

THE MUSIC TRADE MAGAZINE

# CASH BOX

THE COIN-OP TRADE MAGAZINE

July 21, 1990

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Merle  
Haggard



## Joseph Simone Named Senior Vice President, Curb Records



Pictured (l to r): Joseph Simone and Mike Curb.

**MIKE CURB, CHAIRMAN OF CURB RECORDS**, recently named industry veteran Joseph Simone senior vice president and general manager of Curb Records. Prior to joining Curb, Simone headed his own firm, Cleveland-based Priority Marketing, whose field sales and promotion staff will now be merged with Curb's. Curb's recent manufacturing and distributing pact with CEMA can only aid in the label's continued growth.

As part of the company's restructuring, Simone has announced the following triumvirate to Curb's radio promotion staff. William Cataldo will be responsible for national promotion out of New York, with David Forman doing national promotion from Los Angeles. Jack Springer will serve as national progressive radio director and be based in the company's

Cleveland office. Country radio promotion will continue to be coordinated by Mike Borchetta, VP, country promotion, from Curb's Nashville headquarters.

During his career, Cataldo has held similar posts with Atlantic and PolyGram Records. He has also served as director of talent relations for MTV Networks, Inc. Forman previously worked at MGM, Mercury and RCA, as well as a stint at independent Spanish rock promotion covering Madrid, Mexico, the U.S. and Puerto Rico. Prior to joining Curb, he was president of Clasic Moderna, distributed by WEA International. Before his recent promotion, Springer had a long tenure with Simone at Progress Record Distribution and Priority Marketing, where he held the position of national promotion director.

**NMDS D.O.A.?:** New Music Distribution Service, that wonderful 18-year-old New York-based not-for-profit organization and one of the country's largest distributors of independently produced "new music" recordings of all stripes—from avant-garde jazz to avant-garde rock to avant-garde classical, with bits of mainstream stuff sprinkled hither and thither—has "temporarily suspended its distribution activities" to "devote itself to raising the funds necessary to restructure its operation and retire a sizable deficit" of "approximately two-thirds of one year's operating expenses." In the words of Rain Man, "Uh-oh." If you can help, help: 500 Broadway, New York, NY 10012's the address; (212) 925-2121's the phone number.

**SCOUT'S HONOR:** Michael Jackson, whose awards room must be almost as

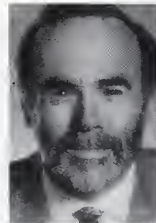
big as his llama house, will receive the first Michael Jackson Good Scout Humanitarian Award (hey, how come all his awards are named for him?) from the Los Angeles Area Council, Boy Scouts of America on September 14.

**ZOO ME, ZOO YOU BLUES:** Zoo Entertainment, the latest BMG music label, has signed a long-term deal with Kenny Gamble and Leon Huff, covering all new product and all new artists coming from Huff and Gamble's Philadelphia talent stable.

**HOW COULD A STATE WITH SO MUCH GOOD MUSIC ELECT SUCH NINCOMPOOPS?** The RIAA's Jay Berman has this to say about Louisiana's record labelling bill: "This

## EXECUTIVES ON THE MOVE

■ The News from Black Rock: **CBS Music Publishing** has named **Marvin Cohn** president. Cohn had been senior vice president of business affairs and administration at CBS Records since 1983. The new senior vice president, business affairs for CBS Records is **Ron Wilcox**, who moves up from East Coast vice president of business affairs, a position he had held since 1985. And **Carol Babeli** has been named director, video sales, CBS Records. **Columbia** has promoted **Renee Blumenthal** to manager, tour publicity, press and public relations. She has been a staff assistant in the department since 1986. **CBS Records International** has appointed **Theresa Brill** director of marketing and sales, Columbia Records, for CRI. She has been with CRI since 1989, as director of media relations. Prior to that, she spent eight years at Elektra. Also at CRI, **Marisa Bonilla** has been named video and merchandising manager. Bonilla has been with CRI since 1988, when she joined the New York staff as a marketing assistant. ■ **Andrea Ganis** has been named senior vice president of **Atlantic Records**. She has been with the label since 1980, and was most recently vice president of national promotion. ■ **Tom Gorman** has been promoted to senior vice president of promotion at **Chrysalis**, a move up from VP, promotion, a position he held for a year and a half. Prior to that, he was VP/pop promotion at Capitol. ■ At **MCA**, **Jonas Livingston** has been appointed senior vice president for creative affairs, which is a newly created position. Livingston has worked as a creative consultant for a number of record and entertainment companies, and most recently served as creative director for Geffen Records. ■ **Arista** has named **Sean Coakley** vice president, product development, a move up from vice president of album promotion, a position he held for two and a half years. **Valerie Jack** has joined the label as associate director, international artist development. She comes from BMG International and RCA, where she held various positions over the last eight years. **Linda Engbreghof** has been appointed regional marketing director, West Coast. She comes to Arista from Island, where she most recently was West Coast regional sales and marketing manager. ■ **Island Records** has named **Joe Wallace** vice president, sales. He comes to Island from Broadcast Data Systems, where he was director of sales. He also spent 18 years with RCA, the latter ten as a sales executive. ■ **Karyn Uiman** has been named vice president/general manager of **Private Music**. She comes to the label from her own music consultancy firm; prior to that she spent 10 years with the Taft Entertainment Company, leaving them as senior vice president. ■ **Capitol** has promoted **Karen Goodman** to director, international promotion and artist relations. She has been with the label for eight years, most recently as manager, international press and artist relations. ■ **Tom Callahan** has been named national AC manager at **Virgin**. He comes to the label from IRS, where he was national promotion manager/adult formats. ■ **GRP Records** has two new appointments this week. **Doug Wilkins** has been named senior director, national promotion. Wilkins has been doing promotion since 1976, when he joined the Motown staff. Most recently he has headed promotion efforts for Tabu and Solar. And **Anne Donnelly** has joined the label as director of advertising. She comes from PolyGram, where she was manager of national advertising. ■ **Amy Wilson** has been named coordinator of Maranatha! Music promotions for the **Benson Company**. Wilson was previously employed at Atkins-Muse & Associates, Inc. and the Lisa Jones Agency. In her new position, Wilson will be responsible for implementing promotional efforts for Maranatha! Music's extensive product line. The Benson Company also announces that Ben Spicer has been named the new coordinator of print music promotions. Formerly with Alexandria House, Spicer is originally from Russell, Pennsylvania and is a graduate of Anderson University. ■ **IRS** has appointed **Amy Grosser** West Coast promotion manager, developing artists. She comes to the label from the FMQB Album Report, where she edited the Adventure Club section of the Modern Rock pages. ■ **Cardiac** has named **Mike Halley** national director, R&B promotion. Halley comes to the new label from MCA, where he was co-national director of field promotion. He had been with MCA since 1982. ■ **Charisma** has named **Deborah Caponetta** West Coast director, artist development. She comes to Charisma from a management background, most recently working with artists such as King Swamp, Simple Minds, and Elisa Fiorillo.



Cohn



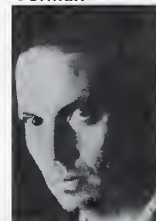
Wilcox



Ganis



Gorman



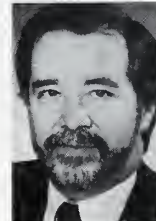
Livingston



Coakley



Jack



Wallace

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**CASH  
BOX**

THE MUSIC TRADE MAGAZINE

**On the Cover****Merle Haggard**

BY ALEX HENDERSON

**MERLE HAGGARD HAS SIGNED AN EXCLUSIVE RECORDING CONTRACT WITH CURB RECORDS**, and *Blue Jungle* is the country-music veteran's first album for the label. Haggard, whose long string of hits includes "Okie From Muskogee," "Big City," "Tonight the Bottle Let Me Down" and "Mama Tried," has had 38 #1 country hits during his 30-year career. "We're extremely pleased to have Merle on our artist roster," label president Mike Curb notes. "I've been a fan of his music for a long time—he is a true one-of-a-kind talent. This is a very special signing for us, and we look forward to a productive, creative relationship together." Other successful country artists signed to Curb include Hank Williams, Jr., the Judds, Ray Stevens, Lyle Lovett, Delbert McClinton, the Desert Rose Band and Sawyer Brown. "When It Rains, It Pours," *Blue Jungle*'s first single, ships to radio on July 13. Another song being sent to radio is "Me and Crippled Soldiers," a commentary on the controversy surrounding flag-burning. "This is a fresh start for me," Haggard explains. "I stayed with this record all the way through. We didn't slack off in any area." ○

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## EAST COASTING

**WELL, IT'S THAT TIME AGAIN.** New Music Seminar 11 is upon us. Actually, by the time you read this, we'll be right in the thick of it, busy schmoozing (where did that word come from, anyway?), going to panels and either nodding off or violently opposing the viewpoints presented therein, and maybe, just maybe, learning something. Some attendees will be busy trying to get record deals. Some will be busy trying to get new jobs. Some will be busy trying to figure out whether to take the uptown or downtown train to get to the next club on the list, or what the lights on the top of yellow cabs mean. Everyone will be bitching about the weather.

So I'm sitting here trying to figure out what I can tell you that a.) you don't already *know* about the New Music Seminar, or b.) isn't subject to change or isn't already over with by the time this column sees the light of day. Not much. So instead I'm going to offer some practical advice that goes above and beyond the stuff the nice people at NMS send out in their Infopaks every year. Speaking from a four-year-veteran's point of view, I have a few things to add to the standing list, which mostly deals with advance preparation. Advance preparation won't help you now—you'll have to resort to guerrilla tactics at this point. So without further ado, the NMS Survival Guide. If you've done the seminar thang before, you'll probably recognize a few of these. If you haven't, be forewarned—*Especially* if you don't live here.

- 1.) Get a large bottle of aspirin or some form of headache killer. Carry it with you at all times. After three or four days worth of smokey clubs, irregular eating habits (e.g. the ubiquitous folded slice of pizza eaten on the run), too much caffeine, too much alcohol and too little sleep, being in possession of common over-the-counter pain reliever can be a major bonding factor.
- 2.) If you plan on attending suite parties at the hotel, map out an alternate escape route in advance (a helicopter, perhaps) or give up all thought of getting out of the Marriott before 3 a.m. The elevator situation after 6 p.m. is a nightmare, and leaves you with the stomach-clenching prospect of cramming 15 too many people into the kind of elevator Willie Wonka would have in his chocolate factory, or waiting three or four hours for a less crowded one. Last year I was forced to listen to a complete lunatic chanting "we're gonna crash, we're gonna crash" all the way down from the 35th floor.
- 3.) Don't buy watches on the street.
- 4.) Do wear ear plugs at shows. A few venues in this city have overzealous sound men who apparently think they can overcome deficiencies in the system or in the band by turning everything up to 11 on a board that stops at 10. I guess they figure New Yorkers are all hearing impaired, and we won't notice. We notice.
- 5.) A correlate of #4: If you plan on attempting conversation in said clubs, brush up on your sign language.
- 6.) Don't get involved in three-card monte games. You won't win.
- 7.) If someone walks up to you on the street and says "smoke, smoke," don't offer him a cigarette.
- 8.) If you can't remember someone's name, fake a polite cough. He won't notice you squinting at his nametag.
- 9.) Avoid restaurants and delis that have signs saying "sanwiches" or "we delivery" or "bagels w/creem chesse." If they can't spell it, chances are you shouldn't eat it.
- 10.) If you're using someone else's badge, have a good story already in mind in case you get caught. If your name is Sue and your badge says George, telling security that your parents had a warped sense of humor probably won't work.
- 11.) Befriend those who have American Express cards with company names on them, especially around mealtimes.
- 12.) Don't pick up more free stuff than you can carry at one time. Sure, your brother would love a compilation CD for his birthday, and it's even better that it won't cost you anything, but it isn't worth permanent spinal damage. You can only wear one t-shirt at a time, two at the most, and do you *really* believe you're actually going to read all 300 of those magazines?
- 13.) If you see a big orange rock with the words "big orange rock" painted on it, don't pick it up and carry it around with you. I did that last year. People would come up to me and say "What's that?" I'd say "It's a big orange rock," and then they would look at me like I was stupid. So I put it down, and a few minutes later someone else picked it up. We decided later that it was someone's sociology thesis project, and I probably ended up as Gullible Subject #37.
- 14.) Don't stop dead in the middle of the sidewalk to gawk at the Empire State Building. (King Kong moved to the Hamptons years ago.) It *really* pisses off the 2 million people behind you, who will then push you aside, usually into the path of a speeding bus. If you're female, when in midtown keep an eye out for the asshole who's favorite pastime is shooting women in the backside with darts. Also, don't assume cab drivers know where everything is—know your addresses before you set out. If you're going to CBGB, for example, say "Bleecker and Bowery" instead of giving the name of the club. Otherwise your destination—and

your fare—will be up to driver discretion and/or interpretation.

15.) Don't whine and complain about how *exhausted* you are, about how all the panels are *exactly* the *same* as they were last year, and how this is absolutely, positively the *last* time you'll ever do this. Baloney. We both know it could be worse. You could be at work.

Did I mention aspirin?

Peace.

—KAREN WOODS

## LONDON CALLING

**STARRY, STARRY KNIGHTS:** It's been showtime in London. There's been Prince and the Rolling Stones at, respectively, Wembley Arena and Stadium, and Madonna's right on their heels.

The "World's Greatest Rock & Roll Band" didn't have much of a chance on that Wembley stage, because they chose to play the night that England was in the semi-finals of the World Cup. Halfway through the whispering "Almost Hear You Sigh" a huge cheer erupted. No, Keith hadn't played a delicious guitar lick. No, Mick hadn't crooned particularly sweetly. The cheering was for other men in another stadium, miles away in Italy. Gary Lineker had scored for England.

Nonetheless, the crowd's spirits were lifted. They were less tense and distracted and, for a while, joyous. The next song was "Ruby Tuesday," and they all did an anthemic football chant. For "Honky Tonk Women," two giant female figures were slowly inflated. Sleazily, the air filled their plastic bosoms and a football appeared at their stilletos. "You Can't Always Get What You Want" seemed to acquire a new poignancy as it heralded an offside goal. The crowd's cheers gave away to disappointed sighs. Then they chanted with new fervor, "You get what you need."

Keith got a solo turn for an ironic, haunting "Happy." Jagger returned for "Paint It Black." There were a sense of foreboding. As the song ended, so did England's World Cup hopes.

Despite everything, the Stones were troupers, keeping the show tight and the music rolling. From such a distance they don't seem the wrinklies that they are. Mick's rising and prancing seemed like a more graceful, less manic, Prince.

Fortunately, all of them are thin and none of them are bald. From a distance you couldn't see Richards' wrinkles and his crepe neck—he looked trim and happy. Ron Wood stooped elegantly, Bill Wyman had that sullen look acquired by millions of bass guitarists after him, and Charlie Watts did a deadpan tap-tap. By the time their "Urban Jungle" tour finishes, one in a hundred of the British population will have trotted out to see them.

Sharing the car park, and the three-hour lines home, were the Prince fans. Classics like "Kiss" were thumped out with a leer and a twist of the hips. He tried to flirt with the audience during "Alphabet Street." There was lots of leaping and pummelling and the usual writing romps we've come to expect. It was relentless Prince, hitting the audience like a prize fighter smacking a punchbag. For me anyway, Prince is at his best with his maudlin, lovelorn ballads. For this tour the highlight was the song Sinead O'Connor took to number one, "Nothing Compares 2 U."

Prince we know is a devil, flailing his arms and hands everywhere. He's such a destructive beast. His stylist bought an armload of deco ditties and some dotted dice cufflinks from Linda Bee—Grey's Antique Market, South Molton St.—exclaiming, "He's so rough with them. I don't know what he does. Once on, and they're broken."

He was also rough with a friend of mine at his party in Wall Street. She thanked him politely for a great show. He looked blankly and had one of his minders remove her from the premises for daring to speak to him.

—CHRISSY ILEY



**DGC'S NELSON ROCK THE ROY:** DGC recording group NELSON showcased music from their new album *After The Rain*, at L.A.'s Roxy Theatre. The band, fronted by Ricky Nelson's twin sons, Matthew and Gunnar, ripped through songs from the debut LP, including the current single "Love & Affection." Greeting DGC's NELSON backstage at the Roxy (l-r): Eddie Rosenblatt, President; Marko Babineau, General Manager; Matthew and Gunnar NELSON; Eddie Gilreath, Head of Sales.





Bob Krasnow, Linda Ronstadt and Tony Martell (left to right) have good reason to smile. Their recent fundraising concert for the T.J. Martell Foundation at Avery Fisher Hall brought out 2,000 industry execs who pledged more than \$4 million making this the most successful single event in the 15 year-history of this cancer and AIDS research charity. At the event, which was generously underwritten by Tanqueray, Electra Entertainment chairman Krasnow received the Foundation's coveted Humanitarian of the Year Award. Ms. Ronstadt donated her talents and performed the classic rock hits that will be featured on her national summer tour.



**ATLANTIC LIVES IT UP WITH CROSBY, STILLS & NASH HOT DOG PROMOTION:** As part of a national promotional campaign, Atlantic Records recently celebrated the release of "Live It Up," the new album from Crosby, Stills, & Nash, by setting up hot dog stands in retail outlets throughout the U.S. Shown at Tower Records' downtown outlet in New York City are, from left: WEA Sales Manager Andy Uterano; PEA Merchandising Manager Paul McDermott; WEA Merchandising rep Daniel Caldwell; Atlantic Regional marketing Director Mike Carden; Atlantic Director of Merchandising Karen Colamussi; and the friendly hot dog vendor.

## TICKERTAPE

(Continued from page 2)

w tramples on the rights of freedom of expression that the Constitution guarantees all Americans—not just those with ideas we agree with—and we are ready and willing to fight in court to protect these rights"... In the meantime, WEA Corporation, in a statement from WEA president Henry Droz, is throwing the collective hats of WEA into the ring. Droz promises to "remove from active consideration New Orleans or any other city in Louisiana as the site for any future convention to be held by WEA should this legislation, in fact, become law"... Go get 'em, Jay and Henry, or else we'll lobby that the New Orleans Jazz & Heritage Festival be moved to Galveston...

**LEGIONS OF LEGENDS:** Specialty Records, Art Rupe's legendary West Coast early rock and roll label that did such a fine job with its Little Richard box set last year, has just issued the first half-dozen discs in its "Legends of Specialty" series. Billy Vera, a man who knows his early rock and R&B, is the series supervisor, and out first are fat albums covering rock forefathers Percy Mayfield, Roy Milton, Joe Ligon, Jimmy Ligon, Jesse Belvin and Larry Williams, all done up with extensive liner notes and cool pictures. Good music. Real good.

**LABELS, WE GOT LABELS:** SBK ONE, a new U.S. label "committed to the expansion of the dance music market via the cultivation of progressive music artists" has been formed by SBK, which already has SBK ONE revved up in England. Guy Moot'll head up the label... OuterSpace Records, a new independent label dedicated to "developing great bands that have strong songwriting, diverse musical abilities, exceptional live performances and a commitment to support their releases," has been formed by Ray Woodbury, Philip Ittleson and Kevin Lyman. Destruction Squad, Little Women and Barking Dogs are first up.

**VIDEOCRITY:** Finalists for the upcoming MTV Video Music Awards include: Video of the Year: Aerosmith's "Janie's Got a Gun," Don Henley's "The End of the Innocence," Madonna's "Vogue," Sinead O'Connor's "Nothing Compares 2 U."

Male Video: Billy Idol's "Cradle of Love," Henley, M.C. Hammer's "U Can't Touch This," Michael Penn's "No Myth." Female Video: Madonna, O'Connor, Alannah Myles' "Black Velvet," Paul Abdul's "Opposites Attract," Michele Shocked's "On the Greener Side." Group Video: Aerosmith, B-52's' "Love Shack," Midnight Oil's "Blue Sky Mining," Red Hot Chili Peppers' "Higher Ground," Tears for Fears' "Sowing the Seeds of Love." Bell Biv DeVoe, Jane Child, the Black Crowes, Lenny Kravitz, Lisa Stansfield, Myles and Penn make up the crowded New Artist field.

## SWEET HAS REGROUPED! SWEET HAS REGROUPED! SWEET HAS REGROUPED!

Sweet (with original members Andy Scott and Mick Tucker) are back. Did you miss them? New album: *Live at the Marquee*. Due: September. Label: Maze. U.S. Tour: October.

## WAS THE ALL-STAR GAME BORING OR WHAT? MADE THE WORLD CUP LOOK LIKE WOODSTOCK.

**CAPITOL IDEA!** Capitol Records is offering retailers legal support, if required, in the selling of records bearing the standardized parental advisory label. Hear, hear (and hail, Hale!)

**MONEY FOR SOMETHING:** PolyGram will release a double live album of that recent Knebworth Concert (you know, the one with Clapton, McCartney, Pink Floyd, etc.). The album, out next month, will, like the concert, benefit Nordoff Robbins Music Therapy... Bob Weir, John Oates, and other environmental good guys will participate in a 200-mile Montana bike trip to call attention to the destruction of tropical rain forests. That's August 7-9 at Flathead National Forest.

**BUY, BUY LOVE:** Minnesota's Musicians Stores has filed a registration statement with the SEC for an initial public offering of six million shares of common stock.

**CREEMING:** *Creem Magazine*, one of the rock era's best-loved publications, should be back on newstands by the time you read this. It'll be different, and Lester Bangs is still dead, but it'll be nice to have it around again.

—LEE JESKE

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Sweet



### Tres

**MORE THAN A RICH DOUBLE ENTENDRE**, the phrase, "sisters are doing it for themselves," could be the driving philosophy behind Tres, Priority Records' own entry into the "female trio" pop derby. The Torres sisters—Glenda, Mari and Neida—stand apart from their dancing peers on a number of fronts, though. For one thing, they can all sing, with their own voices. For another, they wrote all the material for their debut album, *Hold on to Your Dreams*.

"We figured everybody wrote their own songs," says Mari, "and that everybody made appointments with record executives."

Natives of Puerto Rico, the Torres sisters were raised in Boston, where they grew up in a house filled with the strains of salsa. As they got older, their tastes broadened to include pop and R&B, with Glenda and Mari already starting to dream about singing

careers. The family moved back to Puerto Rico for a brief period when the girls were teenagers but soon returned to the U.S., settling in Sacramento, California. Encouraged by family and friends, the trio recorded a rough demo of original material that found its way to an impressed local producer.

"We wanted to write music that came from our hearts," says Neida. "If you listen to our songs, you'll hear good, concrete lyrics and solid melodies. We take a lot of pride in our songwriting."

The songs on *Hold on to Your Dreams* range from emotional ballads to salsa-flavored dance songs, all about love, hope and inspiration with the debut single, "I Can't Hang Any Longer," also being re-recorded in Spanish ("Ya, No Puedo Quererte").

"There's no level where we want to stop," says Mari, "and no limit to what we think we can do." ○



### Indecent Obsession

BY ALEX HENDERSON

**IN THEIR NATIVE AUSTRALIA, THE FOUR MEMBERS OF INDECENT OBSESSION ENJOY A LOYAL FOLLOWING CONSISTING LARGELY OF TEENAGERS.** But lead vocalist David Dixon, keyboardist Michael

Szumowski, guitarist Andrew Coyne and drummer Darryl Simms want to make one thing abundantly clear—the pop and pop-rock on *Indecent Obsession*, which MCA recently released in the U.S., doesn't sound like the music of another teen sensation, New Kids on



the Block.

"We're tired of being compared to groups like New Kids on the Block, because we sound nothing like them," the 19-year-old Dixon asserts. "We both just happen to have a lot of teenage fans."

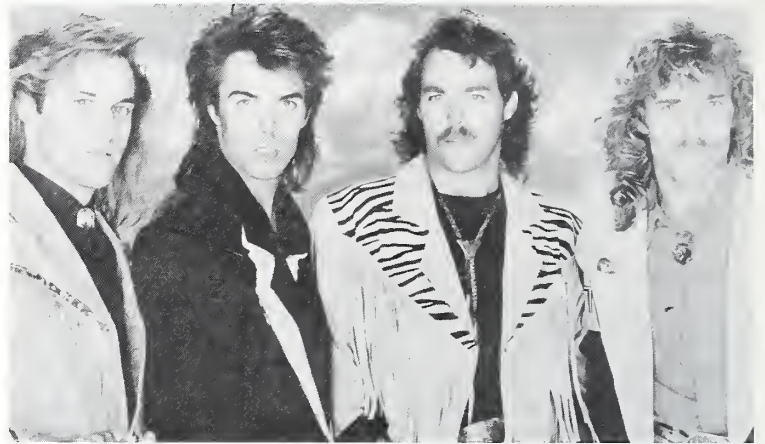
The Aussies are quick to point out that another thing separating them from the New Kids is that they actually play instruments, both on stage and on record. Dixon explains, "Initially in

Australia, because we were teen stars, the big question was, 'Can they play? Are they manufactured?' So we had to prove ourselves. Over the last year, people have come to see us, and we've proved that we are a real band and that we'll be around for awhile."

"Originally," Simms interjects, "I think a lot of people came to see us because they wanted to prove us wrong. But it turned out just fine." ○

### Zaca Creek

BY KAY KNIGHT



**WITH TWO TOP 40 SINGLES AND A #1 VIDEO UNDER THEIR BELTS,**

CBS newcomers Zaca Creek are really starting to gain some national attention. They were one of the *hottest* attractions at this year's International Country Music Fan Fair in Nashville, boasting one of the longest lines at the CBS booth, where thousands of fans stood in line for hours just to get their autographs.

These four brothers—Gates, James, Scot and Jeff Foss—have come out of the West (Northern California to be exact), bringing their own brand of country rock to Music Row. Their rugged good looks, individual energetic personalities and powerful harmonies create a sound and image that is unique, and things only continue to get better for this multi-talented family.

"We've been real lucky to be able to open some shows for people like Clint Black and Charlie Daniels," says bass guitarist and vocalist James. "Those kind of career dates—being able to open for names like that—have really boosted our career...reaching four or five thousand people at a time. We've really gotten a good reaction from the audiences we've played to. It's been great."

Zaca Creek is dividing its time these days between live performances and working in the studio on their next album for Columbia. Youngest brother and keyboardist Jeff says they hope this LP will be another important boost to their rapidly growing following.

"We do a lot of stuff in our live shows that's going to be on the next album. So we're already getting it out

there, and seeing how people are reacting to it."

These talented fellows are trying out that new material while touring with the likes of Merle Haggard and Sawyer Brown and will be back in the studio by early fall to finish cutting that second album, which will include several original tunes.

This new project is expected to be a little more musically diverse, but oldest sibling and lead vocalist Gates says their vocal harmony, which has always been one of their most noticeable trademarks, will remain consistent.

Lead guitarist and vocalist Scot agrees, "Our harmonies are our main focus, and since being out on the road a lot the past few months, we've really started to develop our sound. It's really starting to get tight. And country radio has really opened up to the many, many styles of country music that's out there today, whether it's traditional or on the cutting edge."

