylon, Willie, Johnny & Kris	22
23	I WATCHED IT ON THE RADIO (MCA 42336)	Lionel Cartwright	9
24	SOWIN' LOVE (RCA 9717)	Paul Overstreet	25
25	ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877)	k.d.lang	25
26	LACY J (Capitol 93912)	Lacy J. Dalton	12
27	SIMPLE MAN (Epic 45316)	Charlie Daniels Band	36
28	VERSION OF THE TRUTH (RCA 2113)	Foster & Lloyd	10
29	I WONDER DO YOU THINK OF ME (RCA 9889)	Keith Whitley	48
30	BLACK VELVET (Atlantic 82085)	Robin Lee	18
31	THE LIGHTS OF HOME (RCA 2114)	Baillie & The Boys	7
32	THE BOYS ARE BACK (Capitol/Curb 92358)	Sawyer Brown	34
33	BUMPER TO BUMPER (Capitol 91780)	T. Graham Brown	9
34	TELL ME WHY (Curb 77251)	Jann Browne	14
35	LAREDO (MCA 42335)	Steve Warner	15
36	ALONE (Columbia 45104)	.Vern Gosdin	15
37	12 GREATEST HITS (MCA MCA-12)	Patsy Cline	15
38	OUT OF THE SHADOWS (Atlantic 782104-2)	Billy Joe Royal	4
39	HEART FULL OF LOVE (Warner Bros 9-26173)	Holly Dunn	8
40	LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	14
41	ALWAYS AND FOREVER (Warner Bros 25568)	Randy Travis	14
42	THE HARD WAY (MCA 6430)	Steve Earle	2
43	BREAKIN' NEW GROUND (Capitol 93885)	Wild Rose	14
44	KEYS TO THE HIGHWAY (Columbia 45242)	Rodney Crowell	36
45	WELL TRAVELLED LOVE (MCA 6390)	Kelly Willis	4
46	REBA LIVE (MCA 8034)	Reba McEntire	43
47	JERSEY BOY (Capitol 93882)	Eddie Rabbitt	14
48	BLUE JUNGLE (Curb 77313)	Merle Haggard	4
49	DIFFERENT KIND OF FIRE (RCA 2049)	Prairie Oyster	10
50	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	34
51	HARDIN COUNTY LINE (MCA 42333)	Mark Collie	6
52	PAINT THE TOWN (Warner Bros 25992)	Highway 101	15
53	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	58
54	KEEPIN' ME UP NIGHTS (Arista 8550)	Asleep at the Wheel	2
55	GREATEST HITS (RCA/Curb 8318)	The Judds	14
56	GREATEST HITS III (Warner Bros/Curb 25834)	Hank Williams Jr.	74
57	THE REST OF THE DREAM (MCA 6407)	Nitty Gritty Dirt Band	2
58	SHADOWLAND (Warner Bros/Sire 25724)	k.d.lang	14
59	PAGES OF LIFE (MCA/Curb 9479)	Desert Rose Band	27
60	LOOKIN' FOR A HIT (Reprise 25939)	Dwight Yoakam	41
61	HOLDIN' A GOOD HAND (Capitol C4 94153)	Lee Greenwood	DEBUT
62	BEYOND THE BLUE NEON (MCA 42266)	George Strait	74
63	WHERE THERE'S SMOKE THERE'S FIRE (Island Records 842 925)	Buckwheat & Zydeco	DEBUT
64	TEMPORARY SANITY (Capitol 90289)	Eddy Raven	RE-ENTRY
65	IMAGINE THAT (Columbia 45131)	The O'Kanes	14
66	COOKIN' UP A STORM (Capitol C4 93954)	Larry Gatlin & The Gatlin Bros.	DEBUT
67	BUFFALO ZONE (Columbia 45373)	Sweethearts Of The Rodeo	14
68	GREATEST HITS (RCA 7170)	Alabama	14
69	COUNTY LINE (Warner Bros 25895)	Southern Pacific	14
70	DON'T CLOSE YOUR EYES (RCA 6494)	Keith Whitley	14
71	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	92
72	RIVER OF TIME (RCA/Curb 9595)	The Judds	17
73	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	14
74	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	RE-ENTRY
75	MARSHA THORNTON (MCA 42319)	Marsha Thornton	14

# INDIE INSIGHT



**AS YOU CAN SEE, BUCK TRENT** is all smiles about the great crowds they are having at the new Gilley Family Theatre in Branson, Missouri. Trent is opening all the shows there this season. Shown here looking over the upcoming talent lineup are Trent, Mickey Gilley and Al Embry, agent for Gilley.

**HOWARD VOKES & HIS COUNTRY BOYS** recently appeared in a country music show and dance in Verona, Pennsylvania. Besides performing his great traditional country music and songs, Vokes celebrated his 59th birthday. The "Pennsylvania King of Country Music"'s many, many fans turned out to help Vokes celebrate the occasion by joining in the fun, music and singing of "Happy Birthday." Through his records, world-wide country music activities and tremendous contributions, Vokes has become known as one of the most helpful and powerful men in and for traditional country music.

**NEWCOMER BUBBA BARTOSH** has found a unique way of getting his message across to radio stations nationwide with the release of a special promotional CD previewing his debut album. The BGM Records artist included several public service announcements targeted specifically to radio on the promotional CD, including encouragements to use seat belts, as well as warnings against the dangers of drug use and drunk driving. Bartosh gained considerable radio exposure earlier this year with his single releases, "She's Acting Like There's No Yesterday," and "Who's He to You?," which are included on the album. Bartosh completed work on the album just after finishing a series of performances throughout his home state of Texas, including an outdoor concert in his hometown of San Antonio that drew an audience of more than 2,000.



Bubba Bartosh

## INDIE SINGLE REVIEWS

### INDIE FEATURE PICKS

□ **LINDA CAROL FORREST:** "Your Love" (Stop Hunger SHR-1102)

Producer: Robert Metzgar/Dirk Johnson

Writer: Linda Carol Forrest

When the tempo is hot, so is Forrest; but when this lady takes on a ballad, she takes it on with total heart and soul. Such ability holds true with her current release, "Your Love," an emotion-stirring cut that latches onto a contemporary wave and brings Forrest to shore with a commanding performance. In addition to Forrest's power-tone vocals are a superb piano emphasis and a melody that'll make ya melt.

