

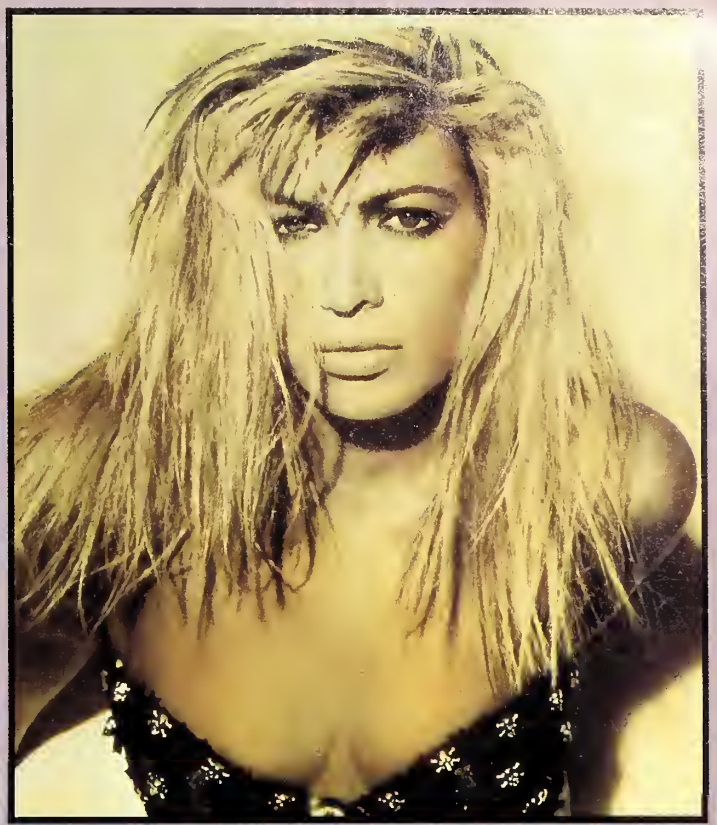
THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

January 20, 1990

Newspaper \$3.50



TAYLOR DAYNE



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TICKERTAPE

CALLING GEORGE CARLIN! It's time for a new list from the author of the "Seven Words You Can't Say on TV." The Pennsylvania legislature passed a bill that the state senate will hear in the next few weeks, which would prohibit the sale of records, tapes & CDs with explicit lyrics unless labelled with the words "Warning" or "Parental Advisory." The warning would have to be printed in "number 12 type or more" in black letters on a fluorescent yellow background. According to the legislation, lyrics "descriptive of or advocating one or more of the following: suicide, sodomy, incest, bestiality, sadomasochism, adultery, sexual activity in a violent context, murder, morbid violence, use of illegal drugs or alcohol" would require a label. Guess that leaves Perry Como...

Realizing that it will be easier to scare/prosecute small retail operations, the bill makes retailers liable for all product on the shelves, although it is the manufacturer's responsibility to label the product. **Martin Markowitz**, vice president, administration of WEA manufacturing in Olyphant, Pennsylvania called this aspect of the bill "chilling." He added that, "for fear of going to jail, record retailers may very well limit the types of music they carry, thereby restricting what adult consumers in Pennsylvania can buy." **Jason Berman**, president, RIAA, said "We intend to challenge the constitutionality of the bill if it is enacted." Keeping the coolest head is NARAS president **Michael Greene** who, simply yet forcefully, said, "The RIAA, NARAS, performing right societies, songwriting societies, etc., are all going to get together after the first of the year to help the Pennsylvania legislature understand the ramifications of what they are doing." Sic 'em.

...AND THE LAW WON: The payola probe continues to intensify as **Howard Goodman**, a Memphis-based indie promoter, was indicted on 14 payola counts, and **Ralph Tashjian** was sentenced to six months in a halfway house, fined \$100,000 and ordered to perform 500 hours of community service after pleading guilty to one payola count. Tashjian worked for **Joseph Isgro**, who was indicted two weeks ago on 51 payola counts (*Cash Box*, December 16). Tashjian's sentence would have been stiffer, according to judge Pamela Rymer, had he not agreed to cooperate in the prosecution of Isgro. Goodman, likewise, is seen as a link to another leading figure, **Fred DiSipio**, in the investigation into alleged connections between indie promotion and organized crime. Sources claim that the federal investigators may be intending to "roll over" Goodman, as they did with Tashjian, in order to get to DiSipio. Stay tuned...

THE BIZ: Lee Masters, the man widely credited with transforming MTV from a music video channel to a youth lifestyle network, has been named CEO of **Movietime Channel Inc.** About Movietime, Masters said, "We plan to expand our coverage of the music business to help it create identities for new performers, enhance the identities of established artists and drive record sales." Sound familiar?... The biggest surprise of the new year found **Mike**

Bone, the man everybody thought would be joining Peter Paterno at Hollywood Records, accepting the top spot at **Island Records** instead... **EMI** has signed **Huey Lewis & the News**, which re-unites the band with EMI head **Sal Licata**, who was at Chrysalis when Lewis signed with that label... **Ex-Byrd Roger McGuinn** has signed a long-term recording contract with **Arista**... **Fred Lawrence & Associates** has merged with **ICM's** music division. Their first new signing is **Three Dog Night**...



Jeff Baxter and Joe Walsh
(photo: Lisa Rose)

SOMETHING'S HAPPENING HERE X 2: The Monday night "ProJam" series at Hollywood's **China Club** has become, in just 14 weeks, the place to be. In addition to **Jeff "Skunk" Baxter's** weekly appearances, **John Entwistle** has now become a regular player and figures as diverse as **Elton John**, **Slash** (of **Guns 'N Roses**), **Gary Busey** and **Sam Kinison** have recently shared the stage with the C.C.'s crack house band of distinguished L.A. sessionmen... Meanwhile, if it's unsigned artists that you're interested in, Hollywood's **Coconut Teaszer** has been consistently putting together solid bills for its bi-monthly "Best Kept Secrets" nights. Because the bands are limited to 20-minute mini-sets, the "user-friendly" Teaszer has been packed every other Tuesday night by eager industry types excited by the opportunity to see six bands and sample the free buffet. Most recently, **Ovis** was signed to **Famous Music** after an impressive set at the December 5 BKS show. Thanks to bookers **Len Fagan** and **Carol Miller** and the ever-pleasant **Audrey** for kick-starting the scene. It's a valuable service they perform. Also at the Teaszer, on January 23, ex-**Cash Boxer Tom DeSavia**, now an associate director of repertory/West Coast at ASCAP, will be joining the fold by hosting a monthly ASCAP-sponsored showcase series. Arizona's **Gin Blossoms** are among the bands scheduled to appear on the 23rd after an appearance at the CMJ convention in NY, where they were the only unsigned band featured. Tapes can be sent to DeSavia (not DeSalvia or DeFavia...) care of ASCAP, 6430 Sunset Blvd., 2nd Floor, Los Angeles, 90028.

GORILLAS IN THE MIX: That's the title of **Bernie Krause's** new Rykodisc album, which consists solely of the sampled voices of animals (there is one human, but hey, we're animals too)

(continued on page 20)

EXECUTIVES ON THE MOVE

Island Records has announced the appointment of **Mike Bone** to president of the label. Bone most recently was president of Chrysalis, a position he held for two years. Prior to that, he was vice president, promotion at Elektra, and spent four years as vice president, album promotion at Arista as well.

James Martone has been elevated to the position of president, **Enigma Entertainment**, filling the vacancy created by Wesley Hein's resignation. Martone was formerly executive vice president, Enigma Entertainment. Martone, who has an M.B.A. from Pepperdine University, joined Enigma Records in 1984, and in 1985 became a co-owner in Enigma Entertainment Corporation, serving as executive vice president and chief financial officer. Most recently, he was a major player in the negotiations that resulted in Capitol-EMI Music's purchase of a 50% interest in Enigma.

Jim Swindel has been appointed to the position of senior vice president and general manager of **Virgin Records**. In his new position, Swindel will oversee all aspects of the label's operations from the company's Los Angeles headquarters. Swindel joined Virgin in 1987 as vice president, sales, and was made senior vice president, sales and marketing in early 1989. Prior to Virgin, Swindel worked for Island Records as a marketing exec after beginning his career at A&M in sales.

At **Chrysalis**, **Joe Kiener** has been promoted from North American CEO to vice chairman of Chrysalis Records Inc, while **John Sykes** has been appointed president. Sykes comes to the label from Champion Entertainment, where he was president, working with artists such as John Cougar Mellencamp, Taylor Dayne, Carly Simon and Hall and Oates, among others.

Andrea Finkelstein has been promoted to vice president, A&R administration for **CBS Records**, making her responsible for the administration of artist, producer and label agreements in New York and Los Angeles. She was most recently director, A&R administration, East Coast. **Polly Anthony** has been named senior vice president, promotion at **Epic**. She was vice president, pop promotion for the label since 1988. At **Columbia**, **Rich Aznavoorian** has been appointed associate director, marketing services. He has been manager, marketing services for Columbia since 1986.

CBS International has named **Betsy Alexander** director of marketing and sales, Epic Records West Coast, CBS Records International. Most recently, Alexander was associate director of marketing and media relations, Epic Records West Coast, CBS International. At **Columbia House**, **Linda Andersen** has been appointed vice president, music club advertising, and **Patricia Green** and **John Nicholson** have been named associate directors, advertising, music marketing. And **Fred L. Whitkanack** has been named vice president, fulfillment, for Columbia House.

MCA Music Entertainment Group has announced the appointment of **Lance Grode** to senior vice president, business and legal affairs. Grode joined MCA in 1984 as director of business affairs, MCA Records, and later served as vice president, business and legal affairs for the label. At **MCA Records**, **Steve Meyer** has been promoted to senior vice president, product development and **Billy Brill** has been named to succeed Meyer as senior vice president, promotion. Finally, **Ron Shapiro** has been appointed national publicity director for the label. Shapiro was most recently senior director, media & writer/publisher relations at BMI.

Kenneth L. Ross has been appointed president and CEO of the newly formed **Picture Music America**, it was announced by **Joe Smith**, president and CEO of **Capitol Records**. Picture Music America will produce and market home video programs for the Capitol-EMI Music group of companies and will also produce original music-based programming for broadcast, cable and other media outlets. Most recently, Ross was with CBS/FOX Video from 1981 through 1989, where he held a variety of posts. At **Capitol Records**, **Joy Bailey** has been appointed manager, A&R, Black music division. Bailey joined Capitol in 1987 and was most recently executive secretary in the A&R department. Also, **Matt Pierson** has been named manager, production and A&R for **Blue Note** and **Capitol Jazz**. Pierson has been with Blue Note for two years, most recently as promotion and A&R coordinator.

RCA Records announced three promotions to kick off the new year. **Bennett Kaufman** has been upped to director, A&R, West Coast, after spending the past three and a half years as manager of A&R, West Coast. Prior to joining RCA, Kaufman did national promotion for Gold Mountain Records for three years. And, **Robbie Snow** has been named product manager, West Coast for the label. Snow has been an assistant product manager at RCA for the past year after serving two years as national marketing coordinator for Passport Records.



Bone



Martone



Swindel



Kiener



Sykes



Grode



Meyer



Shapiro

THE BUZZ

LA NEITHER HYPE NOR BLUFF... Terence Trent D'Arby is probably the skinniest man in rock and roll this side of Mick Jagger, a fitting reference since D'Arby is an admitted Rolling Stones fanatic. It's also fitting in that D'Arby's small frame houses a talent that is, at times, absolutely electrifying.

Playing before a surprisingly small crowd at Park Plaza Hotel, D'Arby offered ample proof that if he isn't the musical genius he once claimed, he's well on his way. While his debut album, *Introducing the Hardline According to...* drew heavily from R&B influences, D'Arby's real passion has always seemed to be '60s rock, borne out not only in his citation of idols, but on his new album, *Neither Fish Nor Flesh*. The link between these drastic shifts in style has been his gospel-tinged rasp of a voice, an instrument that effortlessly swings between a sweet falsetto and a growl.

Among many in the audience who fell under his sway with *Hardline*, it was only the power of his voice and a truly passionate performance that allowed them to follow him into the left-field of his new album. Fortunately, his band was in top form and gave the material a far tighter, funkier base live than on vinyl, and the leap from what first drew them to D'Arby to his current offering wasn't quite as great as the recordings would suggest. As a performer, he has grown in leaps and bounds. He was far less self-conscious than on his debut American tour, even making jokes about himself and his image, though always conveying the sense that he is absolutely serious about his music. Though his dancing style is a sometimes geeky blending of moves from James Brown, Prince and Michael Jackson, it is evolving into a solidly TTD trademark.

D'Arby managed to pay tribute to Bob Dylan, the Rolling Stones and Michael Jackson through song, while bringing the fervor of famed R&B revues to his performances. Yet, unlike so many new artists who don't so much honor as mimic their heroes, D'Arby has taken the spirit and passion of his own heroes and used them as starting points for his own style and *artistic vision*. Perhaps D'Arby should have enlarged and solidified his base of fans before venturing into such drastically new musical territory (the new album is shaping up to be a major commercial disappointment), but the same nerve that pushed him to experiment on *Fish* translates into major talent onstage. Regardless of record sales, D'Arby still figures to be one of the key players of the nineties.

Ernest Hardy

NY EVERYONE HAS TO DO THEIR END-OF-THE-YEAR LISTS. It has something to do with human nature, and justifying one's existence. I have a year-end list, therefore I am. Mine is just a little bit late, that's all. (Actually, I had this done before I left for the holidays, it just didn't run. So this is the updated version.) Since it is late, I've added predictions to the end of some of the awards. The awards themselves, by the way, are a continuation of a tradition started here last year, when a certain pal who now hangs his hat at ASCAP and I did what we called the **Coast to Coast High Bias Awards**, kind of the Donny and Marie (he's a little bit country and I'm a little bit rock and roll) of self-indulgent year-end acknowledgements. The existential envelope, please...

—**Album of the Year:** This one has to go to **Faith No More**, for *The Real Thing*. By all rights, my nomination for album of the year should go to some obscure, weird little alternative band instead of one that for lack of a better category is usually considered to be metal. But *The Real Thing* is one of those albums that yields a new favorite song every time I listen to it. First it was "Epic," then the title track, then "Falling to Pieces," and at the moment it's "~Zombie Eaters." Next week, it'll probably be "Edge of the World." **Prediction:** Faith No More will become the next Metallica: massively successful, very little commercial airplay.

—**Best Sophisticated Pop Album:** **Ian McCulloch's** *Candleland*. Lush, sensuous: velvet and good wine in front of a roaring fire. **Prediction:** Mac will become the Morrissey of the decadent set, the subject of hundreds of letters to the British music press on whether he is a completely arrogant bastard or a misunderstood *artiste*. There will also be weekly rumours of a Bunnymen reunion.

—**Best Live Album:** **The Only Ones**, for *Live in London*. So what if it was recorded over 12 years ago. Skyclad just released it. The Only Ones are one of the most criminally overlooked bands of the Class of '77, and I'm delighted that someone remembers.

—**Best Debut Album:** This goes to a new Fiction/PolyGram band called **Eat**, for *Sell Me a God*. It will probably take a while for this band to catch on, but if they keep making brilliant records like this one, it *will* happen. "Things I Need," "Fatman" and "Mr. and Mrs. Smack" are the three best songs on the album, and they are as different from each other as day, night and Broadway. That's a good sign. **Prediction:** They will have to deal with an immense amount of frustration because no one "gets it." They will, however, overcome the obstacles late in the decade, and will play Giants Stadium. Love and Rockets will open.

—**Most Promising Debut Artist(s):** **The Innocence Mission**, for the gorgeous album of the same name. The only thing that keeps it from being the best debut of the year (besides the Eat record) is the fact that it gets a little pretentious in places. Karen Peris' glorious, ethereal voice *never* gets old, but her overly-earnest, overly-honest lyrics do, once or twice. **Prediction:** Radio City in three years.

—**Most Overlooked Album:** *Good Evening*, the lovely latest offering from **Marshall Crenshaw**. It came out, and like the proverbial groundhog, saw its shadow and took a dive.

—**Best Live Band:** This category has to be split into signed and unsigned bands. **Eurythmics** at both the Puck Building and Radio City take the former, and any of the 20 or so shows I saw by the **Beautiful** take the latter. **Prediction:** The

Beautiful will become one of the premier rock and roll bands of the mid-90s.

—**Most Promising Live Band:** (Or The Band No One Paid Attention to Until They Blew King Swamp Back to England.) See **No Evil**. See them. Also pick up the new single, "Just Waiting," b/w "To Be Free" and "Is this Human?" on Robinson/CBS. **Prediction:** Within five years, the faithful will be making Mecca-like pilgrimages to Astoria, Queens.

—**Best Comeback by Someone Who Never Really Left:** **The Creatures**, with *Boomerang*. Why do I like this incarnation of Banshee Boss and Budgie better than the band itself? **Prediction:** "Standing There" will become the theme song at the next NOW convention.

—**Rock and Roll Style Thing I Wish Would Go Away:** Sideburns. With *any* length of hair. They make everyone look like Burt Reynolds in *Smokey and the Bandit*. Blech. **Prediction:** It won't go away.

—**Best Compilation:** **Nick Lowe's** *Basher*. **The Buzzcocks' Product**. *Wire's On Returning*. Tough call. **Prediction:** Everyone and his uncle will jump on the bandwagon, and within a year, we will have CD compilations of every band that ever breathed air.

—**Best Single:** I hate to do this, but for sheer exposure and immediate adoption into American culture, **Fine Young Cannibals'** "She Drives Me Crazy." **Prediction:** Roland Gift will rewrite the song for a Pepsi commercial.

—**Best Comedy Album:** **Milli Vanilli's** *Girl You Know It's True*. **Prediction:** I refuse to make one.

—**Worst Comedy Album:** **Andrew Dice Clay's**. Who told this guy he was funny? Why does he believe it? Why does anyone else? **Prediction:** The Dice Man will finally collapse under the combined weight of his jacket and his ego. Millions of people everywhere will celebrate.

—**Shut Up, Already:** This one has to go to **Axl (Someone Buy This Man a Vowel) Rose**. **Prediction:** Rose will finally collapse under the combined weight of his tattoos and his ego. Millions of people everywhere will celebrate.

—**Producer of the Year:** **Vic Maile**. For all the great things he did over the years, his many contributions to rock and roll. Maile was one of the few people who could actually capture the essence of a band on tape. They say there's a great rock and roll band in heaven; now they have a producer.

—**Honorable Mentions and Bright Hopes for the Next Ten Years:** The Jesus and Mary Chain, the Wonder Stuff, the Stone Roses, Lush, the Lost, the Pixies, Throwing Muses, Pop Will Eat Itself, Gavin Friday and the Man Seizer, Das Damen, the Mighty Lemon Drops, and so many more.

Happy '90s.

Karen Woods

NA MUSIC CITY WAS VERY MUCH alive and well during a recent night of excitement and exceptional entertainment—one that I won't soon forget. It was the Second Annual Marlboro Country Music National Talent Roundup, held at Nashville's Stockyard Restaurant at the Bullpen Lounge.

Eight regional finalists competed for the evening's prizes and Angel Train from Boston, Massachusetts wasn't singing any sad songs when they walked away with the grand prize.

As the first place winner, Angel Train was awarded \$30,000, as well as 40 hours of recording time at Omni Sound Studios in Nashville, with famed record producer Barry Beckett at the board.

"We're thrilled," Diane Cannon, lead singer of Angel Train, explained. "This really is the culmination of a dream, and we're very excited about working with a producer of Barry Beckett's stature. We're especially appreciative to Marlboro Country Music for making it all possible."

Angel Train is comprised of Cannon on vocals and acoustic guitar, Jamie DeCato on drums, Tom Miller on vocals and bass, and Rick Plant on lead guitar and vocals. The group was formed just two years ago and is a favorite on the New England country music scene. They are a high-energy band in the Flying Burrito Brothers/Emmylou Harris tradition and had the standing-room-only crowd fired up during their entire performance.

The Terry Thompson-Pickham Band from Tampa, Florida was awarded the second prize of \$10,000 and the third prize winners, Unwound, from Pittsburgh took home \$7,500.

The other competing bands were: Tim Gillis Band, representing New York, New York; the Virgil Kane Band, representing Chicago, Illinois; Hot Walker Band, representing Detroit, Michigan; Darn Thirsty Cowboys, representing Denver, Colorado and Susie Brandt, representing Tulsa, Oklahoma.

The eight competing finalists were selected through regional Marlboro Country Music Talent Roundup competitions held throughout the country in October and November. The finalists were judged at the Marlboro Talent Roundup on musical and/or vocal ability, originality, choice of material, stage presence, audience response and a sense of professionalism.

Each of the eight regional winners were awarded \$7,500 cash and opened the Marlboro Country Music concert in their market. As winner of the Boston-area regional competition, Angel Train opened October 27 at the Worcester Centrum for Alabama, George Strait, Ricky Van Shelton and New Grass Revival.

The Marlboro Country Music National Talent Roundup is the final event in the Marlboro Country Music 1989 program. This year's program featured 10 country music superstars in nine cities across the nation and marked the inaugural year for the Marlboro Country Music Military Tour, saluting servicemen across the United States. Entering its third year as the tour's national charity, Second Harvest, America's only food bank network, received \$1 from each ticket sold at the arena concerts.

Since 1983, Marlboro Country Music concerts have been staged in over 77 cities and have entertained more than one million fans. Marlboro Country Music has truly become recognized as one of the premier tours in country music and as was the first national competition, this year's show was one of excellence. I look

MUSIC PUBLISHING

BY SHELLY WEISS

ALMO/IRVING MUSIC: The Los Angeles office has changed its phone number to (213) 856-2699...

ALL NATIONS MUSIC: Billy Meshel reports his company has bought Rick Steven's L.A.-based **Summa Music** catalogue. Key writers include Gene McFadden, John Whitehead and Paul Fox. Some top titles include the #1 R&B hits "A Little Bit More," sung by Freddie Jackson and Melba Moore (Capitol/EMI); "Falling in Love," also by Moore (Capitol); the Commodores' R&B/pop AC hit "Janet"; the Top Ten AC "Message to the World" by the Temptations (Motown); and Chico DeBarge's #3 R&B/#15 pop song "Talk to Me"...

GEFFEN MUSIC: Writer **Dennis Matkosky** has co-written "Hearts in Trouble" and "Who Do You Love?" with Chicago's lead singer **Bill Champlin** for their new LP...

MCA MUSIC: President **Leeds Levy** announced the company's acquisition of **Mayday Mediarts Music**, which contains, among others, compositions by well known songwriters Don McLean and Dory Previn. Some of the popular titles MCA acquires by way of this purchase are "And I Love Her So," "American Pie" and "Vincent (Starry, Starry Night)." The latter title will be the focus of an intensive creative campaign arising from the 100th anniversary of the death of Vincent Van Gogh in 1990. Additional plans to exploit the catalog include the creation of a sampler containing Mayday Mediarts' most notable titles... Recently signed to a worldwide publishing agreement is new hot group **Mary's Danish**, whose critically acclaimed Chameleon debut LP *There Goes the Wondertruck* is included in the deal... Also joining the MCA roster is songwriter/producer **Taylor Rhodes**, whose past credits include Kix's gold LP for Atlantic, and who has just completed co-writing and co-producing **Peter Wolf's** solo CBS LP, scheduled for an early 1990 release... Just inked: **Three Times Dope**, including their just-released Arista debut LP, *Original Stylin'*...

PEER MUSIC: **Frank Carrado** reports the re-signing of legendary writer/artist **Donovan**, who, with the Spring release of his new PolyGram LP, marks his 25th year with Peer Music. Recently, an all-out bash was held in his honor at Peer/L.A. on December 20, with performances by Donovan, **Marvin Etzioni** and **Essra Mohawk**... **Michael Bolton** is slated to release "Georgia on My Mind" as the next single from his CBS *Soul Provider* LP... Staff writer **Jud Friedman** has the song "I Don't Have the Heart" featured on both **Stacy Lattisaw's** and **James Ingram's** current LPs. The song was co-written with MCA's **Allan Rich**... The **Boys**, on Motown, have just been certified platinum and Peer has three cuts through their

affiliation with writer **Greg Scelsa**... Peer also controls four songs on the current **Rolling Stones** compilation, *The London Years*, with **Buddy Holly's** "Not Fade Away" as well as "Tel Me," "Little By Little" and "Stoned"...