The cutting edge of country music may be where some consider Zaca Creek's style, but however you might describe it, it's catching on. They firmly established themselves in the world of country music with their singles "Sometimes Love's Not a Pretty Thing" and "Ghost Town," which went to the #1 spot on Country Music Television. Their current up-tempo tune, "Warpaint," is steadily gaining momentum and is sure to hit the national country charts, putting these guys in the forefront just in time to introduce their next album project to their growing legion of fans. ○





**INNOCENCE MISSION FIND HOME AT ISLAND MUSIC:** After a recent intimate performance at the Roxy by A&M act the Innocence Mission, the announcement of the co-publishing agreement between the band and PolyGram/Island Music was made. Currently, the band is wrapping up their leg of the Don Henley tour and then will head home to write for their next LP. Pictured (l to r): Stacy Leib, professional manager, Island Music; Lionel Conway, president, Island Music; Karen Peris, Don Peris and Steve Brown, the Innocence Mission; Victoria Clare, VP/creative, Island Music; and Mike Bitts, the Innocence Mission.

**EMERALD FOREST ENTERTAINMENT:**

EFE celebrate their first year anniversary with a stellar roster. New additions to the "forest" include the "Funkmasters of Rock," Scandinavian-based Electric Boys (check out their LP, *All Lips N' Hips*); Mike Thompson, writer/guitarist player extraordinaire; and Scott Wilk, a brilliant writer/producer, geared for movies... Also, EFE is currently hot on the charts with Tyler Collins and Lita Ford... Happy first anniversary to Linda and Marla and the great staff at EFE. This independent, from the get-go, has been as hot as you can be...

**EMI MUSIC:** Songwriter/artist Gary Brown just inked a co-pub agreement with EMI/April. Brown is responsible for the D'Atra Hicks hit "Sweet Talk," and is currently working on his debut Capitol album... Reggaemaster Ziggy Marley joins the company with a new administration and co-pub deal. Marley is on the road this summer with the B-52's, after which he will head back into the studio to work on his next Virgin album due out in early 1991...

**FAMOUS MUSIC:** Writer/producer Laney Stewart is in the studio with Jimmy Jam and Terry Lewis co-producing the new Karyn White project for Warner Brothers... Michael Jay is producing Arista artist Keedy. In addition, Jay's current release, "Bounce Back," is the first single off the new Alisha album (MCA), for which he wrote five songs... Famous act Nixon Pupils showcased for label brass in both Austin and New York. PolyGram signed a development deal with them... In New York, writer/producer John Palumbo, leader of Grudge/RCA act Crack the Sky, has signed an exclusive songwriters agreement with Famous. Palumbo co-wrote the Kix single, "Don't Close Your Eyes," and is presently writing for their upcoming project... Writer/producer Larry Dvoskin has written "A Love So Strong" for Paul Rogers' new Atlantic LP, and also co-written "Angel With a Devil's Kiss"

on Trouble Tribe's Chrysalis debut LP. Dvoskin is currently writing with Desmond Childs, Cheap Trick's Robin Zander and Glass Tiger... Jim Klein is working on Pajama Party's upcoming Atlantic LP, and his track "Living Inside Your Love," is the second single off the group's current LP... Simply Precious has been signed to Irving Azoff's new Giant Records label via a production deal with Famous writer Melanie Andrews... And last but certainly not least, Sheldon Reynolds has signed an exclusive worldwide songwriters agreement with the company. Reynolds, besides being a writer and performing member of Earth, Wind & Fire, also wrote the title track and second single, "Man With the Right Rhythm," on the Pointer Sisters' new Motown LP, as well as the upcoming third EW&F single, "Wanna Be the Man." In addition, he co-wrote "My Only Love" for Barbara Weathers' WB/Reprise project. Reynolds, who joined EW&F IN '87, was a previously a member of the Commodores for four years, and co-wrote tracks on their *United* and *Rock Solid* LPs. His commercial work includes the '89 Colt 45 Malt Liquor national radio and TV campaign. Reynolds is currently scheduled to depart in August on EW&F's 1990 worldwide tour. This guy is busy...

**PEERMUSIC:** Gigi Gerard has been appointed to the newly created position of professional manager at Peermusic's L.A. office. Gerard will be in charge of such outstanding standard catalogues as Donovan and Buddy Holly. She will also be working with current staff writers Jud Friedman, Marvin Etzioni, Peter Bliss and Craig Cooper, among others. Gerard was previously creative coordinator at EMI Music...

**FILM/TV/VIDEO:** PolyGram Publishing/Island Music has had two of their hit songs re-recorded by new artists for two current film soundtracks. "Gimme Some Lovin'" by Terry Reid, appears in *Days of Thunder* (soundtrack on DGC); and Charlie Sexton does the



**THEY'RE PUMPIN' IN UP:** PEERMUSIC writer/co-arranger Jud Friedman and MCA MUSIC writer Allan Rich visit with James Ingram and producer Thom Bell during the recording of James' smash hit "I DON'T HAVE THE HEART" on Warner Brothers Records. Pictured (l-r): James Ingram, Allan Rich, Jud Friedman, Thom Bell.

Hollies' "Long, Cool Woman in a Black Dress" for the eagerly awaited *Air America*, starring Mel Gibson. The soundtrack album is due out on MCA in August... Also, PolyGram Publishing's Tom Bocci was in Kingsound producing two tracks written and performed by Eliza Gilkyson for the upcoming Blake Edwards film *Switch*, starring Ellen Barkin. Eddie King was at the board... MCA Music Video is releasing Tom Petty's *Full Moon Fever—The Videos*. The much-anticipated videocassette is a compilation of all the hit videos from Petty's triple-platinum *Full Moon Fever* album. The album has seen five chart-topping singles, Grammy Award nominations, Album of the Year honors from *Rolling Stone* and the International Rock Awards. Petty is currently working on a second *Traveling Wilburys* album and two new songs for an upcoming greatest hits package...

**ODDS & ENDS:** A&M released limited editions of Suzanne Vega's new album, *Days of Open Hand*, with a holographic cover as created by Polaroid Mirage...

**NEW RELEASES:** Iggy Pop's *Brick by Brick*, produced by Don Was, is set for a July 17 release, and features Slash (of Guns N'Roses), John Hiatt, Kate Pierson (of the B-52's) and David Lindley... Santana's 26th album, *Spirits Dancing in the Flesh*, is just out...

**ON THE ROAD:** Soul II Soul is embarking on its first major domestic tour in support of its follow-up to its critically acclaimed double-platinum debut disc... Ray Charles is on his 30th consecutive annual tour of Europe...

**SPECIAL THANKS TO** Martin Bandler, Les Bider, Linda Blum, John Bromell, Cherie Fonorow, Lance Freed, Chuck Kaye, Charles Koppelman, Mitch Leib, Leeds Levy, Marla McNally, Billy Meshel, Jay Morgenstern, Deidre O'Hara, Jost Van Os, David Renzer, Rick Shoemaker, Greg Sill, Joel Sill, Kathy Spanberger, Danny Strick, Ron Vance and Ken Weiss for their help and support in making the *Cash Box* Music Publishing Special 1990 a major success...  
To be continued...



**Brenda Andrews appointed Senior Vice President of Almo/Irving/Rondor International Music Publishing.**



### POP

All I Wanna Do Is Make Love To You (Zomba/ASCAP)	.71
Alright (Black Ice/BMI/Flyte Tyme, ASCAP)	.56
Always And Forever (Almo/ASCAP/Rodriguez, ASCAP)	.98
Baby It's Tonight (Columbia/BMI/EMI Blackwood, BMI)	.20
Bad Of The Heart (Mad-Lou, ASCAP/Andruska, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	.30
Bang Bang (Chez Ravel, BMI/Wild Wild West, BMI/CRGI, BMI)	.60
Bounce Back (Ensignn, BMI/Che, BMI/Carley Top, BMI)	.83
Children Of The Night (Chi-Boy, ASCAP)	.63
Club At The End Of The Street (Big Fig, ASCAP/Intersong USA, ASCAP)	.35
Could This Be Love (Robi Rob Music/Virgin Music Inc., Ascap)	.31
Cradle Of Love (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Boneid, ASCAP/Chrysalis, ASCAP)	.6
Cruising For A Bruising (Virgin, ASCAP)	.99
Dare To Fall In Love (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Dewhit, ASCAP)	.62
Dead Beat Club (Man Woman Together Now!, BMI/Irving, BMI)	.86
Do You Remember (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI)	.8
Don't Go Away Mad (Sikki Nicks And Mik Mars, BMI)	.8
Double Back (Hamstein, ASCAP/MCA, ASCAP)	.25
Enjoy The Silence (Emile, ASCAP)	.80
Enjoy The Silence (Emile, ASCAP)	.4
Girls Night Out (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI)	.12
Go To Tell Me Something (EMI April, ASCAP/Maurice Starr, ASCAP)	.87
Hold On (2 Tuff E-Nuff, BMI)	.9
Hold On (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP)	.16
How Can We Be Lovers (Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music)	100
I Wanna Be Rich (Epic/Solar, BMI/Callaco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt/Jams, BMI)	.92
I'll See You In My Dreams (Isall, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spira, BMI)	.8
If Wishes Came True (Magnetic Force Music/Denna Charles Music/Another Strong Song/Surface Music Inc., Ascap)	.7
It Must Have Been Love (Jimmy Fun, BMI)	.27
Jealous Again (Enough To Contend With, BMI/Def USA, BMI)	.96
King Of Wishful Thinking (Walt Disney/Martin Page, ASCAP)	.23
Kiss This Thing Goodbye (Theobalds, ASCAP)	.44
Love Child (Jobete, ASCAP/Stone Agate, BMI)	.94
Love Is (Bluebear Waltzes, CAPAC/EMI Blackwood (CANADA)/David Tyson, CAPAC)	.64
Make You Sweat (WB/Keith Sweet/REW/Verim/Whole Nine Yards/E/A, ASCAP)	.24
Mentiroso (Vary White, ASCAP)	.14
Nicety (Ruthless Attack, ASCAP)	.87
Nothing Compares 2 U (Controversy, ASCAP/WB, ASCAP)	.85
Notice Me (Sikki Nicks, ASCAP/Padavan, BMI)	.21
Ooh La La (I Can't Get Over You) (EMI April, ASCAP/Maurice Starr, ASCAP)	.75
Poison (Hi-Frost, BMI)	.14
Possession (Wild Crusade/Chappell And Co./Frisco Kid Music/Ricky Lynn Phillips, Ascap/BMI)	.34
Pure (Publisher Not Listed)	.33

### R&B

A dream a dream (Jazzie B, ASCAP/Virgin, ASCAP/Cdgems-EMI, ASCAP)	.23
A Friend (Donri, ASCAP/Zomba, ASCAP)	.87
All I Do Is Think Of You (Stone Diamond, BMI/Gold Forever, BMI)	.8
Any Love (April Music/Unde Ronnie Music/MCA/Sunset Burgandy)	.8
Brother gonna wake it out (Del American Songs Inc./Your Mothers Music, BMI)	.77
Can You Give Me What I Want (Black Lion, ASCAP/Captain Z, ASCAP/Joytel, ASCAP)	.84
Can't Get Enough Of U (Peljo, BMI/Scott, BMI/Heljo, BMI)	.25
Can't Stop Hip Trip, BMI/Kear, BMI)	.4
Come back to me (Black Ice Publishing, BMI/Flyte Tyme Tunes, ASCAP)	.43
Come In (Wild Honey, ASCAP/Lunacy, ASCAP/Duncanne Hills, BMI)	.72
Crazy (Buff Man, BMI)	.72
Do It (One More Time) (Epic/Solar, BMI/Saba 7, BMI)	.9
Do Me (MCA Music/Zomba Music, Ascap)	.17
Do Right (Music Corp.- Syllan Music, BMI)	.99
Don't Wanna Fall In Love (Radical Dichotomy, BMI)	.26
Dowatchlike (GLG BMI Music/Bub Howyalkie, BMI)	.72
Everybody Everybody (Lombardoni, ASCAP/Edizioni, ASCAP/Musicali, ASCAP/Intersong, ASCAP)	.73
Feels Good (PRI, ASCAP)	.40
For The Love Of You (CBS, ASCAP/Maurice White, ASCAP/MCA, ASCAP/Sac-Boy, ASCAP/Starlight, ASCAP/Bust-It, BMI)	.39
Friends Advice (AMH Kid/ Tunes-R-Us/Steel The Beat)	.26
Ghetto Heaven (EMI Blackwood, BMI/Verml, BMI/EMI April, ASCAP/Leosun, ASCAP/Maanami, ASCAP)	.41
Girl danz with me (Strick-lick/Mikel Moco/Nerose, ASCAP)	.64
Glad to be alive (Foxfilm, BMI/Music Corp. of America, BMI/Bellamy, BMI/Martez, BMI/Wamble Tunes, BMI)	.82
God Made Me Funke (Wilsden Music, BMI)	.76
Good Love (Gradington, ASCAP/Ronnie Onyx, ASCAP)	.42
Gotta Good Thing (Trycap, BMI)	.29
Heaven Knows (Virgin, ASCAP)	.86
Hello Stranger (Collin, BMI/Braintree, BMI/Lovelane, BMI)	.94
Hold On (Two Tuff E-Nuff, BMI)	.94
How Deep Does It Go (Famous, ASCAP/Leon Ware, ASCAP)	.15
I Don't Feel Much Like Cryin (Kerry, BMI/Hip Trip, BMI)	.30
I Still Haven't Found (Blue Mountain, ASCAP)	.69
I Want It Now (Better Nights/PRI, ASCAP/BMI)	.12
I Wonder Who She's Loving (CBS, ASCAP/Sister Teresa, ASCAP/Nutsty, ASCAP/Bridgeport, BMI)	.38
It'd Like To Get To Know Ya (Cdgems-EMI, ASCAP)	.40
If I told u once (EMI April music)	.35
Innocent/Whole Nine Yards/ob/ob/itself & Mac Donald/Tabayah/Haynestrom/Les Etoiles de la musique/Must Be Marvelous, ASCAP)	.65
Irresistible (Abana, BMI/Virgin Songs, BMI)	.96
It's Time (Marvin L. Winans, ASCAP/For Our Children, ASCAP/Donri, ASCAP/Zomba, ASCAP)	.93
Itchin In My Pants (Beat Seekers/Mchi, ASCAP)	.57
Jerk Out (Warner Bros./Tionna Music, ASCAP)	.21
Lay Your Troubles Down (A. Winbush Productions Inc.)	.19
Let me be your lover (Prohibited Music, BMI-adm./Fresh Force Music, BMI)	.55
Let The Rhythm Hit'em (EMI Blackwood, BMI/ Eric B & Rakim, ASCAP)	.56
Lit Every Voice AND SING (Edward B. Marks, BMI)	.45

### COUNTRY

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Born And Raised In Black And White (Cross Keys-ASCAP/Plugged In-BMI)52	
Bright Lights, Big City (Boggy Depot-BMI)71	
Cadillac Kind Of A Girl (Southern Gold-ASCAP)49	
Como Se Due (I Love You) (MCA-ASCAP/Warner Tamb/Patrick Joseph-BMI)43	
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I Fall In Love (Carlooney/He Dog/Twyla/Gater-ASCAP)65	
I Meant Every Word He Said (Tree-BMI/Cross Keys/J Chambers-ASCAP)45	
I'll Lie Myself To Sleep (Millhouse-BMI/Miss Dat/Cross Keys-ASCAP)47	
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Ready Or Not (Epic/Solar, BMI/Kear, BMI)	.9
Rub You The Right Way (Flyte Tyme, ASCAP)	.37
Sending All My Love (Turkishman, BMI/Pennadio, BMI)	.58
She Ain't Worth It (Tom Sturgis, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP)	.2
Sittin' In The Lap Of Luxury (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI)	.51
Step By Step (M. Starr/EMI-April, ASCAP)	.1
The Ballad Of Jane (Al Sung, BMI/PRI, ASCAP)	.66
The Blues (Tony Toni Tone, Ascaph/PRI, Ascaph)	.67
The Humpty Dance (GLG Two, BMI/Pubhowyalkie, BMI)	.39
The Power (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun Music Inc., BMI)	.11
This Old Heart Of Mine (Stone Agate, BMI/Jobete, ASCAP)	.90
Turtle Power (EMI Blackwood, BMI/Kkinit, BMI)	.76
U Can't Touch This (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI)	.19
Up All Night (Topless, BMI/Chrysalis, BMI)	.61
Vision Of Love (Vision Of Love Songs/Been Jammin', BMI)	.13
Vogue (WB, ASCAP/Blue Discus, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP)	.18
Welcome To The Real World (WB/Tamerlane/Radical Dichotomy/Brett Peter Pub, BMI)	.69
What It Takes (Swag, ASCAP/Desmobile, ASCAP/EMI April, ASCAP)	.95
When I Dream Of You (Warner-Tamerlane, BMI/Dorazio, BMI/Page Three, BMI)	.63
When I'm Back On My Feet (Real Songs, ASCAP)	10
You Can't Deny It (Big Life, PRS)	.17
You'll Never Looked Good In Blue (Realsongs, ASCAP)	.93
Let Me Be Your Lover (Prohibited, BMI/Freshforce, BMI)	.84
What Are You Doing With A Fool Like Me (Realsongs, Ascaph)	.88
Follow My Heart Beat (Elliott Wolff/Irving, Ascaph)	.73
My Kinda Girl (Epic/Solar Songs Inc./Kear Music, BMI)	.40
Across The River (Zappo/Bazicaly Gasp, Ascaph)	.38
The Emperors New Clothes (Promostrat B.V./EMI, BMI)	.57
The Other Side (Profiring, BMI)	.41
Hanky Panky (Blue Discus/Webo Girl Pub./No Tomatoe Music, Ascaph)	.28
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Do Me (Wilsden, BMI/Low Key, BMI/Baledat, BMI/Sik Star, Ascaph/Unicity, Ascaph)46	
Come Back To Me (Black Ice, Ascaph)22	
I'm Never Gonna Give You Up (Red Instructional, Ascaph)77	
A Dreams A Dream (Jazzie B, Ascaph/Virgin, Ascaph/Laws, PRS/EMI, Ascaph)81	

Love High (Johnnie Mae, Wilsden Music, BMI/Kkinit, BMI)	.11
Make You Sweat (WB/Keith Sweet/REW/Verim/Whole Nine Yards/E/A, ASCAP)	.2
Master Key (Cdgems-EMI/CBS Music Inc./Muti-Culler Music)	.16
Mercy Mercy Me (Jobete, ASCAP)	.46
Midnight Love (Harrinder, BMI/Pure Delight, BMI/Tortoise Feather, BMI/Thor, BMI/Ensign, BMI)	.31
Money (Epic/Solar Songs/Bama Sweet/Biggy Kidd Songs, BMI)	.71
My Baby's House (Bee Germaine)	.88
My Hoochie (Looked Up, ASCAP)	.83
My My My (Laface Inc./Kear Music/Epic Solar Songs Inc./Green Skirt Music, BMI)	.1
Nicely (Ruthless Attack, ASCAP)	.14
Not On The Outside (Gambi, BMI)	.59
Obsession (Virgin, Ascaph/Command Performance, BMI)	.79
One more chance (EMI-April/Maurice Starr, ASCAP)	.90
Ooh La La (Maurice Starr, ASCAP/EMI April, ASCAP)	.89
Ownee Ewe (The Brothers Grimm, ASCAP)	.60
Paradise (Zomba, ASCAP)	.92
Real Love (SBK April Music Inc./100th St. Pub./Anita Inter. Inc.)	.54
Save The Family (Fearse Music-ASCAP)	.67
Shake It Up (Thriller Miller, ASCAP/MCA, ASCAP/Bernard Wright, BMI/Screen Gems-EMI, BMI/Chinese, BMI)	.44
She Ain't Worth It (MCA, Tom Sturgis/Chrysalis Music, Bobby Brown Music Inc./Lam, By Unicity Music/EMI-April)	.61
She's a crying shame (Zomba, ASCAP)	.70
She's Mine (Cal-Gene/Said Publishing/Virgin Songs, BMI)	.51
Sittin' In The Lap Of Luxury (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI)	100
Stay (Captain K, ASCAP/MCA, ASCAP/Tu Tu, ASCAP)	.6
Step By Step (Maurice Starr, Ascaph/EMI April, Ascaph)	.75
Take me now (Filds write/Eighty eight hundred/Ptah, BMI)	.74
Talk To Me (All Baker's/ Montique/ De Leon, BMI)	.13
Temptation (EMI, ASCAP/Maurice Starr, ASCAP)	.96
The Blues (Tony Toni Tone, ASCAP/PRI, ASCAP)	.93
The Power (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun Music Inc., BMI)	.10
This Is Love (Zomba, Ascaph)	.3
Touch me up (Abid One Music/Unicity Music, ASCAP/Zubaitat Music/Sabby winning, BMI, Music)	.68
Turtle Power (EMI Blackwood, BMI/Kkinit, BMI)	.85
U Can't Touch This (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI)	.37
Until U Come Back 2 Me (Jobete, ASCAP/Stone Agate, BMI)	.5
Vision of love (BMI, Been Jammin' BMI)	.7
Vogue (WB, ASCAP/Blue Discus, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP)	.91
Wait For Me (EMI Blackwood, BMI/ATV, BMI/Wiz Kd, BMI)	.22
Watching You (Collin, BMI/Warner-Tamerlane, BMI)	.63
We Can Make It Alright (Rockwood, BMI/Good Choice, BMI/C Dub, ASCAP)	.36
When will I see you (Seven Songs, BMI/Ba-Da-De, BMI)	.78
Why It Gotta Be Like That (Raydo, ASCAP)	.96
You Can't Deny It (Big Life, PRS)	.18

ASCAP)20	
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### Rappin' with the Retailer

BY C.J. AND JEFF KARP

**NORTHERN LIGHTS**, St. Paul, Minnesota

Reporting: Kirk Miller



"What's been popular are some of the British bands that are coming out in America. Ultra Vivid Scene, Revenge and Sinead O'Connor are our top pop sellers. After that, it's World Party, 808 State and Cabaret Voltaire. Depeche Mode, David Bowie, the Church, Wire and the Sundays are also on our chart. We're talking R&B now. Eric B is really huge. A lot of the harder rap stuff is really hot—Ice Cube, Public Enemy, 2 Live Crew and Digital Underground. The Kentucky Headhunters' *Pickin' on Nashville* has remained real popular. Patti Loveless and the Desert Rose Band are both selling fairly consistently. With the indies, Fugazi's *Repeater* on Dischord has been selling real well. A lot of the Wax Trax stuff has been real popular. The Genetic Terrorists, the Foetus compilation thing, *Sink*, the Breeders, which is on 4AD and Rough Trade, have all been selling real well."

**TOWER RECORDS**, San Diego, California

Reporting: Scott Marawgi

"Madonna's *Breathless* album is doing real well. Sinead O'Connor is still hanging in there. 2 Live Crew are up there, too. R&B-wise, Keith Sweat is doing real well. Johnny Gill and Bell Biv Devoe are both doing well. Clint Black and Garth Brooks are the top country sellers here for us. Scatter-Brain are doing well on the indies. Steve Vai and Joe Satriani are both still holding their own. Ice Cube is doing very well, too."

**CIRCLES**, Phoenix, Arizona

Reporting: Tom Anderson

"All across the boards, it's Keith Sweat. It looks like it will be the hit of the summer. It's our biggest-selling album the first week out that I can remember for the last couple of years. *Pretty Woman* and Madonna are both selling real well. Steve Vai is still in our top 15. R&B-wise, Bell Biv Devoe are still sitting at #2 for us. Soul II Soul are moving up the chart and I look for that to continue to sell well. Of course M.C. Hammer is still hanging in there, and I don't anticipate any slowdown on that. Right now, the heavy-hitter in country is George Strait. The Alan Jackson and Joe Barnhill are both selling pretty well for us. The Patty Loveless looks like it will be a strong record. The big indie seller is Ice Cube, it's #3 for us right

now. We always do real well with indie rap. 2 Live Crew within two weeks went from 88 to 14."

**BANANAS**, St. Petersburg, Florida

Reporting: John Smith

"The Paula Abdul remix, Keith Sweat, Billy Idol and Madonna are our top sellers. Sinead O'Connor and Bonnie Raitt are going like mad. Jeff Healey and M.C. Hammer are selling well. Bobby Blue Bland sells a lot. We get lots of requests for Marcia Ball. Country-wise, Clint Black is our big seller right now. We gotten a lot of requests for this new jazz artist from Japan, Keiko Matsui."

**TOWER RECORDS**, New York, New York

Reporting: Maria Wibbles

"Madonna is still #1. It has been #1



since it came out. The Soul II Soul has been steady also since it came out. Depeche Mode, Lisa Stansfield and Van Morrison are still hanging in there. Phil Collins is becoming a regular in the top 10. Bruce Hornsby, Eric B and Rakim and Jeff Healey are all doing very well the first week they were out. Mariah Carey and Wilson Phillips are also happening. Paula Abdul, as predicted, has moved down some. The John Haitt is also hanging in there. M.C. Hammer is doing well. The 2 Live Crew all of a sudden is selling well. Country-wise, it's Clint Black. k.d. lang is still holding in there. Dwight Yoakam is selling as well. Steve Vai is still doing it."

**GARYS RECORDS**, Richmond, Virginia

Reporting: Martin Gary

"M.C. Hammer and the New Kids are our biggest sellers. The M.C. Hammer is just incredible. We are still selling a lot of Ghetto Boys and Ice Cube. Johnny Gill is our top R&B seller. Tony Toni Toné is doing well. Salt-n-Pepa are still holding in strong. Heart is doing extremely well. Aerosmith is doing well. Bruce Hornsby looks like it's going to be really big. Slaughter seem to be picking up steam. Bonnie Raitt is still hanging in there. Jeff Healey is off to a fairly good start. L.A. Guns are building up a little bit. On country, George Strait is doing very well. Alabama are still doing fairly well. Clint Black is doing strong. Indie-wise, Digital Underground is still strong. We are selling a little bit of Steve Vai. Keith Sweat and Eric B are both steaming up the charts too."

**SPECS RECORDS**, Miami, Florida

Reporting: Beth Fath

"M.C. Hammer, Madonna and Depeche Mode are our top pop sellers. R&B-wise, Johnny Gill, Keith Sweat, Bell Biv Devoe and Public Enemy are really selling well. As far as country, Garth Brooks is really starting to sell. The new Alabama is doing well. Clint Black just won't die. With the indies, Steve Vai has really been shooting up. D.J. Magic Mike, Digital Underground and Young and Restless are moving well. The Mellow Man Ace is really starting to break out. Mariah Carey, the Lighting Seeds and Eric B I think will all do well."