□ **KIM TSOY:** "Happy for Your Sake" (Evergreen EV-1124)

Producer: Johnny Morris

Writers: Johnny Morris/Jerry Foster

With a sturdy and accomplished vocal drive, Tsoy and an excellent harmony back-up deliver this traditional tune with warmth and charm. "Happy for Your Sake" also flaunts hooking lyrics, skillful production and a musical ensemble that brings back the brilliant sounds of early country.

□ **LIVE & KICKIN':** "Fool of a Heart" (Vision 55746)

□ **C.D. MORRIS:** "Hard Times (In the Land of Plenty)" (Fifth Street CR-1140)

□ **C.C. CONLEY:** "Beautiful Lady" (MSA 23)

□ **TOMMY CARLISLE:** "Mr. Blues" (Southern Style SS-9012)

□ **DE LISA JONES:** "I'd Love to Hate You" (Stress SR-5001A)

□ **BILL BEAVER:** "Rio Grande" (Baby's B-5178)

## UP AND COMING

August 4, 1990 Independent product most likely to reach the Top 100 Country Chart

1. SHE DON'T LOVE ME ALL THE TIME (Player) . . . . . Ed Gary
2. ROUGH AROUND THE EDGES (Stargem) . . . . . Barbara Richardson
3. HIGH SCHOOL DAYS (TNT) . . . . . Vern Brown
4. ALABAMA CLAY (19th Avenue) . . . . . Joey Reed
5. GETTING OVER YOU (Oak) . . . . . Teddy Spencer
6. WITH EVERY BEAT OF MY HEART (Door Knob) . . . . . Ricky Lee Jackson
7. NO ONE TO TALK TO BUT THE BLUES (Oak) . . . . . Maripat
8. HEY AMERICA (Music City USA) . . . . . Marvin Creech
9. PROUD TO WAVE OLD GLORY (NSD) . . . . . Russ Jeffers
10. ALABAMA SUNSHINE (Door Knob) . . . . . Susan Thompson
11. LIVIN' FOR THE WEEKEND (Door Knob) . . . . . Doyle Nelson
12. JEZEBEL (Soundwaves) . . . . . Ben Sanders
13. LOST IN THE SHUFFLE (CBC) . . . . . Benny McCarter
14. 100 YEARS TOO LATE (Grand Prize) . . . . . Roy Farrar
15. BE STILL MY BREAKING HEART (Starway) . . . . . Susi Beatty
16. HE'LL HAVE TO GO (Player) . . . . . Rollin Michaels
17. LOCAL SWIMMER DISRUPTS BAPTISM (NSD) . . . . . Dick Richard
18. SANTA BARBARA (Blue Moon) . . . . . Vince Hatfield
19. GREEN EYED ANGEL (Baby's) . . . . . Joan Buckbee
20. I SURE HEARD HER SAY GOODBYE (Sun Dial) . . . . . Eddie French

## INDIE ALBUM REVIEW

□ **VETZ:** *In Country* (Fraternity VTZ-001)

This group of Vietnam veterans started singing for a cause, trying to make a difference for other war vets. That love of performing turned into a serious leap into the recording industry with this debut country LP. They have a sound all their own, and it's one that deserves some major attention. This project is filled with both beautiful ballads like "Holding On" and their current single "The Hardest Thing I'll Ever Do" (which will bring tears to your eyes), and rockin', up-tempo tunes like "Custom Cadillac," which reflects the group members' strong rock and roll backgrounds. There's also a fun, tongue-in-cheek song called "Saddlehorn" thrown in for good measure. This album is definitely one to which you should give a listen.



**NASHVILLE NOW** HOST Ralph Emery (left) gives actor Merlin Olsen an "FTD-style welcome" to the live weeknight entertainment series. Olsen, a recent guest on *Nashville Now*, is the national spokesperson for the Florist Trans-World Delivery service.



### CALENDAR OF EVENTS

#### COMING UP

**THE REUNION OF PROFESSIONAL ENTERTAINERS (R.O.P.E.)** will hold its 6th Annual Country Music Show at the Grand Old Opry House in Nashville on August 1 at 8:00 p.m.

This year's show will feature many country music greats, including Faron Young & the Country Deputies, the Kitty Wells Family Show featuring Johnny & Bobby Wright, Jimmy C. Newman & Cajun Country, the original Browns (Maxine, Bonnie and Jim Ed), the "Father of Bluegrass" Bill Monroe, Mac Wiseman, Jack Greene, Justin Tubb, Norma Jean, Bill Carlisle & the Carlises and the timeless Speck Rhodes.

The profits from the show will go into the R.O.P.E. pension fund to establish a retirement home for country music stars. For ticket information, contact the Ernest Tubb Record Shop, P.O. Box 500, Nashville, TN 37202, (615) 255-7503, or Ticketmaster, (615) 741-2787. Tickets will be available the day of the show at the Opry House.

#### BACK IN TIME

**JULY 29**—Ernest Tubb enters the charts with "Slippin' Around" (1949)

**JULY 30**—Elvis Presley's first advertised concert appearance (1954)

**JULY 31**—Jim Reeves is killed in an plane crash (1964)

**AUGUST 1**—The Carter Family first records, in Bristol, Tennessee (1927)

**AUGUST 2**—Happy Birthday to Hank Cochran (1935)

**AUGUST 3**—The Country Music Foundation charter is registered with the state of Tennessee (1964)

**AUGUST 4**—Ricky Skaggs marries Sharon White (1981)

### COUNTRY HOT CUTS

1. ALABAMA: "Here We Are" *Pass It on Down* (RCA)
2. NITTY GRITTY DIRT BAND: "Junior's Grill" *The Rest of the Dream* (MCA)
3. DOUG STONE.: "We Always Agree on Love" *Doug Stone* (Epic)
4. STEVE WARINER: "L.O.V.E., Love" *Laredo* (MCA)
5. CLINT BLACK: "Straight From the Factory" *Killin' Time* (RCA)