NASHVILLE: MCA stellar songwriter **Dave Loggins** returns to the charts with one of the most-added new releases of the year, "Fast Movin' Train" by **Restless Heart**... MCA has also signed songwriter **Mark Sanders**, who has had cuts on LPs by Kathy Mattea, the Oak Ridge Boys and Tom Wopat, among others...

SIGNING: **Larry Klein**, senior vice president of the **Dick Clark Agency**, has announced the exclusive signing of Curb recording artist **Otis Stokes**. Formerly a vocalist with R&B/pop group Lakeside, Stokes has also worked as a writer/producer with such artists as the Whispers, Shalamar and Klymaxx. His first solo LP, *Wishful Thinkin'*, which he also produced, has just been released...

NOTEWORTHY: Writer/artist **Vinnie James** has just finished recording his debut Cypress Records LP, entitled *American Boy*, which is scheduled for release in early March. James is already creating quite a stir in the Los Angeles/Orange County area based on several local performances and extremely enthusiastic word-of-mouth reports, all of which attracted a stellar group of musicians who contributed their talents to the album. **Waddy Wachtel** furnished some of his legendary guitar work, as did **David Williams** (guitarist for Michael Jackson on both the *Thriller* and *Off the Wall* LPs). **Al Kooper** provided keyboards, with **Kenny Aronoff** (J.C. Mellencamp's drummer) and Jackson Browne bassist **Bob Glaub** forming an impressive rhythm section. **Thom Panunzio**, known for his work with U2, Jeff Healy, the Beat Farmers and most recently the Graces, handled the production chores on the project, after James had worked through pre-production with **T-Bone Burnett**. James promises to be one of the first new discoveries of the decade...

IN THE STUDIO: Writer/artist **Michael Franks** is cutting three sides for his next WB LP, with mega-Grammy winners **Tommy LiPuma** and **Al Schmitt** as producer and engineer. The musicians gathered for this session are the same as on Franks' *Art of Tea* LP, which was his first for WB, ten years ago. The players include **Joe Sample**, **Larry Carlton** and **John Guerin**, to name just a few. Sounds hot... Also, **Annie Rodgers** of **Johnny Rivers Music** informs us that Rivers is going into the studio and is still looking for a few R&B hits. If you think you've got 'em, call Annie at (818) 980-1441...

CONGRATULATIONS: **David Renzer** has moved from **Zomba Music** to VP/general manager of MCA Music, and can be reached at (212) 841-8000... **Barbara Vanderlinde** has moved from **Almo/Irving L.A.** to professional manager at **Emerald Forest Ent.**, and can be reached at (213) 285-9660...



Funkadelic and Parliament mastermind **George Clinton** has announced his new **discovery**, singer/songwriter **Maxine Sands**, also known as **Maxi Muff**. **Sands** wrote and sings the sexy dance single "I Want Your Car," one of twelve **Clinton-produced** songs featured on the compilation LP **George Clinton Presents Our Gang Funky**. The album, released by **MCA**, will also feature five other new artists. The first single, "I Want Your Car," will be out the end of January.



Larry Klein, senior vice president of the **dick clark agency, inc.**, has announced the exclusive signing of Curb recording artist **Otis Stokes** to the agency. Formerly a vocalist with R&B/pop group **Lakeside**, Stokes has also worked as a writer/producer with such artists as the Whispers, Shalamar and Klymaxx. His first solo album, *Wishful Thinkin'*, which he also produced, has just been released by Curb (distributed by MCA). Pictured from left are Klein, Stokes, **Michelle Elizabeth** (Stokes' manager), and **Dick Clark**.



EMI Music Publishing announced last week the signing of an exclusive administration agreement with **Orion Pictures**. Pictured at the signing (left to right) are: **Martin Bandier**, vice chairman, **EMI Music Publishing**; **Stu Cantor**, representing **Orion Pictures**; **Murray Deutsh**, representing **Orion Pictures** and **Charles Koppelman**, chairman and CEO, **EMI Music Publishing**.

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There Are No Strings on the Meat Puppets

BY KEITH GORMAN

IT'S KIND OF FUNNY how these things get started. One minute you're standing in your garage with a couple of friends, whanging away at an old guitar and some creaky drums, the next minute you've got groupies. One day you're just a clerk at an all-night convenience store, the next you're somebody's idea of a personal savior. America, the land of opportunity.

Take the Meat Puppets, for example. There has been a mystery, a mythology that has arisen around the Meat Puppets that can only be partially explained away by rabid fanaticism. For some reason that seems beyond the realm of linear logic, the Meat Puppets have attracted a loyal legion of fans who follow the Meat Puppets from town to town, from show to show, like Deadheads do for the Grateful Dead. They're called "Meatheads," naturally. Maybe it has something to do with Arizona, the band's home, or more specifically, the Mojave Desert. It's America's only true desert and one of the last extensive pockets of wilderness left in a country that, while the great houses of Europe and the great dynasties of the Orient were alternately raising and razing what we call civilization, was little else but wilderness.

The Meat Puppets emerged from this wilderness into one equally as mysterious—the punk underground—when they signed with the indie SST label in 1981. They quickly pitched their tents squarely in the middle of this alternative universe with the

release of *Meat Puppets I*, which mixed equal parts manic thrash and unintelligible speaking-in-tongues vocals. Over the course of the next two albums, the Puppets' vision ripened like a prickly pear in the sun, until, on *Up On the Sun*, their spaced-out poeticism and Curt Kirkwood's skirling guitar arpeggios earned them the mantle of underground mystics—mystics with a serious love of ZZ Top, of all things. Since *Up on the Sun*, the Puppets have been steadily building this jones, brick by sonic brick. Their latest album, *Monsters*, sounds uncannily like the wiggled-out stepchild of those sharp-dressed men from Texas. What does the band think of this mutation? Specifically, what does bassist Cris Kirkwood think of *Monsters*?

"I really like the shape of it," Kirkwood deadpans. "I like that it's a circle and that it's packaged in a square. Shrinkwrapping is cool..."

The record *sounds* pretty cool, too. *Monsters* is chock-a-block full of romp-chomping monster grooves fired by heavy chording guitars that are phased so far out into the ozone that you'd expect them to be hitching a ride on a satellite. At the same time, it's the Puppets' most readily accessible album. C'mon, *everybody* digs a good riff, right?

The band's insistence on continually remaking their sound reflects the kind of artistic freedom on which SST cut its sharp little teeth, which makes it all the more surprising that word on the grapevine had the Meat Puppets ready



Meat Puppets (photo: Joe Cultice)

to ditch SST for a major-label deal. Kirkwood admits, "Yeah, we wanted it. [But] we couldn't really have it. The independent scene has kinda been bought out by the majors. It's the story of corporate America. The mom and pop store has been phased out, and in place of this homey sort of environment that maybe wasn't quite as generic, there's X amount of efficiency that gets traded in. Somewhere in there you lose some of the closeness. You don't have the guy behind the counter who will cash your check without an ID."

As is becoming obvious, Kirkwood is a surprisingly intense conversationalist. Although he tended to shuck off the more direct questions ("I'm amoral...or b-moral...b-moral positive," he joked), striking up a conversation with the man lit up memories of great late-night eight-beer bull sessions. You know—life, truth, history, those kind of things.

Accordingly, Kirkwood has a fittingly intense view of nepotistic mainstream attitudes, of outsiders, and of his role as an outsider. "I have a

Georgia O'Keefe painting on my wall in my bedroom and Derrick [Bostrom, the Puppets' drummer] wears a Crazy Kat t-shirt, and Beefheart...it doesn't even need to be said," Kirkwood laughs, rattling off a list of fellow outcasts who have made homes for themselves in the Southwestern desert. "We worship the people that stood up to the degree that [they] killed them. We worship Christ because he was just some guy that said, 'Hey, the flowers get by, why can't we? What's the difference? I didn't make myself. I didn't deem myself into being. I was brought here through God, through the wonder, through magic that as far as I'm concerned can take care of me. If it wants me here, I guess it's got its purpose for me.'"

It's a weird kind of optimistic fatalism that applies to rock and roll's saviors as well. Kirkwood explains that "you can take and analogize what happened, through a dynamic that goes something like inspiration, adaptation, disciplinization, dogmatization, prison. Elvis—good idea... [Then came] disciples—the Beatles turn it into political... It's important, it means something... Dylan... You suddenly take Elvis, who is just whoooooooooblblblbl!!! You know—sex...uggabugga... Let me out from the constraints of the post-war. We want it now. Then the Beatles come along and they institutionalize rebellion and before you know it, rock and roll is parodyable as Spinal Tap. It's sad."

Just sad, not, of course, hopeless. (continued on page 20)

Taylor Dayne Can't Fight It, It's Her Thing

BY KAREN WOODS

A COUPLE YEARS AGO, most of the country, if not the world, became familiar with a woman to whom the expression "if you want to get someone's attention, whisper" was a crock of proverbial horse manure. No, Long Island born and bred Taylor Dayne burst onto the scene her way: big voice, big hair, big attitude.

No one-hit wonder, either, this one: her debut, *Tell It to My Heart*, yielded four hit singles. So the question became not *if* she could do it again, but *how*. Would it be *The Return of Tell It to My Heart*? Would she do all ballads this time? Would she do a rock and roll record, what? What she did was exactly the opposite of what everyone expected. Instead of changing what she *does*, making something other than the dance-oriented pop she did so well last time, she changed how she *looks*. Cheeky girl. Smart girl. The big voice is still there, the big attitude is still there, although a *bit* more subdued, and the big hair, well, look for yourself.

When the subject of the image change is brought up, Dayne considers for a minute. "That first look I think suited what the music was at the time. But then I felt like I wanted to shed all that crap—the hair, the extensions, the image of this red vixen. Maybe I felt like a vixen at that point, but I changed, I grew.

"It's not that the music I did before wasn't as good, or should be less appreciated than what I'm doing now," she adds. "It's just that I'm into a different head, and a different level of

what I want to do. I want to feel like I'm closer to what I am, and this is close to what I am. The look, the hair, it's all mine." She laughs. "It *is* mine, it's just toned down a little bit. It's cleaner. The other way it was brassy, it had attitude, and I still have tons of that. I haven't shed any of it, it's just a cleaner line. Very focussed. Extremely focussed."

Can't Fight Fate, the new album, is extremely focussed as well. *Tell It to My Heart* sort of established Dayne as a dance music diva, the white girl with the black voice. As well as the album did, that sort of image is a bit limited and a bit limiting. *Can't Fight Fate* does more to establish her as a *vocalist*, someone who sings songs, not dance tracks. While still groove-heavy, the new record focusses more on the pop end of the spectrum, and includes a couple of rather gorgeous ballads here and there. The Diane Warren-penned "Love Will Lead You Back" comes immediately to mind.

As far as picking songs goes, Dayne has a rather unique approach. "I'll play the song over and over, in demo form, not my voice, and listen to it," she explains. "Then I have to completely forget how that person is singing the song, because no way am I going to do something like someone else does it. But I really have to listen to it. It's like every word has a feeling to it, a gut reaction. Then the words start taking over."

This is something she does in the car, by the way, because that's when she—like most of us who drive in and around

major cities—find ourselves at our most aggressive. If the song fits the mood, it has the right amount of intensity. "Then I'll take the tape out, and change the radio to a rock and roll station, or an R&B station, and then it sort of starts fitting into the style I try to encompass, that rock/R&B thing," Dayne explains. "It's always very powerful, it's always going to be very energetic but at the same time...I think I was naturally going more toward that soulful thing, the rock thing on this record, that I think I left a lot of the R&B elements out."

A lot of the differences between Dayne's freshman and sophomore records are intangible, part of the growth process—a little more sophistication here, a little more polish there, not vixenish anymore, but not staid, either. "It takes time to start showing your range," she agrees, "and I'm just thankful that I've been given the time and the opportunity, and that I still have an audience that's going to listen. That's really what it boils down to, and the right song, it all has to be complementary. But the song is very important, it has to make a statement about who you are. If I'm going to do a dance song, like I did, it better be gutsy and powerful. I'm not going to be sitting in a cafe drinking tea singing lyrics like that." Figure out who she is referring to? We both laugh.

"Even the songs on this album that I wrote, they come from that same gutsy, me-me-me mentality," she adds. "That'll change as I change, but at the



Taylor Dayne

moment, its still..." she laughs, "...serve me dinner. That's my style."

Can't Fight Fate contains two songs that Dayne co-wrote with producer/arranger Ric Wake, with whom she has been working since her pre-Arista days. "I'm more comfortable writing songs now," she says. "It's also who you're writing with. Ric and I did a lot of writing prior to the Arista release, and what we were doing was really House music. That's how I met him. I started getting away from the whole band scene, getting away from rock, because people weren't signing bands anymore. The whole artist development thing wasn't happening, and what was happening was coming from England. If you weren't from England, you were a flop.

"Then R&B started really kicking in, that whole House thing. I was still playing in the garage and all that, and I just had to get out of that. If I played at Gildersleeves and Tracks and CBs and the Bitter End one more time, I (continued on page 20)

SHOCK OF THE NEW

MALCOLM MCLAREN IS NOT a nice man.

I kind of had that one figured out when the public relations firm hired to do his press for *Waltz Darling* rescheduled interviews at least three times—interviews that never actually happened, because he decided at the last minute that he didn't need press. (And the record is doing so well, isn't it?)

As it turns out, this is a classic McLarenism. After reading Craig Bromberg's excellent new book, *The Wicked Ways of Malcolm McLaren* (Harper & Row, \$11.95), one can't expect anything else. McLaren is one of those people who builds something up—a project, a record, a band—only so he can have the intense pleasure of destroying it.

As a biography, *The Wicked Ways...* is perhaps a little one-sided. Out of the long list of people Bromberg interviewed, very few had anything good to say about McLaren. But as an almost Shakespearean tale of manipulation, lies and exploitation, it's unsurpassable, especially since it's all true.

Take McLaren's best-known and most catastrophic project: the Sex Pistols. The original line-up included Steve Jones, Glen Matlock, Paul Cook and "the legendarily ugly" Wally Nightingale, and the band started out as the Swankers. Jones and Cook, friends since the age of 10, met McLaren by hanging out in the shop—variously called Let it Rock, Too Fast to Live, Too Young to Die, SEX, Seditions, and World's End—that McLaren owned with common-law wife Vivienne Westwood (with whom he has a son one never hears of). Nightingale got the boot, and a guy who hung out in the local, John Lydon, was recruited. He was dubbed Johnny Rotten, legend has it, due to the condition of his teeth. McLaren, whose involvement up to this point was nebulous, finally decided this was, in fact, the rock and roll band that thus far had only existed in his imagination—something so anarchistic and anti-establishment that it would set the staid old geezers in the music industry on their collective ear, something that could turn "cash from chaos." He renamed them the Sex Pistols, after a New York City gang.

This line-up lasted through 1976, a year in which McLaren did his best to alienate and/or soak every record company in Britain, even managing to break the record for the shortest duration on a label: one week, on A&M (after, incidentally, being thrown off EMI for bad behavior). A&M's decision to cut its losses was based mostly, again, on the behavior of the band. But at about the same time the deal was signed, bassist Glen Matlock, really the only one in the band who was more interested in music than anarchy, was either booted or quit; the first report was that the split was amicable, mutual. Then a few days later, McLaren—not the band, McLaren—sent a telegram to the *NME* saying, "Yes Derek Glen Matlock was thrown out of the Sex Pistols so I'm told because he went on too long about Paul McCartney (stop) EMI was enough (stop) The Beatles was too much (stop) Sid Vicious their best friend and always a member of the group but unheard as yet was enlisted (stop) His best credential was he gave [journalist] Nick Kent what he deserved at the 100 Club love and peace Malcolm McLaren."

Sid Vicious, ne John Beverley, had long been a Pistols fan. He'd never played bass. In fact, his only musical experience to date was playing drums in the fledgling Siouxsie and the Banshees (and Siouxsie has said he was a better bassist than drummer). But he was perfect for McLaren's vision of the Pistols. His complete lack of self-control just added to the mystique, to the legend. One thing that this book really points out is that, as much as McLaren and the Sex Pistols are credited with "starting" the punk "movement," it's a bit of a farce. The revolt was supposedly a proletarian thing—the kids on the dole shoving two fingers up in the face of the bourgeoisie. But as pure and honorable, in a Marxist sort of way, as that sounds, from the beginning McLaren used the Sex Pistols and punk as a money-making venture. Cash from Chaos.

In fact, he made a film about making money from it, the disaster-ridden *The Great Rock and Roll Swindle*. The film, like everything else he did, was a fiasco from the word *Go*, changing writers and directors (including skin-flick cult meister Russ Meyer and Roger "Thumbs Up" Ebert) like other people change socks, finally settling on film student Julian Temple. *The*

Great Rock and Roll Swindle was originally titled *Who Killed Bambi?* but Fox, which was financing it, pulled out, giving McLaren the big payoff yet again. *Swindle* picked up where *Who Killed Bambi?* left off, financed this time by fledgling Virgin Films. The film is an account of the rise and fall of the Sex Pistols (with no mention of Matlock whatsoever, even though a rather infamous TV interview he was party to was shown), narrated by McLaren, who was giving "lessons" on how to milk as much money out of the music industry as possible without ever giving it anything concrete, accompanied by a cash register adding up the total.



Malcolm McLaren (photo: Michael Halsband)

With self-serving management like this, the Sex Pistols were doomed from the start. They were too young, too naive and too inebriated much of the time to know any better. But McLaren wasn't satisfied with mere manipulation, he encouraged their destruction, even helping it along by playing band member against band member. When Nancy Spungen came into the picture and Vicious became hopelessly heroin-muddled, McLaren did *not* do what any manager with half a brain would have done—namely get the boy straightened out—but turned a blind eye because the drug addiction and its accompanying bad public behavior was all part of his ideal rock band. The end result? The Sex Pistols split up during their only American tour. John Lydon filed a lawsuit against McLaren and his management company that took the better part of a decade to decide, and Sid Vicious overdosed, rather fatally, after being charged with the killing of his girlfriend at age 21—complete and utter chaos.

Bromberg's account of the Sex Pistols history is easily the most complete and most objective I've read, probably because the book is about McLaren, not the group McLaren managed. It also covers other highlights of McLaren's career, such as Adam and the Ants, another Machiavellian maneuver. He convinced the Ants to dump Adam and find another singer; they consequently became Bow Wow Wow, a band that could barely get arrested when they were with McLaren, and did rather well afterward. Same with Adam Ant; after McLaren had him unceremoniously booted from his own band, he went on to become one of the leaders of the New Romantic movement, with hits like "Goody Two Shoes," "Strip" and so on. (I even saw him in a movie not too long ago. He played a sleazy art dealer. I think he had a good role model.) McLaren also tried to make an astonishing number of films, of which only the aforementioned *Swindle* ever saw celluloid, even after he went to work for CBS' film division for a short period of time. They ended up paying him off and showing him the door. His own albums have been incredible in terms of the number of people recruited to work on them, who were then usually never paid what they were promised or were slighted in the credits. All in all, pretty amazing stuff.

Bromberg starts his *histoire* by showing us McLaren as a child, as a teenager, as a young adult, and as the Fagin-in-cool-clothes that he became. You get the impression that he quite possibly started this book without a lot of animosity toward McLaren, but the more he learned, the more he loathed. That's the feeling the reader develops, as well. While McLaren was an integral part of a truly fascinating and important part of the history of rock and roll, and however brilliant his ideas or prescient his projects, there is really only one lasting impression left by *The Wicked Ways of Malcolm McLaren*. He is not a nice man. Instead, when it comes to people—the old "cash from chaos" thing is admirable in a perverse sort of way—he is a complete and utter cementhead, albeit an absolutely charming one, or he never would have gotten this far. But like power, absolute charm corrupts absolutely.

Peace.

Karen Woods

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RAP

NEWS: Just a quick reminder that anyone still trying to play catch-up in the hip-hop/rap area should look into Priority Records' ten-volume *Rap Master* series, an excellent overview of the last ten years that spans from such groundbreaking tracks as Grandmaster Flash and Melle Mel's "White Lines" to the comic-rap of the Fat Boys to the feminine perspective of Salt-n-Pepa. There are several rap compilation series on the market right now, but few as extensive or comprehensive as this one...



Janet Jackson

singly because of its title.) You'd think the folks at MTV, at least, would know that "dope" is roughly the equivalent of "rad" or "awesome" in MTV-speak. The irony, of course, is that the whole project is at its core *anti-drug*. "Legalized Dope" is explicitly saying "just say no" in terms that actually reach the youth of today. It would seem that the station that ran all those RAD (Rockers Against Drugs) spots has to have PSAs dripping in "sincerity" and underlined quite a few times before they understand them...

Atlantic Records has just released the rap video compilation, *Atlantic Street* (\$16.98 retail), that includes the videos of Kwame, The D.O.C., Breeze, Cool C, The W.I.S.E. Guyz, and of course my own favorite, MC Lyte, First Lady of Rap. Check it out...

On January 22, dance music will be spotlighted during MIDEM, the international music industry market, held January 21-25 in Cannes, France. A Warehouse Party will be held in the truck terminus below the Palais des Festivals. The confirmed line-up, so far, includes Black Box, Delegation, 808 State, ICE MC, Sybil, FPI Project and Technotronic featuring Felly and Ya Kid K. One possible hitch: word is that Felly has left Technotronic because of artistic differences.

Ernest Hardy



New Kids on the Block fondle the Dance Music Award to be given out when they host the Second Annual Dance Music Awards, to be held February 12 at Universal Amphitheatre in Los Angeles. No truth to the rumor that the award is actually given by Maybelline and that the next album by the Kids (who all appear here in their best Liza drag) will be titled Eyeliner. (photo: Stephen Jerrom)



During the recent video shoot for Columbia/Def Jam artists 3rd Bass' new single "Gasface," labelmates Oran "Juice" Jones and Newkirk made cameo appearances. Pictured (l-r): Oran "Juice" Jones, 3rd Bass DJ Richie Rich, Prime Minister Pete Nice, Newkirk and MC

It was announced a few weeks ago that Janet Jackson would embark on her first world tour this year, but details were sketchy. Though the agenda is still being formed, what's known so far is that Jackson's *Rhythm Nation World Tour 1990* will begin March 1 at the Miami Arena, in Miami, Florida. The first leg of the tour will include stops in several other American cities, with additional dates to be announced next month...

MTV has revealed, yet again, that for all their flash and quick edits, they're about as hip as a Barry Manilow retrospective. Following in the footsteps of the state of Texas, they've banned the video for Vicious Beat Posse's single "Legalized Dope," after apparently taking the title literally. (Texas, like MTV, outlawed the new MCA rap label, Vicious Beat Recordings,



Vicious Beat Posse (photo: Todd Gray)

CASH BOX MICRO CHART



January 20, 1990 The number in parentheses represents a bullet, indicating strong upward movement.