**PACIFIC COAST**, Chatsworth, California

Reporting: Lory Shaw

"New Kids and Madonna are the top pop sellers for us. Billy Idol is another top seller. M.C. Hammer and Bell Biv Devoe are doing it for us with R&B. Now with country, I have to say that it's Travis Tritt, Garth Brooks and George Strait who are on top. On the indies, Steve Vai is doing very well. So is Joe Satriani. The Gary Moore has really surprised me. It is doing really well. I also didn't expect Lou Reed and

John Cale to do as well as they did."

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

Reporting: Kent Orlando

"Number one for us pop-wise right now is Mariah Carey. Madonna is a strong #2. I sell tons of Billy Idol's *Cradle of Love*." Taylor Dayne is doing real well. Sinead O'Connor's *Emperor's New Clothes* has taken off real well. The Smithereens are also very strong here. With R&B, the #1 by a huge percent is this West Coast All Stars. I'm flying through that. Snap and En Vogue are doing real well. Johnny Gill is still strong. The only country that I sell is k.d. lang. Indie-wise, it's Digital Underground and Sir Mix-a-lot. Barbara Weathers' *Master Key* has a lot of initial interest. Yesterday Girl is probably a good bet for taking off."

**HARMONY HOUSE**, Troy, Michigan

Reporting: Bill Thompson

"The top seller is New Kids on the Block. They knocked M.C. Hammer off. He's been number one for a few weeks here. Depeche Mode and Madonna are also selling real well right now. Paula Abdul, Bell Biv Devoe, Taylor Dayne and Wilson Phillips have all been hanging tough in the top ten for a few weeks now. Our top Indie right now is the *Teenage Mutant Ninja Turtles*, which came in at #9 this week."

**SOUND WAREHOUSE**, Dallas, Texas

Reporting: Cassie Fisher

"New Kids on the Block is our best seller right now. Madonna and M.C. Hammer have been doing pretty well too. Those are our top pop sellers. Our two best R&B sellers are Johnny Gill and Keith Sweat. Our top country seller is Clint Black. Alan Jackson, George Strait, Randy Travis and Travis Tritt are also doing pretty well. As far as indies go, Ice Cube and Steve Vai are both doing well."

**NAVARRE**, Brooklyn Park, Minnesota

Reporting: Eric Vincent

"The things that are doing real well for us this week are the new Sonic Youth album and the Danzig album. Bruce Hornsby and Keith Sweat have also been doing real well. June was a good month for independent product with us. Ice Cube and Steve Vai did real well. The 2 Live Crew sells have quadrupled due to all the recent publicity they've gotten. The Sundays and Faith No More are gaining a lot of momentum. Mariah Carey is doing real nicely for a new artist. Her sales have been consistently building. Of course, the New Kids have done very nicely for us. We're expecting the beginning of July to be real strong with a lot of new releases. A couple that we are looking forward to are the new Poison and the Time."



BY ALEX HENDERSON

## INDIE PROFILE

**TOMMY BOY**  
BEFORE 1988, TOMMY BOY HAD ENJOYED SUCCESS with Afrika



Monica Lynch

Bambaataa, the Force MDs, Stetsasonic, TKA, and others. But since then, the company has become even more consistently successful with gold albums by De La Soul, Digital Underground and Information Society and Queen Latifah's chart-topping *All Hail the Queen*. Label president Monica Lynch credits the label's adventurous A&R—especially in rap—with its winning streak. With majors singing more and more rappers, Lynch feels it's especially important for Tommy Boy to seek hip-hop's cutting edge.

"A&R is really the cornerstone of the label," Lynch stresses. "Everything is built around what it is that we're signing... It's really tough to stay on top in the rap marketplace because rap is a style of music that changes very quickly, so we're looking for unique artists who are creating their own niches. The fact that a group can come out of the box and have a platinum album with their first album is absolutely no guarantee that that's gonna happen on the second album. For a label like Tommy Boy, it's especially important to stay abreast of changes in the marketplace. And rap is a national game now. You can't just know what's going on in your backyard."

When the New York-based Tommy Boy was founded in 1981, the vast majority of rappers were based in the Big Apple. But these days, gold and platinum-selling b-boys are based everywhere from L.A. to Philadelphia to Seattle to Miami. While New York is known for being unreceptive to rappers from other cities, Lynch notes that Tommy Boy's A&R antennas have extended to the Bay Area with Paris, a

message-oriented Oakland homie whose debut album is due out later this year—adding that New York's rap market is becoming less provincial. "New York is not always a good barometer for what's gonna happen in rap," Lynch asserts. "That's for damn sure. The Miami sound has never really hit big in New York with the hardcore rap audience, although [the 2 Live Crew's] 'Me So Horny' was a big pop hit here. And there are rap records happening here that may not happen anywhere else. But when you see how well Ice Cube is selling in New York and how massively Digital Underground has broken here, you know that a lot of the barriers have come down."

Although Tommy Boy presently has a distribution deal with Warner Brothers, the label still uses independent distributors at times. Lynch explains, "That decision is shaped by whether or not the particular project will benefit by going through WEA and whether or not they can do something for the project that Tommy Boy can't. I think that may apply if an artist's orientation is toward more mainstream pop or R&B. The Force MDs and Information Society are going through Warners."

Since its inception, Tommy Boy has focused primarily on rap, dance music and R&B. Asked whether or not the label plans to branch out into rock as did Profile, Lynch replies, "At this time, we don't have any plans to go into the rock area, but I never say never. I always keep my eyes and ears open to new possibilities. But I think it takes a lot of strength and expertise in rock to go into that field, and that's not where I feel our strength is right now."

As the president of a label that's triumphed with rap, what are some of Lynch's views on efforts to ban 2 Live Crew material in some areas? "I've always felt there's a large segment of America that's very scared of young black males saying what they want to say," Lynch asserts. "It definitely reflects a fear of a black planet, and I say that because there are so many other examples of artists whose material is just as loaded with sexual content as the 2 Live Crew. It's ridiculous that adults can't go into some stores and buy the 2 Live Crew but they can turn around and buy Andrew Dice Clay."

## INDIE NEWS

**PRIORITY:** Yo! One rap posse to be on the lookout for is KMC, whose debut album, *Three Men With the Power of Ten*, has no official release date but may be out this summer. A demo Priority sent my way indicates that KMC (whose

name stands for Kaotic Minds Corruptin') is one of the most individualistic acts on the Southern Cali hip-hop scene. Priority president Bryan Turner describes KMC's music as "speed rap." To be sure, dopejams like "Avalanche," "Grim Reaper" and "Lyrical Tournament" are enjoyably spastic, hyper and intense. KMC homies ROCC, Poison Ivey and Tee throw lyrics at you like an avalanche—quite often, hard-hitting lyrics reflecting on the dangers of city life. "The Streets Are the Battlefield" and "Gangsta" (which is fairly melodic by KMC's standards) describe the ugly realities of gang violence in Southern Cali, while "Livin' in the Ghetto" deals with being wrongly arrested because of your skin color and other problems brothers face in the ghetto. On the positive tip, the song notes that brothers are strivin' for a better way despite such oppression. Go, KMC! Pump, pump, pump it up!

**ALLIGATOR:** On the blues tip, Chicago's Alligator Records is releasing William Clarke's *Blowin' Like Hell* and *Genuine House-Rockin' Music*, a mid-price compilation containing 15 songs by various Alligator artists, this summer. Alligator recording artist Koko Taylor was among the blues veterans I had the pleasure of hearing at the Taste of Chicago festival in Chicago's Grant Park in early July. During her set, Taylor's band kept both rockers and bluesologists happy with a heavy dose of crunching electric guitar...

**RYKODISC:** *Changesbowie*, an 18-song David Bowie compilation released by Rykodisc on March 25, has been certified gold by the Recording Industry Association of America (RIAA) for sales exceeding 500,000 units. This marks the first time in the label's six-year history that one of its CDs has gone gold...

## INDIE REVIEWS

### ALBUMS

**MEMPHIS SLIM, SONNY BOY WILLIAMSON AND BIG BILL BROONZY** *Blues in the Mississippi Night* (Rykodisc 90155)

Some folks have a hard time understanding the rage that Public Enemy, N.W.A., Ice Cube, Ice-T and other b-boys are expressing. *Blues in the Mississippi Night*, a 1946 recording first released in 1959 and now reissued on CD, may help those folks understand this African-American anger. The recording boasts both rural blues performances by Slim, Williamson and Broonzy, and an interview in which the musicians discuss the cruel social conditions that surrounded the blues' growth in the rural, pre-civil rights South—where they were often railroaded into prison camps on bogus



charges and forced to work on chain gangs. The bluesmen candidly note that because blacks were considered inferior to mules, whites basically had carte blanche to murder them. *Blues in the Mississippi Night* documents an ugly, chilling part of American history and underscores the words of Malcolm X, Nelson Mandela and John Brown: that Africans have every right to use the bullet as a means of self-preservation.

**CHASTAIN:** *For Those Who Dare* (RC/Roadrunner 9398)



Cincinnati headbangers Chastain comprise one of metal's freshest-sounding but most underrated bands. Neither street metal, *a la* Guns N' Roses or Spread Eagle, nor thrash metal, *a la* Testament or Exodus, Chastain offers dramatic, balls-to-the-wall fantasy metal that, like Judas Priest and Dio, is bonecrushing yet with strong melodic sensibilities. On ominous cuts like "Secrets of the Damned," "Please Set Us Free" "Night of Anger," and a vicious reading of Heart's "Barracuda" (which thrashers Angkor Watt also covered recently), guitarist David T. Chastain cranks out ultra-heavy riffs that crush bones gradually, while gutsy lead vocalist Leather Leone's passionate and gutsy vocals show that she can belt it out with Doro Pesch, Lita Ford, Anne Boleyn and the rest of the best. Welcome to the dungeon, headbangers.



# SHOCK OF THE NEW

BY KAREN WOODS

**FROM THE PERSPECTIVE OF THIS DESK**, or more to the point, from the perspective of the person who sits in it (generally me), Chicago has a very specific meaning—well, two. The lesser meaning has something to do with O'Hare and United Airlines, but that's neither here nor there. What Chicago means is "industrial" music, that stuff with big beats, songs about things other than "oh, baby this" and "oh, baby that," stuff that more often than not has a Luxa Pan and/or a Wax Trax logo on it. So when I get this record by a Chicago band called **Die Warzau** from PolyGram via Fiction (yeah, the Cure's label), I just gotta know, you dig?



**Die Warzau**

edge is inescapable, from the lyrics to the choice of samples (Jesse Jackson in one notable case) to the video for the first single, "Welcome to America," which you will never, ever see on MTV. It's easily one of the most provocative, disturbing things I've seen in a while—*The Cook, the Thief, His Wife and Her Lover* of the television set, depicting urban squalor and decay, assassinations, and most disturbingly, a guy about ready to shoot up, tying off his arm as the words "HIV Negative" flash on the screen. He injects, fade to black, "HIV Positive." There's also a stronger house edge to much of *Disco Rigidio* than there is to most of the stuff classified as industrial, which is not surprising considering Die Warzau members Jim Marcus and Van Christie have released house tracks under various names and continue to produce other artists, even as they are working on material for a second album.

They also have one of the most interesting "how we got a record deal" stories I've ever heard. According to Marcus, it went something like this: "When we first got together, we thought the band was going to be this marvelous political vehicle, and we were going to be able to avoid all these horrible things we didn't want to engage ourselves in, like having to have our pictures taken, and publicity..." he stops and laughs. Gee, thanks. "We never actually solicited getting signed, either. We weren't really ready to get signed. We really didn't understand the direction in which we wanted to go, and we didn't even think we'd have vocals. We'd just be this sample band. I'm a singer, but I never really wanted to be the singer. We'd do all these shows, and every single one of them would be completely different. Like, the first show we played, we decided we would only play or wear anything we could find at the hardware store. It was noisy. Then the second show, we decided to see how obscene we could get, and we did. But it wasn't really music. It didn't have anything to do with music. It was performance art, and actually it was pretty silly performance art, but it was entertaining.

"Then we played this show at the [Chicago] Limelight. We went onstage, making things up as we went along, and the kids seemed to be loving it. They were having a good time, and we were having a good time. Then they were having a better time. Then we were having a better time. Finally everything got broken. We smashed the PA [they hate the Limelight, by the way]. We smashed all the lights. The smoke machine went crazy and everything just got nuts. Then our drummer, who we'd hired, started smashing these turntables he was using, and he hurt himself really badly. He was bleeding all over the stage, but it was

(Continued on page 20)

To be fair, I've had this for months, and was really waiting to see the band live before I did anything on it, but they're in New York this week for the New Music Seminar. So meet Die Warzau.

What we have here is an album called *Disco Rigidio* that has a lot of familiar elements to it. In some ways, it sounds like a smoother, more complex and more politically direct Nitzer Ebb, in the sense that the music is almost totally percussion-based, fairly minimal, and the vocals are clear rather than electronically manipulated. The political

# HEAVY METAL

BY ALEX HENDERSON

**STUDIO SAVAGERY:** Roadracer has announced two new signings: Fort Lauderdale death-metallers Malevolent Creation and New Orleans thrash-heads Exhorder, whose debut album, *Slaughter in the Vatican* is due out in September. That same month, Malevolent Creation begins recording its debut album, *The Ten Commandments*. A January, 1991 release is possible. Roadracer also reports that Obituary has finished recording *Cause of Death*, the death-metal thrashers' follow-up to *Slowly We Rot*. The album will include a cover of Celtic Frost's "Circle of the Tyrants"...

**HIGHWAY TO HELL:** Bondage in effect. Levine Schneider Public Relations reports that when the Sleeze Beez' lead vocalist Andrew Elt contracted laryngitis on the Dutch posse's current American tour in support of its debut album, *Screwed, Blued & Tattooed*, fellow band members took him to a doctor for treatment and then tied him up and taped his mouth to prevent him from straining his voice... After completing a European tour, the Black Crowes joined Aerosmith's current American tour as an opening act... Every Mother's Nightmare is presently playing club dates on a U.S. in support of its self-titled debut album on Arista.

**METALHEAD MISCELLANEOUS:** A recent press release from Myrrh Records announcing Holy Soldier's current tour with Y&T mentions that Soldier has



**Holy Soldier**

been endorsed by Focus on the Family's youth-oriented propaganda rag *Breakaway*. The press release goes on to say that *Breakaway* columnist Bob DeMoss has received many letters about Warrant's song "Heaven" and asserts, "Despite the title, the lyrics of the group leave no question that Warrant's music and message is an undesirable listen for any Christian fan of metal." Give it a rest, Myrrh... Poison bassist Bobby Dall, the latest musician to leave L.A. for a saner environment, is now based in Florida... Geffen has released an Aerosmith single containing three mixes of "The Other Side" (including a Honky Tonk Mix courtesy of Matt Dike and a club version), the original *Pump* version of "My Girl" and the previously unreleased "Theme From 'Wayne's World'." The latter was first heard when Aerosmith appeared on a "Wayne's World" segment on *Saturday Night Live*—you know, the infamous Andrew Dice Clay show...

## ■ EAR RINGERS



□ **DEICIDE:** *Deicide* (RC/Roadrunner 9381)

In *Deicide*'s liner notes, the death-metal thrashers give a "special thanks to our friends and families, all the fanzines in the world—you are true servants of Satan." Clearly, Deicide is on a mission to out-slay Slayer lyrically on "Carnage in the Temple of the Damned," "Lunatic of God's Creation," "Crucifixion," "Dead by Dawn" and other songs on its debut album. The problem is that while lead vocalist Glen Benton's evil-sounding growl is amusing enough, he renders his own lyrics inaudible. And unlike Testament, Slayer or Exodus, Deicide doesn't provide enough harmonic variations to keep the album from sounding very one-dimensional. To Benton's credit, his vocals made melaugh. But even a good joke can wear thin.

□ **XENTRIX:** *Ghostbusters* (RC/Roadrunner 2435)

A thrash version of Ray Parker, Jr.'s "Ghostbusters?" Word. Like Anthrax, Xentrix is a mosh posse with a sense of humor. The other two songs on this EP, "Nobody's Perfect" and "Interrogate," are more serious but not without a sense of fun. And equally important, Xentrix offers accessible hooks and avoids sounding one-dimensional.





# ON JAZZ

BY LEE JESKE



**EVERYTHING'S COPASETIC:** Smack dab in the middle of the JVC Festival, BMI threw a jazz bash at the Copacabana. Here BMI's Jean Banks (left) and Burt Korall flank jazz bigwigs (l to r) Dave Brubeck, Jimmy Heath and Mel Torme.

**I THINK, I HOPE, WE'VE SEEN THE END OF THE JVC NEW YORK JAZZ FESTIVAL IN ITS PRESENT INCARNATION.** I hope, because, after nearly 20 years of concerts in Carnegie and Avery Fisher Halls, and similar other venues, the festival has outlived its festiveness. Compared to most other jazz festivals, JVC is dull and expensive. You want to see, oh, Stan Getz. Stan Getz is what you get: two hours at Carnegie Hall with tickets ranging from \$17.50 to \$35. You want to see Stan Getz at, say, the Nice Festival, taking place this week in the South of France, you get Stan and, for the same entrance price (*less* than 35 bucks), you get to choose from a whole array of other talent, spread over seven hours in a lovely outdoor park. While this not only makes for more fun (it's fun to watch jazz under a full moon with a *salade nicoise* in your hand), it helps build audiences for the other talent. Not only was Getz great, you might think the next day, but that young trumpet player, Roy Whatisname, was pretty great too. The next year, you seek out Roy Whatisname. And so it goes.

I have reason to think that JVC/New York will finally get a restructuring next year because of a pre-festival conversation with George Wein, who's been running the thing since it started as the Newport Jazz Festival in 1954. This is what Wein had to say:

"I'm going to study what happens this year, but I just feel that as the future of jazz develops that the festival has to keep up. The death of Sarah Vaughan sort of symbolized the beginning of the total end of an era. Then you get Dexter Gordon going. I feel that I have to start developing things so that my jazz-festival public becomes more aware of some of the younger artists that, potentially, they would enjoy.

"The jazz-festival audience is not an audience that attaches on to new things very easily, but I feel that I have to start turning the strength of the festival, whatever that is, into trying to make them aware of some of the younger new artists. We play the younger new artists quite often, but we have to make them more important, put it that way. I haven't figured out how to do that yet, but I'm going to be working on that this winter.

"There are new artists developing now who don't have a ticket-buying public. Things always developed on their own before, but now we find a scarcity of artists who can sell tickets to Carnegie and Avery Fisher Halls, which are difficult halls to sell tickets in. I still think the halls are important, but I may adjust my thinking a little bit."

Wein, of course, also produces the most festive music festival on the planet—the New Orleans Jazz & Heritage Festival—but he's always insisted that that type of outdoor, one-admission price extravaganza was unworkable in New York (no suitable site exists in Manhattan, and it's hard to attract New Yorkers away from Manhattan). Is an outdoor New York jazz festival a possibility for 1991?

"There is a possibility, yes. There are ways that maybe that can be done, I don't know. There are lots of directions you can go in. I haven't formulated this. It's just something running in my mind.

"I have a lot of responsibilities—I have responsibilities to my sponsor. I have to get their approval of whatever I do, and I don't know what I'm doing yet. It's purely a restless mind."

This was all said before the festival, but I don't think the festival did anything to change Wein's mind. Ticket sales, judging by the numbers of people at the big concerts I attended, were, to put it mildly, sluggish.

As for the festival itself, it was filled with bright moments. I didn't attend a single great concert, but almost all of them were quite good and only one was truly awful (George Benson-meets-McCoy Tyner).

It was wonderful, of course, to hear Stan Getz's tenor in tip-top shape—it's one of those sounds that caresses the senses. He played some gorgeous ballads, and he played much of the bland music from his *Apasianado* album, but, in two hours, he didn't play a note not worth hearing.

The all-star Town Hall gatherings celebrating Milt Hinton and Jim Hall were highly musical affairs. Both skipped the "and-then-he-went-here, and-then-he-went-there" approach in favor of music—lots of music.

Highlights from the Hinton night: Doc Cheatham and Wynton Marsalis tooting "I Got a Right to Sing the Blues"; Joe Williams, with a riffing horn section at his shoulder (including host Clark Terry), rocking "Who She Do"; and a spectacular gathering of 12 bassists (including Hinton, Eddie Gomez, Ron Carter, Richard Davis and Charnett Moffett) bowing and plonking through a ripe Hinton original.

# TRADITIONAL JAZZ

July 21, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	TIME ON MY HANDS (Capitol/Blue Note 92894)	John Scofield	1	11
2	PARRALLEL REALITIES (MCA 42313)	Jack DeJohnette	2	11
3	DEEP IN THE SHED (Novus/RCA 3078)	Marcus Roberts	3	15
4	FALLING IN LOVE WITH JAZZ (Milestone/Fantasy 9179)	Sonny Rollins	4	13
5	STOLEN MOMENTS (GRP 9615)	Lee Ritenour	5	11
6	CARMEN SINGS MONK (Novus/RCA 3086)	Carmen McRae	6	9
7	DIAMOND IN THE ROUGH (Novus/RCA 3082)	Roy Hargrove	7	7
8	REMEMBRANCE (Verve/Polygram 841 723)	The Harper Brothers	8	20
9	APASIANADO (A&M 5297)	Stan Getz	9	5
10	THING'S AIN'T WHAT THEY USED TO BE (Blue Note/Capitol 93578)	McCoy Tyner	10	5
11	MY FAVORITE SONGS II (Enja/Mesa/Bluemoon 79624)	Chet Baker	11	9
12	THE NEW ORLEANS ALBUM (Columbia 45414)	Dirty Dozen Brass Band	12	5
13	FOR YOU ONLY (Columbia 45200)	Marlon Jordan	13	11
14	WHERE WERE YOU? (Columbia C 45443)	Joey DeFrancesco	14	15
15	REUNION (GRP 9598)	Gary Burton	15	20
16	NATIVE HEART (Blue Note/Capitol 93170)	Tony Williams	16	15
17	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	17	50
18	ANNIVERSARY (Emarcy/Polygram 838 769)	Stan Getz	18	20
19	THE VISIONS TALE (Antilles/Island 91334)	Courtney Plines	19	19
20	BIG BOP NOUVEAU (Intima/Enigma 73390)	Maynard Ferguson	20	13
21	THE INVENTOR (Blue Note 91915)	Bobby Watson & Horizon	21	17
22	OVERVIEW (Muse 5383)	Jay Hoggard	22	17
23	ON THE BLUES SIDE (Fantasy 9177)	Jimmy McGriff & Hank Crawford	23	20
24	MOOD INDIGO (Antilles/Island 91320)	Frank Morgan	24	32
25	ON FIRE (Epic OE 45295)	Michel Camilo	25	38
26	WAITING FOR SPRING (GRP GR 9595)	David Benoit	26	38
27	JAZZ JAZZ (Nova 8918)	Rob Mullins	27	44
28	PITTSBURGH (Atlantic 82029)	Amad Jamal	28	30
29	MUSIC (Blue Note 92563)	Michel Petrucci	29	30
30	AFTER HOURS (Telarc 83302)	Andre Previn, Joe Pass & Ray Brown	30	30
31	THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)	Dave Grusin	31	36
32	MY FAVORITE SONGS (Enja 79600)	Chet Baker	32	38
33	TENDERLY (Warner Bros. 25907)	George Benson	33	50
34	THIRD DEGREE BURN (Milestone M-9174)	Charles Earland	34	36
35	STRAIGHT NO CHASER (Columbia CK 45358)	Thelonious Monk	35	40
36	SOLO GUITAR (Warner Bros. 26018)	Earl Klugh	36	38
37	LIVE AT TOWN HALL, N.Y.C. (Concord Jazz CJ4397)	Gene Harris & the Phillip Morris Superband	37	24
38	THE SYMPHONY SESSIONS (Projazz 698)	Dizzy Gillespie	38	27
39	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	39	60
40	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	40	54

Hall highlights: Hall's duets with (respectively) Ron Carter, Bob Brookmeyer and Gerry Mulligan; Hall and John Scofield snapping through Coleman Hawkins' "Sancticity"; and John Abercrombie and Mick Goodrick's "My Funny Valentine," sans Hall.

Other good things: clarinetist Don Byron's delightful (if unlikely) klezmer band and the fast-moving, witty Jazz Passengers (both part of the well-intentioned, if poorly attended, "Knitting Factory Goes Uptown" series); Abdullah Ibrahim's lovely hour of solo piano; Miles Davis, playing the same old set (the man who always moves ahead has been in a set trough for five years now) but, this time, playing it very well; Dizzy Gillespie, helming a good-natured big band—part Afro-Cuban powerhouse, part-variety show; Bobby McFerrin's camp-counselor-for-adults routine (although he does this a lot better alone—here he tried to turn Chick Corea into Shtick Corea, unsuccessfully both music-wise and vaudeville-wise, and the concert turned stupid quickly); and jazzdom's Blind Faith—Pat Metheny, Jack DeJohnette, Herbie Hancock and Dave Holland, with their jazz fusion virtuoso muscles bulging (Hancock's solos were mostly bulk, not muscle, but there was no moss on the other three).

All in all, it was a pretty good festival, but one without too much excitement—without the buzz of discovery, of revelry, of festivity, of shared experience. I hope Wein's restless mind, which has served him well over his astonishing career, comes up with something to pump some life into this beast, to make this festival worthy of its heritage and of the city that jazz calls home.



# ON THE DANCEFLOOR

BY ERNEST HARDY

**NEWS:** On June 20, a veritable who's-who of hip hop, under the acronym H.E.A.L. (Human Education Against Lies), gathered to record its debut single, as yet untitled, for Edutainer Records. The new label was founded by Kris Parker (a.k.a. KRS-ONE of Boogie Down Productions). Participants on the single include KRS-ONE (of course), Ziggy Marley, Run-D.M.C., Chuck D., Queen Latifah, M.C. Lyte, L.L. Cool J, Big Daddy Kane, Rebel MC, and others. H.E.A.L. encourages each participant to address issues of their choice, including, but not limited to the environment, AIDS, the homeless, and the plight of the American Indians. Proceeds from the single will be used to produce a book and video, which H.E.A.L. will distribute free nationally throughout high schools and colleges... Meanwhile, KRS-ONE's fourth album, *Edutainment*, will be released mid-month on Jive/RCA, with the first single ~"Material Love," kicking things off... Eurhythmic Annie Lennox announced she'd take a year off following her group's last tour with the intention of starting a family. It was recently announced that Lennox and her husband are expecting a baby at the end of January/beginning of February, 1991... Ensign/Chrysalis recording artist Sinead O'Connor has left her 20-year old husband and sweet, little baby boy. She's currently working on her next single, "Nothing Compares to Hugh."