### TOP 10 SINGLES—10 YEARS AGO

1. MICKEY GILLEY: "True Love Ways" (Epic)
2. ALABAMA: "Tennessee River" (RCA)
3. CONWAY TWITTY AND LORETTA LYNN: "It's True Love" (MCA)
4. MICKEY GILLEY: "Stand by Me" (Epic)
5. BELLAMY BROTHERS: "Dancin' Cowboys" (Warner Brothers/Curb)
6. EDDIE RABBITT: "Drivin' My Life Away" (Elektra)
7. WAYLON JENNINGS: "Clyde" (RCA)
8. KENNY ROGERS: "Love the World Away" (United Artists)
9. CRYSTAL GAYLE: "The Blue Side" (Columbia)
10. RONNIE MILSAP: "Cowboys and Clowns/Misery Loves Company" (RCA)



MCA/NASHVILLE RECENTLY hosted a reception welcoming new artist Mark Chesnutt to the label. Chesnutt's debut single, "Too Cold at Home," has just been shipped to radio nationwide. Shown here are (l to r): Paul Lohr, Buddy Lee Attractions; Jimmy Gilmer, SBK Productions; Kevin Neal, Buddy Lee Attractions; Mark Chesnutt; Bruce Hinton, president, MCA/Nashville; Mark Wright, producer for Mark Chesnutt. (photo: Beth Gwinn)

### COUNTRY RADIO

#### MOST ADDED SINGLES

(Singles receiving the most new adds this week)

1. ALABAMA—"Jukebox in My Mind"—RCA
2. DESERT ROSE BAND—"Story of Love"—MCA/Curb
3. LIONEL CARTWRIGHT—"My Heart Is Set on You"—MCA

#### MOST ACTIVE SINGLES

(Singles receiving the most reports this week)

1. KEITH WHITLEY/LORRIE MORGAN—"Til a Tear Becomes a Rose"—RCA
2. KATHY MATTEA/TIM O'BRIEN—"Battle Hymn of Love"—Mercury/Poly-Gram
3. TANYA TUCKERT/T. GRAHAM BROWN—"Don't Go Out"—Capitol

#### 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. LIONEL CARTWRIGHT—"My Heart Is Set on You"—MCA

#### HOT PHONES

(Singles receiving the most requests)

1. VINCE GILL—"When I Call Your Name"—MCA
2. KEITH WHITLEY/LORRIE MORGAN—"Til a Tear Becomes a Rose"—RCA
3. CLINT BLACK—"Nothing's News"—RCA

## J.D.'s Corner



Ken Mabry (left) and Mike Dyer of WHUB Radio

**WHUB RADIO IN COOKEVILLE, TENNESSEE**, better known as the "hub of the upper Cumberland," is unique in several ways. As many stations in WHUB's market cut their playlist and lose their local identity, WHUB is going in the other direction. They are becoming more involved in local happenings in their area, and trying to relate this feeling to their listeners. "As for the music, I don't judge a record by its label," says music director Mike Dyer. "I listen to every record we receive, some twice. We play 50% current and 50% oldies dating back to the '50s."

But perhaps the most unique thing about WHUB is the fact that they are celebrating their 50th year of broadcasting under the same ownership. That's right—Luke Medley, who started the station on July 20, 1940, is still the owner and is at the station every day. Cookeville, which is located about halfway between Nashville and Knoxville, was one of the smallest towns in America in 1940 to have a radio station. WHUB was the first radio station between Nashville and Knoxville, and the 14th in the state of Tennessee.

WHUB can also boast a staff of longtime employees, six of which have been there for 179 years, collectively. They are: Stacy Mott, station manager (44 years); Gene Davidson, program, news and sports director (32 years); Eldon Burgess, sales and sports (34

years); Louise Medley, bookkeeping (34 years); Ken Mabry, sign-on man and production (16 years); and Mike Dyer, music/program director and sports (19 years).

**HAPPENINGS AT OTHER STATIONS:** Mike Kissling joined WHITL Radio in Whitehall, Wisconsin earlier this year, assuming the duties of program/music director. Kissling has 13 years experience in radio. Also at WHITL, Dick Deno has moved up to sales manager, vacating the music director's position. Deno still keeps his hand in the works by taking the 9:00 to 1:00 slot on Fridays.

**FOR THE FIRST TIME IN ITS 58-YEAR HISTORY**, Jamboree USA, the popular Saturday night radio broadcast, televised live to benefit the victims of the recent Ohio Valley floods. The "Flood Aid Jamboree" was broadcast live from the historic Capitol Music Hall and simulcast on the NBC affiliate WTOV-TV and WWVA-AM and WOVK-FM, joining the three stations to help support the American Red Cross Disaster Relief Fund.

Country music stars Janie Fricke and Marty Stuart performed. Randy Travis sent a message to the audience via satellite from Reno, Nevada. Charlie Pride, national entertainment chairman for the American Red Cross, sent similar messages and appeals during the broadcast.

**THUMBS UP TO OUR TOP REPORTING STATIONS THIS WEEK:** George Shannon, WTRI, Brunswick, Maryland; Julie Frew, WYXC, Cartersville, Georgia; Mark Beighley, KZZY, Devils Lake, North Dakota; Mike Thomas, KWRE, Warrenton, Missouri; Ken Ball, WIAI, Danville, Illinois. (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

□ **KENNY ROGERS & DOLLY PARTON:** "Love Is Strange" (Reprise 4338)

Producers: Jim Ed Norman/Eric Prestidge

Writers: E. McDaniel/M. Baker/S. Robinson

When these two get together, the results are much more than just "good work." In addition to flaunting good work, Rogers and Parton let us know that cutting a song in the studio can be a blast of fun. You'll perhaps best remember this Mickey & Silvia tune from the *Dirty Dancing* soundtrack. Although Rogers and Parton's version sparks a bit more Southern charm, the two manage to polish the lyrics with tight harmony, enthusiasm and Parton's all-natural giggle—definitely a radio favorite.

### FEATURE PICKS

□ **RICH GRISSOM:** "Tell Me I'm Wrong" (Mercury/PolyGram 842341-2/4)

Producers: Harold Shedd/Joe Scaife/Jim Cotton

Writers: Rich Grissom/Donny Kees

It's eternally thrilling to hear a newcomer who surges with not only an uncomparable talent, but an honest and all-natural delivery. Grissom combines these qualities with a rhythm & blues approach, to pump out perhaps one of the best ballads we've heard in a while. Grissom's gravel-edged vocals, which often resolve into a soulful cry, erupt directly from the heart, and lay down the groundwork for both sincere lyrics and solid traditional music.