Full Weeks
Last Week

Rank	Artist/Album	Label	Full Weeks	Last Week
1	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	6	6
2	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	1	15
3	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	2	24
4	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)	Ice-T	4	11
5	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	5	8
6	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	13	6
7	BIG TYME (MCA 42302)	Heavy D. & The Boyz	7	28
8	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	3	
9	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	9	15
10	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	10	11
11	LARGE AND IN CHARGE (MCA 6354)	Chunky A	16	4
12	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	8	22
13	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	14	22
14	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	11	13
15	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	12	44
16	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	15	50
17	EAZY DUZ IT (Priority 57100)	Eazy-E	17	50
18	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	18	48
19	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	19	50
20	THE MIC STALKER (Jive/RCA 1249)	Doctor Ice	25	9
21	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	23	8
22	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore	27	10
23	BROTHER ARAB (Orpheus)	Arabian Prince	27	6
24	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.D.	21	22
25	NOTORIOUS (Rhyme Syndicate/Epic 45298)	Donald D	29	9
26	SILENT ASSASSIN (Island 91277)	Sly & Robbie	30	4
27	JUST A POET WITH SOUL (Delicious Vinyl 30001)	Def Jef	DEBUT	
28	GOING STEADY (Jive/RCA 1284)	Steady B	DEBUT	
29	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	20	34
30	D.J. MAGIC MIKE & THE ROYAL POSSE (Cheetah 9401)	D.J. Magic Mike & the Royal Posse	DEBUT	
31	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)	The Ghetto Boys	DEBUT	
32	HOW MUCH CAN YOU TAKE (4-Sight 5526)	M.C. A.D.E.	DEBUT	
33	SHALL WE DANCE (Creative Funk/Select-O Hits 7001)	Grandmaster Slice & Izzy Chill	34	4
34	RIDE THE RHYTHM (Wild Pitch 2002)	Chill Rob G	DEBUT	
35	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	22	28
36	TO HELL AND BACK (Profile 1283)	Nemesis	DEBUT	
37	EVERYBODY WANTS SOME (Gucci/Hot Productions 3314)	Gucci Crew II	24	20
38	KNOWLEDGE IS KING (Jive/RCA 1182)	Kool Moe Dee	26	30
39	LOC-ED AFTER DARK (Delicious Vinyl/Island DV3000)	Tone Loc	31	44
40	GHETTO MUSIC: THE BLUEPRINT OF HIP-HOP (Jive/RCA 1187-J)	Boogie Down Productions	32	26



Serch. Spin magazine and Warner Bros. Records recently hosted the *Funky Reggae Crew Party* in honor of the album of the same name. The evening featured performances of rap/reggae by the likes of Eek-A-Mouse, Pappa Juggy, Dread Flimstone, Queen Latifah, Biz Markie and others. The event was taped for MTV's *Yo! MTV Raps*. Pictured: (top, l-r) Emilio Estevez; Fab 5 Freddy, host, *Yo! MTV Raps*; Ted Demme, producer, *Yo! MTV Raps*; Holly Robinson, one of the evening's hostesses; Moses Edinborough, associate producer; and (bottom, l-r) Dread Flimstone and Matt Robinson, *Funky Reggae Crew's* executive



EKSTATIC: Chick Corea's Akoustic Band recently played at N.Y.'s Blue Note, and all these people decided to cram into this photo to prove it. They are (from left) John Patitucci, Corea's manager Ron Moss, Corea, GRP bigwig Larry Rosen, David Benoit and Dave Weckl.

WHO IS THAT?: The Aetna Insurance Company has a program in which they select role models to hold up as examples to kids: like, "Hey, kids, you can do that too." One of this year's choices is 79-year-old bass giant, and superb photographer, **Milt Hinton**.

"Music is my role model," says the Judge. "I show the kids that I've been doing this since I was 13 years old; I thought I could do it, and I kept trying it until I finally get someplace with it. It's stood me in good stead and I'm still doing it here in my old age and being respected. So they must do the same thing. They don't know exactly what they want to do, but find something that you like and then work towards that."

After more than 60 years of playing the bass, Hinton's asked, do you ever feel you've mastered the instrument?

"My teacher told me long ago, 'This is your job, the rest of your life, to try to master that instrument. And it's going to fight you all the way.' And it does. I've made hundreds of thousands of recordings and I've never left one without thinking that maybe if I'd had another chance, maybe I could do a little bit better. This is what keeps one going—one has to aspire to do better each time."

"I'm constantly listening to other bassists. I'm always listening. That's what keeps me young. I listen to them and I appreciate what they do. I've seen the great changes in the instruments and in the musicians that are playing them, and when I listen to them I say, 'Gee, that's wonderful. I wish I had said that, I wish I had thought of that.' But we know that every snowflake is different, so it's no problem for every man to be different. One must be himself in order to be recognized. If I played like Ray Brown, everybody would say, 'Hey, he sounds like Ray Brown,' and they would never mention my name. So even if it's bad, I want them to say, 'Who is that?'"

Next month, **NPR** is going to air *Bass Line*, 28 three-minute interviews with Hinton, based on his marvelous book of the same name (a blend of his 50 years of behind-the-scenes photography with some wonderfully clear-eyed reminiscences). **Branford Marsalis**, who had the good sense to use Hinton on *Trio Jeepy* (the bassist brought out the best playing Branford's done on record, if you ask me), will host the short series.

Hinton says this about working with Marsalis and drummer **Jeff Watts**, his young-enough-be-his-grandchildren *Trio Jeepy* bandmates: "I'm so happy that they can receive me and that I can qualify; they're not just using me because I'm an old man, they're using me because I can play what they want to play."

HE'S GOT TO BE KIDDING: An early contender for album of the year is the limited edition 24-CD boxed set, *The Complete Electric Bass Solos of Monk Montgomery*, which wisely trims all the extraneous music from the original tracks, just retaining those bass solos.

BREAD IN THE BONE: The National Endowment for the Arts has just awarded fellowships to **George Russell**, **Cecil Taylor** and **Gerald Wilson**, to the well-deserved tune of \$20,000 each, for "exceptional artistic merit in the field of jazz." Whatever you say about the NEA, you can't argue with 'em on this one.

SOFIA'S CHOICE: Pianist **Milcho Leviev**, who is considered something of a musical hero in Bulgaria, returned to that country early this month for his first appearances there since he defected in 1970. Leviev, who has built a firm jazz career in L.A. over the past two decades, was well known in both the jazz and classical fields in Bulgaria, where he served as the director of the state's Radio and Television Orchestra and was a composer for, and guest conductor of, the Sofia Philharmonic—that is until the Union of Bulgarian Composers expelled him in 1968 for "hooliganism," in the form of his protests in favor of democratic elections.

TUNE IN: Along with the aforementioned Hinton series, **NPR**'s got some other jazz programming up its sleeve in February, notably four concerts from the fine annual summer series, *Classical Jazz at Lincoln Center*, as part of the *American Jazz Radio Festival*: **Duke Ellington: Suites and Blues**, with an all-star big band (**Jimmy Hamilton**, **Lew Soloff**, **Britt Woodman** and others) conducted by **David Berger** (February 3); *Mr. Jelly Lord*, a terrific tribute to **Jelly Roll Morton** with **Michael White**, **Danny Barker**, **Wynton Marsalis** and several other New Orleanians (February 10); *Bouncin' with Bud*, a salute to **Bud Powell** featuring **Barry Harris**, **Jackie McLean**, **Tommy Flanagan** and others (February 17); and *Happy Birthday, Benny Carter*, with **Dizzy Gillespie**, **Hank Jones**, **Ray Brown** and the like (February 24).

Lee Jeske

CONTEMPORARY JAZZ

January 20, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	QUINCY JONES	DEBUT
2	MIGRATION (GRP 9592)	DAVE GRUSIN	2 14
3	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	5 10
4	AT LAST (Blue Note 91937)	LOU RAWLS	1 22
5	LIVE (Arista 8613)	KENNY G	DEBUT
6	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	6 12
7	COLOR RIT (GRP 9594)	LEE RITENOUR	7 14
8	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	15 4
9	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	3 25
10	TIME WILL TELL (Intima 73503)	FATBURGER	30 4
11	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	10 12
12	LOVE WARRIORS (Windham Hill JazzWH 0116)	TUCK & PATTI	4 29
13	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	18 20
14	JIGSAW (Atlantic 82027)	MIKE STERN	8 18
15	POINT OF VIEW (MCA 6309)	SPYRO GYRA	9 27
16	AURA (Columbia C2X 45332)	MILES DAVIS	11 10
17	ANDY NARELL (Atlantic 81938)	ANDY NARELL	17 8
18	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	12 22
19	THE SPIN (MCA 6304)	THE YELLOWJACKETS	13 22
20	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFIELD	14 22
21	MIDNIGHT TRAIN (Optimism 3216)	MAX GROOVE	16 12
22	MOONSTONE (Verve Forecast/PolyGram 839 734-4)	TONINHO HORTA	25 4
23	FRONT SEAT (Elektra 60906)	SADAO WATANABE	DEBUT
24	TEN DEGREES NORTH (MCA 6328)	DAVE SAMUELS	27 4
25	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	19 25
26	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	20 31
27	PRISONER OF LOVE (Atlantic 82046)	KENNY GARRETT	DEBUT
28	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	21 31
29	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	22 37
30	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	23 29
31	FRIENDS TO LOVERS (Headfirst/K-Tel 31311)	GARY HERBIG	DEBUT
32	EAST (Hiroshima Epic 45022)	HIROSHIMA	24 42
33	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	26 33
34	MORNING PIPE (Verve Forecast 839307)	NESTOR TORRES	28 8
35	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	29 22
36	SKY LIGHT (Verve Forecast/PolyGram 837 696)	RICARDO SILVEIRA	31 33
37	HUMAN FEEL (Human Youth Records HU 11)	HUMAN FEEL	32 10
38	NIGHT AFTER NIGHT (Elektra 60778)	GEORGE DUKE	33 25
39	SPY VS. SPY (Elektra/Musician 9 60844)	JOHN ZORN	34 16
40	TIMES ARE CHANGING (Blue Note 90905)	FREDDIE HUBBARD	35 29

■ JAZZ PICKS

□ JIMMY SMITH: *Prime Time* (Milestone 9176)

The most popular, and most steadfast, of the Hammond organists changes label but not direction. *Prime Time* is smooth, funkified soul jazz attractively beefed up with three bluesy saxists: Curtis Peagler, Herman Riley and Ricky Woodard.

□ CLAUDIO RODITI: *Slow Fire* (Milestone 9175)

A smoothly listenable date from the romantic trumpeter who, on each successive album, hews more closely to his Brazilian roots. Soft hard bop with a strong percussive undertow, nicely written, arranged and played by all parties.

□ ELISABETH WELCH: *This Thing Called Love* (BMG Classics 60366)

Pure class from an ageless veteran who is a living link with the time when Mabel Mercer sang at Bricktop's in Paris and Cole Porter would stop by with his latest creation. Genteel classics (mainly) nicely supported by pianist Jonathan Cohen. Not all the champagne was consumed New Year's Eve.

□ FREDDIE REDD: *Lonely City* (Uptown 27.30)

The label that specializes in resurrecting "what ever happened to..." beboppers digs up Freddie Redd, who once made some fine Blue Note albums. Much of Redd's unique spark at the piano (and with the pen) is intact, and this '85 date surrounds him with fine players (Clifford Jordan, "C" Sharpe, George Duvivier...), nicely arranged by trumpeter Don Sickler.

□ JIMMY GOURLEY: *The Left Bank of New York* (Uptown 27.32)

Guitarist Gourley was easier to find: he's been playing warm bebop guitar in Paris for a million years. He's a real find for those who don't know him: half of this '86 album is a quintet (with Ralph Moore and Don Sickler), but it's the trio tracks (Marc Johnson on bass, Victor Lewis on drums) that showcase this talented expatriate at his cool, calm best.

BOB LONG SPEAKS ON GOSPEL



Shirley Caesar

THE FIRST LADY OF GOSPEL—“Phenomenal” is the only word that adequately describes the musical talents of evangelist **Shirley Caesar**. Her phenomenalism is evidenced by 11 Grammy award nominations, 5 Grammy award victories, 3 gold albums, 10 Dove awards, 5 Stellar awards, thousands of sold-out concerts and her demonstrated ability to continuously release album after album with astounding success. Her recording *Live in Chicago* stayed at #1 on the gospel charts for 50 weeks. *I Remember Mama*, her latest release, has taken radio by storm and will surpass, as well as continue to push, the *Live* album and the “Hold My Mule” video.

Born and raised in Durham, N.C., Caesar began her career in the South where she performed as “Baby Shirley Caesar.” Her career extends to modern-day performances at such places as Radio City Music Hall, Constitution Hall, the White House and most recently at the Carpenter’s Home Church Auditorium.

In addition to being a recording artist and performer, she is a pastor and evangelist, a wife, a businesswoman, an elected official (member of Durham’s city council) and above all a humanitarian. She operates the Shirley Caesar Outreach, Inc., a nonprofit organization that has a highly functional social service component that provides emergency funds, food, clothing and shelter for the under-privileged and the needy. Caesar also operates a very viable Christian outreach ministry consisting of radio broadcasting, revivals, crusades and evangelical meetings. This ministry is funded by proceeds from her concerts and an annual crusade convention held during the month of July in Durham. Her humanitarianism is also evidenced by her receipt of the 1985 and 1987 Image Award for her positive influence in the Black community, presented by the NAACP.

Caesar has a bachelor of science in business administration and an honorary doctorate degree from Shaw University in Raleigh, N.C. She has received an honorary doctorate from Southeastern University in Charleston, S.C. She has received many proclamations and the keys to several major cities within the United States.

Her latest album, *I Remember Mama*, on A&M/Word, “remembers my mother in a happy way,” Caesar says. “It’s dedicated to the memory of my mother and is a tribute to her. Five of us that knew her came up with the words. This album also says ‘Let’s have church like Mama did.’ It is not so much an evangelistic album; its purpose is to minister ideas like ‘Worship Him,’ ‘Don’t Give Up,’ ‘He’ll Do It Again’ and ‘I’ll Never Stop Praising the Lord.’ It’s talking about deliverance from problems and giving thanks and worshipping the Lord. The album has both contemporary and traditional material, continuing the direction I’ve been in for some time.”

Caesar’s music literally bridges the generation gap by its capacity to appeal to both the young and the old. It transcends musical preferences through its ability to artistically exemplify traditional, contemporary and country gospel. Without a doubt, Caesar is first and foremost in the field of gospel music. She undeniably is the “First Lady of Gospel Music.”

BAILEY’S FAMILY AFFAIR—Veteran recording artist **Philip Bailey** just completed work on his latest album for A&M/Word Records. Bailey spoke about the many factors regarding this album: “Since my last gospel album, I’ve experienced challenges in my own family, suffered through the death of a loved one, the tragic death of a neighbor in a plane crash and the ups and downs of life. I could see God’s hand in it all, so I’ve moved away from religion and moved closer to God himself.

“I started this album with the wrong intentions and without seeking the Lord,” continues Bailey. “Later on, I asked the Lord to show me the concerns of his heart and he began to give direction. It is the first album where 90% of the ideas were directed through me instead of by me. I’ve grown in the Lord.”

According to Bailey, this album would not have been if it were not for Rev. Oliver Wells. “I met him in Atlanta in a church during the taping of a Martin Luther King, Jr. television special produced by Stevie Wonder,” Bailey remembers. “He learned my four songs in five minutes. I was impressed with his talent and spirit. We stayed in touch. Later on it was only natural that we work together. On this album, I had a dream come true when I got to work with Richard Smallwood, whose anointing and sensitivity I respect.

“I decided to have a more urban-sounding record this time,” he says. “The song ‘Family Affair’ with Kirk Whalum on sax is a ministry to youth and young Christians. I am planning to serve aggressively with this record, performing more Christian concerts, touring with this material, ministering to families and relationships.

“My other work also gives me a tremendous platform,” Bailey concludes. “Earth, Wind & Fire has a new record and I have another secular album coming out. Our prayer in this crucial time must be for the young.”

FUTREL DEBUTS—Since their formation as a group of high school students who decided they were having more fun singing their own versions of the gospel classics than the standard glee club fare, the four members of **Futrel** have been impressing audiences from coast to coast. As a result, their debut album on Light Records, entitled *Worth the Wait*, provides more than just an appropriate title. It is a power-packed blend of traditional, contemporary and 1940s melodies, with a unique vocal harmony reminiscent of some of the great

CASH BOX MICRO CHART

BLACK GOSPEL TOP 40 ALBUMS

January 26, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6005)	Mississippi Mass Choir	1	17
2	WHO'S ON THE LORD'S SIDE (Savoy 14734)	Rev. Timothy Wright	2	17
3	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	3	17
4	TOTAL VICTORY (Light 7115720207)	Vicki Winans	4	17
5	WONDERFUL (Light 7115720215)	Bo Williams	5	17
6	CAN'T HOLD BACK (Light 7115-720-262)	L.A. Mass Choir	6	15
7	HEROS (Light 7115720231)	N.J. Mass Choir	7	17
8	BREATHE ON ME (Savoy 7097)	James Cleveland	8	12
9	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	10	12
10	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	11	12
11	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	9	17
12	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	12	17
13	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	13	17
14	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	14	17
15	FLOWING (Malaco 4434)	Truthettes	15	17
16	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	16	17
17	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	17	17
18	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	22	6
19	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	18	17
20	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	19	17
21	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	20	17
22	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	21	17
23	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	23	17
24	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	24	17
25	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	27	12
26	MOVING BY SPIRIT (Sound of Gospel 186)	J.L. Ferrell/N.Y. Seminar Mass Choir	28	6
27	GOT MY TICKET (WFL/Spektra 2623)	Washington State Mass Choir	29	6
28	WE'VE GOT THE VICTORY (Savoy 7093)	Georgia Mass Choir	25	17
29	NEW DIRECTIONS (Meltone 1505)	Soul Stirrers	26	14
30	NO GREATER LOVE (Savoy 14788)	Keith Pringle	30	17
31	WONDERFUL ONE (Jive/RCA 1200)	Vanessa Bell Armstrong	34	5
32	LIVE IN ST. LOUIS (Savoy 7096)	Gospel Music Workshop of America	31	17
33	THE BIBLE IS RIGHT (J&B 0092)	Southern Faith Singers	36	5
34	I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)	Jesse Dixon	32	17
35	DON'T WORRY BE HAPPY (Atlanta International AIR 10137)	Rev. Thomas L. Walker	4	
36	GOD IS A GOOD GOD (Sound of Gospel SOG-177)	Keith Hunter & the Witness for Christ Choir	33	10
37	WILL YOU BE READY (Light 7115720193)	Commissioned	35	17
38	WE NEED TO HEAR FROM YOU (Word WR 8443)	DeLeon	37	8
39	SAINTS IN PRAISE (Sparrow SPR 1189)	The West Angeles C.O.G.I.C.	38	10
40	AND THEY SANG A HYMN (Sound of Gospel SOG-179)	Thomas Whitfield & Co.	39	10

all-girl groups of the past, i.e. the Emotions and the Pointer Sisters. The album also features some great work from sax man extraordinaire Gerald Albright and bassist Andrew Gouche.

“We were originally known as the Senior Gospel Ensemble,” recounts the group’s founder, **Darlene Futrel**. “We actually started in high school as a small chorus, doing shows and church services all over Southern California. Once we graduated, a small group of us paired off because we still enjoyed singing together and eventually we formed the current group, Futrel.”

With the addition of members **Evelyn Young**, **Theresa Day** and **Janice Davis**, the young Futrel soon made a name for themselves recording with such gospel notables as the Rev. James Cleveland, Edwin Hawkins, Walter Hawkins, Vanessa Bell Armstrong and Patrick Henderson, as well as singing back-up for folk/pop legend Joan Baez.

Their live performances have included feature slots with Jesse Jackson’s PUSH for Excellence, Bob Hope’s U.S.O. Tour and James Cleveland’s Gospel Music Workshop of America, where they received the Best New Group and the Founder’s award in 1979.

As a result of their association with Light Records’ Alan Abrahams, who was introduced to the group by producer Laythan Armour, Futrel was signed to the Light label in 1988.

Worth the Wait answers the musical question, What has Futrel been up to? From the traditional “I’ve Got the Victory” to the upbeat “Worth the Wait” and “I Died For You,” to the 1940s sound of “He’s the Best Thing (That Ever Happened to Me)” and “Never,” *Worth the Wait* provides some solid answers about what Futrel will be up to in the years to come. The title track and “Come to Me” have strong appeal for the secular music community. For bookings and more information, regarding this dynamic group, contact Glenn D. Nelson at (213) 850-4418.

Bob Long

RHYTHM & BLUES



Surface (photo: Jeff Katz)

SURFACE IS DEEP—Surface, founded in 1983, is comprised of three very talented young men: co-founders **David "Pic" Conley**, **David Townsend** and lead vocalist **Bernard Jackson**, all hailing from the tri-state area. They made their mark on the industry with their self-titled debut album, which featured the #1 smash single "Happy" and the equally brilliant single "Lately." They have just completed a nine-month concert tour of the U.S. and Japan and have a very successful album, entitled *2nd Wave*, which is on the verge of platinum certification, and has to date rendered four top-charting singles: "I Missed" (#3), "Closer Than Friends" (#1), "Shower Me With Your Love" (#1), and "You Are My Everything" (#1).

Recently, I had the pleasure of speaking with Bernard Jackson, a very positive, upbeat, spiritual, connected and most gifted vocalist. We spoke briefly about the first single, "Happy," which really brought recognition to the group, and how it was created. "After meeting Pic," Jackson remembers, "I went to Jersey to meet with him and David to see if we had any chemistry together and ended up staying a couple of weeks. Townsend had come up with the groove and some lines. After hearing this, the pen and pad just sort of jumped into my hands and the song almost wrote itself. It is a very simple song but it emits so much emotion, very reminiscent of the songs of the '50s and '60s."

Jackson has actually been working in the music business the longest. By the time he was five years old, he already knew different songs because his parents and his older sister played many of the great songs from that era, including blues, jazz and R&B. "I am stuck on the realness and emotions that were in those songs," Jackson says. "It wasn't until I hooked up with the right combination of people, Pic and Townsend, that allowed me to be myself as a vocalist and sing my way, because I was singing everybody's way and not really my way. This was the first time I could write and sing a song the way that was most comfortable for my voice. With each song, whether I am under the headphones or performing live, I visualize myself wherever the song is and how people may react to a song."

"As a group, the music means just as much to us as the lyrics, but the words have to be real," Jackson continues. "If I write a song that is not a hit song, the lyrics must be real and must make the listener feel something. There are some jazz songs that are right on the edge, not quite popular but are hits and are real. Look at Tracy Chapman's material—these are hits of the heart and mind. Unfortunately, her songs don't receive the widespread airplay they deserve, but these are hits. She has some powerful messages in her songs, but too few people will take a chance and play these real messages. But things are changing."

Surface is very much into *positive* brainwashing—writing and recording positive songs. So many of our youth spend so much time listening to radio and/or records, therefore Surface's messages deal with positive affirmations while maintaining the beats that the band hopes will catch the youngsters quickly and expose them to the positive words of the song. Jackson says, "if we can through our lyrics, like 'Only you can make me happy,' get people to thinking happy not sad, positive not negative, then the power of positive brainwashing is working and that helps to make a better world. We are confronted with so many negatives in the world today, a constant brainwashing with negative information about violence in the world via television, radio and newspapers. If that is all we hear, see and read, then we are consciously or subconsciously locked into a negative frame of mind."

"Therefore if our beats with the positive messages cause people to change from the negative to the positive mode, then you're working toward a much-needed change in society," Jackson claims. "With each song we do, it is okay to write a love song, but it is how you say certain things. Kids may think you are meaning one thing, but if they know, for example, [through] 'Closer Than Friends,' [that] it is alright for them to have a friend, grow up, fall in love, get married and raise a family, that to us represents a positive family atmosphere. If we as people can think 51% on the positive side, then we are ahead of the game. It helps to pass those positive vibes more easily to individuals who may be operating from the negative side and hopefully will help convert their thought processes. I am always into the vibe of trying to make people think 'It can happen to you.' Why not? It happened to me and for me. I don't know how, other than I wanted it. That's the key. You must keep dreaming."

Despite their tremendous success, records sales and successful tour dates around the world, Jackson, Conley and Townsend fully understand this is a business and must be treated as a business. There will be ups and downs, working with and affording individuals the opportunity to work with those who may not have your best interest in mind. Therefore we must remain clear-headed and always maintain the utmost professional approach to our business. The members of Surface are committed to meeting and greeting as many of their fans around the world as humanly possible through personal appearances, radio, TV, newspapers, industry trades, in-store visits and whatever their busy schedules will permit.

Conley and Townsend (who produced "Don't Take It Personal," the number-one single for Jermaine Jackson) were out of town on business and unavailable for the interview. I would like to thank Jackson for a wonderful verbal exchange and for giving me more insight into the mega-talented trio, who are currently working on material for their third album on Columbia Records. Gentlemen, keep on writing and recording those positive songs that meet the emotional needs of all mankind.