## NEW GROOVES

### SINGLES

□ **54-46: "You'll Never Get to Heaven" (Mango/Island 162 537 837)**

"I'm in the mood for a little *Burt*...Mmmm...*Delicious*." When the sardonic Sandra Bernhard first uttered those words two years ago in her one-woman show, *Without You, I'm Nothing*, who would have guessed that the Bacharach/David catalogue would become one of the hottest sources of material for the *dancefloor*? (Or that Bernhard would become an almost-movie star by gyrating in a G-string and pasties to "Little Red Corvette"?) Following the lead of Sybil ("Don't Make Me Over," "Walk on By")—who took her cue from the British production team of Smith and Mighty—is Island Records' 54-46. Though at times the mixes offered are *too* similar to Sybil's efforts, and the nasal vocals kind of grate in the higher notes, the song *is* a classic and the style of production only *nearly* old hat. An obvious play to cash in on a trend, but well done nonetheless.

□ **BEATS INTERNATIONAL: "Won't Talk About It" (Elektra ED 5470)**

I was a little surprised that this group's first single, "Dub Be Good to Me," didn't do better, and I'm not sure how much more successful this track will be. It's a great *song*, first of all, co-penned by everyone's favorite socialist, Billy Bragg. The radical remixes (featuring rappers Double Trouble) are excellent, all a little harder than the LP/CD version, with stronger club and hip-hop emphasis. It's too rich to fit into the generic domain of top-40 radio, doesn't have the right "credentials" to win the rap crowd, and isn't remotely similar to Paula Abdul or Milli Vanilli for the mall people. In short, you'll have to look for it.

**VA VA VOOM AT THE TOP:** British rocker Adam Ant (left), who licenses his music through ASCAP in the U.S., was a celebrity presenter at the recent International Rock Awards in New York City. He was greeted backstage by ASCAP membership representative Debbie Rose. Malcolm McClaren was nowhere to be found.



# UNISTAR

**A TRULY GREAT DANE:** Arista recording artist, Taylor Dane, and Unistar president/programming, Ed Salamon, discussed her latest album, *Can't Fight Fate*, in preparation for a recent Unistar interview.

# DANCE SINGLES

July 21, 1990 The square bullet indicates strong upward chart movement

Total Weeks ▼  
Last Week ▼

1	THE POWER (Arista AD1-2014)	Snap	3	11
2	U CANT TOUCH THIS (Capitol 15571)	M.C. Hammer	2	7
3	HOLD ON (Atlantic 0-86234)	En Vogue	1	15
4	WHAT U WAITIN 4? (Warner Bros. 0-21477)	Jungle Brothers	6	11
5	POLICY OF TRUTH (Sire/Warner Bros. 0-21534)	Depeche Mode	33	5
6	THE LOVER WHO ROCKS YOU (ALL NIGHT)(Reprise/Warner Bros. 0-21534)		17	7
7	LET THE RHYTHM HIT 'EM (MCA 24026)	Eric B & Rakim	18	7
8	THAT'S THE WAY OF THE WORLD (FFRR/Polydor 886-891-1)	D-Mob	4	11
9	MAKE YOU SWEAT (Elektra 0-66683)	Keith Sweat	20	5
10	A DREAMS A DREAM (Virgin 0-96469)	Soul II Soul	DEBUT	
11	GHETTO HEAVEN (Atlantic 0-86238)	The Family Stand	9	11
12	VOGUE (Sire/Warner Bros. 0-21513)	Madonna	5	13
13	THIS BEAT IS TECHNOTRONIC (SBK V-19709)	Technotronic	12	7
14	ALRIGHT(REMIX) (A&M SP-18021)	Janet Jackson	7	13
15	DON'T WANNA FALL IN LOVE (Warner Bros. 0-21526)	Jane Child	8	11
16	WE'RE ALL IN THE SAME GANG (Warner Bros. 0-21549)	West Coast Rap All Stars	36	5
17	FAME 90 (EMI V-56163)	David Bowie Featuring Queen Latifah	10	9
18	SITTIN' IN THE LAP OF LUXURY (WTG/Epic 41 73169)	Louie Louie	23	7
19	RUB YOU THE RIGHT WAY (Motown MOT-4657)	Johnny Gill	11	15
20	NICETY (Ruthless/Atco 0-96480)	Michelle	13	11
21	POISON (MCA 24003)	Bell Biv DeVoe	14	15
22	BLUE SAVANNAH (Sire/Warner Bros 0-21428)	Erasure	15	15
23	GET DUMB(FREE YOUR BODY) (Vendetta/A&M 75021-7037-1)	The Crew	16	9
24	STEP BY STEP (Columbia 4473376)	New Kids On The Block	29	5
25	GOOD LOVE (MCA 24000)	Klymaxx	19	9
26	MENTIROSA/WELCOME TO MY GROOVE (Capitol V-15509)	Mellow Man Ace	21	9
27	GET A LIFE (Virgin 0-96481)	Soul II Soul	22	15
28	DUB BE GOOD TO ME (Elektra 0-66654)	Beats International	24	13
29	ENJOY THE SILENCE (Sire/Reprise 0-21490)	Depeche Mode	25	17
30	CANT STOP (Virgin 0-96470)	After 7	DEBUT	
31	THE HUMPTY DANCE (Tommy Boy TB944)	Digital Underground	27	24
32	JUBILATION (Epic 49 73357)	Anything Box	DEBUT	
33	YOU DO ME (Virgin 0-96495)	Ryuchi Sakamoto	37	5
34	GETTING AWAY WITH IT (Warner Bros 0-21498)	Electronic	26	15
35	SENDING ALL MY LOVE (Atlantic 0-86220)	Linear	31	17
36	ALL AROUND THE WORLD (Arista ADI-9937)	Lisa Stansfield	28	19
37	LA RAZA (Virgin 0-96498)	Kid Frost	DEBUT	
38	COME INTO MY HOUSE (Tommy Boy TB-948)	Queen Latifah	30	13
39	NOVEMBER SPAWNED A MONSTER (Sire/Warner Bros. 0-21529)	Morrissey	35	34
40	THE GIRL I USED TO KNOW (EMI V-56163)	Brother Beyond	DEBUT	



**HE AIN'T HEAVY...HE'S ONE HALF OF THE BIGGEST POP DUO OF THE EIGHTIES WHO WAS UN CEREMONIOUSLY LEFT BEHIND AS HIS PARTNER ROSE TO NEW AND UNPRECEDENTED HEIGHTS, BUT LO! BEHOLD...HE HAS RISEN AGAIN:** Singer Andrew Ridgley, with Cindy Sivak, Unistar's director of artist relations.



# RHYTHM & BLUES



**JUST ADD WATER:** Columbia and Epic Records and the Anheuser Busch Companies' festive "Anchors Away Party Cruise" up the Mississippi was a highlight of the Black Radio Exclusive Conference '90 in New Orleans. Shown here enjoying the ride are (l to r): Columbia and Epic recording artists Verdine White (Earth, Wind & Fire), Cino and Reggie Calloway (Calloway), Flavor Flav (Public Enemy) and Philip Bailey (Earth, Wind & Fire).



**HAMMERING ELEMENTS INTO GOLD:** Earth, Wind & Fire has joined forces with #1 rap artist M.C. Hammer for the third single from the band's *Heritage* album. Titled "Wanna Be the Man," the single, which hit the stores July 10, was co-written by Hammer, who performs on the track as well. Said Earth, Wind & Fire's leader Maurice White of the collaboration, "We asked M.C. Hammer to perform on the album because of the positive contribution he's making to the kids. He really represents the voice of today." Pictured (l to r): Ralph Johnson, Philip Bailey and Sheldon Reynolds, Earth, Wind & Fire; M.C. Hammer; Maurice White and Verdine White, Earth, Wind & Fire.



**KLYMAKTIK:** MCA recording artists Klymaxx recently attended the fifth anniversary party at the Paradise Club in Hollywood. On hand to celebrate the group's #1 single "Good Love," from their current album, *The Maxx Is Back*, were L.A. Laker Magic Johnson and the Gap Band. Pictured (l to r): Charlie Wilson, the Gap Band; Lorena "Lungs," Klymaxx; Louil Silas, Jr., MCA's senior VP, A&R, black music; Cheryl Cooley and Robbin Gridder, Klymaxx; and Magic Johnson.



**TIME IS ON THEIR SIDE:** Together once again, the fabulous seven are on the charts with their latest hit, "Jerk Out." Their long-awaited LP, *Pandemonium*, hit the streets on July 10. Pictured (l to r): Terry Lewis; Mo Ostin, chairman of the board of Warner Brothers Records; Jimmy Jam; Lenny Waronker, president of WBR; Jellybean Johnson; Morris Day; Jesse Johnson; Michael Ostin, senior vice president, A&R; Jerome Benton; Monte Moir; Ron Sweeney, manager of the Time; and Benny Medina, vice president, black music A&R.

# R&B ALBUMS

July 21, 1990 The square bullet indicates strong upward chart movement.

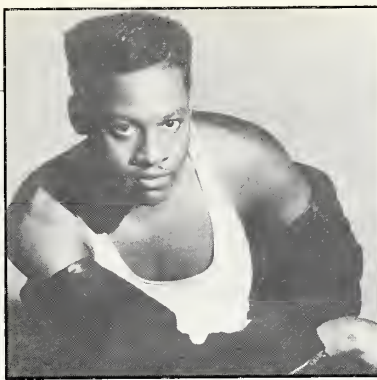
Total Weeks  
Last Week

1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P3)	M.C. Hammer	2	22
2	BORN TO SING (Atlantic 82084)	En Vogue	6	13
3	THE REVIVAL (Wing/Polygram 841 902)	Tony Toni Tone	3	9
4	AMERIKKKA'S MOST WANTED (Priority 57120)	Ice Cube	4	7
5	I'LL GIVE ALL MY LOVE TO YOU (Elektra 60891)	Keith Sweat	40	4
6	AFTER 7 (Virgin 91061)(G)	After 7	5	42
7	JOHNNY GILL (Motown 6283)	Johnny Gill	1	12
8	POISON (MCA 6387)(P)	Bell Biv DeVoe	7	15
9	VOL II 1990 A NEW DECADE (Virgin 91367)	Soul II Soul	9	5
10	TO THE EAST, BLACKWARDS (4th & B'way 444019)	X Clan	11	10
11	FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)	Public Enemy	8	13
12	AFFECTION (Arista 8554)(P)	Lisa Stansfield	10	18
13	SEX PACKETS (Tommy Boy 1026)	Digital Underground	12	15
14	LET THE RHYTHM HIT EM' (MCA 6416)	Eric B. & Rakim	60	3
15	WORLD POWER (Arista 8536)	Snap	24	5
16	RETURN (Qwest/Warner Bros. 26161)	The Winans	13	10
17	HOWARD HEWETT (Elektra 60904)	Howard Hewett	14	15
18	HOLY INTELLECT (Profile 1289)	Poor Righteous	20	8
19	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)(P)	2 Live Crew	33	52
20	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	West Coast Rap All Stars	50	3
21	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	16	41
22	ATTITUDE (Atlantic 82035)	Troop	15	35
23	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)	Quincy Jones	17	32
24	THE MAN IS BACK (A&M 5256)	Barry White	18	33
25	TENDER LOVER (Solar/Epic FZ45288)(P)	Babyface	19	51
26	TOKYO BLUE (EMI 92248)	Najee	21	13
27	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	23	43
28	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	22	14
29	MICHEL'LE (Ruthless 91282)(G)	Michel'le	25	27
30	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A Tribe Called Quest	26	13
31	J BOYS (Reprise 26076)	The Jamaica Boys	27	12
32	THE MAXX IS BACK (MCA 6376)	Klymaxx	32	6
33	HEAD OVER HEALS (Orpheus 75615)	Alex Bugnon	28	8
34	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	30	17
35	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	29	17
36	KID N'PLAYS FUN HOUSE (Select 21638)	Kid N'Play	31	17
37	HOUSE PARTY (Mowtown 6269)	Soundtrack	34	16
38	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	35	36
39	BLACK'S MAGIC (Next Plateau 1019)	Salt-N-Pepa	37	15
40	NEVER TO FAR (EMI 92401)	Dianne Reeves	36	21
41	NICE & SMOOTH (Sleeping Bag 82013)	Nice & Smooth	38	9
42	LOVE GODDESS (Startrak/Ichiban 4021)	Lonnie Liston Smith	48	14
43	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	39	11
44	PLAY IT AGAIN SHAN (Cold Chillin/Reprise)	M.C. Shan	42	10
45	COMPOSITIONS (Elektra 60922)	Anita Baker	DEBUT	
46	THE CACTUS ALBUM (Columbia FC 45415)(G)	3rd Base	41	33
47	MILIRA (Apollo Theatre/Motown 6297)	Milira	46	5
48	JANE CHILD (Warner Bros. 26858)	Jane Child	44	6
49	RATED PG (Columbia 46070)	Perfect Gentlemen	43	7
50	PAWNS IN THE GAME (Skywalker 1111)	Profeser Griff And The Asiatic Disciples	45	16
51	MARIAH CAREY (Columbia 54202)	Mariah Carey	DEBUT	
52	NEW FUNKY NATION (4th & B'way 4017)	Boo Ya Tribe	47	14
53	A DAY IN THE LIFE (Atlantic 82100)	Kwame & A New Beginning	49	4
54	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	51	37
55	MIKI HOWARD (Atlantic 82024)	Miki Howard	52	35
56	IT'S A COMPTON THING (Orpheus/EMI 75633)	Compton's Most Wanted	DEBUT	
57	THE DOGS (JR 2003)	The Dogs	54	12
58	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	Soundtrack	53	9
59	THE REAL THING (Mercury/Polygram 838 366)	Angela Winbush	56	38
60	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	55	27
61	LAYIN' IN WAIT (Crush 230)	Lenny Williams	57	16
62	STEP BY STEP (Columbia 45129)	New Kids On The Block	61	4
63	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Cristopher Williams	59	18
64	LOVE, SMOKEY (Motown 6288)	Smokey Robinson	58	19
65	SOUL EXPOSED (Capitol 92355)	Melba Moore	62	10
66	TELL THE WORLD MY NAME (Atlantic 82108)	K-Solo	DEBUT	
67	MASTER PEICE (Fresh/Sleeping Bag 82016)	Just Ice	73	3
68	GLEN MEDEIROS (MCA 6399)	Glen Medeiros	72	3
69	ALWAYS AND FOREVER (Select 21635)	Whistle	63	13
70	SPECIAL (Motown 6275)	The Temptations	64	45
71	PIECES OF MY HEART (GRP 9612)	Carl Anderson	DEBUT	
72	ALL OF YOUR LOVE (Motown 6278)	The Good Girls	66	31
73	SHUT UP AND DANCE (Virgin 91362)	Paula Abdul	65	5
74	PARADISE (Jive/RCA 1298)	Ruby Turner	68	8
75	TOO MUCH PAIN (Malaco 7453)	Little Milton	67	16



# TOP R&B SINGLES

July 21, 1990



#1 Single: Johnny Gill



High Debut: Whispers #65



To Watch: Janet Jackson #43

					Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼	
<b>1</b>	MY MY MY (Motown MOT6283)	Johnny Gill	1	8			<b>52</b>	LIES (Atlantic)	En Vogue	70	3
<b>2</b>	MAKE YOU SWEAT (Elektra 60861)	Keith Sweat	4	8			<b>53</b>	I'LL BE GOOD (EMI 92248)	Najee	72	4
<b>3</b>	THIS IS LOVE (Columbia 73346)	Regina Belle	7	10			<b>54</b>	REAL LOVE (MCA 79031)	Stephanie Mills	42	9
<b>4</b>	CAN'T STOP (Virgin 96470)	After 7	13	8			<b>55</b>	LET ME BE YOUR LOVER (Enigma/Capitol 73524)	U-Krew	58	7
<b>5</b>	UNTIL U COME BACK 2 ME (Atlantic 4-87934)(C)(T)	Miki Howard	5	11			<b>56</b>	LET THE RHYTHM HIT EM (MCA 24026)	Eric B & Rakim	56	5
<b>6</b>	STAY (RCA/Jive 1344-4J5)	Glen Jones	6	12			<b>57</b>	ITCHIN IN MY PANTS (Epic 73331)	D'La Vance	57	9
<b>7</b>	VISION OF LOVE (Columbia 38-73348)	Mariah Carey	22	7			<b>58</b>	ROCK THIS FUNKY JOINT (Profile 7302)	Poor Righteous Teachers	71	5
<b>8</b>	MY KINDA GIRL (Solar/Epic 35-74515)	Babyface	16	6			<b>59</b>	NOT ON THE OUTSIDE (OBR-Columbia 44-73188)	Alyson Williams	59	8
<b>9</b>	DO IT (Epic 74602)	Mid-Night Star	21	11			<b>60</b>	OWNLEE EUE (Atlantic 096494)	Kwame & A New Begining	61	5
<b>10</b>	THE POWER (Arista 2013)	Snap	9	10			<b>61</b>	SHE AINT WORTH IT (MCA 79047)	Glen Medeiros/Bobby Brown	47	9
<b>11</b>	LOVE HIGH (MCA 42299)	Jeff Redd	23	10			<b>62</b>	DOOWUTCHYALIKE (Tommy Boy TB955)	Digital Underground	62	5
<b>12</b>	I WANT IT NOW (Atlanta Artists/Murcury 877-588-4)	Cameo	10	8			<b>63</b>	IT'S TIME (Quest/Warner Bros. 4-19911)	Winans	51	17
<b>13</b>	TALK TO ME (Elektra 64964)	Anita Baker	26	5			<b>64</b>	GIRL DANZ WITH ME (Orpheus 4JM-72299)	Z Looke	81	3
<b>14</b>	NICETY (Atco 7-98980)	Michelle	14	13			<b>65</b>	INNOCENT (Capitol V-15598)		DEBUT	
<b>15</b>	DON'T FEEL MUCH LIKE CRYING (Warner Bros. 4-19840)	Randy Crawford	15	11			<b>66</b>	IN A SEXY MOOD (Orpheus/EMI 4JM72303)	Eric Gable	80	4
<b>16</b>	MASTER KEY (Reprise 26166)	Barbara Weathers	31	8			<b>67</b>	SAVE THE FAMILY (DefJam/Columbia 44495)	Tashan	83	4
<b>17</b>	DO ME (MCA L3318381)	Bell Biv DeVoe	19	7			<b>68</b>	TOUCH ME UP (MCA 79056)	Body	75	3
<b>18</b>	YOU CAN'T DENY IT (Arista 2024)	Lisa Stansfield	2	11			<b>69</b>	I STILL HAVEN'T FOUND (Columbia 38T-73310)	The Chimes	78	12
<b>16</b>	LAY YOUR TROUBLES DOWN (Mercury/Polygram 8754304)	Angela Winbush	25	9			<b>70</b>	SHE'S A CRYING SHAME (RCA 1370-1-JD)	Ruby Turner	90	3
<b>20</b>	MY GIRL (Capitol V-15587)	Kool Skool	32	7			<b>71</b>	MONEY (Epic 4Z9-74508)	Lakeside	84	3
<b>21</b>	JERK OUT (Paisley Park/Reprise 19750)	The Time	43	4			<b>72</b>	CRAZY (Motown 2053)	The Boys	DEBUT	
<b>22</b>	WATCHING YOU (Columbia/OBR 44-7317)	Black Flames	24	11			<b>73</b>	EVERYBODY EVERYBODY (RCA 2628)	Black Box	89	3
<b>23</b>	A DREAMS A DREAM (Virgin 98955)	Soul II Soul	30	7			<b>74</b>	TAKE ME NOW (Geffen 4-19695)	David Peaston	55	7
<b>24</b>	WE'RE ALL IN THE SAME (Warner Bros. 19819)	West Coast Rap All Stars	38	6			<b>75</b>	STEP BY STEP (Columbia 38-73343)	New Kids On The Block	69	6
<b>23</b>	CAN'T GET ENOUGH OF YOU (Alpha Int'l 73004)	Robbie Mychals	41	17			<b>76</b>	GOD MADE ME FUNKE (Jive/RCA)	Kool Moe Dee	44	10
<b>26</b>	GHETTO HEAVEN (Atlantic4-87997)	Family Stand	3	16			<b>77</b>	BROTHER GONNA WORK IT OUT (Def Jam/Columbia 73390)	Public Enemy	85	3
<b>27</b>	ALL I DO IS THINK OF U (Atlantic 87952)	Troop	8	12			<b>78</b>	WHEN WILL I SEE YOU (A&M 1511)	Barry White	DEBUT	
<b>28</b>	DON'T WANNA FALL IN LOVE (Warner Bros. 7-19933)	Jane Child	11	14			<b>79</b>	OBSESSION (Startrak/Ichiban 044)			
<b>29</b>	GOTTA GOOD THING (Arista AS-2022)	Geoff McBride	50	5					Lonnie Liston Smith Featuring Phyllis Hymann	64	6
<b>30</b>	HOW DEEP DOES IT GO (GRP 3033)	Carl Anderson	54	5			<b>80</b>	ANY LOVE (Orpheus 75602)	Alex Bugnon	52	9
<b>31</b>	MID-NIGHT LOVE (Elektra 64956)	Starpoint	20	9			<b>81</b>	RAINDROPS (RCA 2585-2-RDJ)	Rythem Club	79	6
<b>32</b>	SONGS OF LOVE (Warner Bros. 19833)	Maze	53	6			<b>82</b>	GLAD TO BE ALIVE (Elektra 66629-0)	Teddy Pendergrass And Lisa Fisher	DEBUT	
<b>33</b>	COME IN (EMI 90264)	Dianne Reeves	34	10			<b>83</b>	MY HOOPTIE (Nasty Mix 76988-1)	Sir Mix-A-Lot	74	5
<b>34</b>	WAIT FOR ME (MCA 6385)	Staci & Kamiko	29	10			<b>84</b>	CAN YOU GIVE ME WHAT I WANT (Capitol 4-JM-44526)	Mellisa Morgan	77	10
<b>35</b>	IF I TOLD U ONCE (SBK KI-05337)	Terry Steele	37	7			<b>85</b>	TURTLE POWER (SBK 07325)	Partners in Krime	86	10
<b>36</b>	WE CAN MAKE IT ALRIGHT (Capitol 44531)	The Gap Band	18	12			<b>86</b>	HEAVEN KNOWS (Virgin 4-91382)	Lalah Hathaway	DEBUT	
<b>37</b>	U CAN'T TOUCH THIS (Capitol 44552)	M.C. Hammer	17	15			<b>67</b>	A FRIEND (Quest/Warner Bros. 4-19775)	Winans	DEBUT	
<b>38</b>	I WONDER WHO SHE'S LOVIN (Epic ZST73306)	Something Special	27	14			<b>88</b>	TOMORROW (A BETTER YOU, BETTER ME) (Quest/Warner Bros. 4-9881)			
<b>39</b>	FOR THE LOVE OF YOU (Columbia 44-73193)	Earth, Wind & Fire	12	11					Quincy Jones Featuring Tevin Campbell	45	16
<b>40</b>	FEELS GOOD (Wing/Polydor 877 437-1)	Tony! Toni! Tone!	60	4			<b>89</b>	OOH LALA (Columbia 38-73211)	Perfect Gentlemen	46	14
<b>41</b>	FRIENDS ADVICE (Motown 1986)	Pointer Sisters	28	9			<b>90</b>	ONE MORE CHANCE (CBS/Columbia 44-73420)	Perfect Gentlemen	DEBUT	
<b>42</b>	GOOD LOVE (MCA 24000)	Klymaxx	33	14			<b>91</b>	VOGUE (Sire/Warner 0-21513)	Madonna	65	10
<b>43</b>	COME BACK TO ME (A&M 1475)	Janet Jackson	66	4			<b>92</b>	PARADISE (Jive/RCA 1341-1-JD)	Ruby Turner	67	16
<b>44</b>	SHAKE IT UP (Reprise 4-19963)	Jamaican Boy	35	17			<b>93</b>	THE BLUES (Polygram 873995-1)	Tony Toni Tone	68	15
<b>45</b>	LIFT EVERY VOICE AND SING (Capitol 4450)	Melba Moore	49	15			<b>94</b>	HOLD ON (Atlantic 86234)	En Vogue	76	19
<b>46</b>	MERCY MERCY ME (Apollo/Motown MOT-6297)	Milira	36	13			<b>95</b>	IRRESISTIBLE (Island DMD1482)	Miles Jaye	82	13
<b>47</b>	WHY YOU GET FUNKY ON ME (Motown 2036)	Today	39	17			<b>96</b>	TEMPTATION (Columbia)	Superiors	87	11
<b>48</b>	COULD THIS BE LOVE (Vendetta/A&M 7502)	Seduction	48	6			<b>97</b>	MY BABYS HOUSE (Reprise 7-19937)	Micheal Cooper	88	18
<b>49</b>	I'D LIKE TO GET TO KNOW U (Arista AS-2029)	Jermaine Jackson	40	12			<b>98</b>	HELLO STRANGER (Warlock 078)	She	91	15
<b>50</b>	WHAT YOU DESERVE (EMI 56170)	Answered Questions	63	5			<b>99</b>	DO RIGHT (EMI 50315)	Evelyn King	92	8
<b>51</b>	SHE'S MINE (Motown MOTS7925)	Basic Black	73	4			<b>100</b>	SITTIN' IN THE LAP OF LUXURY (Epic 31-45285)	Louie Louie	93	12