□ **VERN GOSDIN:** "This Ain't My First Rodeo" (Columbia 38 73491)

Producer: Bob Montgomery

Writers: V. Gosdin/H. Cochran/M.D. Barnes

It's as if this guy doesn't even try, yet a vocal magic somehow surfaces. Once again, Gosdin incorporates his dedicated country-boy voice with the finest of lyrical material to create a guaranteed radio residence. Set to a middle-of-the-road tempo and quilted with a feel-good melody, "This Ain't My First Rodeo" carries much more weight than his previous "Tanqueray" single, and should land him a position at his usual top-10 level.

□ **JERRY LANSDOWNE:** "Paradise Knife and Gun Club" (Step One SOR-420)

Producer: Ray Pennington

Writer: Chick Rains

For a definite cowboy toe-tapper, call on Lansdowne and his latest single. Swingin' with high-level energy and a rock-a-country spice, "Paradise Knife and Gun Club" reveals how Lansdowne's growl-toned vocals not only enhance a great ballad, but can also set fire to an up-beat sizzler such as this. Lansdowne takes full control as he belts this one out with confidence.

□ **THE GIRLS NEXT DOOR:** "How 'Bout Us" (Atlantic 3430-2)

Producer: Nelson Larkin

Writer: Dana Walden

Considering that they're one of the few top-notch all-female vocal bands, it's only a matter of time before these gals blow us away with another powerhouse tune—and the time is now. By utilizing tighter-than-ever harmonies and their newfound, saucy approach, the Girls Next Door deliver this one-time pop sensation with everything they've got, and the results are commanding. They wail with heart and emotion, and the touch of blues, which flows throughout, doesn't hurt at all.

□ **JOHNNY LEE:** "Dangerously Lonely" (Curb NR-76827)

□ **SUZY BOGGUSS:** "Under the Gun" (Capitol 79190)

□ **RIDERS IN THE SKY:** "Livin' in a Mobile Home" (MCA 18506)

□ **TEXAS TORNADOS:** "Who Were You Thinkin' Of" (Reprise 7-19787)

## ■ ALBUM RELEASE

□ **SKIP EWING:** *A Healin' Fire* (MCAD-42344)

This time around, Ewing has joined forces with some of the best songwriters in Nashville and come up with an album that has something to please everyone. Up-tempo tunes like the "Dancin' to the Radio" and "I'm O.K. (and Gettin' Better)" show us a rockin' side of Ewing we're not as used to, while soul-wrenching ballads like "It Never Would've Worked Out" and "Let's Pretend We're Strangers" assure us that he still knows how to get to us with his rich, sensual vocal delivery. Stellar production by Ewing and Randy Scruggs are extra insurance that *Healin' Fire* is sure to fan the flames of country radio and make this LP a winner.

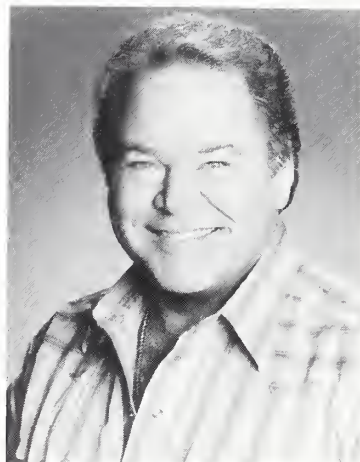


## Country Column

BY KAY KNIGHT

**DREAMSHIP IS MORE THAN \$10,000 RICHER** thanks to a recent benefit concert performed by Roy Clark and his *Hee Haw* Gang at the Grand Ole Opry House. Dreamship, Inc. is a non-profit, Nashville-based organization dedicated to improving the quality of life for citizens with mental retardation, and their families. Dreamship's proceeds also benefit such other agencies as the Association for Retarded Citizens, and places like Grace School.

Besides Clark, the show spotlighted such country talents as Roy Acuff, Minnie Pearl, Grandpa Jones, George Lindsey, Lulu Roman, Roni and Donna Stoneman, Cathy Baker, Mike Snider, Vicki Bird, Jeff Smith, Misty Rowe, the Nashville Edition, Charlie McCoy and emcee Gordie Tapp. Plans are already underway for a third annual Dreamship benefit next June.



Roy Clark

**TENNESSEANS AT CAMP DISCOVERY HAVE A WINNER** in their corner this year. Tanya Tucker has been named Honorary Chairperson for the Jaycee-sponsored camp. Camp Discovery is a special facility for mentally and physically handicapped children and adults. Long before Tucker was named to her post, the Tennessee Jaycees were aware of her willingness to help out the people at Camp Discovery. Chester Lowe, who heads up this year's fund-raising effort, was with a group of fellow Jaycees at an Opry event. When they were introduced to Tucker and explained the work at Camp Discovery,

the singer offered to help out by donating some toys to the camp. It turned out she donated all the toys that had ever been given her by her fans—and the kids at the camp were beside themselves when that truckload pulled in.



Tanya Tucker

**ANDERSON'S AUCTION BRINGS OUT THE BEST:** Part of Lynn Anderson's duties as Honorary Chairperson of the YWCA's All Star Celebrity Auction was finding auction items from the stars. Never in the history of the fund raising event has a chairperson pulled in items such as Anderson did. Among the donations solicited by the singer were: Lee Majors' *Fall Guy* jacket and a signed script; the saddle Angel Cordero used when he rode Gate Dancer to victory at the Preakness; the dress worn by Tanya Tucker in the video "Strong Enough to Bend"; Ralph Emery's rocking director's chair, autographed; Reba McEntire's gold and silver belt buckle; and a Gibson Les Paul guitar signed by Eddie Van Halen, Duane Eddy and many others. The guitar alone sold for \$10,500. Funds raised from the auction will be used for Try Angle House, the YWCA's home away from home for abused and neglected girls. Additionally, auction funds help many other YWCA youth programs, primarily tutoring high-risk teenagers who have been targeted by their school systems as being in need of special guidance.