Bob Long

R&B LPs

January 20, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	TENDER LOVER (Solar/CBS FZ45288)	Babyface	1	25
2	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	2	15
3	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	3	11
4	STAY WITH ME (Columbia FC 44367)	Regina Belle	4	17
5	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	Quincy Jones	8	6
6	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	6	15
7	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	5	17
8	BIG TYME (MCA 42302)	Heavy D. & The Boyz	9	29
9	HOME (MCA 6312)	Stephanie Mills	7	27
10	THE CACTUS ALBUM (Columbia FC 45415)	3rd Base	14	7
11	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	10	11
12	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	12	16
13	Dance!... Ya Know It (MCA 6342)	Bobby Brown	22	6
14	MIKI HOWARD (Atlantic 82024)	Miki Howard	18	9
15	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	20	9
16	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	11	12
17	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	17	11
18	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	13	12
19	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	19	10
20	SYBIL (Next Plateau 1018)	Sybil	16	16
21	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	15	26
22	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	21	29
23	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	23	15
24	THE INCREDIBLE BASE (Profile 1285)	Rob Base	25	7
25	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	26	16
26	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	24	9
27	ROUND TRIP (Capitol 90799)	The Gap Band	27	8
28	THE MAN IS BACK (A&M 5256)	Barry White	30	7
29	BE YOURSELF (MCA 6292)	Patti Labelle	28	27
30	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	29	27
31	AFTER 7 (Virgin 91061)	After 7	31	16
32	SERIOUS (EMI 90921)	The O'Jays	32	35
33	BEYOND A DREAM (Island 91319)	By All Means	36	8
34	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	38	16
35	LARGE AND IN CHARGE (MCA 6354)	Chunky A	39	6
36	SPECIAL (Motown 6275)	The Temptations	37	19
37	LIVE (Arista 8613)	Kenny G	DEBUT	
38	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	34	23
39	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	44	11
40	ALL NIGHT (Elektra 60858)	Entouch	48	25
41	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	42	44
42	RAW (Def Jam FC 45015)	Alyson Williams	43	41
43	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	49	23
44	ATTITUDE (Atlantic 82035)	Troop	51	9
45	BAD SISTER (Cold Chillin'/Warner Bros. 25809)	Roxanne Shante	45	7
46	YOU WANNA DANCE WITH ME? (MCA 6343)	Jody Watley	35	7
47	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	40	23
48	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	41	22
49	KASHIF (Arista 8595)	Kashif	47	12
50	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros	64	4
51	2ND WAVE (Columbia 44284)	Surface	50	63
52	PUMP UP THE JAM - THE ALBUM (SBK 73422)	Technotronic	71	4
53	BROTHER ARAB (Orpheus/EMI 75614)	Arabian Prince	54	4
54	UNDER A NOUVEAU GROOVE (Warner Bros. 25991)	Club Nouveau	55	5
55	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	62	9
56	MICHEL'LE (Ruthless 91282)	Michel'le	DEBUT	
57	GOING STEADY (Jive/RCA 1284)	Steady B	57	6
58	FOREVER YOUR GIRL (F) (Virgin 90943)	Paula Abdul	65	53
59	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	52	24
60	ALL FOR YOUR LOVE (Motown 6278)	The Good Guys	58	5
61	NICE & SMOOTH (Sleeping Bag 82013)	Nice N' Smooth	60	4
62	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	33	21
63	ACE JUICE (Capitol 90925)	Ace Juice	DEBUT	
64	SMOOVE (Columbia FC 45216)	Full Force	DEBUT	
65	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	46	18
66	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	53	19
67	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore Committee	56	10
68	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	73	21
69	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	DEBUT	
70	D.J. MAGIC MILE & THE ROY (Cheetah 9401)	D.J. Magic Mike	DEBUT	
71	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	61	12
72	CRAZY NOISE (Fresh 82011)	Stezo	63	10
73	KNOWLEDGE IS KING (Jive 1182)	Kool Moe Dee	66	32
74	FIRE & ICE (Malaco 7451)	Shirley Brown	67	6
75	I JUST WANNA LOVE YOU (Polydor/PolyGram 841 249)	The Main Ingredient	68	5

CASH BOX CHARTS

TOP R&B SINGLES

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

January 20, 1990



#1 Single: Janet Jackson



#1 Debut: Salt-N-Pepa #38



To Watch: Stacy Lattisaw #42

		Total Weeks ▼	Last Week ▼
1	RHYTHM NATION (A&M 1455)	Janet Jackson	3 11
2	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	10 11
3	LET'S GET IT ON (Island 96522)	By All Means	5 14
4	SILKY SOUL (Warner Bros. 7-22738)	Maze Featuring Frankie Beverly	8 11
5	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface	2 13
6	ALL OF MY LOVE (Capitol V-15493)	Gap Band	1 13
7	PUMP UP THE JAM (SBK 19701)	Technotronic featuring Felly	6 10
8	REAL LOVE (Atlantic 7-88816)	Sky	49 13
9	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins	9 14
10	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle	52 11
11	WALK ON BY (Next Plateau 50111)	Sybil	21 7
12	ALL NITE (Elektra 7-79260)	Entouch Featuring Keith Sweat	65 11
13	I WANNA BE RICH (Solar 74005)	Calloway	24 11
14	NO FRIEND OF MINE (Warner Bros. 7-22769)	Club Nouveau	23 11
15	YOUR SWEETNESS (Motown 1976)	Good Girls	26 11
16	SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824)	Prince	27 8
17	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	17 12
18	DON'T CHA' THINK (Virgin 99143)	After 7	19 11
19	SPECIAL (Motown 2004)	Temptations	20 11
20	SERIOUS HOLD ON ME (EMI 50231)	O'Jays	15 14
21	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	11 17
22	TURN IT OUT (Profile 5275)	Rob Base	42 8
23	I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)	Miki Howard	4 17
24	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush	7 16
25	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	13 17
26	SHOULD HAVE BEEN YOU (Geffen 3533)	Michael Cooper	32 62
27	CAN WE SPEND SOME TIME (Columbia 38-73028)	Surface	40 8
28	OWWWW! (MCA 53736)	Chunky A	30 9
29	NO MORE LIES (Ruthless Atlantic 7-99149)	Michelle	46 7
30	FRIENDS B-4 LOVERS (Columbia 38-73110)	Full Force	35 11
31	IT'S GONNA BE ALLRIGHT (Jive 1290)	Ruby Turner	55 6
32	OPPOSITES ATTRACT (Virgin 7-19578)	Paula Abdul	37 6
33	JAZZIE'S GROOVE (Virgin 7-99145)	Soul II Soul	58 5
34	HERE AND NOW (Epic E2 45320)	Luther Vandross	12 15
35	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	14 16
36	(I'LL BE YOUR) DREAM LOVER (Sam 5004)	Richard Rodgers	44 8
37	HEAVEN (Island 7-99136)	Miles Jaye	47 7
38	EXPRESSION (Next Plateau 50101)	Salt-N-Pepa	DEBUT
39	WHATEVER IT TAKES (Virgin 7-99142)	Cheryl Lynn	53 6
40	WHAT CAN I DO (EMI 50111)	Pieces Of A Dream	38 8
41	PROMISES, PROMISES (Geffen/Reprise 7-22781)	Christopher Williams	DEBUT
42	WHERE DO WE GO FROM HERE (Motown 2026)	Stacy Lattisaw (With Johnny Gill)	68 4
43	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable	16 14
44	YO MISTER (MCA 53728)	Patti Labelle	18 14
45	HOME (MCA 53712)	Stephanie Mills	22 19
46	JUICY (Motown/ Sound Of New York 2005)	Wrecks-N-Effect	57 5
47	TOUCH (Atlantic 7-88841)	Chuck Booker	72 5
48	(YOU MAKE ME FEEL LIKE) A NATURAL MAN (Warner Bros. 7-22865)	Lames Ingram	59 6
49	RIGHT AND HYPE (Reprise 7-22872)	Abstrac	25 12
50	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	28 18
51	CAN I? (Geffen 7-22795)	David Peaston	29 15
52	PRINCIPAL'S OFFICE (Delicious Vinyl 7-99137)	Young M. C.	50 7

		Total Weeks ▼	Last Week ▼
53	UNDER NEW MANAGEMENT (Atlantic 88766)	Miki Howard	DEBUT
54	BUDDY (Tommy Boy 943)	De La Soul	80 5
55	TO KNOW SOMEONE DEEPLY IS TO KNOW... (Columbia 38-73217)	Terrence Trent D'Arby	DEBUT
56	PIPE DREAMS (Columbia 38-73023)	Oran "Juice" Jones	59 6
57	ESCAPADE (A&M 1490)	Janet Jackson	DEBUT
58	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	New Kids On The Block	83 4
59	I GET THE JOB DONE (Warner Bros. 7-22719)	Big Daddy Kane	89 4
60	NOT THRU BEING WITH YOU (Warner Bros. 7-22862)	Michael Jeffries	62 6
61	YOUR PRECIOUS LOVE (Orpheus/EMI 72254)	Tamika Patton (Duet with Eric Gable)	DEBUT
62	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	31 16
63	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	33 21
64	PERSONALITY (Arista 1-9890)	Kashif	34 18
65	YOU MAKE ME WANNA GIVE IT UP (Capitol 44476)	D'Atra Hicks	70 6
66	I NEED YOUR LOVIN' (Def Jam/Columbia)	Alyson Williams	DEBUT
67	EVERYTHING (MCA 53714)	Jody Watley	36 20
68	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	39 17
69	DON'T TAKE IT PERSONAL (Arista AS1-9875)	Jermaine Jackson	41 21
70	NEVER TOO FAR (EMI 92401)	Dianne Reeves	DEBUT
71	I'M STILL MISSING YOU (Tabu 69054)	S.O.S. Band	43 20
72	I THINK I CAN BEAT MIKE TYSON (Jive 1282)	D.J. Jazzy Jeff & The Fresh Prince	45 12
73	HEARTBEAT (Vendetta/A&M 1473)	Seduction	DEBUT
74	WE'RE ALL IN THIS TOGETHER (Geffen 19950)	David Peaston	DEBUT
75	I'M NOT SOUPPED (Atlantic 88818)	Troop	48 18
76	WHATCHA GONNA DO WITH MY LOVIN' (Virgin 96507)	Inner City	DEBUT
77	BABY DON'T FOOL AROUND (Sedona 7611)	Cardell	85 4
78	SOMEBODY FOR ME (Uptown/MCA 53784)	Heavy D. & the Boyz	DEBUT
79	YOU ARE MY EVERYTHING (Columbia 38-69016)	Surface	54 22
80	YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)	The Isley Brothers	56 13
81	GOING HOME (Arista 9913)	Kenny G	DEBUT
82	STAY HERE, STAY NEAR (Tabu/Epic 73088)	Rhonda Clarke	DEBUT
83	EVERYTIME I TRY TO SAY GOODBYE (Virgin 7-99180)	Cheryl Lynn	61 20
84	SORRY (BABY I CAN'T HOLD YOU) (Pow Wow 452)	Foxy Brown	DEBUT
85	BABY COME TO ME (Columbia 38-68969)	Regina Belle	63 24
86	RICH GIRLS (EMI 56142)	R.J.'s Latest Arrival	64 13
87	SECRET WISH (Tabu/Epic 73089)	S.O.S. Band	DEBUT
88	ROCK WIT' CHA (MCA 53652)	Bobby Brown	51 22
89	ALL NIGHT LONG (Jive/RCA 1307)	Kool Moe Dee	DEBUT
90	I WANNA BE WHERE YOU ARE (Polydor 876 762-7)	Will Clayton	66 7
91	KISS YOUR TEARS AWAY (Columbia 38-69077)	Lisa Lisa & Cult Jam	67 17
92	AIN'T NOTHIN' LIKE THE LOVIN' WE GOT (Malaco 2157)	Shirley Brown With Bobby Womack	69 9
93	LICENSE TO CHILL (Jive 1279-4-JS)	Billy Ocean	71 13
94	OOH BABY BABY (Warner Bros./Reprise 7-22489)	Zapp	73 18
95	NEW JACK SWING (Motown 1979)	Wrecks-N-Effect	74 20
96	TEST OF TIME (Island 0-96530)	Will Downing	75 13
97	PERPETRATOR (A&M AM 1459)	Randy & The Gypsie	76 15
98	WHAT YOU NEED (Motown 1978)	Stacy Lattisaw	78 14
99	DIDN'T I (BLOW YOUR MIND) (Columbia 38-68960)	New Kids On the Block	79 13
100	SUPER LOVER (A&M 12317)	Barry White	81 18

COCINANDO

"MY MESSAGE TO THE COMPANIES IS TO GIVE THE MARKET A CHANCE. Don't expect to catch it overnight." The messenger was **David Maldonado**, president of David Maldonado Management, one of the handful of artist management companies involved with corporate-sponsored musical events. After earning a business degree at Fordham University, and a short, uneventful stint through *Corporate America*—the illusion land placed in our heads by higher institutions that has consumed more creative energies than communism—Maldonado started doing promotions in the disco field. He remembers himself during that transition period as "going crazy." Eventually, he understood the madness within the man. "I was only being a frustrated artist, because that's all a promoter actually is," he said.

He furthered his visibility as the leader of the Ruben Blades support team, which conducts the endless administrative and managing details of the office's star client. Then he set his sights on those corporations willing to reach the continuously burgeoning Hispanic market, and convinced them that the best way to stimulate sales in Hispanic markets was through events featuring musical acts. Soon Maldonado hopes to be respected for what he proudly refers as his "puppy litter." But more on that later.

First, the corporate perspective for the '90s. According to Maldonado, there will be marked changes in the sponsorship sector due to the changing natures of markets and sponsors alike. "Beer companies are cutting back their involvement," Maldonado stated. "But consumer goods companies, like Proctor & Gamble, are moving rapidly to fill that void." Maldonado cited his own **DMM's** involvement with P&G in the annual October festivals at Madison Square Garden the past several years. Moreover, he revealed the debut presentation of the **Panamerican Festival** in New York at the end of June, sponsored by P&G's brands Crest, Scope and Pepto-Bismol. The Panamerican Festival was an original idea of Maldonado's frequent collaborator, Chicago-based entrepreneur **Henry Cardenas**, who has had a string of six uninterrupted successful years with it in the Windy City, plus a very successful debut in Miami last November. The festival features food stands for sampling of Latin American culinary delights as well as performing stages sponsored by corporations.

Maldonado expanded on his message of patient and persistent promotion. "The good and the bad part about the Hispanic community is that we are fiercely brand-loyal," Maldonado said in explaining one of the various difficulties in penetrating the Spanish-speaking market, as modifications in brand-loyalty behavior take longer to effect. "The sponsors have to understand that when they get involved with special events they have to give that market a chance."

Another market variation in the East Coast deals with the surprising increase of the Mexican population of New York. Ironically, beer sponsors for a gradually growing number of events featuring popular Mexican artists include Lowenbrau and Miller Genuine Draft, but not indigenous imbibing icons Corona, Tecate or Dos EXX. Maldonado was asked why.

"They claim they don't need it," he said, sounding somewhere between matter-of-fact and sarcastically controlled. "They feel secure as to their respective markets." Maldonado feels the reason producers like Cardenas and him are successful is because they do not simply take the sponsors' money and run with it. "We really care that the sponsors' marketing and promotional goals are met."

Now about the "puppy litter"—but not the Cujo variety, just the singing type. Years ago in private conversations, Maldonado dreamed about the future of disco, feeling there will be a sound with even more decided latin tinges in it than disco. "Algo mas funky, more calle" he used to say in perfect Bronx vernacular. As time went by, "out" went disco, "in" came Latin hip-hop. Not coincidentally, the DMM office is in the thick of the action, producing, managing and booking some of the established acts and potential stars, whom Maldonado proudly calls "his puppies:" **Li'l Louie Vega**, one of the veritable Latin hip-hop pioneers; sultry, svelty, slurpy **Chrissie I-eece**; **Marc Anthony Muniz**, a young second-generation Puerto Rican vocalist named after the *conquistador* Mexican crooner; **P.O.W. (Partners of War)**, bilingual rappers with marked political ideologies, inked to MCA Records; and **Raiana Paige**, aspiring DMM bilingual doyenne in the dance market. Somewhere, somehow dreams came true for this corporate messenger.

THE SECOND 1990 KEKO JONES AWARD is bestowed posthumously to **Felix Manuel Rodriguez**, better known to laymen's ears as **Bobby Capo**, whose death closes the life chapter of Puerto Rico's foremost living composer. This is the kind of praising prose I hate to write and Capo loathed to read, particularly about him. But he doesn't deserve any less. His best-known hits are sung by almost every Spanish-speaking person almost as if by genealogical dictactics: "Piel Canela," "Luna de Miel en Puerto Rico," "El Negro Bembon," et al.

Since I first met him at a dinner hosted by **WADO** executive Carlos Barberia, I was impressed with his humility and recurring reluctance to talk about the reason for the celebration: a 50th anniversary record release by Goya Foods with most of his compositions that he or his many interpreters made famous. I will never forget his modest embarrassment when I told him that, other than my father, he was the only man who made my mother swoon. I got to know him better during my tenure at BMI, where we shared the mutual parting shot of the institution's refusal to underwrite \$2,500 for a proposed tribute to Capo in Puerto Rico. While I burned about it he laughed it off, ironically using the expression of the award that honors him today. With his calmed patience of always, he said, "You know that awards and tributes are not my kind of things."

Bobby Capo's kind of things carried him beyond the musical field. Many moons ago, he played a major role in the creation of Puerto Rico's musicians' union. For several years he helmed the New York office of the Commonwealth of Puerto Rico. Even when he was not in dire financial need, at the time of his death he worked vigorously at the New York State's Probation Department office, counseling Hispanic youths making the difficult transition from the harsh prison life into

CASH BOX MICRO CHART

NEW YORK LATIN LPs

- 1 NIGHT GOLD (PolyGram Latino)
- 2 LORANDO LAMBADA (CBS Discos)
- 3 LORANDO LAMBADA (TH/Rodven)
- 4 TENGO DERECHO A SER FELIZ (PolyGram)
- 5 MIRIAM HERNANDEZ (Capitol/EMI Latin)
- 6 EN ACCION (TTH Records)
- 7 MAS GRANDE QUE NUNCA (TH/Rodven)
- 8 MIS AMORES (RMM Records)
- 9 DESDE ANDALUCIA (RCA)
- 10 UN TOQUE DE MISTERIO (TH/Rodven)

January 20, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

- JOHNNY AND RAY
- KAOMA
- TERESITA GUERRA
- J. L. RODRIGUEZ
- M. HERNANDEZ
- LA PATRULLA 15
- FRANKIE RUIZ
- JOSE ALBERTO
- ISABEL PANTOJA
- RICARDO MONTANER

CASH BOX MICRO CHART

TEXAS LATIN LPs

- 1 NO TE OLVIDARE (Capitol/EMI Latin)
- 2 A TODO GALOPE (Fonovisa)
- 3 Y PARA SIEMPRE (Fonovisa)
- 4 SELENA Y LOS DINOS (Cap/EMI)
- 5 NO ME HAGAS MENOS (Cap./EMI)
- 6 EXPLOSIVE (CBS Discos)
- 7 THE CHI TOWN BOYS ARE BACK (Freddy)
- 8 TRIUNFO SOLIDO (Fonovisa)
- 9 MUJERES VALIENTES (Freddy)
- 10 STRAIGHT FROM THE HEART (CBS Discos)

January 20, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

- MAZZ
- BRONCO
- LOS BUKIS
- SELENA Y LOS DINOS
- JOHNNY HERNANDEZ
- LA MAFIA
- LA SOMBRA
- LOS TIGRES DEL NORTE
- LOS TERRIBLES DEL NORTE
- MAZZ

the even-harsher street reality.

His death makes life's eternal rainbow one tone less bright and the heavens above one star richer. Thank you again Bobby Capo for your human and artistic contributions. Now you may even have a chance to sweep my mother off her feet.

Tony Sabournin

■ LATIN PICKS

□ JOSE ALBERTO: *Mis Amores* (RMM 1309)

Present and proud sample of hard work, the former Tipica 73 vocalist hits with second swinging smash album, to establish a definite niche amidst the genre's elite. Those in Puerto Rico who feel that Cuto Soto and Tommy Villariny are "it" in terms of salsa arrangements will be pleasantly surprised here with the work of the East Coast's own Puerto Rican representatives Isidro Infante ("Cierra los ojos" and "Luna de miel") and Sergio George ("Mis Amores"). An unseen additional bonus with Jose Alberto is that, unlike most of his competitors, he has also developed an extremely tight and creative stage choreography. Look out Eddie S.! Watch it Luis E.! Here comes "El Canario!"

□ EL GRAN COMBO DE PUERTO RICO: *!Amame!* (CR 4506)

A true myth in a business where success is measured by an artist's ability to stay on top through the years—EGC has for the better part of three decades. Boasting, for the first time in its history, three full-fledged, complementing singers, *!Amame!* also adds to the legend of Rafael Ithier's guiding genius, beginning with his Cortijo y su Combo tenure and untarnished after 35 years. He has exquisitely maneuvered EGC away from its victorious salsa sounds of yesteryear straight into today's sensual trend—changing the coro/lead vocal patterns in songs like "Aguacero" while sub-contracting the arrangements of the album's hits, long the exclusive domain of "Don Rafa." For these ears, as it should for any beginner in the salsa field, El Gran Combo remains "the source."

ROCK & ROOTS

NIGHTCATS ON THE PROWL: Little Charlie and the Nightcats, that hard-swinging, jump-inspired blues quartet, have a new record out, entitled *The Big Break* (Alligator), that has been doing very well for the past few months and has kept this Sacramento-based outfit busy touring the U.S. and the world.

Following '87's *All The Way Crazy* and last year's *Disturbing the Peace*, Charles "Little Charlie" Baty and his boys have produced an album even hotter than their previous two, capturing the spontaneity of their live performances in the studio.

"This one has more of the live energy," says Baty, "It also has some rock-oriented songs on it, but, primarily, it captures the traditional side of our sound. Being on Alligator now for a while, we have more artistic freedom and I think Bruce [Iglauer, founder and producer of Alligator Records] realizes what we do best is play traditional Chicago blues—songs like "Dump That Chump" and "Lottery," which, in a sense, are throwbacks but have lyrics that are currently relevant and a different kind of energy. We're not trying to re-create the Chess sound."



Little Charlie and the Nightcats

Each member of the Nightcats—Baty on guitar and vocals, Rick Estrin on harmonica and vocals, Doby Strange on drums and Jay Petersen on bass—draw on a vast pool of influences. From the urban blues of their namesake Little Walter and the Nightcats to the hard jump of Louis Jordan to the straight-ahead jazz of Pat Martino and Max Roach, the Nightcats piece together a sound all their

own. This results in a varied approach to their music that keeps audiences entertained as well as on their toes.

"It's fun to keep those kinds of music alive—shake up the audience a little bit," Baty says. "We might play some Howlin' Wolf after 'Cherokee' and then hit 'em with western swing. They don't know what you're doing!"

Their fans have also come to expect a visual as well as audio experience, a subject Baty feels strongly about.

"I don't think a band can get up there and not relate visually to the audience," Baty says. "That's especially important in the blues because it's an honest music and you're trying to convey some feeling. I think you've gotta put on a show of some kind. If I see a band up there like they're waiting at a bus stop, I'm not impressed with that. We try to create a party kind of atmosphere at our shows."

Being part of the Miller Band Network has opened up doors for the Nightcats, who tour at least 200 nights a year.

"We're not at a level yet where we can afford to get a bus and hire a big crew," Baty explains, "but we're old enough where we really can't live four-guys-to-a-hotel-room and come back from the road with just memories. You've got to try to make some money out there. Things are going really well for us, but you can't expect overnight success. I believe if we keep plugging away at it, eventually we'll be in a good spot."

SMOKE ON THE WATER:

Across the river from frrreeeeezing Manhattan sits a more civilized (at times) land known as Long Island where the rich frolic in the autumn mist and the little people work as hard as they do elsewhere. From the classy town of Southampton comes a powerful new contender in the shape of the Terry Winchell Band.

The group has been generating strong local press, major label interest and has developed an enthusiastic following in the New York area.

"Innovative compositions, appealing lyrics, first-rate instrumentals and skillful vocals," says the *Sag Harbor Herald*. "The best local band to hit the Hamptons in a long, long time," reports Hampton's own *Low Tidings*. A recent *East Hampton Star* said, "The Terry Winchell Band prove that talent, quality material and hard work reap its ultimate payoff in fan appreciation... Winchell has a beautiful voice. One of the few singers around who does more than just memorize lyrics, she evokes meaning from the words with tonality and an obvious belief in what she is singing." They've also received a write-up in the *The New York Times*.

A result of her world travels as a folk singer is Winchell's curiosity about all musics from rock and roll to Czech folk songs.

"I take in everything," Winchell says, "I like the Beatles, Van Morrison, I love



The Terry Winchell Band

really soulful singers. Paul Carrack is wonderful, Billie Holiday to me. Rondstadt has a beautiful voice."