# TOP 200 ALBUMS

July 21, 1990

(G) = GOLD (RIAA) Certified

(P) = PLATINUM (RIAA) Certified



High Debut: Crosby, Stills & Nash #74

Total Weeks ▼  
Last Week ▼

1	STEP BY STEP (Columbia C45129)	NEW KIDS ON THE BLOCK	1	5
2	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	2	19
3	POISON (MCA 6387)	BELL BIV DeVOE	4	15
4	I'M BREATHLESS (Sire/Warner Bros. 26209)	MADONNA	3	7
5	WILSON PHILLIPS (SBK 93745)	WILSON PHILLIPS	6	14
6	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	5	15
7	JOHNNY GILL (Motown 6283)	JOHNNY GILL	13	12
8	I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainment 60861)	KEITH SWEAT	16	5
9	I DO NOT WANT WHAT I HAVEN'T GOT (Chrysalis 21759)	SINEAD O'CONNOR	7	16
10	PASSION AND WARFARE (Relativity 1037)	STEVE VAI	8	7
11	AMERIKKA'S MOST WANTED (Priority CDL-4XL-SL57120)	ICE CUBE	10	8
12	VOL. II 1990 A NEW DECADE (Virgin 91367)	SOUL II SOUL	11	6
13	VIOLATER (Sire/Reprise 26081)	DEPECHE MODE	9	16
14	CHARMED LIFE (Capitol 21735)	BILLY IDOL	12	10
15	BRIGADE (Capitol 91820)	HEART	15	14
16	SHUT UP AND DANCE (Virgin 91326)	PAULA ABDUL	14	9
17	STICK IT TO YA (Chrysalis 21702)CEMA 9.98	SLAUGHTER	18	22
18	BORN TO SING (Arista C82084)	EN VOGUE	24	13
19	HELL TO PAY (Arista 8632)	JEFF HEALY	17	6
20	A NIGHT ON THE TOWN (RCA 2041)	BRUCE HORNSBY	85	3
21	PUMP (Geffen GHS 24254)WEA 8.98(P2)	AEROSMITH	26	43
22	MARIAH CAREY (Columbia 45202)	MARIAH CAREY	63	5
23	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	FAITH NO MORE	30	21
24	SOUL PROVIDER (Columbia 45012)CBS(P)	MICHAEL BOLTON	19	52
25	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	JANET JACKSON	21	42
26	SEX PACKET (Tommy Boy 1026)	DIGITAL UNDERGROUND	25	15
27	LET THE RHYTHM HIT EM' (MCA 6416)	ERIC B. & RAKIM	75	3
28	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	43	53
29	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	PUBLIC ENEMY	20	13
30	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	PHIL COLLINS	22	34
31	THE REVIVAL (Wing/Polygram 841902)	TONY, TONI, TONE	27	9
32	QUICK MOVES (Arista 8622)	MILLI VANILLI	23	7
33	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	BONNIE RAITT	28	68
34	LIVIN' IT UP (MCA 6415)	GEORGE STRAIT	29	7
35	BEST OF (Polygram 841970)	VAN MORRISON	42	9
36	AFTER 7 (Virgin 91061)	AFTER 7	51	35
37	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	DON HENLEY	32	54
38	AFFECTION (Arista 8554)	LISA STANSFIELD	31	19
39	PACKED (Sire/Warner Bros. 26219)	PRETENDERS	34	7
40	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	SOUNDTRACK	33	13
41	STILETTO (RCA 2090-1-R)	LITA FORD	40	7
42	READING, WRITING AND ARITHMATIC (Geffen/DGC 24277)	THE SUNDAYS	41	8
43	HOLY WATER (Atlantic 91371)	BAD COMPANY	73	4
44	WORLD PARTY (Arista 8563)	SNAP	47	5
45	CLOUDCUCKOOLAND (MCA 6404)	THE LIGHTNING SEEDS	58	11
46	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G)	TAYLOR DAYNE	35	36
47	COCKED & LOADED (Vertigo/Polygram 5921)	L.A. GUNS	36	12
48	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)	ROD STEWART	37	17
49	DAMN YANKEES (Warner Bros. 26159)	DAMN YANKEES	39	17
50	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	PAULA ABDUL	38	86

51	BEHIND THE MASK (Warner Bros. 26111)	FLEETWOOD MAC	44	13
52	KILLIN' TIME (RCA 9668)BMG 8.98(P)	CLINT BLACK	45	60
53	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	SOUNDTRACK	46	31
54	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	48	21
55	PASS IT ON DOWN (RCA 2108)	ALABAMA	49	7
56	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	57	44
57	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	WEST COAST RAP ALL STARS	110	3
58	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)	LINDA RONDSTADT (Featuring Aaron Neville)	50	39
59	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	52	26
60	JUMBO GOODBYE (Capitol 21654)	WORLD PARTY	74	8
61	GARTH BROOKS (Capitol 90897)	GARTH BROOKS	67	10
62	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	53	18
63	COSMIC THING (Reprise 25854)WEA 8.98(P)	B-52'S	54	54
64	MANIC NIRVANA (Atlantic 91336)	ROBERT PLANT	55	16
65	FLOATING INTO THE NIGHT (Curb/Warner Bros. 25859)	JULEE CRUISE	66	7
66	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCKY HEADHUNTERS	56	31
67	CHANGESBOWIE (Rykodisc RALP 0171)	DAVID BOWIE	59	15
68	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	60	52
69	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	TECHNOTRONIC	61	31
70	THE DAY THE LAUGHTER DIED (Geffen 24287)	ANDREW DICE CLAY	62	14
71	WAKE ME WHEN ITS OVER (Elektra 60883)	FASTER PUSSYCAT	64	15
72	LOCK UP THE WOLVES (Reprise 4-26212)	DIO	65	8
73	BACK ON THE BLOCK (Qwest/Warner Bros26020)WEA8.98(P)	QUINCY JONES	68	33
74	LIVE IT UP (Atlantic 82107)	CROSBY, STILLS & NASH	DEBUT	
75	TEN (Warner Bros. 24283)	Y&T	83	8
76	HOME (London/Polygram 88197)	HOT HOUSE FLOWERS	100	3
77	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	MILLI VANILLI	69	70
78	TO THE EAST, BLACKWARDS (4th & B'Way 444019)	X CLAN	84	10
79	DAYS OF THUNDER (Geffen/DGC 24294)	SOUNDTRACK	DEBUT	
80	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	70	17
81	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	82	52
82	STOLEN MOMENTS (A&M 5310)	JOHN HIATT	93	3
83	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	71	15
84	LINEAR (Atlantic 82090)	LINEAR	72	12
85	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	76	35
86	REPRESENTING THE MAMBO (Warner Bros. 26163)	LITTLE FEAT	77	13
87	GIRLS NIGHT OUT (RCA 9642)	TYLER COLLINS	89	8
88	A BIT OF WHAT YOU FANCY (Capitol 93177)	THE LONDON QUIRE BOYS	99	11
89	ESCAPE FROM HAVANA (Capitol 91295)	MELLOWMAN ACE	90	7
90	GLEN MEDEIROS (MCA 6399)	GLEN MEDEIROS	91	4
91	FUNK -O- METAL CARPET RIDE (Atco 91337)	ELECTRIC BOYS	92	7
92	DAYS OF OPEN HAND (A&M 15293)	SUZANNE VEGA	78	12
93	ZIGGY STARDUST (Rhycodisc 10134)	DAVID BOWIE	95	4
94	DANZIG II-LUCIFUGE (Def America/Geffen 2-24281)	DANZIG	DEBUT	
95	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	96	35
96	RATED PG (Columbia 46070)	PERFECT GENTLEMEN	79	8
97	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	80	38
98	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	107	99
99	BLUE PACIFIC (Reprise 26183)	MICHAEL FRANKS	DEBUT	
100	LAST OF THE RUNAWAYS (A&M SP5272)	GIANT	81	12
101	FULL FRONTAL ATTACK (RCA 9889-1-R)	KINGS OF THE SUN	121	6
102	MY ROMANCE (Arista 8582)	CARLY SIMON	86	16
103	BLACK'S MAGIC (Next Plateau PL1019)	SALT-N-PEPA	87	15
104	ARMCHAIR THEATRE (Warner Bros. 26184)	JEFF LYNNE	105	4
105	TATTOOED MILLIONAIRE (Columbia 46139)	BRUCE DICKINSON	88	8
106	PAINTING IN MY MIND (Sire/Warner Bros 26148)WEA 9.98	TOMMY PAGE	94	17
107	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	97	27
108	FAST FORWARD (GRP 9609)	SPYRO GYRA FEATURING JAY BEKENSTEIN	118	4
109	COMPOSITIONS (Elektra 60922)	ANITA BAKER	DEBUT	
110	TAKE IT TO HEART (Warner Bros./Reprise 25979)	MICHAEL McDONALD	98	8
111	KENNY G LIVE (Arista 8613)BMG 8.98(G)	KENNY G	101	33
112	TOKYO BLUE (EMI CAP90096)	NAJEE	102	13
113	FULL MOON FEVER (MCA 6253)MCA 9.98(P2)	TOM PETTY	103	63



<b>114</b>	LIGHTS...CAMERA...REVOLUTION (Epic 45389)	SUICIDAL TENDENCIES DEBUT	
115	WAKING HOURS (A&M 5287)	DEL AMITRI	104 15
116	MANNERS & PHYSIQUE (MCA 6315)	ADAM ANT	106 20
117	LIVIN' LIKE HUSTLERS (Ruthless 46041)	ABOVE THE LAW	108 15
<b>118</b>	LITTLE CAESAR (Geffen/DGC 24239)	LITTLE CAESAR	130 3
119	JOE COCKER LIVE (Capitol 93416)	JOE COCKER	120 4
120	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	109 31
121	A DAY IN THE LIFE (Atlantic 82100)	KWAME	123 5
<b>122</b>	PILLOWS UP (TVT 2810)	MODERN ENGLISH	175 3
123	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	111 24
124	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98(P)	YOUNG M.C.	112 44
125	LOOK SHARP! (EMI 91098)CEMA 9.98(P)	ROXETTE	113 66
126	WILLOW IN THE WIND (Mercury 836 9501)	KATHY MATTEA	114 20
127	JANE CHILD (Warner Bros. 25858)WEA 9.98	JANE CHILD	115 20
128	THE BEST OF LUTHER(Epic 45320-EK45423)CBS(P)	LUTHER VANDROSS	129 38
<b>129</b>	SPIRITS DANCING IN THE FLESH (Columbia 46065)	SANTANA DEBUT	
130	A ROUND AND ABOUT (I.R.S./Deptford Fun City 1)	SQUEEZE	116 8
131	BEACHES (G) (Atlantic 81933)WEA 9.98(P2)	ORIGINAL MOTION PICTURE SOUNDTRACK	132 79
132	THE CAUTION HORSES (RCA 2058)	COWBOY JUNKIES	117 17
133	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)	THE NOTTING HILLBILLIES	119 18
<b>134</b>	DICK TRACY (Warner Bros. 26236)	SOUNDTRACK	135 4
<b>135</b>	BLOODLETTING (I.R.S./MCA 82037)	CONCRETE BLONDE	142 6
136	THE CHIMES (Columbia 46008)	THE CHIMES	122 9
137	GOLDEN AFTERNOON FIX (Arista 8579)	THE CHURCH	124 17
138	YOUNG LIONS (Atlantic 82099)	ADRIAN BELEW	125 7
139	LOVE CHILD (Atco 91307)	SWEET SENSATION	126 12
140	SON OF ALBERT (Columbia 46188)	ANDREW RIDGELEY	127 5
141	GREATEST HITS (Columbia 46125)	BANGLES	128 8
142	HEAD OVER HEALS (Orpheus/EMI 75615)	ALEX BUGNON	131 8
143	DOUG STONE (Epic 45303)	DOUG STONE	145 9
<b>144</b>	THE ADVENTURES OF FORD FAIRLANE (Elektra 60952)	SOUNDTRACK DEBUT	
<b>145</b>	STILL GOT THE BLUES (Charisma 4-91369)	GARY MOORE	146 4
146	SCREWED, BLUED'N TATTOOED (Atlantic 82069)	SLEEZE BEEZ	133 9
147	HERE IN THE REAL WORLD (Elektra 8623)	ALAN JACKSON	134 16
148	RETURN (Qwest/Warner Bros. 26161)	THE WINANS	136 10
<b>149</b>	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	155 36
150	LABOUR OF LOVE II (Virgin 91324)	UB40	137 26
151	ORIGINAL LONDON CAST (Polydor 8315631)	PHANTOM OF THE OPERA HIGHLIGHTS	152 18
<b>152</b>	HEARTS & FLOWERS (A&M 5298)	JOAN ARMATRADING	161 3
153	SONGS FOR DRELLA (Sire 26140)	LOU REED/JOHN CALE	139 11
154	ECLIPSE (Polygram 843361)	YNGWIE MALMSTEEN	138 9
155	SKID ROW (Atlantic 81936)WEA 8.98(P3)	SKID ROW	140 76
156	COUNTRY CLUB (Warner Bros. 126094)	TRAVIS TRITT	141 16
157	HEART OF STONE (Geffen 24239)WEA 8.98(P)	CHER	143 53
<b>158</b>	SHAKE YOURSELF (Atlantic 82073)	BATON ROUGE	169 7
159	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)JND 8.98(P)	N.W.A.	144 73
160	SOMETHING TO GET YOU HYPED (Pandisc 8809)	YOUNG & RESTLESS	147 11
161	THE LANGUAGE OF LIFE (Atlantic 82057)	EVERYTHING BUT THE GIRL	148 18
162	LIKE A PRAYER (Sire 25844)WEA 9.98(P3)	MADONNA	149 68
163	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98(P)	RANDY TRAVIS	151 39
164	WALK ON WATER (Fly/Sire/Warner Bros. 25943)	JERRY HARRISON: CASUAL GODS	150 8
165	THE STATE I'M IN (WTG/Epic 45285)	LOUIE LOUIE	153 7
166	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98(G)	ELTON JOHN	154 45
167	BODY LANGUAGE (Parlo/Epic 2 45355)	ANA	168 4
168	HERE COMES TROUBLE (In-Effect/Relativity 3012)	SCATTER BRAIN	170 5
<b>169</b>	GOO (Geffen/DGC 24297)	SONIC YOUTH DEBUT	
170	PRETTY HATE MACHINE (TVT 2610)JND	NINE INCH NAILS	156 23
171	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	158 37
172	HOLY INTELLECT (Profile 1289)	POOR RIGHTOUS TEACHERS	157 6
173	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	STONE ROSES	174 26

174	REPEAT OFFENDER (EMI 90380)CEMA 9.98(P3)	RICHARD MARX	159 62
175	AH VIA MUSICOM (Capitol 90517)	ERIC JOHNSON	160 13
176	KEEP ON MOVIN' (Virgin 91267)WEA 9.98(P)	SOUL II SOUL	163 55
177	WORLD BEAT (Epic 46010)CBS(G)	KAOMA	162 26
178	SOCIAL DESTORTION (Epic/CBS 46055)	SOCIAL DESTORTION	179 11
179	KID 'N PLAY'S FUN HOUSE (Select 21638)	KID 'N PLAY	165 16
180	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98(P)	BOBBY BROWN	164 34
181	A VIEW FROM 3RD STREET (Reprise 26164)	JUDE COLE	166 11
182	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98	SEDUCTION	167 38
183	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98(P)	WHITESNAKE	172 35
184	THE MAN IS BACK (A&M 5256)	BARRY WHITE	171 9
185	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	LORRIE MORGAN	185 25
186	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	173 14
187	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	k.d.lang	176 59
188	ALL THE WAY (Solar/Epic 75310)	CALLOWAY	178 16
189	GRIP IT ON THE OTHER LEVEL (Rap-A-Lot 103)	GHETTO BOYS	177 10
190	MEET JOHN DOE (Geffen DGC 24276)	JOHN DOE	180 4
191	HOT IN THE SHADE (PolyGram 838 913)POL(G)	KISS	182 38
192	PAWNS IN THE GAME (Skywalker XR111)	PROFESSOR GRIFF AND THE ASIATIC DISCIPLES	181 16
193	"C" YA (Profile 1284)	RON "C"	183 9
194	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98(P)	TESLA	184 38
195	DIRTY WEAPONS (Epic 45139)	KILLER DWARFS	186 12
196	NEW FUNKY NATION (4TH & B'Way/Island 4017)	BOO-YAA T.R.I.B.E.	187 12
197	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A TRIBE CALLED QUEST	188 13
198	STAY WITH ME (Columbia 44367)CBS(G)	REGINA BELLE	189 46
199	HIGHWAYMAN 2 (Columbia/CBS 45240)	WILLIE,WAYLON,JOHNNY & KRIS	190 18
200	ROAD TO HELL (Geffen GHS 24276)	CHRIS REA	191 18

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 28	74	hunters / 66	Petty, Tom / 113	Tritt, Travis / 156
Abdul, Paula(1st) / 50	Cruise, Julee / 65	Kid 'N Play / 179	Plant, Robert / 64	Troop / 95
Abdul, Paula(new) / 16	Damian Michael / 200	Killer Dwarfs / 195	Poor Rightous Teachers / 172	UB40 / 150
Above The Law / 117	Damn Yankees / 49	Kings Of The Sun / 101	Pretenders / 39	Vai, Steve / 10
Adam Ant / 116	Danzig / 94	Kiss / 191	Professor Griff / 192	Vandross, Luther / 128
Aerosmith / 21	Dayne, Iaylor / 46	L.A. Guns / 47	Public Enemy / 29	Vega, Suzanne / 92
After 7 / 36	Days Of Thunder / 79	Lang K.D. / 187	Raidt, Bonnie / 33	West Coast Rap All-Stars / 57
Alabama / 55	Del Amitri / 115	Lightning Seeds / 45	Rea, Chris / 200	White, Barry / 184
Ana / 167	Depeche Mode / 13	Linear / 84	Reed/Cale / 153	Whitesnake / 183
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# COCINANDO

BY TONY SABOURNIN

## DOMINICAN ARTIST MANAGER/IMPRESARIO/RECORD PRODUCER

Rafael ("Cholo") Brenes has been previously described in this space as an *eminence grise*, a deduction gleaned solely from a cumulative torrent of substantiated information rather than personal knowledge. Now that I've met and spoken to him, the professorial-looking Brenes—tall, bearded, bespectacled, with softly strong didactic manners—seems more like a ready-to-spew volcano covered by a thick diplomatic layer of cotton candy—and candid to kill.



Sergio Vargas

On foremost client Sergio Vargas' dropping his *apelido*:

"It makes all the sense in the world. First, in markets where Sergio's not known, he's confused with other artists with the same last name. Second, most music icons are defined by one name. Third, as far as we know, no other artist is using that name. Besides, the name Sergio is phonetically catchy."

On the notion that Sergio won't be performing in night clubs:

"That'd be the optimum situation, but the truth is that we're far from that. After the success of his choreographed performance in this year's merengue festival at Madison

Square Garden, we decided to expand the show to a two-hours-plus production and take it on a six-month tour starting July at Santo Domingo's Jaragua Hotel, and go through Puerto Rico, the U.S., the Caribbean as well as Central and South America. It will feature songs from Sergio's September release—which includes an English/Spanish non-merengue number—comedy, costumes, dancing and several surprises."

On allegations that Brenes parallel-imports his own products:

"Ridiculous to the point of stupidity. First of all, I can't help it if someone goes to a record shop in D.R., buys several thousand copies of a U.S. merengue hit, and brings it to the United States for re-sale. Second, few seem to realize that there are many Dominicans who pay their round-trip airfare through the transportation of singles, albums and cassettes.

"As far as my own products, I can tell you that Sergio's contract has a sales bonus clause for this market. Hence, I'd be the last person to export into this market because it'd be directly contrary to our company's best financial interests.

"[Alex Mansilla y] Cañaveral did not sell sufficiently in D.R. to support any allegations of illegal importation. The only product I could have possibly done it with is Sonia Silvestre's, since my label, OI Records, handles its worldwide distribution. And that's impossible since one of the purposes of this trip is to establish a marketing infrastructure for this product in the United States."

On Sonia Silvestre:

"She's been a dear friend for 20 years. I believe her to be more than a great Dominican vocalist, one of the greatest Latin American voices. She was not under a recording contract, so we took the chance and went into the studio with her, and had a great video made by the internationally acclaimed Dominican director Jean Luis Jorge.

"Judging from the distribution offers we've received from various European countries—Spain and Switzerland, to name just two—Sonia's album has the potential to be the first Spanish-language Caribbean product to cross over from Europe and into the U.S. market. At least, that's the purpose of our strategy."

Professor Brenes ended this week's lesson with these words on the future:

"For us the near future centers around 1992 and the quincennial celebrations in Dominicana. Any *disquero* or manager who is not looking toward Europe and the economic changes blowing from that direction is simply *comiendo mierda*."

## ACCORDING TO CELSO AHUMADA FROM REYES RECORDS DISTRIBUTORS

In Miami, the award shows held in Sunshine City last month had a positive sales influence on several products: Luis Enrique's *Mi Mundo*, which shot to the top of the Miami charts two weeks ago; Ana Gabriel's *Tierra de Nadie*, still running strong a year-plus after its release; Franco de Vita's *Al Norte del Sur*, additionally spurred by his presentation in *Sábado Gigante* with the song "Louie." Other Ahumada-isms: on Grupo 4-40's *La Bilirrubina* ("We've sold thousands and thousands and thousands and thousands and thousands, even in Anglo stores"); and Xuxa's eponymous production ("It appeals to the youth market").

# LOS ANGELES LATIN LPs

July 21, 1990 The square bullet indicates strong upward chart movement.

- 1 A TODO GALOPE (Fonovisa) . . . . . BRONCO
- 2 MI BUENA SUERTE (Fonovisa) . . . . . LOS TIGRES DEL NORTE
- 3 SI ESTUVIERAS CONMIGO (Capitol/EMI) . . . . . ALVARO TORRES
- 4 CON EL MARIACHI VARGAS (PolyGram) . . . . . J.L. RODRIGUEZ
- 5 QUIEN COMO TU (CBS Discos) . . . . . ANA GABRIEL
- 6 CON BANDA (Musart) . . . . . ANTONIO AGUILAR
- 7 ORO PURO (Fonovisa) . . . . . LOS INVASORES DE NUEVA LEON
- 8 MIRIAM HERNANDEZ (Capitol/EMI) . . . . . MIRIAM HERNANDEZ
- 9 A TU RECUERDO (Fonovisa) . . . . . LOS YONICS
- 10 CUANDO YO AMO (Sonotone) . . . . . RUDY LA SCALA
- 11 NO TE OLVIDARE (Capitol/EMI) . . . . . MAZZ
- 12 MAMI YO TE QUIERO (Latin Sound Network) . . . . . QUE PASA
- 13 POR TU MALDITO AMOR (CBS Discos) . . . . . VICENTE FERNANDEZ
- 14 UN TOQUE DE MISTERIO (TH/Rodven) . . . . . RICARDO MONTANER
- 15 LAMBADA (CBS Discos) . . . . . KAOMA
- 16 ENAMORADOS (Luna) . . . . . LOS CAMINANTES
- 17 ACUARELA DEL CARIBE (CBS Discos) . . . . . WILLIE CHIRINO
- 18 GARIBALDI (TH/Rodven) . . . . . GARIBALDI
- 19 CON TAMBORA (Musart) . . . . . JOAN SEBASTIAN
- 20 MAS GRANDE QUE NUNCA (TH/Rodven) . . . . . FRANKIE RUIZ

## ■ LATIN PICKS

BY RAMIRO BURR

□ ADALBERTO: *Me Nace* (CBS Discos International)



In an industry where dull remakes and generic covers are the norm, *Me Nace*, the new album by Tejano music singer Adalberto, is bold, sophisticated and promising. It runs the musical gamut from a blend of traditional Mexican sounds to accordion-fueled polkas and rancheras with lushly-layered symphonic arrangements.

Produced and performed by Bob Gallarza (former guitarist and producer for Little Joe y la Familia), the album features the work of some of the genre's best studio musicians: keyboardist Joel Guzmán, bassist Pete Garza, drummers Rick Reyes

and Richard Solís, and the horn *hermanos* Lonny and Randy La Lanne.

As a vocalist, however, Adalberto only stretches his dynamic range on the José Alfredo Jiménez classic "Paloma Querida," performed *a capella*. Also, the album could have used a few more tunes with pop tinges. "Olvidame," a melodic, smooth, brassy and lyrical pop ballad, is the only song that comes closest to hooking perfection.

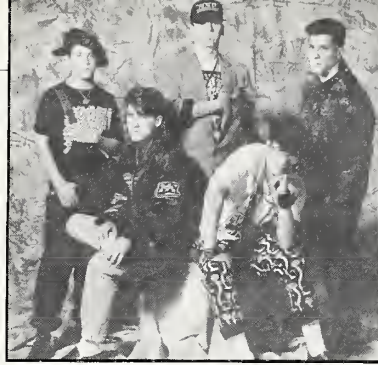
The biggest unanswered question is whether Adalberto can successfully reproduce these dense adaptations in a live environment—a requirement for any successful *onda* icon—since, as of this writing, Adalberto has not put together a performing entity.

Only after Adalberto meets this condition will we know for certain if the promise perceived in "Me Nace"—an album perhaps better appreciated by a musician, as it gambles its destiny away from current commercial trends—will translate into stardom reality.