**MERCURY ARTIST WILLIAM LEE GOLDEN**, assisted by Carolyn Clnard, manager of Music Valley Wax Museum, makes a lasting impression on Nashville as he imprints his boots on the museum's Walk Way of Stars. (photo: Chaz Lovejoy)

# GOSPEL MUSIC

BY KIMMY WIX

**THE WINANS' RETURN A CROSSOVER SMASH:** The Winans' *Return LP* has shattered the recent industry doldrums. Combining elements of pop, jazz, rap and classic Motown results in a very unique Christian recording. Within 60 days of its release from Warner Brothers, the project surpassed sales of 300,000 units. In addition to garnering immediate recognition from the Christian industry, the Winans' *Return* project has also crossed over into the realm of secular praise. In addition to the unprecedented radio success, the Winans have been highly visible on national television, with recent appearances on *The Arsenio Hall Show*, *The Today Show*, and *Scott Ross' Straight Talk*.

**WORD, INC. TO DISTRIBUTE ACAPPELLA PRODUCT:** Word, Inc. will now distribute Acappella and Acappella Vocal Band (AVB) product. The agreement, announced last month, is a multi-record agreement encompassing release of the groups' new product on the Nashville-based Word label. The contract also includes periodic re-releases of popular Acappella and AVB catalog recordings. Founded by Keith Lancaster, Acappella emerged eight years ago as a renaissance in contemporary Christian music.

**TEXAS ALIVE '90,** Texas' largest Christian music and teaching festival, will feature three days of the hottest in contemporary Christian music at Six Flags Over Texas, August 16, 17 and 18. Artists appearing include Carman, White Heart, DeGarmo & Key, Wayne Watson, Kim Boyce, Renee Garcia, P.I.D., the Choir and more. For additional information, call (817) 640-9705 or write Texas Alive, P.O. Box 191, Arlington, TX 76010.

**REVIVAL IN THE LAND VIDEO DEBUTED IN NASHVILLE'S LARGEST THEATER COMPLEX:** Carman's latest video project, *Revival in the Land*, debuted in a movie-style screening at Nashville's AMC Fountain Square 14, with over 200 guests attending. Representatives from national Christian and secular publications, Christian radio, Nashville media, Christian and secular retail stores, and other music industry VIPs viewed, for the first time, the full-length 50-minute project. A few Carman fans were privileged to win passes from WNAZ, Nashville's Christian music station.

**ON THE MOVE:** Formally from WCFY and a recent telecommunications graduate of Oral Roberts University, Shannon Sloane recently filled the position of radio relations coordinator at Nancy A. Reece Promotions. Sloane replaces Gail Lesperance, who leaves NARP to pursue management interests with Kentucky metal band Aslan... Si Simonson has been named the Benson Company's new director of publishing. Simonson comes to Benson from American Inspirational Productions where he served as executive vice president. Previously, Simonson was an assistant publisher and artist representative at Christian Artists Inc., where he was employed for five years.

## ■ GOSPEL ALBUM REVIEW

□ **MYLON & BROKEN HEART:** *Crank It Up* (Star Song SSC 8145)

The title reads *Crank It Up*, and such a command in regards to the latest Mylon & Broken Heart project can certainly take on more than one meaning. Without a doubt, these long-time favorites crank it up in both performance and spirit, while listeners will also crank it up to catch every second. Deserving major emphasis is the class-A production credited to Joe Hardy, Mylon LeFevre and Scott Allen. In addition to presenting a wide variety in material and instrumental selection, *Crank It Up*, unlike many of today's projects, is not over-produced at all. Every cut offers a feels-and-sounds-live performance, bringing LeFevre and Broken Heart's vocals to life. Vocally, LeFevre stretches, belts and sings from the soul, as Broken Heart's contribution comes through with sparkle and strength. With sultry guitar licks and a driving stomp, "New Attitude" and "Heaven" flaunt an enthusiastic drive, while "Letter From the Front," "Shower the People" and "Dancing in the Light" offer excellent lyrics with a strong pop appeal. Key cuts would have to be the acoustic-flavored "Going Home," and the current single "Give It Away," both of which best reveal LeFevre's vocal delivery and sincerity.