Thought-provoking and upbeat, Winchell's extremely well crafted folk/pop songs take on a punchy rock edge when delivered by her crack, three-piece band, whom she readily praises.

"These guys are 100% and that's a rare thing to find," Winchell says. "We have a good chemistry that began right away after they heard my songs. I'd tried to put a band together for years but this really clicked."

The band, all Long Island natives, have collectively worked with some of this country's best musicians, including Wynton Marsalis, Jaco Pastorius, the Wailers, Paul Stanley of Kiss, Dave Liebman, Del Shannon and the Coasters. They are Tom DePetris on guitar and "pyrotechnics," Jeff Michne on drums and Vince Caro on bass.

Together for less than a year, the group has been racking up successes wherever they play, including New York's Bitter End and Lilly Langtry, and Long Island's Stephen's Talkhouse and the Burke Roadhouse. They've recently begun recording demos under the direction of veteran RCA engineer Glen Kolotkin, who has 10 gold albums for his work with such artists as Janis Joplin, Jimi Hendrix, Barbra Streisand and the Rolling Stones. Kolotkin obviously knows a great band when he hears one.

Someone should sign this smoking quartet to a big-league contract with all the trimmings and let the public get a taste of this Long Island treat.

Ken Micallef

ROOTS PICKS

■ MUDDY WATERS: *The Chess Box* (MCA/Chess CH6-80002)

It's definitely an apple/orange comparison, but Muddy Waters is very much to the blues what Elvis Presley is to white rock and roll. Both gave solid form to their particular genres. Both communicated an urgency and sensuality that had only been hinted at in other musics, laying a blueprint for all who'd come thereafter.

If, like Chuck Berry in the early 1950s, you were bent on breaking into the rhythm and blues field, you studied Muddy Waters. What he did in his sleep you had to learn and understand if you were going to be a contender. Berry sought Waters out and Waters became his mentor, introducing him to the Chess brothers. Later, both would become kings in their respective musical categories. If Waters was a teacher and a source of inspiration to Berry, he eventually became that and more for an entire generation.

Although the blues produced many greats—Sonny Boy Williamson, Howlin' Wolf, B.B. King, et al.—Muddy Waters stands alone. His was a voice unique among the unique—powerful, commanding, hypnotic, but subtle too. His guitar work has been copied so often in rock that it's difficult for the average listener to hear its original blue roots anymore. Styles like those of Waters, and Kings B.B. and Freddie, have become part of the fabric of rock guitar today.

A cursory examination of many of the 72 titles here, recorded from 1947-72, bear this out: "Rollin' and Tumblin'," "Rolling Stone," "Long Distance Call," "Honey Bee," "She Moves Me," "Still a Fool," "Hoochie Coochie Man," "I Just Want to Make Love to You," "I'm Ready," "Mannish Boy," "I Love the Life I Live, I Live the Life I Love," "Got My Mojo Working." All are early Waters' classics, their force so profound that they overshadow later classics like "She 19 Years Old."

The Chess Box includes the now *de rigueur* inclusion of a booklet with recording personnel and session information, plus alternate and rarely issued cuts. Don't be put off by the fact that whoever printed up the box subtitled "Can't Get No Grindin'" "What's the Matter With the Meal" instead of "What's the Matter With the Mill." To take a cue from that misspelling, there's nothing the matter with this meal; it's a smorgasbord. Dig in, but don't add anything extra; Waters put all the right spices and ingredients in the initial recipe. Just B.Y.O.B.

■ WILBERT HARRISON: *Wilbert Harrison* (Ace CHD 275)

The majority of Harrison's album work is uneven at best, and this reissue of his 1971 Buddah LP follows suit. Opening with a superlative rendition of "My Babe" that promises the moon, the remaining sides are good, if typically journeyman. The album is an interesting listen, however, due largely to Allen Toussaint's hot horn charts on, for example, "My Babe" and "When the Saints Go Marching In." Nice readings of "Blueberry Hill," "Ain't That a Shame" and "Honest I Do" are also featured. Then there's "Girls on Parade," an original with lyrics that are little more than the names of women enunciated against a funky backbeat. Not a song in the usual sense, it's fun for a few spins, which is also an apt description of the entire LP.

■ VARIOUS ARTISTS: *Long Man Blues* (Pearl PL 17)

This is the odd release on which the back-up musicians became much more acclaimed than the featured artists. Names like Willie Dixon, Fred Below, Lafayette Leake and Red Holloway give an indication of the quality of these recordings, originally released on Chicago's United and States labels in the early '50s.

A compilation of jump/rock and roll numbers and some slow blues grooves, side one has Jack Cooley's "I Could But I Ain't," the midnight soul of Harold Burroughs' "You're Gonna Cry" (accompanied by the beautiful piano stylings of Lafayette Leake) and the jump & roll of Dennis "Long Man" Binder's "I'm a Lover" and his musical monologue, "Long Man."

Side two features a couple of mellow tracks by the Roy Brown-inspired Cliff Butler (with out-of-tune back-up vocals by the Doves), the shoe-shaking jump of Edward "Gates" White's "Rock a Big Baby," and one tune by the most successful of these artists, Arbee Stidham. Stidham played sax with Bessie Smith when he was 13, had national success with his own single in 1948, and recorded prolifically into the '70s. His lone cut, "I Stayed Away Too Long," features his blues warble and a ridiculous guitar solo credited to Earl Hooker. It's a fitting conclusion to

CASH BOX CHARTS

TOP 200 ALBUMS

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

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

January 20, 1990



Top Debut: UB40 #123

		Total Weeks ▼	
		Last Week ▼	
1	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	MILLI VANILLI	1 44
2	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	4 8
3	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	2 12
4	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	6 28
5	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	JANET JACKSON	3 16
6	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	5 60
7	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	7 19
8	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	8 73
9	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	10 14
10	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	9 17
11	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)WEA 8.98	QUINCY JONES	12 7
12	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	14 37
13	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	13 9
14	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	9 14
15	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	15 18
16	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	17 8
17	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	20 18
18	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	19 29
19	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	16 9
20	PRESTO (Atlantic)WEA 8.98	RUSH	18 8
21	REPEAT OFFENDER (EMI 90380)CAP 9.98	RICHARD MARX	25 36
22	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	21 14
23	KENNY G LIVE (Arista 8613)RCA 8.98	KENNY G	36 7
24	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	LUTHER VANDROSS	23 12
25	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	27 27
26	TENDER LOVER (Solar 45288)CBS	BABYFACE	26 26
27	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	31 50
28	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	32 26
29	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	37 28
30	FLYING IN A BLUE DREAM (Relativity 88561-1015)JND 8.98	JOE SATRIANI	22 10
31	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)JND 8.98	2 LIVE CREW	24 27
32	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	28 16
33	TRASH (Epic 45137)CBS	ALICE COOPER	29 24
34	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	33 14
35	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	30 28
36	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	37 15
37	WE TOO ARE ONE (Arista 8606)RCA 8.98	EURHYTHMICS	34 17
38	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	35 16
39	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	49 14
40	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	72 42
41	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	39 12
42	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	43 46
43	MOTHER'S MILK (EMI-92152)CAP 8.98	RED HOT CHILI PEPPERS	40 20
44	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	44 16
45	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98	CHICAGO	86 6
46	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	55 12
47	LOOK SHARP! (EMI 91098)CAP 9.98	ROXETTE	57 40
48	THE INCREDIBLE BASE (Profile 1285)JND 8.98	ROB BASE	48 6

Total Weeks ▼
Last Week ▼

49	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98	ROD STEWART	79 7
50	TECHNOTRONIC THE ALBUM (SBK 93422)CAP 8.98	TECHNOTRONIC	98 5
51	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	46 26
52	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	66 14
53	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98	JIVE BUNNY & THE MIXMASTERS	131 4
54	CAN'T FIGHT FATE (Arista 8581)RCA 8.98	TAYLOR DAYNE	51 10
55	AND IN THIS CORNER... (Jive 1188)RCA 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	53 10
56	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	59 30
57	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	54 13
58	DECADE (Capitol 93178)CAP 9.98	DURAN DURAN	64 6
59	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	42 16
60	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	45 8
61	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	47 15
62	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	65 80
63	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	JOE COCKER	74 17
64	LEGACY (RCA 9694-1-R)RCA 8.98	POCO	61 18
65	BUILT TO LAST (Arista)RCA 8.98	GRATEFUL DEAD	56 10
66	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	67 36
67	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	CHUNKY A	78 5
68	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	VARIOUS ARTISTS	67 10
69	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	62 49
70	GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS	EDDIE MONEY	124 6
71	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	TINA TURNER	63 16
72	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	52 12
73	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	69 13
74	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASE	58 8
75	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	60 10
76	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	71 8
77	THE LITTLE MERMAID (Walt Disney 5403B)JND 8.98	SOUNDTRACK	101 5
78	TWICE SHY (Capitol 90640)CAP 9.98	GREAT WHITE	77 38
79	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	108 24
80	YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98	JODY WATLEY	73 5
81	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	83 19
82	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	93 68
83	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	PRINCE	81 29
84	OH MERCY (Columbia 45281)CBS	BOB DYLAN	85 16
85	SMITHEREENS 11 (Capitol 91194)CAP 8.98	THE SMITHEREENS	104 11
86	LET LOVE RULE (Virgin 91296)WEA 9.98	LENNY KRAVITZ	131 7
87	SIMPLE MAN (Epic FE 45316)CBS	CHARLIE DANIELS	105 7
88	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	87 10
89	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	70 18
90	NICK OF TIME (Capitol 91268)CAP 8.98	BONNIE RAITT	89 42
91	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	75 9
92	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	92 11
93	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	94 31
94	24/7 (4TH & B'Way/Island 4011)WEA 8.98	DINO	96 30
95	THE FABULOUS BAKER BOYS (GRP GR2-002)MCA 8.98	SOUNDTRACK	76 9
96	MOSAIC (Elektra 60892)WEA 8.98	GIPSY KINGS	100 7
97	STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL	VARIOUS ARTISTS	96 6
98	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	112 16
99	MANHEIM STEAMROLLER CHRISTMAS (American Gramophone AG 1984)JND 8.98	MANHEIM STEAMROLLER	101 7
100	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	122 8
101	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	111 53
102	THE HEALER (Chameleon D1-74808)CAP 8.98	JOHN LEE HOOKER	106 13
103	ADDICTIONS VOL.1 (Island 91318)WEA 8.98	ROBERT PALMER	107 7
104	MARCH (RCA 9692-1-P)RCA 8.98	MICHAEL PENN	124 5
105	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	141 25

POP REVIEWS

Singles

■ **CONNELL:** "Ring-Around-Go-Lovers" (Scorpio 1200)

Though cliched lyrics tell of a love triangle in which everyone involved is in love with someone who loves someone else, the traditional R&B vocals place Connell in the time-honored category of soul balladeer. It's refreshing to see that there are still *singers* around. With stronger material, Connell could be a real contender. (Ernest



Hardy)
 ■ **LEILA K WITH ROB 'N' RAZ:** "Got to Get" (Arista ADI-9932)

The inevitable Neneh Cherry clone arrives with a swiftness that in itself is awe-inspiring. Vocally, this well could be Miss Cherry. There's the oh-so-slight hint of a rasp, coupled with sass and lots of 'tude. But where Cherry and her producers came up with a highly potent blend of pop, dance and hip-hop to reflect/produce Cherry's persona, Leila K's offering is fairly pedestrian—notable mainly for its pale resemblance to the far more interesting work of Cherry. Suggestion: Leila K, listen a few more times to *Raw Like Sushi* to pick up on the shrewd insights and perspectives found in the lyrics—that's where the real power lies. (EH)

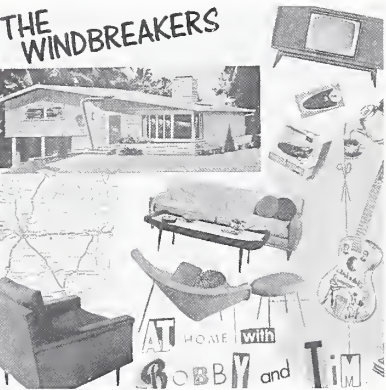


Albums

■ **MICHELLE SHOCKED:** *Captain Swing* (PolyGram 838878-4)

One of Michelle Shocked's stated aspirations for *Captain Swing* is "Unity

thru Diversity," a principle borrowed from Green politics. Thanks to the considerable input of producer/arranger Pete Anderson, who performed similar duties on Shocked's previous album, *Short Sharp Shocked*, the goal is met, and then some. From the smile-inducing skiffle/swing of the current MTV single "On the Greener Side" to the Dixieland/Delta blues of "The Cement Lament," on through the folksy "Looks Like Mona Lisa" and the full-on rock rave "My Little Sister," Shocked proves herself capably at home in a variety of musical settings. Although Anderson gets the credit for maintaining cohesion of the eclectic blend, Shocked has delivered a batch of songs that reveals an artist firmly on top of her craft. Lyrically she's crisp and biting with a wink of the eye thrown in to keep things, well, on the greener side. "Send me a dozen long-stem roses / I tell you what I will do / I'll bend them into a crown of thorns / And send them right back to you" is a first rate brush-off. If there's any justice, *Captain Swing* will be the breakout album for Michelle Shocked. Surprisingly, she's proven herself to be an unflinching, multi-dimensional careerist (check out the smiling, bopping video-Shocked). It's



hard to believe that a few short years ago Shocked was living as a squatter in San Francisco. Only in America. (David Byrnes)

■ **THE WINDBREAKERS:** *At Home With Bobby & Tim* (DB 95)

Jinga-janga pop fans rejoice! After parting ways to pursue individual aspirations, Bobby Sutliff and Tim Lee have reunited to release their first collaborative work since 1986's *Run*. The result is *At Home With Bobby & Tim*, the best Windbreakers LP to date.

Even though their respective solo works were fab, Sutliff and Lee seem do their best work when they feed off of each other's abilities. They do fall very neatly into the whole Lennon/McCartney and Stamey/Holsapple dichotomy, but it's not unjustified. Sutliff's songwriting nods towards Chris Bell-era Big Star while Lee would probably not be offended by a reference or two to Keith Richards. Even though that doesn't make sense on paper, they somehow manage to complement each other perfectly, especially with their guitars. All eleven cuts feature fantastic fretwork in the Television and Richard Thompson vein. The glutony of Southern pop bands almost killed this genre off a few years ago, so thank God that the Windbreakers have returned to the fold. (Robb Moore)

■ **ARTILLERYMEN ON A TOOT:** *If It Rotates We Can Control It*

(Metamerism/Circularphile Records MTA004LP)

"Control" is the key word here in the cold, somewhat sterile aural environment created on this album. This is "intelligent" dance music along the lines of New Order or the Pet Shop Boys without the more commercial/pop sensibilities that course through the work of those two acts. The chants of



"ecstasy" on one track give a tip of the hat to England's acid house scene while repeated listenings to the album reveal lots more going on (in the production) than is immediately apparent. A noteworthy debut. (EH)

■ **THE MEKONS:** *The Mekons Rock 'n' Roll* (Twin/Tone/A&M 5277)

The Mekons have taken on the unenviable task of assaulting and poking holes into the very world in which they live. What John Cassavettes is to film, they are to rock and roll. Raw and powerful, with smarts aplenty, they destroy the conventions and myths of their form. Unfortunately, identifying your music as a commodity that you fight to keep from consuming you is not a very promising commercial tack. Rather, it is blasphemy to the lion's share of listeners who are more receptive to the mega-star proclamations of how music saved their souls/lives. That *The Mekons Rock 'n' Roll* deflates the quasi-religious zeal of rock and rollers



is to their credit. That they do it with a power and humor all their own makes this record great fun. From sex to cocaine to Ollie North, nothing is above being stripped down and sent up Mekons-style. Besides, "Empire of the Senseless" is a song for the ages. (DB)

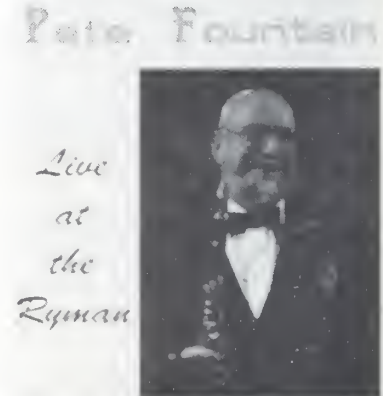
■ **TYLER COLLINS:** *Girls Nite Out* (RCA 9642-1-R)

Twenty-one year old Collins is a competent, if slightly bland, vocalist; but this is one of those productions where vocals are secondary. The beats are the important thing, and they come fast and furious. What Collins brings is lots of attitude. This is the club-going narcissist's soundtrack. The opening track, "Strut," fairly sums up the album, Collins' contribution, and the main purpose for which the album might be used. It should fare well in the clubs, with lots of crossover potential. (EH)

■ **VOLCANO SUNS:** *Thing of Beauty* (SST 257)

With Roger Miller turning his talents toward experimental keyboard work, it's been up to drummer Peter Prescott to keep Mission of Burma's torch alive. Over the course of their four previous albums, the Volcano Suns have succeeded in delivering a similarly grungy, post-punk sound, only with a bit of humor. Unfortunately, the Suns have yet to deliver the goods of which their first LP, *The Bright Orange Years* hinted they were capable. Couple this with the fact that they've changed band members like most people change Fruit of the Looms, and the word *inconsistent* seems more than appropriate.

With yet another line-up switch, the Volcano Suns offer *Thing of Beauty*, a double LP. It would be nice to say that they took advantage of all four sides to exhibit a newfound focus, and possibly establish themselves as a band in much the same way that *Zen Arcade* and *Double Nickels on the Dime* did for Husker Du and the Minutemen, respectively. Instead, it sounds like the extra length gave them a hard time, and they



occasionally wander off into annoying territory. Still, their trademark "wall-of-guitars pop" is intact, loud and chaotic as ever. As a result, *Thing of Beauty* is a great album trapped inside of a good one. But don't give up on Prescott & Co. just yet...they'll do better next time. (RM)

■ **PETE FOUNTAIN:** *F20BILive at the Ryman* (Sacramento Jazz SJS-33)

Boy howdy, when they named Pete Fountain "New Orleans' Ambassador of Jazz," they weren't whistling "Dixie." Recorded in Nashville, this album spreads its merry cheer all over the map—from Kansas City ("Kansas City Stomp"), to St. Louis ("St. Louis Woman"), to Little Rock ("Little Rock Getaway"), and, of course, to good ol' N'Awlins ("Do You Know What It Means to Miss New Orleans"). Throughout it all, Fountain plays lazily

CASH BOX CHARTS

TOP 100 SINGLES

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

January 20, 1990



#1 Debut: Richard Marx #49



To Watch: Milli Vanilli #44

		Total Weeks Last Week ▼		Total Weeks Last Week ▼
1	PUMP UP THE JAM (SBK 07311)	6	Technotronic (featuring Felly)	13
2	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	1	Phil Collins	12
3	DON'T KNOW MUCH (Elektra 7-69261)	2	Linda Ronstadt with Aaron Neville	17
4	RHYTHM NATION (A&M 1455)	3	Janet Jackson	11
5	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	10	Michael Bolton	13
6	JUST LIKE JESSE JAMES (Geffen 7-22844)	4	Cher	14
7	JUST BETWEEN YOU AND ME (Atlantic 88781)	8	Lou Gramm	13
8	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	5	Taylor Dayne	14
9	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	7	New Kids On The Block	10
10	EVERYTHING (MCA 53714)	69	Jody Watley	14
11	WHEN THE NIGHT COMES (Capitol 44437)	20	Joe Cocker	12
12	DOWNTOWN TRAIN (Warner Bros. 7-22685)	16	Rod Stewart	9
13	SWING THE MOOD (Atco 7-99140)	21	Jive Bunny And The Mastermixers	10
14	LOVE SONG (Geffen 7-22856)	13	Tesla	14
15	FREE FALLIN' (MCA AC-53728)	19	Tom Petty	12
16	WE DIDN'T START THE FIRE (Columbia CSK 73021)	10	Billy Joel	15
17	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)	23	Seduction	10
18	BACK TO LIFE (Virgin 7-99171)	12	Soul II Soul	16
19	I REMEMBER YOU (Atlantic 7-88886)	25	Skid Row	9
20	JANIE'S GOT A GUN (Geffen 22727)	31	Aerosmith	9
21	LIVING IN SIN (Mercury Polygram 876 070-7)	9	Bon Jovi	16
22	OH FATHER (Sire/Warner Bros. 4/7-22723)	15	Madonna	12
23	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	14	Paula Abdul	18
24	ROCK AND A HARD PLACE (Columbia 38-73057)	18	Rolling Stones	12
25	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	26	Quincy Jones	10
26	TENDER LOVER (Solar 4-74003)	28	Babyface	9
27	PEACE IN OUR TIME (Columbia 38-68996)	30	Eddie Money	8
28	ANGELIA (EMI B-50218)	17	Richard Marx	16
29	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	22	Kix	16
30	BLAME IT ON THE RAIN (Arista 1-9904)	32	Milli Vanilli	15
31	OPPOSITES ATTRACT (Virgin 7-99168)	51	Paula Abdul	5
32	LOVE SHACK (Reprise 7-22817)	27	B-52's	22
33	TELL ME WHY (Arista)	39	Expose	7
34	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	37	Chicago	8
35	DANGEROUS (Polygram 876 146-7)	35	Dangerous	6
36	WAS IT NOTHING AT ALL (A & M 1451)	44	Michael Damian	9
37	WHEN I SEE YOU SMILE (Epic 34-69082)	36	Bad English	18
38	WE CAN'T GO WRONG (Capitol 44498)	43	Cover Girls	7
39	HERE WE ARE (Epic 34T-73084)	47	Gloria Estafan	6
40	KICKSTART MY HEART (Elektra 7-69248)	49	Motley Crue	8
41	LEAVE A LIGHT ON (MCA 53709)	24	Belinda Carlisle	17
42	PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137)	46	Young MC	8
43	DON'T MAKE ME OVER (Next Plateau 325)	34	Sybil	15
44	ALL OR NOTHING (Arista 9923)	64	Milli Vanilli	4
45	FOOL FOR YOUR LOVING (Geffen 4-22715)	38	Whitesnake	12
46	STEAMY WINDOWS (Capitol 44473)	40	Tina Turner	8
47	NO MORE LIES (Atco Ruthless 7-99169)	50	Michelle	7
48	PRICE OF LOVE (Epic 34-73094)	59	Bad English	5
49	TOO LATE TO SAY GOODBYE (EMI 90380)	DEBUT	Richard Marx	DEBUT
50	WOMAN IN CHAINS (Fontana/Polygram 8762487)	56	Tears For Fears	7
51	ROAM (Reprise/Warner Bros. 4/7-22667)	62	B 52's	5
52	POISON (Epic 34-68958)	29	Alice Cooper	20
53	PERSONAL JESUS (Sire/Reprise 21328)	61	Depeche Mode	6
54	ESCAPADE (A&M 1490)	DEBUT	Janet Jackson	DEBUT
55	SOWING THE SEEDS OF LOVE (PolyGram 874 4710)	48	Tears For Fears	21
56	EVERYTHING YOU DO (YOU'RE SEXING ME) (Atlantic 7-88823)	71	Fiona (Duet with Kip Winger)	5
57	ELECTRIC BOOGIE (Mango 126/Island)	65	Marcia Griffiths	6
58	I LIVE BY THE GROOVE (Chrysalis B-23427)	33	Paul Carrack	14
59	I GO TO EXTREMES (Columbia 38-73091)	DEBUT	Billy Joel	DEBUT
60	THE LAST WORTHLESS EVENING (Geffen 7-22771)	54	Don Henley	16
61	THE ARMS OF ORION (Warner Bros. 7-22757)	53	Prince (with Sheena Easton)	13
62	HEART (Virgin 7-99153)	68	Neneh Cherry	6
63	GET ON YOUR FEET (Epic 34-69064)	42	Gloria Estefan	17
64	PRETENDING (Reprise/Warner Bros. 4/7-22732)	57	Eric Clapton	11
65	C'MON & GET MY LOVE (Polydor FFRR 886)	80	D-Mob Introducing Cathy Dennis	4
66	WAIT FOR YOU (WTG 31-73034)	DEBUT	Bonham	DEBUT
67	I WILL SURVIVE (FROM "SHE DEVIL") (Mercury 876 369-4)	78	Sa-fire	5
68	DON'T SHUT ME OUT (Chrysalis 23389)	41	Kevin Paige	22
69	LISTEN TO YOUR HEART (EMI 50223)	45	Roxette	22
70	HERE AND NOW (Epic 34-73029)	DEBUT	Luther Vandross	DEBUT
71	GOING HOME (Arista AS1-9913)	75	Kenny G	5
72	LULLABY (Elektra)	66	The Cure	9
73	NO MYTH (RCA 9111)	DEBUT	Michael Penn	DEBUT
74	COVER GIRL (Columbia 38-69088)	52	New Kids On The Block	19
75	A GIRL LIKE YOU (Enigma 44480)	87	The Smithereens	5
76	SUMMER RAIN (MCA 53783)	DEBUT	Belinda Carlisle	DEBUT
77	NEVER 2 MUCH OF U (4th & B'Way/Island 7495)	DEBUT	Dino	DEBUT
78	SOMETIMES SHE CRIES (Columbia 38-73095)	82	Warrant	6
79	BLACK VELVET (Atlantic 4-88742)	85	Allanah Miles	4
80	DIDN'T I BLOW (YOUR MIND) (Columbia 38-36960)	58	New Kids on The Block	18
81	THE ANGEL SONG (Capitol 44449)	74	Great White	18
82	TIMELESS LOVE (From "Shocker") (SBK 87316)	92	Saraya	4
83	MISS YOU MUCH (A&M 1445)	73	Janet Jackson	21
84	SERIOUS KIND OF GIRL (EMI B-50229)	67	Christopher Max	7
85	LICENCE TO CHILL (Jive 1279-4-JS)	76	Billy Ocean	16
86	CALL IT LOVE (RCA 9039-2-RDJ)	79	Poco	22
87	THE DEEPER THE LOVE (Geffen 19951)	DEBUT	Whitesnake	DEBUT
88	SUNSHINE (Island/4th & Broadway 7489)	77	Dino	19
89	I'M NOT THE MAN I USED TO BE (I.R.S./MCA 53686)	60	Fine Young Cannibals	13
90	LOVE SONG (Elektra 7-69280)	84	The Cure	25
91	FOOLISH HEART (Wing/Polygram 889 879-7)	90	Sharon Bryant	5
92	HIDE YOURE HEART (Polygram 876 146-7)	88	Kiss	7
93	ROCK WIT'CHA (MCA 53652)	70	Bobby Brown	22
94	BUST A MOVE (Island/Delicious Vinyl 105)	83	Young M.C.	17
95	DON'T ASK ME WHY (Arista AS 1-9880)	91	Eurythmics	17
96	DON'T TAKE IT PERSONAL (Arista 1-9875)	93	Jermaine Jackson	10
97	HEALING HANDS (MCA 53692)	63	Elton John	22
98	ME SO HORNY (Skywalker 130)	89	The 2 Live Crew	16
99	THE BEST (Capitol B-44442)	71	Tina Turner	21
100	LOVE IN A ELEVATOR (Geffen 7-22845)	55	Aerosmith	21