# TOP 100 SINGLES

July 21, 1990



#1 Single: New Kids On The Block



High Debut: Bon Jovi #45



To Watch: Poison #26

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
<b>1</b>	<b>STEP BY STEP</b> (Columbia 38-73343)(C)(CD)(M)(T) . . . . .	9		<b>51</b>	<b>SITTIN' IN THE LAP OF LUXURY</b> (WTG/Epic 31-45285)(C)(T) . . . . .	23	12
<b>2</b>	<b>SHE AIN'T WORTH IT</b> (MCA 53831)(C) . . . . .	10	8	<b>52</b>	<b>CAN'T STOP FALLING IN LOVE</b> (Epic 73444) . . . . .	DEBUT	
<b>3</b>	<b>HOLD ON</b> (Atlantic 7-87984)(C)(T) . . . . .	11	6	<b>53</b>	<b>CLUB AT THE END OF THE STREET</b> (MCA 53818)(C) . . . . .	24	12
<b>4</b>	<b>ENJOY THE SILENCE</b> (Sire/Warner Bros. 0-21490)(T)(C)(M)(CD) . . . . .	15	11	<b>54</b>	<b>TALK TO ME</b> (Elektra 7-64964) . . . . .	66	4
<b>5</b>	<b>I'LL BE YOUR SHELTER</b> (Arista AS-2005)(C) . . . . .	12	5	<b>55</b>	<b>STRANGER TO LOVE</b> (Atlantic 4-87899) . . . . .	DEBUT	
<b>6</b>	<b>CRADLE OF LOVE</b> (Chrysalis B-23509)(C) . . . . .	12	7	<b>56</b>	<b>ALRIGHT</b> (A&M SP-18021)(T)(C) . . . . .	27	16
<b>7</b>	<b>IT MUST HAVE BEEN LOVE</b> (EMI 4JM-50283)(C) . . . . .	16	2	<b>57</b>	<b>THE EMPEROR'S NEW CLOTHES</b> (Ensignn/Chrysalis 4JM-23528) . . . . .	62	5
<b>8</b>	<b>DO YOU REMEMBER</b> (Atlantic 87955)(C) . . . . .	13	3				
<b>9</b>	<b>READY OR NOT</b> (Virgin 7-98995)(C) . . . . .	16	4	<b>58</b>	<b>SENDING ALL MY LOVE</b> (Atlantic 4-87961)(T)(C) . . . . .	30	21
<b>10</b>	<b>WHEN I'M BACK ON MY FEET</b> (Columbia 38-73342) . . . . .	9	13	<b>59</b>	<b>CUTS BOTH WAYS</b> (Epic 34T-73395) . . . . .	59	4
<b>11</b>	<b>THE POWER</b> (Arista 2013)(C)(T) . . . . .	12	14	<b>60</b>	<b>BANG BANG</b> (Epic 34-73380)(C) . . . . .	64	7
<b>12</b>	<b>GIRLS NIGHT OUT</b> (RCA 9174)(C)(T) . . . . .	12	15	<b>61</b>	<b>UP ALL NIGHT</b> (Chrysalis 23486)(C) . . . . .	32	11
<b>13</b>	<b>VISION OF LOVE</b> (Columbia 73348)(C) . . . . .	8	19	<b>62</b>	<b>DARE TO FALL IN LOVE</b> (Charisma 4-98971)(C) . . . . .	36	12
<b>14</b>	<b>MENTIROSA</b> (Capitol 44533)(C)(T) . . . . .	10	20	<b>63</b>	<b>WHEN I DREAM OF YOU</b> (Warner Bros. 19839)(C) . . . . .	37	11
<b>15</b>	<b>POISON</b> (MCA 53772)(T)(C) . . . . .	15	9	<b>64</b>	<b>LOVE IS</b> (Atlantic 87945)(C) . . . . .	41	12
<b>16</b>	<b>HOLD ON</b> (SBK 07322)(C) . . . . .	18	10	<b>65</b>	<b>HOW BAD DO YOU WANT IT</b> (Geffen 4-19699) . . . . .	DEBUT	
<b>17</b>	<b>YOU CAN'T DENY IT</b> (Arista 2038)(C) . . . . .	9	25	<b>66</b>	<b>THE BALLAD OF JANE</b> (Vertigo/Polygram 876 984-4)(C) . . . . .	42	15
<b>18</b>	<b>VOGUE</b> (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD) . . . . .	15	12	<b>67</b>	<b>THE BLUES</b> (Wing/Polydor 873 994-7)(C)(T) . . . . .	47	7
<b>19</b>	<b>U CAN'T TOUCH THIS</b> (Capitol 15571)(T) . . . . .	16	16	<b>68</b>	<b>CLOSE TO YOU</b> (Charisma 4-98951) . . . . .	75	3
<b>20</b>	<b>BABY, IT'S TONIGHT</b> (Warner Bros. 4-19869)(C) . . . . .	15	17	<b>69</b>	<b>WELCOME TO THE REAL WORLD</b> (Warner Bros. 19834) . . . . .	48	8
<b>21</b>	<b>NOTICE ME</b> (Geffen 4-19946)(C) . . . . .	12	18	<b>70</b>	<b>LOVE AND AFFECTION</b> (DGC 4-19689) . . . . .	DEBUT	
<b>22</b>	<b>COME BACK TO ME</b> (A&M 1475) . . . . .	3	50	<b>71</b>	<b>ALL I WANNA DO IS MAKE LOVE TO YOU</b> (Capitol 44507)(C) . . . . .	55	17
<b>23</b>	<b>KING OF WISHFUL THINKING</b> (EMI 50307)(C)(T) . . . . .	9	29				
<b>24</b>	<b>MAKE YOU SWEAT</b> (Elektra 7-64961) . . . . .	8	28	<b>72</b>	<b>THE RIGHT COMBINATION</b> (Columbia 38-73417) . . . . .	70	5
<b>25</b>	<b>DON'T GO AWAY MAD</b> (Elektra 64962) . . . . .	9	31	<b>73</b>	<b>FOLLOW MY HEARTBEAT</b> (RCA 2620-7-R) . . . . .	57	6
<b>26</b>	<b>UNSKINNY BOP</b> (Enigma/Capitol 79133) . . . . .	3	53	<b>74</b>	<b>OOH LA LA (I CAN'T GET OVER YOU)</b> (Columbia 38-73211)(C) . . . . .	61	14
<b>27</b>	<b>IF WISHES CAME TRUE</b> (Atco PRCD 3361-2) . . . . .	7	34				
<b>28</b>	<b>HANKY PANKY</b> (Sire/Warner Bros. 19789) . . . . .	5	38	<b>75</b>	<b>I MELT WITH YOU</b> (TVT 2812) . . . . .	81	4
<b>29</b>	<b>EPIC</b> (Warner Bros. 19813) . . . . .	7	56	<b>76</b>	<b>TURTLE POWER</b> (SBK 07325)(T)(C) . . . . .	65	13
<b>30</b>	<b>BAD OF THE HEART</b> (Columbia 38-7337)(C)(T) . . . . .	10	33	<b>77</b>	<b>I'M NEVER GONNA GIVE YOU UP</b> (Vendetta/A&M 1502) . . . . .	85	3
<b>31</b>	<b>COULD THIS BE LOVE</b> (Vendetta/A&M 7502) . . . . .	7	39	<b>78</b>	<b>I'LL SEE YOU IN MY DREAMS</b> (A&M 1495)(C) . . . . .	67	17
<b>32</b>	<b>JERK OUT</b> (Reprise 19750) . . . . .	4	51	<b>79</b>	<b>OH GIRL</b> (Columbia 38-73377) . . . . .	DEBUT	
<b>33</b>	<b>PURE</b> (MCA 53816)(C)(T) . . . . .	9	46	<b>80</b>	<b>DOUBLE BACK</b> (Warner Bros. 19812)(C) . . . . .	68	10
<b>34</b>	<b>POSSESSION</b> (Epic ECK-73398) . . . . .	7	40	<b>81</b>	<b>A DREAMS A DREAM</b> (Virgin 4-98955) . . . . .	90	3
<b>35</b>	<b>CHILDREN OF THE NIGHT</b> (Capitol 72283)(C) . . . . .	13	21	<b>82</b>	<b>DON'T YOU COME CRYIN'</b> (Atlantic 4-87877) . . . . .	DEBUT	
<b>36</b>	<b>I DIDN'T WANT TO NEED YOU</b> (Capitol 79073) . . . . .	5	44	<b>83</b>	<b>BOUNCE BACK</b> (MCA 53802)(C)(T) . . . . .	69	8
<b>37</b>	<b>RUB YOU THE RIGHT WAY</b> (Motown 2045)(C)(T) . . . . .	11	22	<b>84</b>	<b>LET ME BE YOUR LOVER</b> (Enigma 75069) . . . . .	72	6
<b>38</b>	<b>ACROSS THE RIVER</b> (RCA 2621) . . . . .	5	49	<b>85</b>	<b>NOTHING COMPARES 2 U</b> (Chrysalis 23488)(C) . . . . .	71	18
<b>39</b>	<b>THE HUMPTY DANCE</b> (Tommy Boy 7944)(T)(C)(M) . . . . .	18	26	<b>86</b>	<b>DEAD BEAT CLUB</b> (Reprise 19938)(C) . . . . .	74	14
<b>40</b>	<b>MY KINDA GIRL</b> (Solar/Epic 35-74515) . . . . .	6	45	<b>87</b>	<b>NICETY</b> (Atco 7-98980)(T)(C) . . . . .	73	14
<b>41</b>	<b>THE OTHER SIDE</b> (Geffen 4-19927) . . . . .	5	54	<b>88</b>	<b>WHAT ARE YOU DOING WITH A FOOL LIKE ME</b> (Capitol 79025) . . . . .	76	6
<b>42</b>	<b>RELEASE ME</b> (SBK 4JM-07327) . . . . .	4	43	<b>89</b>	<b>CHAIN OF FOOLS</b> (DGC/Geffen 4-19693) . . . . .	78	5
<b>43</b>	<b>HAVE YOU SEEN HER</b> (Capitol 44573) . . . . .	4	58	<b>90</b>	<b>THIS OLD HEART OF MINE</b> (Warner Bros. 4-19983) . . . . .	79	18
<b>44</b>	<b>KISS THIS THING GOODBYE</b> (A&M 1485)(C) . . . . .	10	35	<b>91</b>	<b>DON'T YOU LOVE ME</b> (4th & B'Way 440506) . . . . .	77	5
<b>45</b>	<b>BLAZE OF GLORY</b> (Mercury/Polygram 875896-4) . . . . .	DEBUT		<b>92</b>	<b>I WANNA BE RICH</b> (Solar/Epic 74005)(T)(C) . . . . .	83	22
<b>46</b>	<b>DO ME</b> (MCA 53848) . . . . .	3	80	<b>93</b>	<b>YOUR BABY NEVER LOOKED GOOD IN BLUE</b> (Arista 2011)(C) . . . . .	82	17
<b>47</b>	<b>TONIGHT</b> (Columbia 38-73461) . . . . .	DEBUT		<b>94</b>	<b>LOVE CHILD</b> (Atco PRCD 3242)(T)(C) . . . . .	84	19
<b>48</b>	<b>THE GIRL I USED TO KNOW</b> (EMI 50287) . . . . .	4	52	<b>95</b>	<b>WHAT IT TAKES</b> (Geffen 19944)(C) . . . . .	86	19
<b>49</b>	<b>WE'RE ALL IN THE SAME GANG</b> (Warner Bros. 4-19819) . . . . .	4	52	<b>96</b>	<b>JEALOUS AGAIN</b> (Def America/Geffen 4-19697)(C) . . . . .	87	10
		4	63	<b>97</b>	<b>GOT TO TELL YOU SOMETHING</b> (Paro/Epic 7317)(C)(T) . . . . .	88	9
		4	60	<b>98</b>	<b>ALWAYS AND FOREVER</b> (Select 2014)(T)(C) . . . . .	89	15
<b>50</b>	<b>LOVE AND EMOTION</b> (RCA 2645) . . . . .	3	60	<b>99</b>	<b>CRUISING FOR A BRUISING</b> (Epic 34-73239)(C) . . . . .	91	15
				<b>100</b>	<b>HOW CAN WE BE LOVERS</b> (Columbia 38T73257)(C) . . . . .	92	21

The square bullet indicates strong upward chart movement. Alphabetical and Publisher list on page 7



## SINGLES

## DIGITAL UNDERGROUND: "Doowutchyalike"/"Packet Man" (Tommy Boy TB955)

Despite a bizarre pattern of radio play for first single, "Humpty Dance" (a lot of urban radio wouldn't play the single, and pop radio was mixed), Digital Underground shot to the top 20 on the pop charts. Here's hoping that they'll get stronger support for this new offering, a funky jokefest (at one point, a female voice offers tips for radio deejays playing the single) with piano riffs from "Back to Life" and "Knee Deep" mixed in the groove. LP and instrumental versions of "Packet Man" accompany four mixes of "Doowutchyalike." (Ernest Hardy)

## NAYOBE: "I Love the Way You Love Me" (WTG XSS73430)



With her fashion-model looks, Nayobe already has met the requirements for modern pop music success. A genuine voice, currently a pop novelty item, completes the package. Teddy Riley's sure production of this dance track wrap the voice in a '90s funk groove that is sure to please club fans, and whet their appetites for Nayobe's forthcoming album.

## ALBUMS

OLETA ADAMS: *Circle of One* (Fontana/PolyGram 846 346-2)

Adams' story has already taken on the sheen of legend. Discovered by Tears for Fears while singing in a hotel lounge, she floored the guys with her incredible voice and was invited to tour with them as a backing singer. Having now toured and recorded with the duo, she's released her first album, *Circle of One*, a showcase for her rich and gospel-tinged voice. The album is rich in cuts that should be right at home in both jazz and AOR formats, though, with a bit of luck, urban and pop stations should pick up on this as well. This is singing and songwriting the old-fashioned way—an extraordinary singer uses her instrument to convey thoughtful, carefully crafted lyrics. What a novel approach. (EH)

VICTORIA WILLIAMS: *Swing the Statue!* (Rough Trade US 50)

One of these days I'm going to have to sit right down with myself and hash out the bones behind my jones for women singers who sometimes sound like stage-frightened 13-year-olds (Nanci Griffith, Rickie Lee Jones, Kate Bush...). But for now, I'll leave it to my imaginary therapist, and office gossip. In the meantime, there's always Victoria Williams. Williams' endearing beat of a voice feels like the pure distillation of all the quirkiest shreds and shards in Tom Waits', Rickie Lee Jones' and T-Bone Burnett's collective bag of ticks and tricks. Yes, Williams is darn weird, but like fellow traveller Jonathan Richman, she's just Victoria—mousey voice, rainbow lyrics, and one of the loveliest, most unselfconscious smiles you're ever likely to see. There ain't too many singers who, like a blue jay slightly drunk on the bright morning sunshine, can warble the lyrics "wo-wo-wo-wobbling / wobbling is the best part of spring," and make you believe it as much as she does. Oh—if you used to spend your summers at church camp, sitting around a spark-spitting fire, singing at the top of your lungs up to a sky so filled with stars that you got dizzy counting them all, you'll love the album's closing song, "Lift Him Up," on which Williams and a buncha her buddies sit around the console and turn the Sunset Sound Factory into a cabin in the woods. (Keith Gorman)

ETTA JAMES: *Stickin' to My Guns* (Island 842926-2)

While rockers Neil Young and Bob Dylan and jazzmen Milt Jackson and Sonny Rollins are applauded for being true to themselves, words like "dated" and "anachronistic" are wrongly used to describe Etta James and other soul veterans who refuse to go techno.

*Stickin' to My Guns* is gutsy, black-and-proud Southern soul boasting passionate, belt-it-out vocals and real musicians playing real drums, real horns, real bass and real guitar. James duets with b-boy Def Jef on "Get Funky," illustrating rap's debt to classic soul. No more "dated" than recent albums by Guns N'Roses or Wynton Marsalis, *Stickin' to My Guns* excellence serves as a reminder that contemporary R&B/pop (most of it anyway) desperately needs to get its sorry act together. (Alex Henderson)

SHIRIM KLEZMER ORCHESTRA: *...Of Angels & Horseradish* (Popular Arts NR 5005)

If you've ever been to a Jewish wedding in Brooklyn or Philly, the old-timers might have exposed you to klezmer—a style East European Jews brought to America, where it's been fused with elements of jazz and Ameripop. The Shirim Klezmer Orchestra is a six-member band consisting of mostly Jewish-Americans. *...Of Angels & Horseradish* is an enjoyably kosher album ranging from rootsy pieces like "Doina" and "Oy Mame, Bin Ikh Faribat" to the good-natured pop tom-

foolery of "Coney Island" to the jazz-influenced numbers "And the Angels Sing" and "The Black Wedding" to "Shabbat Shalom Tsuzamen," a moving ode to survivors of the Holocaust. Some songs are performed in Yiddish, some in English, some instrumental—and all delivered with a healthy dose of passion. See ya at the corner of Avenue X and Ocean Parkway in Sheepshead Bay. (AH)

REVOLTING COCKS: *Beers, Steers & Queers* (Wax Trax WAX 7063)

I've discovered a great new way to wake up in the morning. Cold caffeine and the Revolting Cocks. I'm totally serious. Get yourself the biggest iced coffee you can get your hands on (it is summer, you know), put *Beers, Steers & Queers* on the turntable, and you're guaranteed to be wide awake by the end of side one. "Stainless Steel Providers" will at least get your heart going, and the title track will kickstart your sense of humor, if you have one. And if you turn it up loud enough, you can get your whole neighborhood off to a good start. For sheer blood, guts, twisting, grinding, tortured metal and widescale destruction content, this album is *Die Hard 2*, *Robocop 2* and *Total Recall* all rolled into one. If you're a Cocks fan, you already know "Stainless Steel Providers," "(Let's Get) Physical," and "In the Neck," which was on the live RevCo album, and you just might recognize the vocalist on "—Get Down." (Hint: it isn't Chris Connelly or Luc Van Acker. Or Al.) If you aren't a Cocks fan, well, hell, buddy, you should be. They're coming to your town soon. (Karen Woods)

## SHOCK OF THE NEW

(Continued from page 11)

really smokey so no one could really see what had happened. By the time the smoke had cleared, I was already out of the club, in the ambulance taking him to the hospital. So we were gone, and no one really had a clue what had happened."

It gets better.

"Then, the next day, every radio station I turned on here said that Die Warzau Synfony's [their name at the time] singer had stabbed the drummer, which I thought was pretty entertaining, because we weren't going to be a real band anyway, so I didn't go too far out of my way to relieve anyone of that particular delusion. Then it got around to other radio stations, and then they started saying that he died. He didn't. But it was pretty entertaining."

As it turned out, "the head of our record company, Chris Parry [manager of the Cure as well] was in town on business, something to do with the Cure, and every time he turned on the radio, he'd hear about us—not necessarily good things, but he decided he wanted to meet us anyway. At the time, we had no idea what we were doing, and when he wanted to hear a tape, we didn't even have one. We had to make one up. We never actually had more than one tape at a time."

Don't ever let anyone tell you radio doesn't break bands—although these guys would probably prefer to break the radio. The rest of the story is still in progress. Die Warzau has this record out, which as far as I'm concerned not nearly enough people have heard, and are working on their band-iness, trying to play live shows that are similar to each other, if not the same each time. They have much left to say, probably a few more implosions and explosions to survive, and Marcus at least has a lot of funny stories to tell, not the least about being a substitute English literature teacher. I don't know about you, but most of the subs I had in high school were little old ladies with blue hair and horn rims. Maybe I should have grown up in Chicago.

Nah. There's still that damned airport. Stay tuned.



## Vinyl/CD Controversy, Part 3: Can Pay-for-Play Beat the Clock?

BY KIMMY WIX

IT'S QUITE OBVIOUS that growing and evolving technology only enhances today's music industry. With such progressive changes taking place, and the industry being compelled by various elements (including individual artistry, the multi-roles of the record company, radio/video airplay and the consumer, as always), there are numerous advantages and disadvantages that trail behind the tail of technology. When acknowledging the current conversion from vinyl to compact disc, the only major *disadvantage* seems to be a mere lack of transitional time. That not only holds true for *radio's* format turnover, which affects those smaller market stations that can't yet provide a CD budget, but for the *jukebox* industry's transition as well.

In 1889, we were exposed to what's often referred to as the cheapest form of musical entertainment possible—the jukebox. Just recently peaking at its 100th anniversary, the pay-for-play device continues to play a significant role within the industry. With approximately 200,000 to 300,000 jukeboxes (registered with the library of congress) operating across the United States, and the majority of them still performing on a vinyl format, the transition basically sparks a demand for sufficient time and consideration allotted by the record companies.

Just as many radio stations have already switched from vinyl-operating facilities to CD-capable equipment, so have numerous jukebox operators. In addition to the new CD jukeboxes creating better sound quality as already proven for home and radio, the CD jukebox is also designed to expose entire album projects, rather than just current singles and their flip sides. This opens a brand new door for the jukebox's contribution to the industry. With such capability, the jukebox industry is again capable of actually promoting an artist and his or her product from a retail standpoint.

Although most major record labels agree they will continue servicing vinyl to those jukebox operators who can not yet convert to CD, many one-stops (which cater primarily to the jukebox) and operators feel the transition is still progressing too quickly. Already, numerous operators, manufacturers and one-stops can sense a *harmful* impact from what they consider something that can't change completely overnight.

**Deborah Goeller, Mobile Records, Pittsburg, Pennsylvania**

"There are about 300,000 jukeboxes. Some of these people, especially down south, are not able to go out and buy a CD jukebox on a 40-dollar-week location. That's just not going to happen. I think what will happen is that the big operators are just going to buy out the little ones. Some of these guys are just having a hard time and we're *trying* to get them product. The only major label that I see in country music that has turned their back on the operators is

Capitol Records. I think that the operator is going to have to adjust to this period. Ya know, 78s had a transition period and 8-track tapes had a transition period. I don't think the operators should start counting the pennies in their coffee cans yet, but I think they'll just have to adjust. I mean, even if the operators only make up one or two percent of this billion-dollar industry, the jukebox has been around for a hundred years and we just can't bite the hand that's fed us all this time."

**George Martin, Mellow-Tone Vending, Summerville, Massachusetts**

"As far as the record companies fading [vinyl records] out, it's hurting a large number of vendors in the industry. We have over 500 locations and we've converted 150 of them to straight CD jukeboxes. So the cost of putting on us is incredible...just because the companies are fading out vinyl. We just can't get them. The customers are very unhappy because only a certain amount is being pressed. They'll wait two or three months after something comes out before they mass-produce it. Then they only mass-produce at a certain time. So if you miss it and then want to go pick it up in three months or so, it's not available. It's just putting a large burden on a lot of people. I just think they're completely going crazy. It's been happening for the past two years. They've been doing it slowly, but all of a sudden you can really see it. *Country* products don't seem as bad as some of the other music. We don't have a lot of country locations, but the country industry *does* seem to be pressing more vinyl."

**Maria Silcox, Central South, Nashville, Tennessee**

"If vinyl does fade out, there's going to be an awful lot of small operators out of business. Because they just can't afford the compact-disc jukeboxes. They just can't do it. I'm hoping that they'll finally see that they're gonna have to keep 45s. It makes me kinda mad because I've been in this business a long time...to think that they don't care anymore for the jukebox operators than they do. I can see the logic there, though. I'm sure they say that 45s don't sell that good. Our business with the jukebox operators is excellent. We're getting new business everyday. I think it's because a lot of the record shops don't deal with 45s anymore, and because we're just so good. Country so far, is really no problem, but getting the pop we need is. An awful lot of [operators] are buying oldies. They've become really popular."

**Randy Chilton, Chilton Vending Co., Whichita, Kansas**

"There are about 200,000 jukeboxes out there. Let's just run through the mathematics a little bit. Say 144 new records times 200,000 jukeboxes...there's a market out there for 30 million records a year and it ain't going nowhere. If all the companies do stop pressing vinyl, I'd go into the 45

rpm pressing business. Those jukeboxes aren't going to just disappear overnight, or even disappear over a decade. There's always going to be a market out there. Yeah, the demand is going to be for CDs, and that's the future. The CD jukeboxes are definitely on the rise, but the demand is outweighing the supply right now. It's being choked because the majority of operators are not in a real strong position to go out and leverage themselves very heavily. That's exactly what they did ten years ago and they're still paying the piper."

**James Hayes, GEM, Dayton, Ohio**

"One thing I found out when I was head of the Jukebox Promotion Committee in working with people in Nashville, was that the record labels in Nashville are completely independent compared to the offices in New York and Los Angeles. There seems to be different philosophies between them. We really need four to five years to change over and we have to have an orderly transition. I think it's just a matter of time before we go strictly CDs. Now, they can say that they're going to service us, but I honestly feel that to a degree, they could care less. The people who make that decision will make it on a dollar-and-cents value and not a romantic tie-in with the jukebox. For company philosophy, we're changing over as quickly as we can to CD."

**Vicki Oliveira, Seaport Record Distributors, Portland, Oregon**

"The jukebox operators that we deal with, I really feel sorry for them because a lot of them can't afford the CD machines. We do carry the vinyl singles, but those are slowing down a lot. The operators are helping [record companies] sell the artists. I just don't think it's fair that the record companies are pushing these people into buying something they can't afford. The record companies already have a one-way sale on their 45s, so they're already putting a cork in the hole and it will probably put a lot of people out of business."

**Steve Roberts, Angott One Stop, Detroit, Michigan**

"The major operators seem to have no problems in switching over to CDs. Quite a few of the smaller vendors are upset because there's nothing available on vinyl. It's working out, but it's still quite hampered as to the way the companies seem to pick and choose what they want to put out on vinyl. Unless you can afford to buy the CD jukeboxes, which aren't cheap, vinyl is the only way to go. And the only thing available on vinyl is either oldies or one-way products."

**Ed Velasquez, Velasquez Automatic Music, Chicago, Illinois**

"The CDs have really helped us tremendously. You gotta remember that everybody bought an album, cassette and now a CD, but they stopped buying the 45s. So we had a product out there that the public wasn't relating to. They heard it on the radio, but they never really bought it. So now they can walk up to a machine and say 'Yeah, I got this album.' You have to remember that when people go up to a jukebox, they're saying to their friends or whoever is in that restaurant or bar, 'Hey, this is my song and my type of music.' Everyone

is hearing *their* music. Now a person is able to hear his special song from an album and not just the one or two songs they're playing on the radio. It's helped a lot because now the public can really identify with the project that they can buy on the street. The record companies just need to realize the potential we now have to promote."

**Tony Montgomery, RCA Records, New York**

"The CD jukebox is really coming into its own and it's getting a lot stronger. So I think the jukebox industry itself is looking to be ready for when we stop making vinyl. For us, it's a benefit to have the CD jukebox because we can promote artists now and not just singles. For the operator to take his route right now and totally convert to the CD jukebox, we're talking about big or even capital investment for them. I think the transition is just going to take time for them. It seems that the jukeboxes just always work some kind of magic for every artist."

**Joel Friedman, vice president of Rowe International, Inc. (jukebox manufacturing company), Whipping, New Jersey**

"Although it's true that vinyl is becoming more and more difficult to get and I don't think the future of vinyl is very bright, what the jukebox industry is hoping for and what we think is happening is that we just have a smooth transition from vinyl to CD. Basically, we're hoping that vinyl will be available for the next three to five years. We understand that it will become less and less available, and we don't think the future of the business is anything other than CD. The vinyl jukeboxes are still being manufactured, but in much smaller quantities. We want to see the jukebox industry be successful, but at the same time, we need the software support from the industry. It's in nobody's best interest from the jukebox side to see the vinyl record disappear overnight. That would be a very serious hurt to our industry. We understand and agree with technology changing, but at the same time we've got hundreds of thousands of jukeboxes out there that just can't be changed overnight."