## ■ CONTEMPORARY TOP SLOT



#1 Single: Morgan Cryar



#1 Debut: Phil Keaggy #17

## CONTEMPORARY CHRISTIAN TOP 40 SINGLES

August 4, 1990 The square bullet indicates strong upward chart

Total Weeks ▼

Last Week ▼

1	FATHER (Reunion 7010056528)	Morgan Cryar	3	5
2	WHERE THERE IS FAITH (Benson CO2624)	4 HIM	2	8
3	WHO WILL BE JESUS (Word 7019986536)	Bruce Carroll	9	2
4	TO THE GLORY OF GOD (Star Song SSC8137)	David Meece	5	6
5	I WILL FOLLOW YOU (Star Song SSC8144)	Imperials	1	7
6	YOUR LOVE (Alleluia! AM992)	Lenny LeBlanc & Kelly Willard	7	4
7	EVERYDAY THE SAME (Warner Bros WBC4100)	The Winans	8	5
8	I SEE YOU STANDING (Star Song SSC 8155)	Twila Paris	16	1
9	PRAYER (DaySpring 1014)	Petra	18	1
10	SOMEDAY (Myrrh 7016889386)	First Call	13	3
11	WHO WILL (Benson PWCO 1096)	DeGarmo & Key	11	4
12	A FEW GOOD MEN (Star Song SSC 8148)	Gaither Vocal Band	12	4
13	SOMEBODY LOVES YOU (Sparrow SPC 1174)	Deneice Williams	15	4
14	HONESTY (Sparrow SPC1202)	Margaret Becker	21	2
15	GIVE IT AWAY (Star Song SSC 8145)	Mylon & Broken Heart	22	1
16	DOWN TO BUSINESS (Good News 9016473157)	Roby Duke	17	6
17	BE IN MY HEART (Myrrh 9010754154)	Phil Keaggy	DEBUT	
18	I'M YOURS (River 7901300000)	Greg X. Volz	4	7
19	SET IT INTO MOTION (ForeFront CO2685)	Jeffrey Benward	20	5
20	MARVELOUS (Word 719136508)	Scott Wesley Brown	6	11
21	WHAT WOULD JESUS DO (Myrrh 7016895386)	Julie Miller	DEBUT	
22	ALL THINGS (Live Oak 7010019703)	Rick Crawford	26	1
23	REJOICE (Star Song SCC 8129)	Jerome Olds	23	3
24	FOREVER LOVE (Myrrh 7016904385)	Eric Champion	DEBUT	
25	OH (HOW COULD I LIVE WITHOUT YOU) (Dayspring 9010652572)	Cynthia Clawson	25	3
26	WHEN I SEE YOUR SMILE (Alleluia! AM002)	Matthew Ward	10	7
27	SOMETHING CHRIST DID (Frontline 9088)	Crystal Lewis	14	8
28	RECKLESS HEART (Benson CDQ2573)	Al Denson	29	2
29	IN THE QUIET (Benson CO2548)	Michele Wagner	19	5
30	RUN TO THE BATTLE (Sparrow SPC 1238)	Steve Camp	DEBUT	
31	LIFT UP THE SUFFERING SYMBOL (Sparrow SPC 1219)	Michael Card	24	11
32	EVERYONE NEEDS THE LORD (Frontline CO9051)	Jon Gibson	27	10
33	WHILE THE NATIONS RAGE (Reunion 7010053)	Rich Mullins	28	12
34	LOVE YOU WITH MY LIFE (Sparrow SPC1201)	Steven Curtis Chapman	31	13
35	TABLE IN THE WILDERNESS (Myrrh 7016880389)	Russ Taff	30	10
36	LOVE CARRIER (Urgent 1373188)	Billy Crockett	32	10
37	WHILE YOU WAIT (Benson CO2617)	Billy & Sarah Gaines	33	13
38	GOODBYES AREN'T FOREVER (Star Song SSC 8135)	The Williamsons	34	3
39	UP FROM THE DEAD (ForeFront CO2638)	Dana Key	35	14
40	DEAR FRIEND (Sparrow SPC 1217)	Charlie Peacock	38	8

## ■ UP & COMING

Product most likely to reach the Top 40 Contemporary Christian Chart

1. KIM BOYCE (Word) "Love Is You to Me"
2. RICH MULLINS (Reunion) "Alright-Ok-Uhhu-Amen"
3. TRACE BALIN (Dayspring) "Eye of the Hurricane"

(Continued from page 2)

the guy behind the deal, which will find a 10-night concert run through Japan next March, featuring various AMA nominees and winners.

**FROM OUR MAILBOX TO YOU:** MTV (you remember them) will host a 24-hour Madonnathon on August 1. 24 hours. A whole day... *The Big Backyard*, a pre-produced radio show featuring contemporary music from Australia and New Zealand, will commence a 14-week radio run on September 7. It'll be distributed by satellite by U-Net to college and alternative radio.

**MONEY FOR SOMETHING:** The B-52's will give a concert at L.A.'s Great Western Forum on August 13 to benefit various AIDS organizations and charities. They Might Be Giants will open... Musical Heritage and MusicMasters recently donated a whole mess of albums to the National Association for the Exchange of Industrial Resources, which distributes the material to 7,500 schools and non-profit institutions who can't afford the stuff. Do you want to do the same? Call (309) 343-0704...

**WHERE ALL THE NEON LIGHTS ARE BRIGHT:** Charles Strouse will

conduct the ASCAP Musical Theatre Workshop's 12th season, beginning in New York in October. Interested writers may apply by submitting a resume and a four-song cassette to Michael A. Kerker, ASCAP, One Lincoln Plaza, New York, NY 10023.

**DOMINOS THEORY:** *The Layla Sessions: 20th Anniversary Edition* is the name of a three-CD/cassette boxed set of the great Derek & the Dominos sessions that produced the classic album, plus Dominos jams with members of the Allman Brothers, and various alternate takes and other musical flotsam and jetsam. Derek, they say, is Eric Clapton, but they also said the Masked Marauders were Dylan, Jagger, Morrison and Lennon.

**OH MY ACHIN' EYES:** The Boys, those Motown cuties, have just released a 20-minute home video called *Crazy*. MCA's the distributor, \$9.95's the price... Video Music Inc., meanwhile, has two interesting items on the boards: *Wonderwall*, the 1968 George Harrison-scored oddity, and *The First Cuts*, a film of a 1973 Led Zeppelin Madison Square Garden concert. VMI has also signed a deal with England's Hendring Ltd. for release of a variety of music videos.

—LEE JESKE



**THERE HE IS:** Lyle Lovett's 40-city summer U.S. tour with Rickie Lee Jones was highlighted by a two-night stand before enraptured crowds at the Greek Theatre in Los Angeles. Shown here at the after-show party held in Lovett's honor are (l-r): Zach Horowitz, executive vice president, MCA Music Entertainment Group; Al Teller, chairman, MCA Music Entertainment Group; Lovett; and Richard Palmese, executive vice president/general manager, MCA Records.



**SCRATCH WHEREYALIKE:** The six-foot-square Swamp Zombies billboard currently hanging outside Sunset Boulevard's infamous Tower Records may just be the largest scratch and sniff billboard ever created. The billboard is a duplication of the cover of *Scratch and Sniff Car Crash*, the recently released Swamp Zombies album featuring the smells of a burning accident. Pictured (l to r): (rear) Tower chain buyer Bob Feterl, Swamp Zombies guitarist Josh Agle, MTV host Martha Quinn, Swamp Zombies bassist Steve Jacobs, Tower Sunset store manager Joel Abramson and CRD rep Jim Lumley; and (front) Dr. Dream director of A&R, Karen Metcalf, Lost Artist Management's Cindy Gaertner.



**WHERE DO YOU PLUG THAT SUIT IN, CHRIS?:** David Lynch (left), director of the critically acclaimed movie *Blue Velvet*, and the hit ABC TV series *Twin Peaks*, made his music video directorial debut with "Wicked Game," the new video from Chris Isaak's (right) latest Reprise Records release, *Heart Shaped World*.