(continued from page 4)

recorded in their natural environment. Now Krause has teamed up with Rykodisc and Jean-Michel Cousteau of **The Cousteau Society** to release a video for the "Jungle Shoes" track in order to call attention to the current crisis in the world's environment. Cousteau called the video, which was culled from wildlife footage shot by the Cousteau teams, "a way to reach young people whom we don't reach presently" and hoped to instill in them "a sensitivity to the world we live in." In order to further aid consumer awareness of environmental issues, the "Jungle Shoes" team has set up a toll-free number that listeners can call for more information on everyday ways that they can make a difference: 1-800-833-9034.

PAUSES FOR CAUSES: **Barbara Orbison**, widow of the late, great **Roy Orbison**, announced plans for an all-star tribute concert in Roy's honor to benefit the homeless. The concert will be held at the Universal Amphitheatre on February 24 and among those scheduled to appear are the original Byrds (**David Crosby, Chris Hillman** and **Roger McGuinn**), **Bruce Hornsby, k.d. lang, Dwight Yoakam, Gary Busey, B.B. King** and **Bernie Taupin**. "Roy was dedicated to helping others," Orbison said, "and in recent years he became more and more concerned over the plight of the homeless in this country. This concert will honor his desire to do something about this problem"... **Mary's Danish** will be serving up their sweet and warm blend at a special fund-raising concert and party, "Bring Back Our Globe," on January 16 at the China Club in Hollywood. The event is a benefit for "Earth Day 1990"... **George Martin**, famed Beatles producer and owner of Air Studios Montserrat, has assembled *After the Hurricane*, an album of big-name artists designed to raise funds for the **Montserrat Hurricane Relief Fund**. Included in the diverse group of contributors are the **Rolling Stones, Paul McCartney, Stevie Wonder, Elton John, Boy George, Simply Red, the Police** and others. The album is available from Chrysalis and all profits go to the relief fund...

SWEET 17: The 17th annual **American Music Awards**, presented by **dick clark productions, inc.** from the Shrine Auditorium in Los Angeles, will air "live" on Monday, January 22, 8-11 p.m. Hosting and performing on the show will be **Anita Baker, Alice Cooper, Gloria Estefan** and the **Judds** (whoa...). Additional performers will include **Paula Abdul, Bobby Brown, Great White, Janet Jackson, Tone Loc, Richard Marx** and **Rod Stewart**. Stevie Wonder will be presenting **Neil Diamond** with the special "Award of Merit," for "musical contributions over a long period of time." Also receiving a special award on the telecast for his "influence and impact" in the '80s will be **Prince**, receiving the "American Music Award of Achievement." In all, 27 awards will be presented in the categories of Pop/Rock, Country, Soul/R&B, Rap, Heavy Metal and, for the first time, Dance. Leading the list of nominees, (chosen from a compilation by *Cash Box* chart king **Gene Ferriter**) with five each, are **Bobby Brown** and newcomers **Soul II Soul**, followed by **Paula Abdul** with four.

Grammy Nominations Are Unveiled and the Vets Have It

BY LEE JESKE

DON HENLEY, BETTE MIDLER, BONNIE RAITT, ROY ORBISON and a number of other artists who began their careers before many of today's rock stars were born figure heavily in the list of Grammy nominations announced by **NARAS** Thursday in simultaneous New York and Los Angeles press conferences.

Except for the New Artist slot, where **Neneh Cherry**, the **Indigo Girls**, **Milli Vanilli**, **Soul II Soul** and **Tone Loc** will vie for the prize, *alte rockers* dominate the major categories, although nominations for such aging, much publicized heavy-hitters as the **Rolling Stones** and **Paul McCartney** were few and far between.

What follows is a sampling of some of the major categories: Nominated for Record of the Year are **Don Henley's** "The End of the Innocence," **Mike & the Mechanics'** "The Living Years," **Fine Young Cannibals'** "She Drives Me Crazy," **Billy Joel's** "We Didn't Start the Fire" and **Bette Midler's** "Wind Beneath My Wings."

Album of the Year nominations went to *The End of the Innocence*, **Tom Petty's** *Full Moon Fever*, **Bonnie Raitt's** *Nick of Time*, **Fine Young Cannibals'** *The Raw & the Cooked* and *The Traveling Wilburys, Volume One*.

"Don't Know Much," the **Linda Ronstadt/Aaron Neville** hit, replaced "She Drives Me Crazy" in the Song of the Year competition, with the rest of the nominations matching the Record of the Year contenders.

Vying for Best Pop Vocal Performance, Female are **Ronstadt** (*Cry Like a Rainstorm...*), **Raitt** ("Nick of Time"), **Midler** ("Wind Beneath My Wings") **Gloria Estefan** ("Don't Wanna Lose You") and **Paula Abdul** ("Straight Up").

Best Pop Vocal Performance, Male nominees are **Joel** ("We Didn't Start the Fire"), **Prince** (*Batman*), **Michel Bolton** ("How Am I Supposed to Live Without You"), **Richard Marx** ("Right Here Waiting") and **Roy Orbison** ("You Got It").

Up for Best R&B Vocal Performance, Female are **Vanessa Williams** ("Dreamin'"), **Anita Baker** ("Giving You the Best That I Got"), **Natalie Cole** (*Good to Be Back*), **Janet Jackson** ("Miss You Much") and **Aretha Franklin** (*Through the Storm*).

Competing in the Male R&B Vocal category are **Prince** ("Batdance"), **Bobby Brown** ("Every Little Step"), **Al Jarreau** (*Heart's Horizon*), **Luther Vandross** ("She Won't Talk to Me") and **Smokey Robinson** ("We've Saved the Best For Last").

Nominated for Best R&B song were "Every Little Step," "If You Don't Know Me By Now" (thanks to its **Simply Red** remake), "Miss You Much," "Superwoman" and "When a Man Loves a Woman" (remade by **Joe Cocker**).

For Best Metal Performance, a category which raised some eyebrows when **Jethro Tull** walked away with last year's prize, nominations went to **Dokken** (*Beast From the East*), **Queensryche** ("I Don't Believe in Love"), **Metallica** ("One"), **Faith No More** (*The Real Thing*) and **Soundgarden** (*Ultramega O.K.*).

The Best Rap Performance nominees are **Young MC** ("Bust a Move"), **Public Enemy** ("Fight the Power"), **Tone Loc** ("Funky Cold Medina"), **D.J. Jazzy Jeff** and **the Fresh Prince** ("I Think I Can Beat Mike Tyson") and **De La Soul** ("Me Myself and I").

Vying for Best Country Vocal Performance, Female are **k.d. lang** (*Absolute Torch and Tuang*), **Emmylou Harris** (*Bluebird*), **Rosanne Cash** ("I Don't Want to Spoil the Party"), **Dolly Parton** ("Why'd You Come in Here Lookin' Like That") and **Kathy Mattea** (*Willow in the Wind*).

Fighting it out in the Country Vocal Performance, Male are **Rodney Crowell** ("After All This Time"), **Keith Whitley** ("I'm No Stranger to the Rain"), **Randy Travis** ("It's Just a Matter of Time"), **Clint Black** (*Killin' Time*) and **Lyle Lovett** (*...And His Large Band*).

Nominated for Best Country Song are "After All This Time," "A Better Man," "Luck in My Eyes," "She Don't Love Nobody" and "There's a Tear in My Beer."

Ruth Brown, Diane Schuur, Anita O'Day, Dee Dee Bridgewater and **Janis Siegal** were nominated in the Female Jazz Vocal category while **Lou Rawls, Dr. John, Joe Williams, George Benson** and **Harry Connick Jr.** vie on the Male side and **Miles Davis, Pat Metheny, Larry Carlton, John Patitucci, Terri Lyne Carrington** and **Joe Sample** go for the fusion prize.

And nominated for Best Polka Recording are **Jimmy Sturr** and his **Orchestra** (*All in My Love For You*), **Walter Ostanek** and his **Band** (*Any Time Is Polka Time*), **Gene Mendalski** and the **G-Men** (*Moldie Oldie Golden Goodies*), the **Penn Ohio Polka Pals** (*...Souvenir Edition*) and **Gordon Hartmann** (*Polkaholic*).

The Grammy Awards show will be broadcast from Los Angeles on February 21 over CBS.

Meat Puppets

(continued from page 7)

But there, you ask, do the Puppets fit into all this? "Where we fit in is that, we're antithetical to their trip to a large degree... God, I'm telling this to *Cash Box*... [he shifts to fake Valley-boy enthusiasm] Where we fit in is we're the next Bay City Rollers. All we're doing is waiting for someone to recognize our potential so that we can make 'em a whole lot of money. Whoooooee! Are we gonna make some lucky record company millions and millions of dollars..."

"To one degree, where we fit in," **Kirkwood** continues, shifting gears again, "is the salvation of humanity, the end all to end all, the last bastion of delirious, mindless idiocy that's almost [gone]. The industry has to recognize its need to reinvent itself, through us. But it won't until we demand it, and right now nobody is."

In other words (to cop a title from one of *Monsters*' songs), they plan to party 'till the world obeys.

"There's a certain amount of people that absolutely are not participating members...card-carrying mall-lings, whatever they are," **Kirkwood** muses. "There's a certain faction that are altogether and completely alienated, and in that, they're fanatical. The situation is so slanted to one side that it enables our serious, common-sense trip to be heroic. All we're about is the lack of barriers, the lack of constrictions that is unnecessary as beings, as things. The thing that has enabled us to get to this point is this [pointing at his head],

right?, and if we don't take it beyond where it's at now, all it's going to wind up doing is allowing us to come up with such nifty things that those who aren't actually coming up with them are going to take these nifty things and turn them into nuclear bombs, and hold all the rest of us hostage."

But before this turns into a major pinko-liberal whine session, **Kirkwood** checks himself. "All this a just conjecture," he insists. "I don't sit around and say, 'Oh the world is [screwed] up.' I think that it's going the way it's supposed to. I don't think there's a right or a wrong. If we put a big hole in that ozone and blow everything up, that's one way that we'll go... Everything is cottage cheese to me, all we've been talking about is scrambled eggs... I like to think of people as condensed sunlight."

It's a nice image. What it means, I couldn't tell you, but it's...nice. The **Meat Puppets** won't give it to you on a silver platter. They're not giving away no secrets. "Where does any of it come from?," **Kirkwood** asks. "I don't have an idea about it. Ask our songs. It just is. It just is. **Meat Puppets** implies that there's more at play—there's a puppet master, but it doesn't specify who's pulling the strings. Ask the scientists and they'll tell you it's a fluctuating universe. Ask the religious and they'll tell you God did it. Ask me and I'll tell you we're all a part of Webster's imagination [laughs]." ○

Dayne

(continued from page 7)

was just going to shoot myself. With the first band I was in, I was kind of uncomfortable, because we didn't play out enough, then with the second one, I decided I was going to be the front vocalist, and I was going to play every club in Manhattan if it killed me. That was cool, I needed the experience, but the next step was me saying I want to make records, enough of this crap."

Taylor Dayne is a bottom-line sort of person, no nonsense, although she'd probably phrase that differently: no subterfuge. She's direct. She looks you straight in the eye. And she can sum up her life, her talent in one...shrug. "Singing for me is a lot of things. It's my defense mechanism, it's my strongest...voice. It's how I'm heard, literally," she explains. "I mean, everyone has their thing. Some people sing, some people write, some people play a damn good computer game. This is my thing." ○



CASH BOX CHARTS

COUNTRY SINGLES

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

January 20, 1990



#1 Single: Vern Gosdin



#1 Debut: Reba McEntire #35



To Watch: Southern Pacific #26

		Total Weeks ▼	Last Week ▼
1	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	4 15
2	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	2 13
3	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	6 13
4	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	9 15
5	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	7 12
6	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	1 18
7	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	10 10
8	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	11 12
9	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	3 16
10	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	15 13
11	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	18 11
12	IN MY EYES (MCA 53727)	Lionel Cartwright	14 11
13	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	13 13
14	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	17 10
15	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	20 8
16	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	21 8
17	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	5 15
18	SOUTHERN STAR (RCA 9083-7-RAA)	Alabama	23 6
19	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	24 7
20	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	7 16
21	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	25 8
22	FAST MOVIN' TRAIN (RCA 9115-7-RAA)	Restless Heart	31 5
23	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	12 18
24	ON SECOND THOUGHT (Universal UVL-66025)	Eddie Rabbit	27 6
25	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	16 14
26	TIME'S UP (Warner Bros. 7-22714-A)	Southern Pacific & Carlene Carter	42 6
27	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	39 8
28	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	19 15
29	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	37 7
30	NO MATTER HOW HIGH (MCA MCA-53757)	Oak Ridge Boys	44 4
31	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	22 17
32	TELL ME WHY (CRB-10568)	Jann Browne	35 8
33	HEARTBREAK HURRICANE (Epic 3473078)	Ricky Skaggs	40 5
34	THE CENTER OF MY UNIVERSE (MCA MCA-53719)	The Bellamy Brothers	34 9
35	LITTLE GIRL (MCA MCA-53763)	Reba McEntire	DEBUT
36	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	26 18
37	CHAINS (MCA MCA-53764)	Patty Loveless	DEBUT
38	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-EI Sonnier	28 11
39	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	43 8
40	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	29 19
41	SEEN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	DEBUT
42	YELLOW ROSES (Columbia 3869040)	Dolly Parton	30 20
43	QUITTIN' TIME (Columbia 38-73202)	Mary-Chapin Carpenter	DEBUT
44	HE'S ALIVE (Columbia 3873209)	Dolly Parton	50 5
45	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	32 13
46	I REFALL IN LOVE (SOA SOA-011)	Lariát	54 8
47	WHO'S GONNA KNOW (MCA MCA-53759)	Conway Twitty	52 4
48	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	55 7
49	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	49 9
50	QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)	Jennifer McCarter & The McCarters	33 10

		Total Weeks ▼	Last Week ▼
51	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	51 9
52	ROSE CAFE (New Act NA-004)	Robin Right	58 7
53	KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)	Exile	60 4
54	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Linda Carol Forrest	57 8
55	WHEN I LOOK INTO YOUR EYES (Overton Lee OLR-45-134A)	Touch Of Country	61 8
56	NOT TONIGHT I'VE GOT A HEADACHE (Lamon LR-10212-7)	Gary Ray	62 6
57	WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)	The Kentucky HeadHunters	38 14
58	SHE'S A LITTLE PAST FORTY (Curb CRB-10558)	Ronnie McDowell	65 6
59	GHOST TOWN (Columbia 3873096)	Zaca Creek	64 4
60	SOONER OR LATER (Universal UVL-66029)	Eddy Raven	72 4
61	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	36 12
62	MORNING TRAIN (Tra-Star TS-1236)	Patsy Cole	68 5
63	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	DEBUT
64	HE'S GOTTA HAVE ME (Atlantic 7-88791)	Girls Next Door	69 4
65	GO DOWN SWINGIN' (Universal UVL-66033)	Wild Rose	DEBUT
66	SHE'S GOT A MAN ON HER MIND (Airborne PB-75746)	Curtis Wright	66 7
67	SEND IT TO HEAVEN (Badger BG-198AA)	Ernie Cash	75 5
68	IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)	Randy Travis	41 16
69	ROUTE 66 (Warner Bros. 7-22666-A)	Michael Martin Murphy	DEBUT
70	HONEY DO WEEKEND (Blue Ridge 001)	Randy Rhodes	78 5
71	GIRLS LIKE HER (Bear BR-2009)	Justin Wright	45 10
72	DOING THE TWO STEP (Wonder Horse DM-470)	Denny Marion	79 5
73	IF YOUR HEART IS WEARY (Stop Hunger SHR-SWHN 1101)	Sweeter Than Honey	DEBUT
74	BABY'S GONE AGAIN (NSD NSD-264)	John Penney	82 5
75	GOOD AS GONE (Universal UVL-66032)	Joe Barnhill	76 4
76	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11669-A)	Charlie Louvin	DEBUT
77	THAT PREACHER MAN (Badger BG-197AA)	Burt Reed and Daddy	84 4
78	HURT ME ONE MORE TIME (Master Sound 72252-2)	Paula N. Pyle	86 4
79	BAYOU BOYS (Universal UVL-66016)	Eddy Raven	46 21
80	HAVE IT YOUR WAY (Ridgewood R-3009-A)	Brittany	DEBUT
81	WELCOME TO MY ARMS (Gallery II G-2038-A)	Mark Brainard	83 5
82	LET SLEEPING HEARTS LIE (Ridgewood R-3008-A)	Carol Persel	DEBUT
83	SHOULDA, COULDA, WOULDVA LOVED YOU (Epic 34-73063)	Les Taylor	47 6
84	LATELY ROSE (Universal UVL-66031)	Trader Price	DEBUT
85	THE RACE IS ON (Capitol/Curb B-44431)	Sawyer Brown	48 21
86	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828-A)	Kenny Rogers	53 19
87	LATELY I'VE HAD YOU ON MY MIND (Thunder Ridge TR-1089)	Lori Lee	88 4
88	DARKNESS OF THE LIGHT (Associated Artists AA-505)	Harrell & Scott	56 9
89	AN AMERICAN FAMILY (MCA 53710)	Oak Ridge Boys	59 23
90	LOOK WHO'S HOLDING YOU NOW (Player PI141-A)	Ace Hacker	90 4
91	BIGGER MAN THAN ME (Stop Hunger SHR-MJ-1103)	Mickey Jones	63 13
92	I DON'T WANT TO SEE YOU CRY (LRJ LRJ-3019)	Jerry Jaramillo	92 4
93	IF YOU COULD ONLY SEE (Tug Boat TG-1007)	Richie Balin	67 11
94	ALL THE FUN (RCA 9015-7-RAA)	Paul Overstreet	70 16
95	THREE GOOD REASONS (Echo 115)	Meagan Day	71 6
96	OLD FASHIONED MORALS (Playback P-1333-A)	Darnell Miller	73 6
97	DAY BREAK (Teleproductions Inc. T-8910)	Howie Damron	74 6
98	LONG TIME LOVIN' YOU (Soundwaves SW-4833-NSD)	Larry Dalton Band	77 6
99	LOVE IS A HARD ROAD (MCA 53756)	Irene Kelly	80 6
100	YOU MADE IT EASY (Teleproductions T-8911)	Hermalee	81 6

COUNTRY MUSIC

COUNTRY ALBUMS

January 20, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	REBA LIVE (MCA C2-8034)	Reba McEntire	1	15
2	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	3	20
3	BEYOND THE BLUE NEON (MCA 42266)	George Strait	4	46
4	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	5	30
5	SOUTHERN STAR (RCA 8587-1)	Alabama	6	46
6	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	7	23
7	KILLIN' TIME (RCA 8781-7)	Clint Black	8	35
8	ALONE (Columbia FC65104)	Vern Gosdin	9	22
9	LOOKIN' FOR A HIT (Repnese 9-25939-1)	Dwight Yoakam	10	13
10	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	16	8
11	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	11	13
12	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	12	8
13	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	13	20
14	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	14	44
15	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	17	67
16	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	18	24
17	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	19	35
18	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	20	8
19	GREATEST HITS III (Warner/Curb 1-25834/Warner Bros.)	Hank Williams, Jr.	21	46
20	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	22	33
21	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	27	64
22	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	26	36
23	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	23	38
24	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	28	6
25	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Head Hunters	29	8
26	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	32	24
27	STATE OF THE HEART (Columbia 44228)	Mary Chapin Carpenter	33	6
28	ABSOLUTE TORCH AND TWANG (Warner Bros. 25877)	k.d. lang	30	31
29	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	31	14
30	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	40	81
31	FIRST MOVE (Mercury/PolyGram 838352)	Daniele Alexander	34	5
32	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	35	69
33	SUNRISE (Epic FET-44260)	Shelby Lynne	36	5
34	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	37	89
35	I GOT DREAMS (MCA MCA-42272)	Steve Wariner	RE-ENTRY	
36	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	DEBUT	
37	OLD 8 x 10 (Warner Bros. 25738) (P)	Randy Travis	38	76
38	TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)	Tanya Tucker	DEBUT	
39	TURN THE TIDE (RCA-8454-2-R)	Baillie & The Boys	RE-ENTRY	
40	LIONEL CARTWRIGHT (MCA MCA-42272)	Lionel Cartwright	RE-ENTRY	

COUNTRY TIDBIT: CASH BOX EXTENDS OUR SYMPATHIES to the families of RCA recording artist Jo-El Sonnier and Hall of Famer Connie B. Gay. Sonnier's wife, Jamie, died November 18, 1989 after suffering a heart attack. Connie B. Gay, founder of the Country Music Association and one of the first to put country music on national television, died December 4, 1989 of cancer. In 1980, Gay was inducted into the Country Music Hall of Fame.

Get-well wishes go out to Miss Minnie Pearl (a.k.a. Sarah Canon). She recently fell and hit her head and also injured her back. According to Opry officials, Pearl is doing fine and called to assure long-time friend and Opry great Roy Acuff that she was okay and would soon be returning to the Opry.

COUNTRY TIDBIT: RCA Records supergroup Alabama is scheduled to appear on the Country Radio Seminar's Super Faces Show. The Super Faces Show, which began in 1988 and is sponsored by the Academy of Country Music, has quickly become one of the most prestigious country music showcases. Headliners preceding Alabama in the Super Faces Show include Hank Williams, Jr. and the Judds. The Country Music Radio Seminar will take place February 28-March 3, 1990 at Nashville's Opryland Hotel and Convention Center.