In concluding this three-part series of articles, for which *Cash Box* has talked with various radio stations, record company executives, jukebox operators, manufacturers and one-stops regarding the possible fade-out of vinyl, perhaps the word "controversy" doesn't legitimately fit the bill. Although vinyl *does* seem to be gradually growing slimmer, so does the communication between many of those who are actually being affected by the transition. In the long run, results from changing technology generally create only a positive impact, but for many facets of the network, the run does actually become a long and sometimes hard one. Due to numerous stations and operators' smaller market positions, technology can often be tough, but that does not rule out the significance of the smaller markets. With sufficient time and cooperation from those who make and break decisions, the entire music network can be prepared for what can only make it a stronger and healthier industry...over and over again. ○



# COUNTRY SINGLES

July 21, 1990

#1 Single: Garth Brooks

High Debut: Clint Black #30

To Watch: Carlene Carter #65

#1 Indie: Lori Ann #51



			Total Weeks Last Week ▼		Total Weeks Last Week ▼
<b>1</b>	<b>THE DANCE</b> (Capitol 79024)	Garth Brooks	2	<b>52</b>	<b>BORN AND RAISED IN BLACK AND WHITE</b> (Columbia 38 73381)
<b>2</b>	<b>ON DOWN THE LINE</b> (MCA 790004)	Patty Loveless	3		Waylon, Willie, Johnny & Kris 58 3
<b>3</b>	<b>HE WALKED ON WATER</b> (Warner Bros 7-19878)	Randy Travis	1	<b>53</b>	<b>IF YOU COULD ONLY SEE ME NOW</b> (Capitol B-44534)
<b>4</b>	<b>ISLAND</b> (Capitol 79987)	Eddy Raven	4		T. Graham Brown 53 15
<b>5</b>	<b>THE RICHEST MAN ON EARTH</b> (RCA 2505)	Paul Overstreet	6	<b>54</b>	<b>TAKE A LITTLE TIME</b> (Legacy LR-1006)
<b>6</b>	<b>HE TALKS TO ME</b> (RCA 2508)	Lorrie Morgan	7		South Point 56 6
<b>7</b>	<b>GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN'</b> (Warner Bros 19872)	Hank Williams Jr.	8	<b>55</b>	<b>EVERY TIME YOU LEAVE</b> (Hal Kat Kountry HKK-357)
			8		Charlie Louvin 60 7
<b>8</b>	<b>WHEN I CALL YOUR NAME</b> (MCA 79011)	Vince Gill	10	<b>56</b>	<b>THE HARDEST THING I'LL EVER DO</b> (Fraternity F-3559)
<b>8</b>	<b>WRONG</b> (Epic 34 73352)	Waylon Jennings	12		VETZ 62 5
<b>10</b>	<b>THIS SIDE OF GOODBYE</b> (Warner Bros 4068)	Highway 101	13	<b>57</b>	<b>EVERYBODY'S REACHING FOR SOMEONE</b> (Capitol 79054)
<b>11</b>	<b>GOOD TIMES</b> (Capitol 79120)	Dan Seals	15		Crystal Gayle 57 6
<b>12</b>	<b>DANCY'S DREAM</b> (RCA 2503)	Restless Heart	5	<b>56</b>	<b>DALLAS FT. WORTH AIRPORT</b> (Curb 76813)
<b>13</b>	<b>WALK ON</b> (MCA 79009)	Reba McEntire	9		Josh Logan 63 3
<b>14</b>	<b>NEXT TO YOU, NEXT TO ME</b> (Columbia 38 73373)	Shenandoah	17	<b>56</b>	<b>OUGHTA BE A LAW</b> (Arista AS-2028)
<b>15</b>	<b>OH LONESOME ME</b> (Mercury 246)	The Kentucky HeadHunters	16		Lee Roy Parnell 64 3
<b>16</b>	<b>I'M GONNA BE SOMEBODY</b> (Warner Bros 7-19797)	Travis Tritt	20	<b>60</b>	<b>SOFT SPOKEN LIES</b> (MSR MSR-1990)
<b>17</b>	<b>WANTED</b> (Arista AS-2032)	Alan Jackson	21		Suzi Deveraux 67 3
<b>18</b>	<b>SHE CAME FROM FT. WORTH</b> (Mercury 199)	Kathy Mattea	11	<b>61</b>	<b>OFF THE COAST OF OKLAHOMA</b> (Hal Kat Kountry 43068)
<b>19</b>	<b>HUMMINGBIRD</b> (Epic 34 73312)	Ricky Skaggs	14		Kent Crawford 65 7
<b>20</b>	<b>MAYBE THAT'S ALL IT TAKES</b> (Capitol 2507)	Don Williams	22	<b>62</b>	<b>HEARTACHE ROAD</b> (Oak 1088)
<b>21</b>	<b>LOOKS AREN'T EVERYTHING</b> (MCA 79023)	Mark Collie	18		Burbank Station 69 6
<b>22</b>	<b>MEXICAN WIND</b> (Curb NR-76815)	Jann Browne	23	<b>63</b>	<b>EVERY STEP OF THE WAY</b> (MCA 79038)
<b>23</b>	<b>NOBODY'S TALKING</b> (Arista AS-2009)	Exile	19		McBride & The Ride 70 3
<b>24</b>	<b>LOVE WITHOUT END, AMEN</b> (MCA 79015)	George Strait	24	<b>64</b>	<b>ANOTHER ONE OF MY NEAR MRS.</b> (Playback P-1342)
<b>25</b>	<b>PASS IT ON DOWN</b> (RCA 2519)	Alabama	25		Donnie Bowser/Bobby Bare 66 7
<b>26</b>	<b>BABY, WALK ON</b> (RCA 2504)	Matraca Berg	29	<b>65</b>	<b>I FELL IN LOVE</b> (Reprise 7-19915)
<b>27</b>	<b>WHITE LIMOZEEN</b> (Columbia 38 73341)	Dolly Parton	26		Carlene Carter 88 3
<b>28</b>	<b>SEARCHIN' FOR SOME KIND OF CLUE</b> (Atlantic 3265)	Billy Joe Royal	27	<b>66</b>	<b>BLAME IT ON THE MOONLIGHT</b> (Orbit OR-5853)
<b>29</b>	<b>RUNNIN' WITH THE WIND</b> (Capitol 8329)	Eddie Rabbitt	28		Da-Kota 76 5
<b>30</b>	<b>NOTHING'S NEWS</b> (RCA 2596)	Clint Black	DEBUT	<b>67</b>	<b>PICK ME UP ON YOUR WAY DOWN</b> (Evergreen EV-1119)
<b>31</b>	<b>FROM SMALL THINGS</b> (MCA 79013)	Nitty Gritty Dirt Band	34		Phyllis Ann 68 5
<b>32</b>	<b>WALKING SHOES</b> (Capitol 44520)	Tanya Tucker	31	<b>68</b>	<b>I'M GONNA GIVE YOU THIS LOVE SONG</b> (Hal Kat Kountry HKK-22)
<b>33</b>	<b>SOMETHING OF A DREAMER</b> (Columbia 38 73361)	Mary-Chaplin Carpenter	36		David Rogers 71 7
<b>34</b>	<b>FOURTEEN MINUTES OLD</b> (Epic 34 73525)	Doug Stone	DEBUT	<b>69</b>	<b>WHEN SHE TURNS ME OFF</b> (Playme PM-713)
<b>35</b>	<b>TILL I SEE YOU AGAIN</b> (Reprise 3945)	Kevin Welch	35		Leon Womack 72 5
<b>36</b>	<b>NEW KIND OF LOVE</b> (Arista AS-2002)	Michelle Wright	40	<b>70</b>	<b>YOU SHOWED ME SOMETHIN' 'BOUT LOVIN'</b> (Playback P-1337)
<b>37</b>	<b>DON'T GO OUT</b> (Capitol 79149)	Tanya Tucker & T. Graham Brown	42		Borderline 75 4
<b>38</b>	<b>I DON'T HURT ANYMORE</b> (RCA 2510)	Prairie Oyster	43	<b>71</b>	<b>BRIGHT LIGHTS, BIG CITY</b> (Overton Lee 142)
<b>39</b>	<b>TANQUERAY</b> (Columbia 38 73350)	Vern Gosdin	41		Beau Dean 73 6
<b>40</b>	<b>SMALL SMALL WORLD</b> (Mercury 247)	The Statler Brothers	49	<b>72</b>	<b>YOU GOTTA LOVE</b> (Saddlestone SS012)
<b>41</b>	<b>I COULD BE PERSUADED</b> (MCA 79019)	The Bellamy Brothers	48		Barbara Farrell 77 4
<b>42</b>	<b>TWO HEARTS</b> (RCA 2567)	K. T. Oslin	46	<b>73</b>	<b>IF I COULD SAY I LOVE YOU</b> (Fraternity F-3556)
<b>43</b>	<b>COMO SE DICE (I LOVE YOU)</b> (Columbia 38 73360)	Sweethearts Of The Rodeo	45		Angela Christie 74 6
<b>44</b>	<b>WHO'S GONNA TELL HER GOODBYE</b> (RCA 2511)	Earl Thomas Conley	50	<b>74</b>	<b>SHADOWS OF MY MIND</b> (Stop Hunger SHR-1101)
<b>46</b>	<b>I MEANT EVERY WORD HE SAID</b> (Columbia 38 73413)	Ricky Van Shelton	DEBUT		Dixie Harrison 79 4
<b>46</b>	<b>I'M YOUR MAN</b> (MCA 79050)	Skip Ewing	DEBUT	<b>75</b>	<b>ANYTHING TO KEEP FROM GOING HOME</b> (Badger BG 2005)
<b>47</b>	<b>I'LL LIE MYSELF TO SLEEP</b> (Epic 34 73319)	Shelby Lynne	52		Billy Joe Burnette 80 3
<b>48</b>	<b>HOLDIN' A GOOD HAND</b> (Capitol 79106)	Lee Greenwood	DEBUT	<b>76</b>	<b>LOVE AFTER YOU</b> (NSD NSD-268)
<b>49</b>	<b>CADILAC KIND OF A GIRL</b> (Table Rock TRR 1001)	Lezlee Ann	51		Faded Blue 81 5
<b>50</b>	<b>MY PAST IS PRESENT</b> (Columbia 38 73423)	Rodney Crowell	DEBUT	<b>77</b>	<b>SUNDAY GO-TO-CHEATIN' CLOTHES</b> (Ridgewood R-3012)
<b>51</b>	<b>MICHAEL WOULD DIE</b> (Sing Me SM-45-50)	Lori Ann	59		Gina James 82 4
			6	<b>78</b>	<b>PARTY OF ONE</b> (Sundial SR-173)
					Hal Gibson 84 4
				<b>79</b>	<b>GONE WITH THE MORNING SUN</b> (Soundwaves SW-4837)
					Larry Dalton Band 86 4
				<b>80</b>	<b>YELLOW PAGES</b> (NSD NSD-271)
					Todd Dunford 87 3
				<b>81</b>	<b>HEARTACHES HERE TO STAY</b> (K-Ark K-1051)
					Rod Hooper 89 3
				<b>82</b>	<b>SOME SOMEBODY</b> (Warner Bros 3927)
					Rhonda Gunn DEBUT
				<b>83</b>	<b>ON A GOOD NIGHT</b> (Capitol 79107)
					Glen Campbell 83 3
				<b>84</b>	<b>I DON'T BELIEVE I'VE HAD THE PLEASURE</b> (Buck Creek U-26624)
					George Roberson DEBUT
				<b>85</b>	<b>MOMMA'S SONG</b> (Gospel Tone GT-102)
					Tommy Chase DEBUT
				<b>86</b>	<b>MY ANNIVERSARY FOR BEING A FOOL</b> (Warner Bros 7-19847)
					Holly Dunn 30 11
				<b>87</b>	<b>LETTING ALL HER MEMORIES GO</b> (Music City USA MC 120)
					Danny Little DEBUT
				<b>88</b>	<b>PUTTTIN' THE DARK BACK INTO THE NIGHT</b> (Capitol 79040)
					Sawyer Brown 32 11
				<b>89</b>	<b>RAMSEY'S MONKEY</b> (Safari SR 119)
					Ramsey Keamey DEBUT
				<b>90</b>	<b>THE APPLE OF DADDY'S EYE</b> (Holton HR 522)
					Jack Nelson DEBUT
				<b>91</b>	<b>FIT TO BE TIED DOWN</b> (MCA 79000)
					Conway Twitty 33 14
				<b>92</b>	<b>SLOW DANCIN'</b> (Step One SOR-417)
					Dawnett Faucett DEBUT
				<b>93</b>	<b>TAKE ME AS I AM</b> (Caprice 157861)
					Charlie Quintal DEBUT
				<b>94</b>	<b>HARD TIMES COME EASY TO ME</b> (Ridgewood R-3013)
					Terry Smith DEBUT
				<b>95</b>	<b>HILLBILLY ROCK</b> (MCA 79001)
					Marty Stuart 37 12
				<b>96</b>	<b>TOO BLUE TO BE TRUE</b> (Mercury CDP-236)
					Larry Boone 38 11
				<b>97</b>	<b>PERFECT</b> (RCA 2500)
					Baillie & The Boys 39 14
				<b>98</b>	<b>GUARDIAN ANGEL</b> (RCA/Curb 2524)
					The Judds 44 16
				<b>99</b>	<b>I'VE CRIED MY LAST TEAR</b> (Columbia 38 73263)
					Ricky Van Shelton 47 17
				<b>100</b>	<b>YOU'VE BEEN LYIN' TO ME</b> (Door Knob DK90-346)
					Andi And The Browns 54 9



## Industry Joins Efforts for Environmental Conservation

**COUNTRY SUPERGROUP ALABAMA AND BMI** have officially joined the fight for environmental conservation awareness by jointly establishing the first Music Row Paper Recycling Center.

The project was based on the theme of the group's environmentally directed hit recording and video "Pass It on Down." Relying on the guidance and expertise of the Nashville Chapter of ECO, whose research shows that paper is 60% to 70% of the refuse generated by the music community's offices and businesses, the recycling center will collect newspaper and mixed paper product only.

ECO individuals who have been directly involved with this project are Josh Leo (who produced "Pass It on Down") and Maria Brunner, who has been heading ECO's efforts to educate Music Row businesses about recycling. The environmental organization is planning to sponsor a two-phase recycling education program on an office-to-office basis. ECO will first send representatives to discuss waste problems,

recycling, and the completion of the loop, i.e. purchasing recycled products—stationary, paper towels, etc. The second phase will involve specialists who will advise office managers on how to set up a proper environment for recycling office waste. Two of the first Music Row businesses to take advantage of this program are Maypop Music Group and BMI.

Proceeds generated from the collection and recycling process will be donated to Oasis Center, Inc. This will directly tie back into the theme of "Pass It on Down," by supporting an agency located on Music Row that sees to the needs of community youths. Oasis Center is a shelter and counseling organization for teenagers.

Waste Management of Nashville has graciously provided the recycling containers and pick-up services at no charge. The containers are located in the parking lot of BMI at 10 Music Square East, and will be made available to all music community businesses. Hours are 7 a.m. Monday to 6 p.m. Friday (24 hours a day), closed weekends.



Dedication ceremonies were held June 6 for the Music Row Paper Recycling Center. Many industry leaders and celebrities dedicated to the cause of ecological awareness and the importance of recycling attended the event, including (l to r): Alabama's Randy Owen; BMI vice president Roger Sovine; and Rosanne Cash, executive director of the Nashville Chapter of ECO, an environmental group made up of individuals from the entertainment industry. (photo: Don Putnam)

## Lawrence Opens on Music Row

**A NEW PRODUCTION COMPANY AND** record label, filled with top-notch executives and artists, has opened its doors in the country music industry.

Lawrence Productions will consist of a record label (DPI Records), two publishing companies (Dorman Productions [BMI] and Matiposa [ASCAP]), and a concert promotion conglomerate, backed by Texas multimillionaire Jim Lawrence. Other well-knowns to the industry who will be a part of this new company include one of Music Row's first ladies, Mae Boren Axton, veteran entrepreneur, publicist and songwriter, who will act as vice president/executive director of general administration and public relations, and her son, the talented singer/actor Hoyt Axton.

The concert-promotion arm will be coordinated by former Jamboree in the Hills/WWVA producer Glenn Reeves. Its first event will be Dan Seals, Johnny Rodriguez, Hoyt Axton and other DPI

acts in concert August 18 in Conroe, Texas, which is Lawrence's hometown and headquarters. Add to that lineup popular newcomer Steve Douglas and Cori Taylor, granddaughter of the great Kitty Wells and Johnny Wright, along with promising writers/artists Titus Ebert and Jamie Robbins, and you've got Lawrence Productions.

President Jim Lawrence says he is fulfilling a lifetime dream by becoming an active participant in the music industry: "I am truly excited about Lawrence Productions becoming a part of the Nashville music business community, and I am totally committed to its success."

Lawrence is also owner/president of Dailey Petroleum Services, Inc., Dailey Directional Services, Inc., Lawrence Export Services, Inc., First Surety Title company, Title Access Corp., Lawrence Transportation and LAWCO Manufacturing. His sideline is as a country music songwriter.

## ■ SINGLE RELEASES

### OUT OF THE BOX

□ **LES TAYLOR:** "Every Time I Think It's Over" (Epic 34 73449)

This phenomenal voice is simply one in a million. With an emotion-explosive tune such as this, Taylor should find himself soaring to the top. Lyrics that clinch the heart with a winning hook, and production by Pat McMakin, contribute even more power to this potential #1 cut from Taylor's current *That Old Desire* project. "Every Time I Think It's Over" only leaves us to think that Taylor could soon be one of the few male artists who's capable of making major impact with his every release. Taylor flaunts a vocal sound and control that just can't be beat. It's positively breathtaking.

### FEATURE PICKS

□ **LIONEL CARTWRIGHT:** "My Heart Is Set on You" (MCA 79046)

Cartwright turns out another up-beat sizzler and this cut goes on to flaunt some elaborate piano work. "My Heart Is Set on You," produced by Stuart Smith and Tony Brown, gives us excellent summer spice for radio. In addition to Cartwright taking credit for lyrics, he also pumps out a vocal drive that's a bit more loose and free-spirited than usual.

□ **DESERT ROSE BAND:** "Story of Love" (MCA/Curb 79052)

This cut, written by Chris Hillman and Steve Hill, takes us on an accelerated journey through the various chapters of love. Along with tight harmony, feel-good music and clever production bestowed by Paul Worley and Ed Seay, "Story of Love" will no doubt become an acclaimed story for radio.

□ **THE O'KANES:** "Tell Me I Was Dreaming" (Columbia 38 73445)

A very elegant and successful endeavor by the O'Kanes results with a harmonious vocal delivery on top of down-right romantic lyrics. "Tell Me I Was Dreaming," produced by Allen Reynolds, gives us the familiar sound of the '50s. Nevertheless, the O'Kanes still manage to flourish us with their own unique charm and charisma.

□ **JOE BARNHILL:** "Tell Me Why (I'm Still Crying Over You)" (Capitol 79181)

□ **KEITH WHITLEY AND LORRIE MORGAN:** "'Til a Tear Becomes a Rose" (RCA 2619)

□ **LACY J. DALTON:** "Where Did We Go Wrong" (Capitol 79126)

## ■ ALBUM RELEASE

□ **WAYLON JENNINGS:** *The Eagle* (Epic AEC46104)

Jennings is flying high with his debut Epic release. *The Eagle* is filled with songs that once again are classic Waylon Jennings—like the title cut, "Her Man" and "Reno and Me." There's also the real tear-jerker, "What Bothers Me Most," which is sung with a conviction that only Jennings can deliver. He truly entertains us with his current single release from this project, "Wrong," a tongue-in-cheek look at "true" love. With stellar production by Richie Albright and Bob Montgomery, and some great tunes, *The Eagle* should soar high.



## RCA Records Expands

**BMG/RCA RECORDS IS SET FOR SOME MAJOR EXPANSION**, which includes the formation of Nashville Entertainment and Music Operations (NEMO) and a second country record label.

NEMO, headed by Joe Galante as its president, will explore business ventures related to country music that will span such traditional areas as merchandising and video production as well as yet-uncharted opportunities. Says Bob Buziak, president, RCA Records Label/U.S., "This new structure will enable Joe to broaden his strategies and give him the ability to develop another generation of exciting new artists as well as adjacent businesses that will aid us in our continued growth. It's a very exciting time for RCA Records/Nashville."

States Galante, "The forming of NEMO presents our operation with opportunities for growth that are limited only by our imagination."

It was further announced by Buziak and Galante that a second country label,

yet to be named, will be launched. Jack Weston, RCA vice president of national country promotion, has been named general manager of the new label.

"Our emphasis on quality in both artists and people has helped up maintain our #1 status and that will also be the basis upon which the new label will be built, with a different approach to A&R," adds Galante.

The new label will be a separate operation, occupying its own office in Nashville. It will have a tightly focused roster and be separately staffed to assure complete support in all areas of marketing and promotion. BMG/RCA officials say the first priority for the label will be to begin building the artist roster. These signings will be the responsibility of Galante and the as-yet-unnamed A&R head whom he will appoint.

Galante will oversee A&R direction for the new label as well as continue as head of A&R for RCA Records/Nashville. Weston will begin the hiring of a staff and scheduling releases. Current plans are for the label to be in full operation by the end of 1990.



# COUNTRY MUSIC

## Country Column

BY KAY KNIGHT



Willie, Waylon, Johnny and Kris (photo credit: Jill Humphrey)

**ON THE ROAD AGAIN:** Willie Nelson, Waylon Jennings, Johnny Cash and Kris Kristofferson—collectively known as the Highwaymen, are set to embark on the second leg of a tour. The tour, set to begin in September, will include 18 dates throughout the West/Southwest United States.

The foursome's first tour, which began in February of this year, went throughout the East/Northeast United States and was met with incredible reviews. The 12 dates earlier this year grossed over \$3,000,000 in ticket sales. Specific dates and locations of the second tour should be announced soon.

**GETTING READY FOR KICK-OFF:**

Hank Williams Jr. recently signed on for his second year as the promotional spokesman for ABC's *Monday Night Football*. Not only will you see and hear Bocephus opening every Monday night broadcast with an all-new version of "All My Rowdy Friends are Here on Monday Night," but country music's five-time Entertainer of the Year will also be accorded the same honor of this season's NFL playoff and Superbowl telecasts. The opening segments were filmed in front of 400 die-hard Hank Jr. fans, screaming and cheering for the ABC cameras inside Nashville's Municipal Auditorium.... Speaking of rowdy, Hank Jr. got a little rowdy himself recently on stage, without even realizing it. When his *Lone Wolf* tour hit the stage in Tulsa with the Kentucky Headhunters, the two acts went out together at the finale to perform "I Saw the Light," but Headhunter Richard Young saw the floor instead. Williams played fiddle on the tune and as he struck the first notes he began pumping a foot up and down with the beat and

inadvertently brought his boot down hard on Richard's toes. Williams' manager Merle Kilgore says, "Richard dropped like a rock and was in such pain he started going 'round and 'round on the floor, like Curley of the Three Stooges." Williams didn't realize what he'd done—he just figured Richard was into some kind of shenanigans. Everybody in both bands broke up and stopped the show as the other Kentucky Headhunters rescued Richard and helped him back up on sore feet to finish the number.



Stonewall Jackson

**COUNTRY MUSIC LEGEND**

**STONEWALL JACKSON** will soon be opening "Stonewall Jackson's Yellow Rose Restaurant and Saloon" in McMinnville, Tennessee (just East of Nashville). Remodling has begun, and a grand opening is slated for the middle of August. The Yellow Rose will feature Stonewall Jackson and Suzi Deveraux as regular performers and guest stars once a month. Stonewall's Yellow Rose will specialize in good food, good atmosphere and great country music.



**LAS VEGAS MEETS NASHVILLE:** Curb Recording artist Wayne Newton stops to chat with fellow labelmate Ronnie McDowell and Mike Curb, chairman of Curb Records, after the Curb Records Fan Fair show in Nashville recently. Pictured are (l to r): McDowell, Curb and Newton. (photo: Linda Kay Chance)

# COUNTRY ALBUMS

July 21, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

#1 ALBUM:  
Clint Black



TO WATCH:  
Lionel  
Cartwright  
#27

1	KILLIN' TIME (RCA 9668)	Clint Black	1	61
2	LIVIN' IT UP (MCA 6415)	George Strait	3	8
3	PICKIN' ON NASHVILLE (Mercury 838 744)	Kentucky HeadHunters	2	34
4	GARTH BROOKS (Capitol 90897)	Garth Brooks	9	49
5	HERE IN THE REAL WORLD (Arista 8623)	Alan Jackson	4	19
6	PASS IT ON (RCA 2108)	Alabama	8	6
7	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	6	24
8	NO HOLDIN' BACK (Warner Bros 25988)	Randy Travis	7	39
9	COUNTRY CLUB (Warner Bros 26094)	Travis Tritt	5	16
10	LONE WOLF (Warner Bros/Curb 26090)	Hank Williams Jr.	10	22
11	ON DOWN THE LINE (MCA 6401)	Patty Loveless	13	7
12	DOUG STONE (Epic 45303)	Doug Stone	12	13
13	WILLOW IN THE WIND (Mercury 836 950)	Kathy Mattea	11	62
14	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	15	50
15	EXTRA MILE (Columbia 45490)	Shenandoah	17	6
16	FAST MOVIN' TRAIN (RCA 9961)	Restless Heart	16	24
17	HIGHWAYMAN 2 (Columbia 45240)	Waylon, Willie, Johnny & Krls	14	20
18	ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877)	k.d.lang	18	23
19	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	26	12
20	SIMPLE MAN (Epic 45316)	Charlie Daniels Band	19	34
21	TENNESSEE WOMEN (Capitol 91821)	Tanya Tucker	23	11
22	VERSION OF THE TRUTH (RCA 2113)	Foster & Lloyd	22	8
23	LOVE ON ARRIVAL (Capitol 91782)	Dan Seals	21	13
24	SOWIN' LOVE (RCA 9717)	Paul Overstreet	24	23
25	I WONDER DO YOU THINK OF ME (RCA 9889)	Keith Whitley	25	46
26	KEYS TO THE HIGHWAY (Columbia 45242)	Rodney Crowell	20	34
27	I WATCHED IT ON THE RADIO (MCA 42336)	Lionel Cartwright	39	7
28	HILLBILLY ROCK (MCA 42312)	Marty Stuart	33	12
29	ALONE (Columbia 45104)	Vern Gosdin	29	13
30	BLACK VELVET (Atlantic 82085)	Robin Lee	27	16
31	TELL ME WHY (Curb 77251)	Jann Browne	32	12
32	LACY J (Capitol 93912)	Lacy J. Dalton	40	10
33	THE BOYS ARE BACK (Capitol/Curb 92358)	Sawyer Brown	28	32
34	LAREDO (MCA 42335)	Steve Warner	31	13
35	JERSEY BOY (Capitol 93882)	Eddie Rabbitt	30	12
36	BREAKIN' NEW GROUND (Capitol 93885)	Wild Rose	34	12
37	PAGES OF LIFE (MCA/Curb 9479)	Desert Rose Band	38	25
38	HEART FULL OF LOVE (Warner Bros 9-26173)	Holly Dunn	44	6
39	12 GREATEST HITS (MCA MCA-12)	Patsy Cline	36	13
40	THE LIGHTS OF HOME (RCA 2114)	Baillie & The Boys	41	5
41	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	35	56
42	ALWAYS AND FOREVER (Warner Bros 25568)	Randy Travis	48	12
43	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	42	32
44	LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	46	12
45	REBA LIVE (MCA 8034)	Reba McEntire	45	41
46	DIFFERENT KIND OF FIRE (RCA 2049)	Prairie Oyster	51	8
47	LOOKIN' FOR A HIT (Reprise 25939)	Dwight Yoakam	43	39
48	GREATEST HITS (RCA/Curb 8318)	The Judds	49	12
49	HARDIN COUNTY LINE (MCA 42333)	Mark Collie	55	4
50	PAINT THE TOWN (Warner Bros 25992)	Highway 101	50	13
51	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	37	90
52	GREATEST HITS III (Warner Bros/Curb 25834)	Hank Williams Jr.	53	72
53	WOOD, WIND AND STONE (Mercury 836951)	David Lynn Jones	54	10
54	BEYOND THE BLUE NEON (MCA 42266)	George Strait	47	72
55	THE ROAD NOT TAKEN (Columbia 44468)	Shenandoah	52	70
56	BUMPER TO BUMPER (Capitol 91780)	T. Graham Brown	58	7
57	SHADOWLAND (Warner Bros/Sire 25724)	k.d.lang	56	12
58	RIVER OF TIME (RCA/Curb 9595)	The Judds	57	15
59	IMAGINE THAT (Columbia 45131)	The O'Kanes	59	12
60	MARSHA THORNTON (MCA 42319)	Marsha Thornton	61	12
61	OUT OF THE SHADOWS (Atlantic 782104-2)	Billy Joe Royal	DEBUT	
62	COUNTY LINE (Warner Bros 25895)	Southern Pacific	62	12
63	BLUE JUNGLE (Curb 77313)	Merte Haggard	DEBUT	
64	GREATEST HITS (RCA 7170)	Alabama	65	12
65	DON'T CLOSE YOUR EYES (RCA 6494)	Keith Whitley	68	12
66	BUFFALO ZONE (Columbia 45373)	Sweethearts Of The Rodeo	60	12
67	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	66	12
68	SOUTHERN STAR (RCA 8587)	Alabama	64	17
69	STONE BY STONE (Columbia 45088)	Tim Mensy	71	9
70	WILL THE CIRCLE BE UNBROKEN (Warner Bros 12504)	Nitty Gritty Dirt Band	70	59
71	LOVING PROOF (Columbia 44221)	Ricky Van Shelton	69	12
72	GREATEST HITS VOLUME II (RCA 2043)	Earl Thomas Conley	63	13
73	WELL TRAVELLED LOVE (MCA 6390)	Kelly Willis	DEBUT	
74	DIAMONDS AND DIRT (Columbia 44076)	Rodney Crowell	67	13
75	STILL STANDING (Arista 8624)	Exile	73	11



# INDIE INSIGHT



Johnny Russell

**GRAND OLE OPRY STAR** JOHNNY RUSSELL was the first country act to perform live on the United Kingdom's new cable and satellite television network British Satellite Broadcasting (BSB). Russell's live performance at the 1990 International Music Festival, held at the Wembley Arena in London England, was aired by BSB. Russell performed his trademark "Red Neck, White Socks and Blue Ribbon Beer" and "Catfish John," among others.