**THE MAN IS BACK:** Elektra Entertainment recording artists Teddy Pendergrass and Lisa Fisher are pictured here with director Paula Greif while shooting the video for "Glad to be Alive," which is featured on Elektra's soundtrack for *The Adventures of Ford Fairlane*. Pendergrass will have his own album released in November. Pictured (l-r): Paula Greif, Lisa Fisher, Teddy Pendergrass.

## Sega Skeds Fall Release for Michael Jackson's *Moonwalker*

CHICAGO—By now, the trade is aware of the fact that superstar Michael Jackson has participated in the co-creation, with Sega Enterprises, Inc. (USA), of a video game called *Moonwalker*, which is based on the *Moonwalker* film and the smash "Smooth Criminal" video, and prominently features the megastar. Sega has scheduled it for release in early fall.

Michael Jackson, a long-time video game player and collector, first came to Sega in 1988 with the idea of creating a video game that would capture the essence of his dynamic stage presence. His contribution, together with Sega's technical assistance, brought forth *Moonwalker*, which seemingly transcends reality and allows the players to become Michael

Jackson as he journeys through numerous action-packed stages of game-play focusing on Michael's unique dance style and hit songs, including "Beat It," "Bad" and "Billy Jean."

As stated by Sega Enterprises president Tom Petit, "Sega is very fortunate to be associated with an individual of Michael Jackson's stature and caliber. Michael Jackson's dynamic creativity was prevalent throughout his ongoing involvement in the development of *Moonwalker*. The game itself is very life-like and offers the player a strong sense of realism through an upbeat music and dance track as well as challenging multiple-player game play. This type of product is going to have a broad application in our industry."

## Midway's *Pigskin 621 A.D.*

LET'S TALK FOOTBRAWL, as presented in the new Midway Manufacturing Company video game called *Pigskin 621 A.D.*, which can be played by one or two players and was created by the same team who designed *Arch Rivals* and *Rampage*. The setting is the Dark Ages, where two teams of muscle-bound barbarians line up to meet face to face in the scrimmage of the century.

As the player, you control an entire army of wild warriors and, through the use of an all-new, exclusive Team Attitude Adjustment button, you can directly change team strategies. The offensive attitude "Scatter" sends teammates out for a pass, while "Block" causes them to re-group around the ball carrier. Defensive strategies include both "Man-to-Man," which spreads out the defense and "Get the Ball" which sends all teammates racing toward the pigskin. The "Bad Attitude" mode can be used in both offensive and defensive situations to bring the knee-to-nose and elbow-to-gut action to a new level of competitiveness and excitement.

*Pigskin 621 A.D.* is lots of fun to play. It has three action buttons and a 49-way joystick to control the action on screen, where you have the ability to punch, pass, punt and fight for victory, with scoring based on time of possession as well as goals.

There are humorous aspects to the game and plenty of challenges as well. Obstacles such as mud pits, trap doors and the occasional sword, combined with the opportunity for players to utilize any number of concealed weapons that regularly appear on screen, results in the kind of suspense that will attract players of all ages. Besides which, there are two levels of play—Regular and Pro—so that players seeking an extra-added challenge have the option to compete in the Pro mode.

This game also incorporates an exclusive 3-D Diorama, a sensational graphics package, and an all-new Bally/Midway tune Cocoon which

pours forth the terrific high-fidelity sound of the era—battle cries, hoots, howls and hollers.

*Pigskin 621 A.D.* will be supported with an official Player's Handbook, which is available free of charge. In addition, a full line of *Pigskin 621 A.D.* merchandise, including caps and jerseys, will be available from Midway Manufacturing Company for on-site promotions, contests and tournaments. Those interested in obtaining the *Pigskin 621 A.D.* Player's Handbooks should send their written requests to Midway Manufacturing Company, 3401 N. California Ave., Chicago, IL 60618.



*Pigskin 621 A.D.*

## AROUND THE ROUTE

BY CAMILLE COMPASIO

**THE AAMA SPONSORED CONVENTION** that was held July 10-11 at the U.S. Trade Center in Mexico City proved to be a highly successful first-time effort. About 40 companies (all AAMA members) exhibited product and, with the exception of a small number of Americans (by comparison) who went out to the show as observers, the majority of the estimated 800 in attendance represented the Mexican trade, which has been experiencing steady growth and is considered to be a prime market for American-made equipment. In addition to the exhibits, the convention agenda included a seminar program that focused on jukeboxes, video games and pinball machines, presented in individual sessions conducted by representatives of the American manufacturing firms. I contacted a few of the American traders who attended the show and the feedback was all positive. The coin-op people from Mexico were able to gain a little insight into equipment technology and maintenance, which is something that is much needed. The give and take that prevailed seemed to open the door to future conventions—or, as one observer put it, "I can see this developing into an annual event." Another plus factor was the opportunity this show provided for AAMA and the Mexican Federation of Owners & Operators of Jukeboxes to get together and discuss mutual objectives...

**THE MUCH-TALKED-OF AMOA International Flipper Pinball Association (IFPA)** is now a reality. An initial meeting was recently held in Chicago to name officials and map out strategies. A major goal of IFPA is to further the cause of pinball by creating a greater awareness on the part of the general public via worldwide pinball promotions, along with league and tournament activities. Officers of the association are Sharon Harris (Stan Harris & Co., Philadelphia), president; Ed Velasquez (Velasquez Automatic Music Co., Chicago), vice president; and Gene Urso (Madison Coin Machine Co., Inc., Monona, Wisconsin), treasurer. Since the association is international in scope, the word "flipper" in its name is in deference to the European market where pinballs are referred to as "flippers." This serves to underscore the intent of this organization, which is to reach everyone in every market. IFPA prexy Sharon Harris clarified this when I spoke with her, and she also indicated that the association has ambitious and far-reaching plans, down the road, to attract as much interest as possible, not only domestically, but worldwide. There will be no stone left unturned in IFPA's efforts. The group's next meeting is scheduled for late August. Stay tuned...

**PIONEER LASER ENTERTAINMENT, INC.** relocated their offices

this past June to 2265 E. 220th St., Long Beach, CA 90810. The phone number is (213) 746-6337. FAX is (213, 816-5111...