Porter Wagoner: His Fans Are His Business

PORTER WAGONER KNOWS EXACTLY who it is that has helped him remain a successful country music artist for the past several decades and he has no problem giving credit where credit is due.

"Fans are a part of you—your career. Heck, they're the whole ball of wax!" Wagoner exclaims. "Without fans you're absolutely zero. You can have all the other things—talent, money, etc.—but if you don't have the fans to buy tickets to the shows, get your albums and to give you the encouragement you need, you don't have anything."

When Wagoner was 16 years old, he gained a very valuable fan in his hometown of West Plains, Missouri. The owner of the little grocery where Wagoner was employed as a clerk loved to hear him sing and play during the slow times of the day. The owner went as far as to sponsor a 15-minute, early-morning local radio show (that featured Wagoner and advertised his grocery).

"I owe a lot to my boss back then," Wagoner reflects. "He once said to me, 'This job is something for you to do until you begin your career in country music.' Up until that statement, I had only considered music to be something you did for enjoyment on weekends, and a job was what you did for a living. Playing music was too much fun to be a job."

Wagoner's first fan had the insight to know that this talented young man had what it takes. Not long after that "chance" beginning in the Fall of 1951, Wagoner was hired by KWTO radio in Springfield, Missouri.

While doing this weekly spot, the radio officials, unbeknown to Wagoner, sent a taping of his works to several record labels—normal procedure then for stations who felt they had someone worth listening to. The mailings included RCA, Decca and Columbia.

"One morning the radio director called me into his office, explained the process to me and told me that he had received word from Columbia that they wanted to hear more," Wagoner remembers.

While Wagoner was recovering from that bit of news, RCA called the very next day and wanted to fly Wagoner to New York to audition for a possible recording contract. Mr. Simon from the station contacted Columbia and informed them of RCA's offer and Wagoner was off to New York.

"I was terrified. I had never flown before, needless to say had never been to a big city," Wagoner explained with wide-eyed excitement. "When I arrived, I was shocked. I never imagined the world to be as big as New York seemed to me that day."

Along with the signing to RCA, Porter Wagoner became one of the original members of the Ozark Mountain Jubilee. Red Foley, then director of the Jubilee, became a good friend of Wagoner's and when he was offered a spot on the Grand Ole Opry, Foley gave him some monumental advice.

"Red felt that I ought to join the



Porter Wagoner

Opry," Wagoner remembers, "that it would be around as long as country music was, and that that was the show I should be on."

Wagoner had stirred the interest of the executives of the Grand Ole Opry with his first number one hit, "Satisfied Mind," which went on to become the Song of the Year in 1956. That same year, Wagoner first performed on the Grand Ole Opry as the guest of Carl Smith, whose number-one hit "Trademark" was written by none other than Porter Wagoner.

In 1957, Wagoner joined the Opry and is now celebrating 31 years of involvement with that legendary show. "My two greatest accomplishments have been my association with the Opry and my television show *The Porter Wagoner Show*," says Wagoner, proudly. "I remember telling my band, if the show lasted a year, we'd be okay. I thought we'd have more fans and we'd probably make it then."

That show not only lasted a year, but aired from 1960 to 1981—drawing more than enough fans to keep it a major part of Saturday night's prime-time television entertainment lineup.

This legendary man's accomplishments are many. His variety show gave start to many of today's well-known artists. One who quickly comes to mind is Wagoner's former female singer and duet partner, Dolly Parton. Wagoner and Parton's partnership lasted from 1967 to 1974 and won them the Country Music Association's Duo of the Year honor three years in succession.

Wagoner is now on a new level with his career, enjoying riding his horse in parades and through the Opryland theme park to visit with his fans. "In the last ten years, I've made it a point to be especially thankful for my fans and treat them with more respect than ever. They're the center of the country music industry and I love them."

Along with these very special appearances, Wagoner and his new manager, Richard Davis, plan a fuller year of touring in 1990. "Richard is the first manager I've ever had," Wagoner explains. "He's the first person that I have ever felt I could trust my career to. I'm looking forward to this relationship, the shows ahead and the many new fans I hope are out there."

COUNTRY MUSIC



ARNOLD RETURNS TO RCA: He has sold over 75 million records and was the first country artist to perform at Carnegie Hall. Eddie Arnold, who began his career with RCA Records in 1949, has recently inked a deal for a new record to be released in February. Pictured at Eddy's signing are (front row, l to r): Joe Galante, senior VP/GM, RCA; Arnold; and (back row, l to r) Jack Weston, VP, national country promotion; Randy Goodman, VP, product development. (photo: Alison Auerbach)



ASCAP HONORS ITS OWN: ASCAP recently met backstage at Clint Black's concert in Knoxville, TN to present he and his co-writer Hayden Nicholas with an ASCAP #1 Club certificate at the Convention Center. Pictured above (l to r) are: ASCAP's John Briggs, Black, Nicholas, Black's manager Richard Perna and ASCAP's Shelby Kennedy. Below, RCA recording artist Ronnie Milsap is honored by ASCAP with a #1 party for his latest #1 hit "A Woman in Love." Congratulating each other for the happy moment are (l to r): producer Rob Galbraith, writer Douglas Millet, Milsap, ASCAP's Merlin Littlefield, writer Curtis Wright and publisher Jeff Carlton of David 'N' Will Music.



PATTY LOVELESS IS NOT ON the "Lonely Side of Love" as she visits with family and friends prior to the second annual Patty Loveless homecoming concert in Elkhorn, Kentucky. Pictured here, the MCA recording artist cuts the ribbon as her hometown names the main road that leads into Elkhorn City "Patty Loveless Drive."

Jennifer McCarter & the McCarters: Plunging Into Country More Than Ever

CONTRARY TO THE TITLE OF THEIR CURRENT SINGLE, "Quit While I'm Behind," this sultry sister trio has no intention of quitting, and they're far from being *behind*. In fact, Warner Brothers recording artists Jennifer McCarter & the McCarters are now plunging into country music more than ever.

The single is setting radio on *fire* and the smoke left behind leaves us with only one choice—to absolutely *love* these gals. "Quit While I'm Behind" is the sizzling tune that's tearing us up and forcing us to beg for more. No need to worry, though—this raging hot streak has just begun and the group's upcoming album should prove to be just as hot.

Twenty-five-year-old Jennifer takes lead in the vocal department and is usually considered the *taking care of business* member of the trio. However, she admits that the twins, Lisa and Teresa (age 23), make it all click.

"When I was fourteen, I picked up the guitar, started singing and the twins started singing harmony," Jennifer McCarter remembers. "It just *happened* that way. We sang on the street for tips down in Pigeon Forge, Tennessee, which is near our hometown of Sevierville. This is no pity story or anything, but with seven girls in the family, Dad just really couldn't afford any kind of lessons for us. Then in 1986, I decided it was time I make somebody listen to us."

After making that decision, it was just a matter of time before the women finally had the right set of ears listening in on their one-of-a-kind namebrand style and sound. The ears belonged to Kyle Lehning, who's best known for producing the work of Randy Travis.

"I just started calling for him every day," admits McCarter. "Imagine that. I would call and say 'Now I know you don't know me, but this is Jennifer McCarter. Me and my sisters sing *real* country and if he'll just give us a few minutes of his time, we won't ever bother him again.'"

Eventually, McCarter persuaded Lehning into giving them a fifteen-minute audition in person. In January of 1987, the trio was signed to Warner Brothers, which soon led them into a recording studio for the first time ever. What initially began as an exciting first-time studio venture resulted in *The Gift*, the McCarters' debut project. *The Gift* poured out hits almost instantly. Tunes such as "Timeless and True Love" and the title cut opened the doors of recognition and placed the McCarters in the top level of national charts.

"I think *now* is the time," McCarter ponders. "I realize that back when we started we were just real new and we were *girls* and we were young and all those things seemed to have run against us at that time. Now I realize that we just weren't *really* ready. I thought we were at that time, though.



Jennifer McCarter & the McCarters

We've been through some hard times and some big changes, but it's taken all of that to learn. I hate those hard times, ya know? When they're over I think 'Boy, look what I've learned from that.'"

Perhaps the most significant learning process has resulted from touring, which began last year, plus actually learning to communicate with the audience.

"We've had to learn a whole lot out on the road," McCarter says. "There's more to it than just standing there singing—you have to really entertain. You have to make the people really excited that you're there. They can listen to your records and *hear* you sing, but they want more than that and it's taken me a while to figure that out."

Better Be Home Soon marks their second Warner Brothers project and is due for release in February. Although "Quit While I'm Behind" continues to climb the charts, the threesome is already excited about their follow-up release, the title cut, which will mark their video debut as well.

Although the women have gone through some changes over the past three years in order to reach their current success, they're also determined *not to change a few things—no matter what*.

"We were always sent to church and Mama always read the Bible," she proclaims. "We use to have to answer to Mom and Dad, but now I feel that I don't have to answer to anyone but God. So if I do something that I *know* is wrong, I know who I'll have to answer to. I've always said that I'll do whatever it takes to make it, but then I've always said that I'll do *almost* whatever it takes, too. We just won't change our morals and values about life to make it. There's no need to do that because if we're not really happy, why do it?"

"If you're really determined, you can make it and you can be high on life just by always being honest with yourself," McCarter states. "We're all three just what you see is always just what you get. I mean if you see us down at K-Mart or if you see us on stage, we'll be the same all the time."

Kimmy Wix

COUNTRY MUSIC

Album Releases

JO-EL SONNIER: *Have a Little Faith* (RCA 9718-1-R)

Sonnier brings us one of the best combinations yet of Cajun-flavored country. From up-tempo tunes like "The Scene of the Crime" and his current single "If Your Heart Should Ever Roll This Way Again" to haunting ballads like "Have a Little Faith in Me," "I'll Never Get Over You" and the blusey "The Hurt in My Heart," Sonnier captures your attention and keeps it throughout the whole album. Expert production by Bill Halverson and Richard Bennett, as well as Sonnier's soul-filled vocals are sure to take this one straight to the top of the album charts.



Single Releases

Out of the Box

LORRIE MORGAN: "Five Minutes" (RCA 9118-7-RAA)

It certainly takes less than five minutes to figure out that RCA recording artist Lorrie Morgan has another sensation on her hands. Since Morgan's debut release, "Dear Me," hit radio just last year, she's held nothing back in delivering hit after hit, each one better than the last. This tune, produced by Barry Beckett and written by Beth Nielsen Chapman, proves to own the same hit quality. "Five Minutes," the third release from the *Leave the Light On* LP, presents the idea of "You had your chance buddy, but you blew it." With gutsy vocal power, Morgan once again puts just the



right punch to an excellent mid-tempo tune.

Country Feature Picks

MARY-CHAPIN CARPENTER: "Quittin' Time" (Columbia 3873202)

Just when we're ready for a fresh, kickin' tune, Columbia artist Mary-Chapin Carpenter comes through. Produced by John Jennings and Carpenter, "Quittin' Time" gives us a dash of contemporary country with a rock and roll flavor. Distinguished lyrics and Carpenter's distinct vocal ability fall hand in hand in making this tune perhaps her best yet. "Quittin' Time" shouldn't waste any time in rocketing right up the charts.

PATTY LOVELESS: "Chains" (MCA-53764)

While the lyrics suggest breaking away from the chains of love, Loveless simply adds another link to her recent chain of hits. Without a doubt, this one has "#1" written all over it. Expertly produced by Tony Brown, "Chains" is full of hot country energy. As usual, Loveless puts the flame to the fire by simply putting her soul into the song.

DOLLY PARTON: "Time For Me to Fly" (Columbia 3873226)

Bite your tongue, REO Speedwagon—you ain't got nothin' on Dolly. Come on, just imagine it: Put the pedal to the metal when it comes to tempo, add an extraordinary banjo/fiddle background plus that well-known Parton vocal power and the results give us an explosive tune that will rock country radio off the face of the earth. Produced by both Parton and Ricky Skaggs, "Time For Me to Fly" should fly straight to the top.

SWEETHEARTS OF THE RODEO: "This Heart" (Columbia 3873213)

The Sweethearts let us know they mean business with this cut from their *Buffalo Zone* LP. "This Heart," produced by Steve Buckingham, is full of country electricity set to an accelerated tempo. By wailing out a sultry vocal combination, the Sweethearts of the Rodeo set the heartbeat on full-speed with this tune, which lets us know that the heart is always the master controller within any relationship.

Country Programming on the Upswing

THE NASHVILLE NETWORK—the number one source of all-around country music entertainment, which includes original concert specials, entertainment news and interviews, live variety, country lifestyle information, original drama and classic westerns—has done it again. TNN is expanding its horizons by adding a country music video program to its lineup.

On New Year's Day, TNN began broadcasting a live, three-hour music video series titled *VideoMorning*. The program airs Mondays through Fridays from 9:00 a.m. until 12:00 Noon (Eastern time) and is hosted by video jockeys Katie Haas and Al Wyntor, top-ranked personalities of WSM radio in Nashville.

Working as a team, Haas and Wyntor will present a music-driven format of videos, interspersed with interviews, features and information about country music stars.

"We have designed a fast-paced, informal, timely show centering on the popularity of hit music videos," said C. Paul Corbin, TNN's Director of Programming. "We know through our *VideoMorning* series that roughly 50 percent of hit country singles are backed with videos. We anticipate that our support of this medium will give record companies and artists the incentive to increase their participation."

While most of TNN's programming originates from its Nashville facility, *VideoMorning* will be "portable"—visiting other cities and using guest video jockeys from various radio stations, particularly TNNR affiliates.

This is just the beginning of TNN's expansion with country music videos.



Al Wyntor and Katie Haas host *VideoMorning*, a live three-hour country music video series Monday through Friday on TNN.

Three hour-long video programs will debut March 26, including *Music Row Video*, *Video Gold* and *Country Standard Time* (which will focus on nostalgic, old-time country music). Also, a program featuring the "cutting edge" of country music, called *Country Beat*, will premiere March 31.

Country radio is also expanding its programming formats, with a syndicated radio show that provides listeners the opportunity to hear the latest-breaking hit singles.

THE COUNTRY MUSIC ASSOCIATION'S air personality nominee, **C.C. McCartney**, made his debut New Year's Eve on his home station WSIX-FM (98), with his show *C.C. McCartney's Back Forty*.

The Back Forty offers a first-hand look at country music's hottest new songs and personalities weeks before they reach all other syndicated radio programs by featuring songs from the second half of the Top 100 national country singles charts (from numbers 41 through 80).

McCartney says, in addition to getting a first shot at hearing the hit songs before they reach Top 40 radio stations, his listeners will also be entertained by artist interviews and be informed about some of the other aspects of a hit song.

"I'm a big fan of songwriters," explains McCartney. "I think a lot of writers are overlooked—especially the ones who can sing, like David Chamberlain, Dean Dillon and Tommy Barnes, just to name a very few. I think people want to know where the words came from, you know. A lot of people aren't aware that the guy singing that song didn't actually write it, that it's not his song. He puts the feeling in it when you hear it on the radio, but someone else put the feeling and the tears and sweat in it when it was being created. We're also going to be talking with producers, the up-and-coming stars, the musicians. So it's going to be a bit different than most syndicated country music programs."

McCartney says *The Back Forty* will also include interviews from the big stars, because the people definitely want to hear from them, but that those interviews will be tempered with the new guys.

The three-hour New Year's Eve debut played a compilation of number ones from 1989, and received overwhelming response from across the country. *C.C. McCartney's Back Forty* is already being heard on more than 120 country radio stations nationwide and can be heard in the Nashville area every Saturday night on The Academy of Country Music's Station of the Year, WSIX-FM, at 10:00 p.m. Central time.



Back Forty host, C.C. McCartney (second from left) hams it up with Columbia recording artists Shenandoah, one of the many country music entertainers McCartney will visit with on his syndicated radio show. (photo: Alan Mayor)

COUNTRY MUSIC

Indie Insight

INDEPENDENT ARTISTS ARE QUICKLY growing in number and gaining the interest of the media. To ensure a wider range of exposure for these talented artists we have rearranged the independent column to encompass a variety of their upcoming events and activities. A feature article of selected independent artists will be run approximately once a month.

We hope you will enjoy these new ideas and if you (as a representative of an independent artist) will let us know what is happening in your artist's career we will try our best to include them in our weekly column.

Now on to this week's glance at the independent scene:

"THE TALL TEXAN" (a.k.a. Legendary Billy Walker) celebrated his 30th year as a member of the Grand Ole Opry on January 1, 1990. The weekend festivities began when Walker hosted the December 30 televised Grand Ole Opry, followed by a celebration backstage after Walker's performance that included the traditional cutting of the cake. An open house was also held January 1 at Walker's home in Hendersonville to commemorate the event. Local television crews covered the festivities (hosted by Walker's wife Betty), which included presentations from the Ernest Tubbs Record Shops and a key to the city by Hendersonville Mayor Monty Davis.

Jerry Stroble, Grand Ole Opry Public Relations Director, and Billy Deaton of the Deaton Talent Agency read congratulatory telegrams from Willie Nelson, Randy Travis and WSLI Radio's Lee Shannon. We at *Cash Box* also wish to congratulate Walker and com-



Billy Deaton (left) joins Betty and Billy Walker backstage at the Grand Ole Opry during festivities being held to celebrate Walker's 30th anniversary with the legendary Opry.

mend him for his 30 years of legendary contributions to country music.

THE ANNUAL LIFE ("Love is Feeding Everyone") concert was recently held at the Universal Amphitheatre in Los Angeles. Hosted by LIFE founder Dennis Weaver, the concert featured Dolly Parton, John Denver, Gary Morris, Restless Heart, Juice Newton, Jann Brown and independents Maripat Davis and the Doo Wah Riders.



Celebrities gather backstage at a pre-performance press conference at the LIFE benefit concert. Pictured: (back row, l to r) Dennis Weaver, Gary Mule Deer, Larry Stewart and Greg Jennings of Restless Heart; and (front row, l to r) Juice Newton, Dolly Parton, Janne Brown and Maripat Davis.



ANOTHER HOT SINGLE "I DON'T WANT TO SEE YOU CRY"

B/W

"WHERE DID SHE GO NEW MEXICO"

JERRY JARAMILLO

(HAR-ME-O)

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COUNTRY INDIE SINGLES

1	I REFALL IN LOVE (SOA SOA-011)	Lariat	3	8
2	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	4	7
3	ROSE CAFE (New Act NA-004)	Robin Right	6	7
4	WHEN I LOOK INTO YOUR EYE (Overton Lee OLR-45-134A)	Touch of Country	7	8
5	NOT TONIGHT I'VE GOT A HEADACHE (Lamon LR-10212-7)	Gary Ray	8	6
6	MORNING TRAIN (Tra-Star TS-1236)	Patsy Cole	9	5
7	SEND IT TO HEAVEN (Badger BG-198-AA)	Ernie Cash	10	5
8	HONEY DO WEEKEND (Blue Ridge LL-25984)	Randy Rhodes	11	5
9	DOING THE TWO STEP (Wonder Horse DM-470)	Denny Marion	12	5
10	IF YOUR HEART IS WEARY (Stop Hunger SHR-SWHN 1101)	Sweeter Than Honey	DEBUT	
11	BABY'S GONE AGAIN (NSD NSD-264)	John Penney	13	6
12	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	DEBUT	
13	THAT PREACHER MAN (Badger BG-197AA)	Burt Reed and Daddy	15	4
14	HURT ME ONE MORE TIME (Master Sound 72252-1)	Paula N. Pyle	16	4
15	HAVE IT YOUR WAY (Ridgewood R-3009-A)	Brittany	DEBUT	
16	LET SLEEPING HEARTS LIE (Ridgewood R-3008-A)	Carol Persell	DEBUT	
17	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	1	9
18	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	2	9
19	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Linda Carol Forrest	6	4

Country Indies

Indie Spotlight

□ **SCOTT HOYT:** "Understatement of the Year" (Twitchy 1990-1A)

Bravo! Finally we have an independent artist with an *honest* traditional sound, which isn't exaggerated with a lot of fake twang. "Understatement of the Year," self-produced by Hoyt, gives us realistic lyrics with a splendid hook and, indeed, *fine* production quality. Hoyt's down-to-earth vocals carry this mid-tempo tune off just perfectly. Hoyt definitely proves to be a major-label candidate with this successful attempt.

Indie Feature Pick

□ **MITCH SNOW:** "Share Your Love" (Fountain FR-113)

In a world flowing with various griefs and heartaches, the results from simply showing a little care can often pave the rocky road. Fountain recording artist Mitch Snow presents this kind note with "Share Your Love." Self-produced and self-written, this mid-tempo tune flaunts a patriotic message, as well as a traditional country foundation.

Up & Coming

□ **JERRY LANSLOWNE:** "Lessons of Love" (SOR SOR-411A)

□ **NEW BEGINNING BAND:** "God's Country" (Soundwaves SW-4834-NSD)

GOSPEL MUSIC

Larnelle Harris: Just Larnelle

LARNELLE HARRIS PROVES TO BE an example of complete success not only in his recording and writing profession, but within the world's wide realm of simple humanity as well. Perhaps he can be labeled a consecutive award victor, a dedicated family man or better yet—just Larnelle.

Although he has garnered over twenty major awards and various other honors since 1981, including the Grammy, Dove, Stellar and the recent *Cash Box* Single of the Year Award for the spectacular "I Can Begin Again," Benson recording artist Larnelle Harris has much more to offer to boost his credibility. Don't get the wrong idea, though. You would probably never catch Harris boosting himself, but you would find him giving a lot of credit to the Heavenly Father as well as those people in his everyday life. In fact, that's where all of it's due, according to him.

"Music, as important as it is, can't be our end result," Harris proclaims. "I'm a relationship person. For instance, if I talk to someone for the first time, it could be a one-shot deal and it's over with, but it doesn't have to be that way. So when I speak to someone, even if it's an interview like this, I want that person to really feel much more than just the words I say. I want that person to feel the heart of what I say."

It is the heart that we discover in his music, and results prove that the heart of Harris is always an honest winner. "I just sort of write as I live," admits Harris. "I read a lot. I study the Bible a lot and I study people. I study things that are happening around me and I try to sort out the things that are happen-

ing to me. So I find that those kind of things, if they're any good at all, really give my albums and music the focus. I don't record anything that doesn't speak life to me. When I sing it, it must speak life."

His life, indeed, consists of much more than taking home another award or creating another number-one song. Harris claims that it's most essential that his family, friends and church receive a vast amount of his time and attention.

"You know, I've been privileged to be with the Gaithers, do some stuff with Sandi Patti, with the Grahams and with all those people, but, boy, I gotta tell ya—I am more excited about the aftermath of friendships and relationships with those folks than I am about the big deals that we've done together."

A Kentucky native, Harris met his wife Mitzy while attending Western Kentucky University, where he received a Bachelor of Arts degree in Music Education. (Incidentally, he and Mitzy recently celebrated their 18th wedding anniversary in December.) Accompanying the couple are son Lonnie and daughter Teresa. Harris admits that his wife and children create a heavy impact on his music.

"It's been through my children and my family that I've understood the relationship between God and man a little better," says Harris. "I understand what joy is and what disappointment is. I understand love. I understand when my children do things that are sometimes off-centered, yet I don't ever stop loving them. My son is fourteen and my daughter is ten, but I remember a time when the only god of

which they knew and understood was me and my wife. So if the principle of grace doesn't work in my own house, then it won't work anywhere else.

"Of course my family is extremely important," states Harris. "Some people have accused me of even putting my family before my ministry, but that's not right. I can remember my family's names and tell you things that have happened in our relationship, as God allows us to be together, but I can't tell you what the last five Grammys are for," he laughs. "Some people say that's not good business, and it probably isn't, but that doesn't mean that the awards aren't important. They are very important because they come from people who say 'You know that song you sang last year or that lyric you wrote last year? You know what? I might not have gotten through the year without that.' I have voted for people because of that. Do I think I'm the best singer in the world? Boy, I'd sure love to think so, but I'm not. I'd love to think I was the best writer, but I'm not. Each one of us has something to share with the other at various times that is very timely. Without that sometimes, we may not make it. So that's why the awards are so important to me."

In addition to such concrete honors and awards Harris has received throughout the years, he places much more value on the rewards he's garnered through his music. Rewards such as his songs and music being partially responsible for saving marriages or preventing teenagers from attempting suicide. It's just a matter of knowing that what he does actually touches someone in some way.

"I remember one time there was this little white girl who came up to me after my concert," Harris ponders. "She was probably three or four years old. She wanted me to pick her up. It was in an area where that just doesn't happen too often. We still have some places like that ya know," he laughs. "So I picked her up and she said 'I didn't like black people, but I sure do love you.' I mean this little girl was only three or four and



Larnelle Harris

she didn't really know what she liked or not. She didn't know if she liked black, white or whatever. She had gotten that idea from someone else and it was also dispelled from someone else. So that's just an example. Those kind of things are worth more than any Dove, Grammy or *Cash Box* award."

Currently, Harris is preparing material for an upcoming project that will possibly be released in the Spring. He explains that he's written two or three songs already and hopes to focus on the various choices and new beginnings we're forced to make in life. His latest single, entitled "Friends in High Places," continues to climb the charts, as well as touch the hearts of those who hear it.

"I guess my thing has been within the last few years...and this was a prayer that I didn't know I could pray," Harris says, "but it's 'Lord, just put something in my heart or something that is worth being there like life, liberty and all the things that we talk about, and then Lord...just teach me how to give that away.'"

Kimmy Wix



ASCAP GOSPEL WORKSHOP IN TUNE WITH THE HOLIDAYS: ASCAP recently held its fifth annual Gospel Songwriters Workshop at the society's Nashville offices. Mark Baldwin, a prominent artist and a staff writer with Word Music, has such credits as "Shepherd of My Heart," "My Soul Desire," "Messiah," and "The More I Know of You." Pictured (l to r, front row only) are: Baldwin; Denise Marcia, Black A&R, Word Records; producer/writer Bubba Smith; Terri Gibbs (seated), on Word Records; producer Bruce Carroll; and ASCAP's Tom Long. Standing behind Smith is panelist Don Koch, writer for Benson Music. The rest of the crowd are gospel participants.

COMING OFF THE SUCCESS OF "SAVED TO THE UTMOST," the Speers have returned to the top with the title cut off their new album, *He's Still in the Fire*. The new single is grabbing radio adds right and left as it breaks onto the charts. The uncompromised, spirited vocal performance of tenor Bill Itzel in the tune continues to bring audiences to their feet, as he did here during a recent concert.



HOLD THE PHONE: The Mid South Boys made calls to DJs around the country on a special hook-up for which all five members of the group were on the air at the same time. The Boys were promoting their new single, "Sin Met Grace," which is receiving strong response on many stations. Shown are (from left) Robby McGee, Bobby Bowen, Sonja Goff of Southern Communication Promotion, Word director of radio promotions Mark Campbell (top), Joe Cook, Donnie Lewis and Tony Turner.

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

January 20, 1990 The grey shading represents a bullet, indicating strong upward chart movement

		Total Weeks ▼
	Last Week ▼	
1	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams 2 12
2	MISSION (Sparrow SPD-1196)	Steve Green 4 10
3	SWEET LOVE (Myrrh 7016889386)	First Call 1 12
4	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner 5 9
5	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks 6 11
6	FAITH (Myrrh 7016886387)	Kim Boyce 3 12
7	WELL DONE (DaySpring 9016396152)	Trace Bafin 8 10
8	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill 9 9
9	IT IS WELL WITH MY SOUL (Word 7019107508)	Wayne Watson 10 9
10	CALLING ON LOVE (Myrrh 7016892387)	Shelia Walsh 7 14
11	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz 12 10
12	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Camp 13 9
13	JUST COME IN (Sparrow SPC-1202)	Margaret Becker 15 8
14	MASTERPIECE (Word 701-9059-503)	Sandi Patti 11 7
15	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett 17 8
16	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman 14 16
17	EXALT THE NAME (Word 701-914-4500)	Sandi Patti 19 7
18	BIGGER THAN LIFE (DaySpring 7014177575)	Paul Smith 16 17
19	MERCY FOR THE MEMORIES (Sparrow SPD-1762)	Geoff Moore 22 7
20	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford 22 7
21	SOMEBODY SAY AMEN (Myrrh 701-6897-389)	David Mullen 21 7
22	YES YES (Reunion 7010046522)	Morgan Cryar 18 8
23	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)	David Meece 26 6
24	FRIENDS IN HIGH PLACES (Benson C02506)	Larnelle Harris 25 8
25	WANDERING PILGRIM (Star Song SSC-8128)	Twila Paris 27 7
26	FARTHER ON (Myrrh 9016239154)	Russ Taff 20 17
27	JESUS IS THE LIGHT (Benson C02598)	Carman 29 6
28	I'LL MEET YOU THERE (Sparrow 176271194)	White Heart 31 5
29	IF IT WASN'T FOR GRACE (Frontline C09060)	Mark Farner 30 6
30	FEEL EVERY HEARTBEAT (DaySpring 714183575)	Holm, Sheppard & Johnson 24 11
31	STAND IN MY PLACE (Myrrh 701460256X)	Bryan Duncan 34 5
32	WE EXALT THEE (Day Spring 7014184571)	Petra 32 5
33	NO COMPROMISE (Myrrh 7016877612)	Philip Bailey 35 5
34	I CRY (Myrrh 7016880389)	Russ Taff 37 4
35	WALK TOWARD THE LIGHT (River SPCN-7901300000)	Greg X. Volz 28 11
36	LOVE COMES DOWN (Star Song SSC-8120)	Mylon & Broken Heart 38 4
37	MORE LOVE TO THEE (New Canaan 7019986536)	Bruce Carroll 40 4
38	READY FOR THE STORM (Reunion 7010036527)	Rich Mullins 33 19
39	MY ONE THING (Reunion 7010053723)	Rich Mullins DEBUT
40	IT'S GONNA TAKE LOVE (Word 7014180576)	Farrell & Farrell 36 14

Contemporary Top Slot

Artist: Deneice Williams
Title: "Every Moment"
Label: Sparrow SPD-1174-2
Producer: Brad Westering
Writers: David Raynor and Deneice Williams
Publisher: Gateway Music House Songs/ASCAP



**CASH BOX
MICRO
CHART**

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

January 20, 1990 The grey shading represents a bullet, indicating strong upward chart movement

		Total Weeks ▼
	Last Week ▼	
1	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen 1 22
2	IT'S THE KING (RiverSong C02522)	Heaven Bound 3 21
3	THE PARTY'S OVER (Homeland HL-1014)	Hemphills 4 29
4	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys 2 29
5	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang 7 12
6	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters 11 9
7	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers 6 24
8	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-C02559)	Gold City 3 18
9	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter 8 22
10	NEW MAN (Harvest HAR-1173)	Carrol Roberson 9 12
11	HE HAS RISEN (Sonlite SON-122)	Singing Cookes 15 16
12	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck 18 14
13	WHEN YOUR BACK IS AGAINST THE WALL (Sonlite SON-121)	Chosen 20 7
14	I WANT TO MAKE A DIFFERENCE (Morning Star MST-45-11288)	Mid South Boys 14 29
15	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greenes 10 29
16	THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-0002)	Johnny Minick & Family 16 8
17	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals 12 26
18	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers 13 29
19	HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)	Anchormen 23 9
20	I WANT TO GO THERE (Sunlite FON120)	Cedar Ridge 19 20
21	GLORY DEVINE (Morning Star MST-4104)	Perrys 24 9
22	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunliters 21 25
23	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons 22 29
24	I FORGIVE YOU (New Haven NHC-200064)	Florida Boys 26 6
25	I WON'T HAVE TO WORRY (Harvest HAR-1174)	Wilburns 27 6
26	LET THE REDEEMED SAY SO (Canaan 7019984533)	Nelons 30 4
27	LOVE STILL FLOWS (Homeland NC-8913)	Priority 31 9
28	I'VE BEEN REDEEMED (Sonlite SON-119)	Kingdom Heirs 29 7
29	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)	Ronnie Hinson 32 7
30	HE CAN (Homeland HL-1008)	Singing Americans 34 27
31	HERE I AM (Sonlite SON-1235)	Hoppers 35 4
32	STAND BACK (Homeland HL-8804)	Speers 25 17
33	WHAT A WAY TO GO (Harvest HAR-1186)	Rainhardt's 33 5
34	I'VE NEVER BEEN DISSAPPOINTED (Sonlite SON-119)	Kingdom Heirs 40 4
35	GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)	Paynes 37 4
36	IT'S ALL OVER (Homeland HC-8914)	Alison Durham 36 5
37	WAVES OF GLORY (Dawn D-3056-S)	Reffeitts DEBUT
38	I'D RATHER TALK ABOUT JESUS (CHARITY CHR-124)	Latter Rain 17 8
39	STAND BACK (Homeland HL-8804)	Speers 25 19
40	GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger SHR-NG1102)	Northern Gold 28 22

Southern Top Slot



Artist: Kingsmen
Title: Jesus Is Coming For Me
Label: RiverSong CO2480
Producers: Jim Hamill, Eldrige Fox and Norman Holland
Writer: Chris Campbell
Publisher: Land of the Sky/BMI

GOSPEL MUSIC



BENSON RECORDING ARTIST HEIRLOOM spent some time with popular entertainers Minnie Pearl and Pat Boone recently when the five appeared together on the Nashville Network's *Nashville Now* program. Pictured backstage are (l to r): Minnie Pearl, Tanya Goodman-Sykes, Pat Boone, Barbara Fairchild and Candy Hemphill Christmas. Heirloom, who performed their #1 inspirational hit "Prayer Warrior" on the telecast, is currently writing material for the follow-up to their highly successful self-titled debut, to be released in May.



□ **STEVE GREEN: *The Mission*** (Sparrow SPC-1196)

Nestled within a majestic musical ensemble, including French and English horns, and excellent production mastered by Greg Nelson, is the highly commanding voice of Steve Green. With a vocal range that seems to be almost unlimited, Green takes each cut with total control. *The Mission* delivers heart-grasping tunes such as "The Refiner's Fire," "Guard Your Heart" and "Children Are a Treasure From the Lord." The title cut and "Symphony of Praise" also deserve high recognition for presenting an energy level that's merely overwhelming. Making the heaviest impact, however, is "Embrace the Heart," which kicks off with an incredible a cappella magic. Variety is the word and that's definitely guaranteed with this package, as are clever lyrics and distinguished listening entertainment.

Gospel Hot Off the Press...

NCRS—The steering committee of the National Christian Radio Seminar has announced the final agenda for the 1990 convention, which once again will be held concurrent with Gospel Music Week in the Stouffer Convention Center, Nashville, Tennessee, April 1-5.

The 1989 convention attracted 250 broadcasters and industry-related personnel. In 1990 the convention will once again feature seminars and workshops specifically designed for managers, sales people, on-air personnel and program directors.

The 1990 NCRS will feature such speakers as Don Benson, executive vice president of operations for Burkhart/Douglas and Associates; Ron Anderson, vice chairman and chief creative officer for Bozell Advertising in New York City; Warren Smith, director of communications for O.D.R. Corporation; and Richard Zaragoza, FCC attorney with the law firm of Fischer, Wayland, Cooper, Leader of Washington, D.C. For more information, contact the NCRS Report at P.O. Box 2320, Nashville, TN 37202.

MALACO SIGNS BOBBY JONES—Malaco Music and Record Group announces the signing of Nashville's Bobby Jones and the New Life Singers to the Malaco Records' roster. Jones, a Grammy award winner, is best known in Nashville for his weekly television show, *The Bobby Jones Gospel Hour*. Jones' debut Malaco LP will be released early this year.

THE PRINCIPLES AND DAWN RECORDS...TOGETHER AGAIN—The Principles have added some new faces for the cover of their second album with Dawn Records. You now see Ronnie Slagle (who also recently became husband to Linda, who's been the lead singer of the group for several years) singing tenor. Gary Fox now sings bass and his wife, Delana, now sings alto. There was a time when it was not sure if the Principles could go on, but with the encouragement of Gary Fox, the determination of Linda Slagle, the support of husband Ronnie, and some help from producer/engineer Eddie Swann, they have put together what may well be their best album yet. Popularity is already growing for their new single, "The Sin Debt He Paid," written by Gary Fox.

HANNA-BARBERA TO RELEASE THE EASTER STORY MARCH 11—*The Easter Story*, a new animated feature from Hanna-Barbera Home Video, will be released through The Sparrow Corporation to Christian retail outlets and distributors March 1, according to Bill Hearn, senior vice-president, marketing. *The Easter Story* is the ninth video in Hanna-Barbera's best-selling Greatest Adventure Series. To date, seven of the current titles are certified platinum, with the eighth, *The Nativity*, approaching platinum rapidly. This marks Hanna-Barbera's first Greatest Adventure Series video release in more than one year. *The Easter Story* follows Jesus' entrance into Jerusalem on Palm Sunday and continues through His betrayal, arrest, crucifixion, and His resurrection and ascent into Heaven. A cast of celebrity voices, including Richard Thomas, Joe Spano and Adrienne Barbeau, narrate the story.



**PEGGY
SMITH
SHORTT**

Produced by
Tim Green

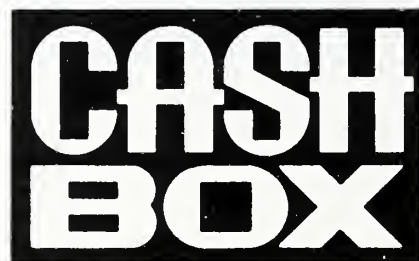
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COIN MACHINE

Data East Offers Guarantee on Solid-State Flipper Coils

CHICAGO—"Beginning with *Robocop*, Data East pinballs will be equipped with what I believe is the technological advance of the decade for pinball machines," stated Gary Stern, Data East Pinball's general manager, stressing that "all of these games have solid-state flippers."

He went on to say that, "I am so confident, that I will guarantee no flipper coin burnout for one year on *Robocop* pinball machines delivered in North America, or I will supply a replacement coil free."

As he explained, the solid-state flipper eliminates the need for an end-of-stroke switch. According to *Star Tech Journal*, up to 24 percent of pinball problems are with flippers; to the largest extent flipper failures are caused by end of stroke-switch problems.

The solid-state flipper permits the use of gold-plated contact points, switching five volts, instead of fifty-volt tungsten points on the cabinet flipper switches. The solid-state flipper is so revolutionary that the U.S. Patent Office has approved Data East's claims for the patent, which is expected to be issued very soon.

"We have tested our solid-state flipper for about a

year," Stern said. "This testing was both in-house and in the field, including the manufacturer of a run of one of our earlier games equipped with solid-state flippers. Test results have been excellent."

Stern noted some of the actions he has taken to improve Data East's quality and reliability of product over the past three years since the company's inception. The use of light boards (allowing computer testing of the major cable) and microswitches, for example; along with the recently instituted program of playing each game for one half hour prior to re-inspection and packing; replacing the double-winding flipper coil with a simpler operating single-winding flipper coil and eliminating the end of stroke switch. Another of his actions was the implementation of a one-piece metal slingshot assembly and the addition of separate fusing for each of the reflexive components, each pop bumper and slingshot.

"We will continue to strive, both with manufacturing process changes and engineering improvements, to improve the quality and reliability of our pinball machines," he concluded.



Gary Stern

News Briefs

IN LATE DECEMBER, **Arachnid, Inc.** became a member of the **AMO/National Dart Assn.**, joining with founding sponsors **Merit Industries** and **Valley Recreation Products, Inc.** as the three manufacturer sponsors of AMO/ANDA, who are dedicating their efforts to the promotion of electronic darting. All of the dart machines used at the 1990 International Team Dart Championships will be supplied by these three companies. Dates of this year's Team Dart V are May 2-5 at the Sahara Hotel & Casino in Las Vegas...

The **Music Video Association** announced its new board of directors and the slate includes: **Giles Ashford** (*Night Tracks*), **Steven Dupler** (Rebo High Definition Studios), **Linda Ferrondo** (Atlantic Records), **Mark Ghuneim** (Columbia Records), **Larry Guzy** (*E.T. Video*), **Michelle Peacock** (Capitol Records), **Michael Reinert** (Rowe International), **Sharon Steinbach** (*CVC Report*) and **Jeff Walker** (Aristo Video Promotions). The MVA is a newly formed organization comprised of record labels, video programmers, producers, production companies, independent promoters and members of the trade press, whose goal is to create a better understanding of "the important role music video plays in the present and future state of music"...

Representatives of **ASCAP**, **BMI**, **SESAC** and **AMO** have reached an agreement in principle on the terms and conditions of voluntary jukebox copyright licenses. A formal agreement, currently in preparation, is expected to be completed before the end of January. Applications for the voluntary licenses will be made available after the final agreement is signed (possibly in early February). The license applications and payments will be due March 15. AMOA explained that, "as a result of the agreement having been reached, under the provisions of the 1988 Berne Convention Implementation Act, the compulsory licenses previously issued by the U.S. Copyright Office will be replaced by voluntary licenses." Complete details of the agreement will be announced later.



Paul R. Scribner

SCRIBNER TO PIONEER: The appointment of **Paul R. Scribner** as national sales manager of the **Jukebox Division** was announced by **Pioneer Laser Entertainment (PLE)** of **Carson, CA**. In this position, he will coordinate and operate the national distribution network for PLE's compact disc and LaserDisc jukeboxes and will also oversee all marketing, advertising and public relations activities for the products. Previously, Scribner founded and operated **Game Room Amusement Company**, a food vending machine and video game distribution company. He also held executive positions with **AM Bruning**, **Calcomp** and **Kodak**. Scribner's appointment serves to emphasize PLE's commitment to its jukebox line, according to company president **Ted Karasawa**. A native of **New York State**, Scribner received a **B.S. in Business Administration** from **Ithaca College** and also completed post-graduate work at the **University of Houston** and **Rice University**.

Atari's Four Trax

CHICAGO—*Four Trax*, the deluxe new off-road simulation game from Atari Games, offers head-to-head competition for up to eight players, with all of the thrills of ATV racing. It is designed and engineered by Namco Limited.

The sensation of a four-wheel ATV is immediately felt as your rear wheels slide out around the first corner. The jumps add another dimension of skill, since landing is not quite as easy as it looks. The goal of the race is to complete a lap within the time allowed. In head-to-head competition, if one player crosses the finish line, all players will get extended time. The race is over after four laps (operator selectable) and winning players celebrate in the winners' circle.

As noted by **Hide Nakajima**, Atari Games' president, "*Four Trax* represents state-of-the-art hardware and simulation technology which was developed by Namco Limited. This factor, combined with the unique game concept are proving to be quite evolutionary."

Each *Four Trax* unit is actually two games in one, with two seats and monitors linked together. Deluxe motion simulator for side-to-side action, realistic throttle controls for acceleration, brake and gear shift, and head-to-head racing for up to eight players combine to provide an exciting play experience and an incentive for increasing earnings.

"*Four Trax* has been on top of the earnings charts in Japan and is doing extremely well in Europe and the U.S.," according to **Mary Fujihara**, Atari Games' marketing director. "The game has tremendous attraction power as it has the elements of racing competition and the simulated interaction of an ATV."

Four Trax was previewed in the U.S. at the 1989 AMOA convention and introduced at the October, 1989 JAMMA show in Tokyo. Deliveries began in December to take advantage of the holiday traffic.

ATARI'S FOUR TRAX



INDUSTRY CALENDAR 1990

January 23-24: AMOA-sponsored meeting for state association executives; Westin O'Hare Hotel; Rosemont, IL. For info contact Fred Newton of AMOA at (312) 644-6610.

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

February 9-11: Arkansas Music Operators Association; (site to be announced); Little Rock, AR; annual state convention.

February 23-25: Iowa Operators of Music & Amusements; Holiday Inn, Waterloo Civic Center; Waterloo, IA; state convention & trade show.

February 23-25: South Carolina Coin Operators Association, Inc. (SCCOA); Sheraton Hotel; Columbia, SC; state convention & trade show.

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

March 23-25: NAMA (Nat'l Automatic Merchandising Association); San Jose Convention Center; San Jose, CA; western convention & trade show.

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

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

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

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

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

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

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

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

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

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

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

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

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

Sega Introduces Shadow Dancer Kit

CHICAGO—Sega Enterprises, Inc. (USA) is presenting its latest conversion kit, *Shadow Dancer*, which marks the return of the powerful young Ninja warrior that made *Shinobi* such a big hit.

The game theme offers high-drama action focusing on a young Ninja warrior and his attacking canine partner, who match martial arts skills with a brutal band of highly trained terrorists. The mission is to neutralize time-bombs planted by the terrorists and destroy the syndicate that controls them. Fast-paced action moves across an urban landscape that includes airports, bridges, warehouses, sewers and a space shuttle launching pad. Sega's brilliantly designed "video sets" add considerable impact to game play.

The unique power of Sega's new computer architecture enhances the sound effects, graphics simulation and player control. Using conventional buttons and joysticks, players can control the action of both the Ninja warrior and his dog.

Game play progresses through four exciting rounds and 15 action-packed states. The *Shadow Dancer* kit comes complete with circuit board, JAMMA wiring harness, full cabinet graphics, twin control sets with motion-control

joystick, in-cabinet control panel with volume control, service switch, test switch and high-resolution graphics.

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.



SEGA'S SHADOW DANCER

Atari's Badlands

CHICAGO—Here we have an industry first, Atari Games' *Badlands* universal driving kit which incorporates the appeal of *Super Sprint* and *Championship Sprint*, along with many exciting new features. Components include: game PCB, two steering wheel assemblies, control panel mounting plate, two foot pedal assemblies with mounting brackets, four fire button assemblies, attraction artwork film, control panel decal, monitor bezel, side panel decal, game poster, JAMMA harness, instructions and other hardware necessary for installation.



ATARI'S BADLANDS

The theme takes you to fifty years after the nuclear disaster, when the sport of Sprint racing has become a ruthless battle between armed cars. These races take place on tracks built in the ruins of the dangerous nuclear zone known only as the Badlands.

As with *Super Sprint* and *Championship Sprint*, each *Badlands* race consists of four laps. Players continue on to the next racing heat as long as they beat the drone car. If a player loses to one of the drone cars, he or she can put in another coin to continue on to the next heat and retain any custom car options that were acquired.

Badlands has eight unique track layouts set in eight different animated backgrounds that react to player shots and crashes. The track settings change as the level of difficulty increases; and the tracks include the City, the Desert, the Freeway, the Volcano, the Junkyard, the Military Base, the Prison Yard and the Refinery. Each of the tracks presents specific challenges for the players.

"Our customers were pleasantly surprised to discover that *Badlands* is being offered as a kit," commented Mary Fujihara, Atari Games' director of marketing. "*Badlands* was developed to meet the operator demand for a strong-earning game at a reasonable price. We wanted to be the first to deliver a driving game in a universal kit format."

Badlands universal game kits went into shipment in January.

SAY HELLO TO Anthony Joseph (better known as "A.J.") Donovan, who is 21 months old. This handsome little sweetie is the son of Ellen and Richard Donovan. Ellen is executive director of the Illinois Coin Machine Operators Association, and, as she told us, while A.J. can be a little devilish at times, he is most often lovable and indeed the pride and joy of the Donovan household. Will we see him at this year's ICMOA convention, Ellen?



CLASSIFIEDS

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Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: CYBERBALL 4 PL \$2195; XYBOT \$795; TOOBIN \$895; VINDICATOR \$850; ASSAULT \$1095; SHOWDOWN (Button Model) \$1195; DEVASTATOR \$895; 88 GAMES \$795; QUARTERBACK \$1095; VS RB/RBI DUAL UPRIGHT \$1295; DOUBLE DRAGON II \$1295; IKARI III \$1395; GAIN GROUND 3 PL \$1995; DOUBLE DRAGON \$1095; OPERATION WOLF \$1395; TECMO BOWL 4 PL \$1695; NINJA GAIDEN \$1295; RAMPAGE \$595; TIME MACHINE \$1595; TAXI \$1695. CALL OR WRITE 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.

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...
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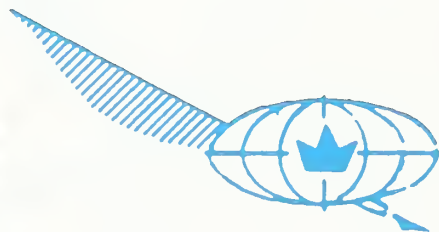
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