**CORRECTION:** Please note that the dates of the NAMA national convention in 1991 are October 3-6 at McCormick Place in Chicago. We erroneously listed these dates for 1990 on page 30 of the July 21 edition of *Cash Box*. This year's annual NAMA national convention will take place October 11-13 at the Orange County Convention Center in Orlando, Florida. So sorry for any confusion this might have caused...

**SPOKE WITH LOEWEN AMERICA PREXY RUS STRAHAN**, just prior to his departure for the PAMMA state convention. He was happy to report that Loewen is starting to get inventory on its hot *Galaxy CD* jukebox, which is in big demand in the U.S. market. The waiting period for the *Fire* wall model has been considerably reduced now that containers are coming in from Germany with more regularity. This model, too, is doing extremely well... Belated birthday greetings to Carol Strahan, who celebrated the big day on July 20. Wish I could have seen the expression on her face when she opened the gorgeous gift her hubby bought her...

**COMING ALONG:** When I spoke with C.A. Robinson's Sandy Bettelman this past week, I asked about Hank Tronick, of course, and he said that Hank's feeling better, but the outcome, with respect to the serious infection he's been fighting, is still uncertain. We all hope all will go well, but Hank faces a lengthy period of recovery. He's in St. John's Hospital in Santa Monica and can be reached at (213) 829-5511 (Room 627, Bed 1). I'm sure he'd welcome phone calls from his many friends in coinbiz... Also in sick bay is George Sammons, Jr. of Sammons Pennington in Memphis, who suffered serious injuries in a recent auto accident. Let us all pray for his full recovery... Our sincere condolences to Loewen America's service manager Mike Jablonski on the death of his mother. This is a tragic loss and our heart goes out to you, Mike. May she rest in peace...

**AMOA'S JUKEBOX PROMOTION COMMITTEE** met in Chicago on July 17 to discuss a number of projects that will be finalized over the next few weeks, including plans for the commemoration of National Jukebox Month this coming November... Incidentally, final ballots for the annual AMOA Awards (JB, games, cigarette) will be going out to association members very shortly. There will be additions to the JB category this year, such as Jukebox Pop, Country and R&B "CD of the Year" awards, in recognition of the growing impact of CD jukeboxes. As usual, the award winners will be announced at the October AMOA convention in New Orleans...

# COIN MACHINE

## Midway's Bally Radical

**MIDWAY MANUFACTURING COMPANY'S** latest Bally pinball machine capitalizes on one of the nation's most popular pastimes—skateboarding. The game is called *Radical*, and it is packed with a dazzling array of skatepark-inspired challenges. There's the exclusive Vertical Ramp, which presents an open-sided challenge for the thrill-seeking player; and the all-new Up-Down, Self-Adjusting Diverter, which automatically guides the ball to different scoring areas so that players can fully enjoy every curve, swerve and killer trick.

In terms of play action, *Radical* abounds in exciting scoring possibilities—the Bust A Move Million Point Ramp, the Lip Slider Ramp and the all-new Snake Run with its multiple-value awards of everything from Extra Ball to Instant Multi-Ball, and Mystery Score. In addition, there is progressive Letter Bonus scoring that can increase from 20,000 points to one million points. Once the word

R-A-D-I-C-A-L is spelled, players have the opportunity to Skate or Die for a two-ball, multi-ball challenge and spectacular Mega-Million scoring that can reward up to ten million points for a single shot.



To complete the package, there are fantastic special effects with new colored strobes, outstanding musical score and speech prompts, sensational graphics, et al.

Further information about *Radical* may be obtained through factory distributors or by contacting Roger Sharpe at (312) 267-2240.

## Williams' Diner

**WHAT A TERRIFIC IDEA** for a pinball theme—and it was cooked up by Williams Electronics Games, Inc. The machine is called *Diner* and it offers a generous portion of high-scoring features and imaginative characterizations for which players must serve food orders to five customers—Haji, Babs, Boris, Pepe and Buck—to light the Dine-Time Jackpot, which is indicated on an animated backglass clock with a value of up to 12 million points. And by the way, there's also a tip. For every customer served, players collect up to five percent of their score at the end of each ball.

This game has all the sights and sounds of a real diner and provides an environment—replete with Jukebox shooter skill shot, E-A-T lanes for bonus multipliers, a Grill Bonus target worth up to 1,500,000 points and a Today's Special drop-in hole which can award one of five different values, including Extra Ball, Spot Customer, Advance Dine-Time or Instant Multi-Ball.

In addition, spelling out D-I-N-E-R by making the right ramp shot opens access to The Cup at the top of the playfield for 10x D-I-N-E-R letter value and a potential of up to 3,500,000 points. A left-side Cash Register ramp lifts open to lock a ball for Multi-Ball play and, when down, awards players progressive values up to 300,000

points and possible Extra Ball.

*Diner* comes complete with spectacular effects, eye-catching graphics and animation, outstanding music score and speech and all of the ingredients that will satisfy the appetite of pinball enthusiasts.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.



Here you see game designer Mark Ritchie pictured alongside his latest creation—Williams' *Diner*.

## INDUSTRY CALENDAR 1990

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

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

**August 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.

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

**October 11-13:** NAMA (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual national convention.

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



The Amusement & Music Operators Association  
International Exhibition & Seminar for the  
Coin-Operated Amusement, Music &  
Vending Industry

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## Classified Ads Close TUESDAY

### COIN MACHINES

**FOR SALE:** Escape From The Planet; Arch Rival U/R; Cyberball; Skull 'N Crossbones; Robocop; Showdown (Button & Gun Model); Crime Fighter (2Pl); Crime Fighter (4 Pl); All Am. Football; Super Off Road; Gain Ground (3 Pl); Thunder Blade; Crackdown; Tetris C/T; Mechanized Attack; Tecmo Bowl (4 Pl Football). **FLIPPERS:** Playboy; Bone Buster; Jokerz. **COIN CHANGERS:** Standard Changers. **USED KITS:** Arch Rivals H; Bloody Wolf H; Bottom of Ninth H; Cabal H; Castle of Dragon H; Championship Bowling V; Cyberball H; Heavy Barrel V; Ikari Warrior V; Kung Fu 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.

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

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

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

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

For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211

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

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

### OPERATOR / DISTRIBUTOR

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