While in London, Russell visited Abbey Road Studios, where the Beatles recorded their version of Russell's self-penned "Act Naturally." Russell recently completed his first concept music video, to "Catfish John," produced by Jim Owens Entertainment, which is set to begin airing this summer. Actor Michael Lindgren portrayed Russell as a child in the video.

**AIRPLAY INTERNATIONAL** and its London, England subsidiary **Thirteen Stars Ltd** recently acquired ownership of **Foxfire Records** and have begun operations in Nashville. With **Jason Hawkins** heading up production and distribution and **Jennifer Foxx** as promotion director, Airplay International will specialize in developing new talent and career development, with an emphasis on European record release and promotion.

**CHARTA RECORDS RECORDING ARTIST** Eddie Rivers has been booked to tour in Scandinavia this summer. Rivers will leave the states this month and return in September, after touring Denmark, Sweden and Norway. Rivers' first album release, *Straight Ahead Country*, is playing in Europe to very good response. Labelmate **David Walsh** will be touring with Rivers.

**Bill Maxim and Carroll Baker**

**THE C.F. MARTIN LIFETIME ACHIEVEMENT AWARD** is presented during the Canadian Country Music Association's convention at Country Music Week. The award is presented annually to the person or persons contributing the most to the advancement and promotion of country music in Canada. The 1989 award was presented to **Carroll Baker** at the Ottawa convention. Baker is an entertainer who is no stranger to receiving awards for her work, and is one of the biggest names in the history of Canadian country music.

With the award goes a check for \$1,000, to be presented to the charity of the winner's choice. Baker donated her check to the Country Music Foundation of Canada and met recently with the president of the organization, **Bill Maxim**, to present the funds. These proceeds will assist the foundation in further development of the Canadian Country Music Hall of Honour and Museum in Edmonton, Alberta.

## INDIE SINGLE REVIEWS

### INDIE FEATURE PICK

□ **ROY CLARK:** "Six String Silvertone" (Hallmark HR7-0008A)

Who couldn't love this treasure of a tune? It's "long time no hear" from country great Roy Clark, but the wait was worth it. "Six String Silvertone," written by Dennis Adkins and produced by Clark and Tommy Martin, expresses the sentimental value of a first guitar. Clark sings smooth, precise and from the heart. In addition to a chiming acoustic performance is a melody that couldn't be any sweeter.

□ **LARRY NAPIER:** "What Good Is Dying" (Badger BG 2006AA)

□ **EDDIE SEVILLE:** "Savannah's Song" (Allagash Country ACR0007-A)

□ **CHERÉ FULLER:** "Hey Mama" (Brykas BRY-1201)

□ **BILL MCCORVEY & MAGNUM:** "Sometimes You Win" (Omega W-010-A)

□ **KEVIN CRONIN:** "Workin' Your Way to My Heart" (Allagash Country ACR0009-A)

□ **AUTUMN DAYT:** "Eyes as Big as Dallas" (Bear BR 2011)

□ **MARCELL EVANS:** "Red, White & Blue" (Digital Keyboard Control HH-10001)

□ **RICK JOHNSON:** "Bus Driver" (Allagash Country ACR0008-A)

□ **LYNDIA ANN TARLTON:** "I'm Yours for the Asking" (Lost Gold LG-1007)

□ **JAMES THORNTON:** "A Fool About You" ~ (Hilltop HT-21990)

## UP AND COMING

July 21, 1990 Independent product most likely to reach the Top 100 Country Chart

- 1 TOUCH...DON'T LOOK (Playback) ..... Sylvie
- 2 PLEASE LET ME LOVE YOU (First American) ..... Jon Dennis Smith
- 3 ROUGH AROUND THE EDGES (Stargem) ..... Barbara Richardson
- 4 WHERE WOULD I BE WITHOUT YOU (Caprice) ..... Joey Weiz
- 5 SHE DON'T LOVE ME ALL THE TIME (Player) ..... Ed Gary
- 6 HIGH SCHOOL DAYS (TNT) ..... Vern Brown
- 7 IF THEY AIN'T GOT A FIDDLE (SCI) ..... Benny Dean
- 8 BE STILL MY BREAKING HEART (Starway) ..... Susi Beatty
- 9 ALABAMA CLAY (19th Avenue) ..... Joey Reed
- 10 HE'LL HAVE TO GO (Player) ..... Rollin Michaels
- 11 MILE MARKER TEN (Stargem) ..... Shucks
- 12 GETTING OVER YOU (Oak) ..... Teddy Spencer
- 13 NO ONE TO TALK TO BUT THE BLUES (Oak) ..... Maripat
- 14 LOOK OUT LORETTA (Door Knob) ..... Perry LaPointe
- 15 WALKIN' IN MY SHOES (Door Knob) ..... Sandy Elhwanger
- 16 WITH EVERY BEAT OF MY HEART (Door Knob) ..... Ricky Lee Jackson
- 17 LOCAL SWIMMER DISRUPTS BAPTISM (NSD) ..... Dick Richard
- 18 MOON SET (Oak) ..... Lew Dewitt
- 19 ANYTHING BUT YOU (Oak) ..... Trisha Lynn
- 20 SANTA BARBARA (Blue Moon) ..... Vince Hatfield

## INDIE ALBUM REVIEW

□ **LIVE & KICKIN':** *Live & Kickin'* (Vision 55744)



One Loving You Now." This project showcases the musical diversity and high-energy performance of this multi-talented band. We look forward to the next LP release.

This Minnesota-based band has that down-home sound, and is sure to garner some attention in Music City. Julie Strandemo moves us with her strong, raspy vocals on Live & Kickin's current single, "First Class Fool" and the heart-touching ballad, "What About You." This project also includes some great up-tempo toe-tappers like "Goin up the Country," "Dance Around the Moon (Tonight)" and "She's the



**BOXCAR WILLIE** WAS RECENTLY awarded the Texas Country Music Association's prestigious Golden Guitar award for his outstanding contribution to country music. Big Bill Johnson, executive vice president of the association, presented the honor to Boxcar Willie during his performance at the Civic Center in Sulphur Springs, Texas. The legendary entertainer told the packed house that the award would be hanging on the wall at his Nashville museum.



## ■ COUNTRY RADIO

### Most Added Singles

(Singles receiving the most new adds this week)

1. **CLINT BLACK**—"Nothing's News"—RCA
2. **DOUG STONE**—"Fourteen Minutes Old"—Epic
3. **RICKY VAN SHELTON**—"I Meant Every Word He Said"—Columbia

### Most Active Singles

(Singles receiving the most reports this week)

1. **PATTY LOVELESS**—"On Down the Line"—MCA
2. **VINCE GILL**—"When I Call Your Name"—MCA
3. **RANDY TRAVIS**—"He Walked on Water"—Warner Brothers

### Most Conversions

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

1. **CLINT BLACK**—"Nothing's News"—Columbia
2. **RICKY VAN SHELTON**—"I Meant Every Word He Said"—Columbia
3. **STATLER BROTHERS**—"Small, Small World"—Mercury/PolyGram

### Hot Phones

(Singles receiving the most requests)

1. **GARTH BROOKS**—"The Dance"—Capitol
2. **PATTY LOVELESS**—"On Down the Line"—MCA
3. **RANDY TRAVIS**—"He Walked on Water"—Warner Brothers

## J.D.'s Corner

**RADIO STATION K100** in Moorhead, Minnesota, will be sponsoring one of 1990's premiere outdoor country music festivals. "WE Fest," scheduled for August 3-5 at Soo Pass Ranch near Detroit Lakes, will feature three days of top country talent.

Dolly Parton, Randy Travis, Barbara Mandrell and Glenn Campbell will headline the performances, while newer acts such as Wild Rose, the McCarters, Eddy Raven and others will add to the entertainment.

K100 will also be broadcasting from the WE Fest Sneak Preview Parties at Soo Pass on Saturday nights leading up to the "We Fest." These nights feature the best regional country bands, all of which will be a part of this year's festivities.

**WHTL IN WHITEHALL, WISCONSIN**, recently hosted bus trips to Cadott, Wisconsin for the Chippewa Valley Country Music Fest. Buses conveyed Western Wisconsin residents to and from the music fest grounds each day. Concert-goers took in acts such as Lorrie Morgan, Tanya Tucker, Charlie Daniels Band, the Statlers, Lacy J. Dalton, Eddy Raven, Southern Pacific, Asleep at the Wheel, Ronnie Milsap, Janie Fricke and Mel McDaniel, plus local area talent as well.

**KSAN (OAKLAND, CALIFORNIA) AFTERNOON DRIVE PERSONALITY STEVE JORDAN** is very familiar with the entertainment business. In addition to hosting the afternoon show, Jordan is one of the most popular and sought-after voice-over and on-camera talents in the Bay Area. He is a noted TV host for the KSAN/TV 20 Country Dance Party, and is the lead singer in his own band, with his first album just released.

A native Texan, Jordan grew up on country music. He began his broadcast career in 1966 at a Texas country station and since moving to the Bay Area in 1971 has worked at several stations, in just about every format and daypart. But country seems to be Jordan's true calling, in both his career as a DJ and his budding career as an artist.

**THUMB'S-UP TO OUR TOP REPORTING STATIONS THIS WEEK:** Jack Nelson, KMMJ, Grand



Steve Jordan

Island, Nebraska; Larry Pareigis, WSM, Nashville, Tennessee; L. Kaszynski, WOCC, Oconto, Wisconsin; Richard Kirk, WMOP, Ocala, Florida; Toby Spencer, KKLK, Popular Bluff, Missouri.

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

## ■ CALENDAR OF EVENTS

### COMING UP:

**THE NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL (NSAI)** will sponsor its Tenth Annual Summer Seminar July 20 and 21 at the Park Plaza Hotel in Nashville.

The seminar will begin with the NSAI Super Showcase, hosted by Norro Wilson and featuring top hitmakers Don Schlitz and Roger Murrah. Master classes on lyrics and melodies will also be held, in addition to a critique session. The seminar will culminate with an open mike session for seminar participants.

Registration is \$90 for NSAI members and \$130 for non-members. Additional showcase tickets will be available for \$10 in advance, \$12 at the door. For more information, contact NSAI, Suite 200, 1024 16th Avenue South, Nashville, TN 37212, or call (615) 321-5004.

### BACK IN TIME:

**JULY 15**—Happy Birthday to Linda Ronstadt (1946)

**JULY 16**—Happy Birthday to Ronny Robbins (1949)

**JULY 17**—"Wonder Could I Live There Anymore," by Charley Pride, hits the top of the country charts (1970)

**JULY 18**—"It Wasn't God Who Made Honky-Tonk Angels" by Kitty Wells, appears on the country charts (1953)

**JULY 19**—Lefty Frizzell dies (1975)

**JULY 20**—Happy Birthday to T. G. Sheppard (1944) and to Radney Foster

## COUNTRY HOT CUTS

1. **ALABAMA**: "Jukebox in My Mind" *Pass it on Down* (RCA)
2. **DOUG STONE**: "We Always Agree on Love" *Doug Stone* (Epic)
3. **GEORGE STRAIT**: "Drinking Champagne" *Livin' It Up* (MCA)
4. **HANK WILLIAMS JR.**: "Hot to Trot" *Lone Wolf* (Warner Brothers/Curb)
5. **VINCE GILL**: "Never Knew Lonely" *When I Call Your Name* (MCA)

## TOP 10 SINGLES—10 YEARS AGO

1. **MERLE HAGGARD/CLINT EASTWOOD**: "Bar Room Buddies" (Elektra)
2. **MICKEY GILLEY**: "True Love Ways" (Epic)
3. **CONWAY TWITTY AND LORETTA LYNN**: "It's True Love" (MCA)
4. **ALABAMA**: "Tennessee River" (RCA)
5. **MICKEY GILLEY**: "Stand by Me" (Epic)
6. **BELLAMY BROTHERS**: "Dancin' Cowboys" (Warner Brothers/Curb)
7. **WAYLON JENNINGS**: "Clyde" (RCA)
8. **JOHN CONLEE**: "Friday Night Blues" (MCA)
9. **CRYSTAL GAYLE**: "The Blue Side" (Columbia)
10. **EDDIE RABBITT**: "Drivin' My Life Away" (Elektra)

**NO TEARS HERE:** Tony King (left) and Chris Waters (third from left), co-writers of "I've Cried My Last Tear for You," celebrate the song's success as a #1 chart topper by CBS recording artist Ricky Van Shelton. Shown here, with the writers, are Tree's Dan Wilson (second from left) and Walter Campbell (far right). (photo: Alan Mayor)





BY KIMMY WIX

**SANDI PATTI AND WORD, INC. JOIN FORCES FOR THE 1990S:** "Word, Inc. will be Sandi Patti's complete communications company," Word, Inc. president Rolund Lundy announced during a recent press conference. "We look forward to entering the 1990s as teammates with Sandi Patti," Lundy continued. "Patti's ministry objectives uniquely complement Word's corporate mission, and we're honored and privileged that our organizations can now jointly create innovative products which will minister to new audiences." In addition to Patti's inspirational-oriented recording projects, the renewed relationship will include both recording and publishing products geared toward children.



**A DONE DEAL:** Above, Word, Inc. executives and Sandi Patti celebrate their renewed relationship.

**ANCHOR MAN:** Glen Woodard, leader of the 70-voice CLC Youth Choir of Stockton, California, is presented to the marketing staffs of both A&M Records and Word Records at a recent sales meeting in Dallas. The CLC Youth Choir's new album, *Anchored to the Rock*, on Hollywood's Command Records, is distributed by A&M and Word.

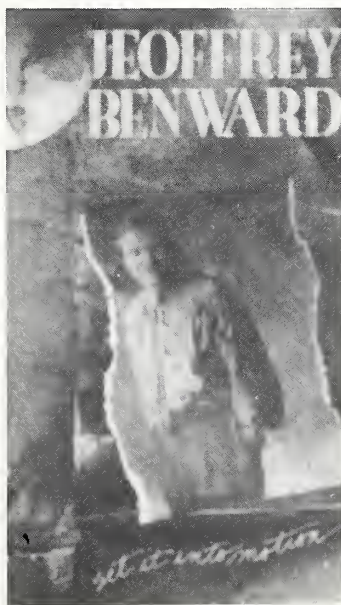
**MCGEE CONTINUES TO MAKE VIDEO HISTORY:** The first International Tape Association certified platinum award for a video from a Christian publisher was presented to Dan Johnson, executive producer of the *McGee and Me!* series, for the premiere McGee episode, "The Big Lie." Also honored were series producers George Taweel and Rob Loos and co-creator Ken Johnson. The festivities were staged on the Hollywood set where *McGee and Me!* is filmed. The highly coveted ITA platinum award recognizes video sales exceeding 50,000 units and retail sales of \$2 million.

**PHIL DRISCOLL** recently met with Word, Inc. executives to ink a multi-year recording contract. The contract, which includes the immediate distribution of seven catalog recorded products, commences with the July release of *Warriors* on Word, Inc.'s Nashville-based label.

## GOSPEL ALBUM REVIEW

□ **JEFFREY BENWARD:** *Set Into Motion* (ForeFront C02685)

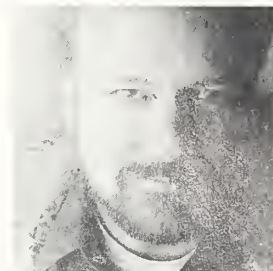
Flaunting a commanding performance on his current *Set Into Motion* project is ForeFront artist Jeffrey Benward. This guy's raspy and shivering vibrato voice creates a heart-melting sensation, and he croons each and every cut with all his heart. When it comes to wailing out in high speed, Benward takes total control, but heart-rendering ballads such as "Forever Ageless," "Where Mercy Reigns" and "The Heart of God" ultimately express his sincerity, true talent and deep love for Christianity. *Set Into Motion*, skillfully produced by Ron W. Griffin, also offers an incredible musical ensemble, an excellent choral background on selected cuts and the soulful performance of "Go Tell Everyone," a tune that creates an explosion of high energy and gut-level singing with a rockin' gospel flavor.



## CONTEMPORARY TOP SLOT



#1 Single: the Imperials



#1 Debut: Bruce Carroll #29

## CONTEMPORARY CHRISTIAN TOP 40 SINGLES

July 21, 1990 The square bullet indicates strong upward chart movement

		Total Weeks ▼
	Last Week ▼	
1	I WILL FOLLOW YOU (Star Song SSC8144)	Imperials 2 6
2	WHERE THERE IS FAITH (Benson CO2624)	4 HIM 4 7
3	MARVELOUS (Word 719136508)	Scott Wesley Brown 1 10
4	I'M YOURS (River 7901300000)	Greg X. Volz 8 6
5	FATHER (Reunion 7010056528)	Morgan Cryar 10 4
6	WHEN I SEE YOUR SMILE (Alleluia AM002)	Matthew Ward 6 6
7	TO THE GLORY OF GOD (Star Song SSC8137)	David Meece 12 5
8	LIFT UP THE SUFFERING SYMBOL (Sparrow SPC 1219)	Michael Card 3 10
9	SOMETHING CHRIST DID (Frontline 9088)	Crystal Lewis 9 7
10	EVERYDAY THE SAME (Warner Bros WBC4100)	The Winans 14 4
11	WHILE THE NATIONS RAGE (Reunion 7010053)	Rich Mullins 5 11
12	EVERYONE NEEDS THE LORD (Frontline CO9051)	Jon Gibson 7 9
13	WHO WILL (Benson PWCO 1096)	DeGarmo & Key 31 3
14	TABLE IN THE WILDERNESS (Myrrh 7016880389)	Russ Taff 11 9
15	LOVE CARRIER (Urgent 1373188)	Billy Crockett 13 9
16	A FEW GOOD MEN (Star Song SSC 8148)	Gaither Vocal Band 20 3
17	LOVE YOU WITH MY LIFE (Sparrow SPC1201)	Steven Curtis Chapman 15 12
18	WHILE YOU WAIT (Benson CO2617)	Billy & Sarah Gaines 16 12
19	DOWN TO BUSINESS (Good News 9016473157)	Roby Duke 25 5
20	IN THE QUIET (Benson CO2548)	Michele Wagner 28 4
21	UP FROM THE DEAD (ForeFront CO2638)	Dana Key 22 13
22	SET IT INTO MOTION (ForeFront CO2685)	Jeffrey Benward 27 4
23	THE WORLD'S LAST NIGHT (Image 77017839439)	Connie Scott 24 5
24	SOMEBODY LOVES YOU (Sparrow SPC 1174)	Deneice Williams 32 3
25	REJOICE (Star Song SCC 8129)	Jerome Olds 30 2
26	SOMEDAY (Myrrh 7016889386)	First Call 34 2
27	YOURS ALONE (Urgent)	Bob Bennett 17 12
28	YOUR LOVE (Alleluia AM992)	Lenny LeBlanc & Kelly Willard 36 3
29	WHO WILL BE JESUS (Word 7019986536)	Bruce Carroll DEBUT
30	DEAR FRIEND (Sparrow SPC 1217)	Charlie Peacock 19 7
31	OH (HOW COULD I LIVE WITHOUT YOU) (Dayspring 9010652572)	Cynthia Clawson 37 2
32	RECKLESS HEART (Benson CDO2573)	Al Denson DEBUT
33	NO GREATER LOVE (Word 7019112609)	Helen Baylor 18 8
34	GOODBYES AREN'T FOREVER (Star Song SSC 8135)	The Williamsons 38 2
35	HONESTY (Sparrow SPC1202)	Margaret Becker DEBUT
36	THE GREAT EXCHANGE (Word 901-648628)	Bruce Carroll 21 15
37	SECRET PLACE (Reunion 7010049726)	Kim Hill 23 13
38	IT'S RAINING AGAIN (Star Song SSD 8144)	Imperials 26 19
39	UNBELIEVABLE (DaySpring 7014187570)	Cynthia Clawson 29 16
40	SHALL WE GATHER AT THE RIVER (Frontline CO9050)	Benny Hester 33 8

## Up & Coming

Product most likely to reach the Top 40 Contemporary Christian Chart

1. RICK CRAWFORD (Benson) "All Things"
2. PHIL KEAGGY (Myrrh) "Be in My Heart"
3. PETRA (Word) "Prayer"



## ICMOA '90—A Most Successful Convention

**CHICAGO**—Under the theme "The Nineties—Decade of the Video Pokers," the Illinois Coin Machine Operators Association (ICMOA) held their annual state convention (June 15-17) at the Clarion Inn at Eagle Creek in Findlay, Illinois, and the event turned out to be one of the most successful in the state group's history. Attendance was high and so many comments were made about the well-organized and professionally administered program. Tradesters came to the convention with high expectations and were enthusiastic in their response to what was accomplished.

A key topic on the agenda was video poker games. Ray Shroyer,

chairman of the ICMOA Truth in Amusement Committee, and Phil Benson, who is the AMOA chairman of this committee, discussed the subject in detail on Saturday morning. Shroyer talked about the various benefits—for the state, the operator and the industry—that could result from the legalization of video gaming machines, and outlined some of ICMOA's goals in this regard. Step one began with the formation of the T.I.A. Committee. Attending operators responded with over \$20,000 in pledges.

Supplementing this session was a manufacturers' round table, moderated by Shroyer along with

Jerry Young of IGT and Bob Harzer of SMS Manufacturing. At this time, Shroyer advised that T.I.A. Committee would be holding regional meetings as a source of information for those members and other interested operators who were unable to attend.

ICMOA also commemorated the 60th anniversary of the pinball machine at this convention. A pinball workshop was held on Saturday afternoon, conducted by Pete Gustafson (Data East Pinball), Patrick Riley (Midway Bally/Williams) and Premier Technology president Gil Pollock, who wore two hats for this occasion—he also addressed the convention audience in his capacity as president of the American Amusement Machine Association (AAMA). In addition to the technical aspects of the workshop, Gustafson and Riley must be acknowledged for their

humorous contributions, which added a little flavor to their presentations.

Jim Trucano, AMOA's first vice president (and new president to be) was the keynote speaker on Saturday evening, following which the annual ICMOA PAC auction was held. The funds raised at this popular event go into the Political Action Committee treasury, and this year's total was a record \$51,000.

The newly elected officers of ICMOA are: Dwain Kramzar (Kramzar Amusement Co.—Springfield, Illinois), president; Stan Williams (Williams Enterprises, Inc.—Enfield, Illinois), first vice president; Ray Shroyer (Metro Canale-Streator, Illinois), secretary; and Jay Abraham (Abraham & Sons Amusement—Peoria, Illinois), treasurer.



At the dais is ICMOA's Truth in Amusement Committee Ray Shroyer, addressing the assemblage. Also on the panel were (l-r): outgoing ICMOA prexy Ed Velasquez, AMOA's T.I.A. Committee chairman Phil Benson, IGT's Jerry Young and SMS Manufacturing's Bob Harzer.



The pinball workshop focused on "Maximizing the Boss's Income" and, as you can see, it attracted a full turnout of ops who enjoyed the presentation and the hands-on demonstration presented by the pinball manufacturers.



An honored guest and a keynote speaker at the convention was Jim Trucano, AMOA's first vice president, who will be assuming the presidency of AMOA at the Expo '90 convention in New Orleans this coming October.



Here you see popular outgoing ICMOA prexy Ed Velasquez as he addressed the convention audience. To his left are Premier prexy (and AAMA prexy) Gil Pollock and newly elected ICMOA prexy Dwain Kramzar, leading the standing ovation.



This photo will give you an idea of the crowd that was in attendance at the "Video Pokers" meeting, to hear Ray Shroyer and Phil Benson talk about "Truth in Amusement Into the '90s".



So what's a convention without a Saturday night cocktail party, banquet, awards ceremony, et al? Pictured at the banquet are (l-r): Louise Collins (Tavern Sports International), Phil Benson, Bob Harzer, Diane Shroyer and her hubby, Ray.



## Data East Pinball's *Back to the Future* Offers Special Op Features, Promo Package—and More

**CHICAGO**—In announcing the release of the exciting, new Data East *Back to the Future, The Pinball*, Gary Stern, general manager of Data East Pinball, Inc. stated that, "We have added a new backbox latching system which does not require the operator to remove the backbox and open the insert to remove head bolts when moving a game. The backbox is held up by a coffin latch. To fold down the backbox the operator need only insert a hex wrench in a small hole in the cabinet back and turn it. Wrenches are supplied with each game and the backbox can be folded down in seconds."

Addressing himself further to the various operator convenience features that have been incorporated into this machine, Stern said, "We have also added TECH-CHEC warning lights on the front of our cabinet" (an idea that came from the automobile industry). A green light comes on if the game requires cleaning. A red light comes on if there is a

major failure with the game.

As to game play, *Back to the Future, The Pinball* offers an abundance of exciting and challenging new features for pinball players of all ages and skill levels. Twin Jackpots, Data East's exclusive Time Lock and long flowing ramps, for example, along with the wild multi-colored ramps and a tuned bass-ported stereo system with an all-new steel speaker housing, super whap knocker, generation 2 solid-state flippers and all-new bottom arch.

Accompanying the play action are cosmic light events and movie-quality sound effects. To complete the picture, there's brilliant artwork and all of the fun of the *Back to the Future* trilogy.

*Back to the Future, The Pinball* was designed by Joe Kaminkow and Ed Cebula with software by Reh Merchant, sounds and music by Brian Schmidt and art by Paul Faris. Initial tests on this piece have been "sensational," according to Stern.

## *Back to the Future*—Promotion

**CHICAGO**—Data East is pulling out all stops with the promotion and support of its *Back to the Future, The Pinball* machine. Each model shipped will contain an order form that can be used to purchase a wide variety of items—such as posters, hats, t-shirts, among others—direct from the *Back to the Future* Fan Club.

"One of the advantages of a licensed game like *Back to the Future, The Pinball* is that there are many licensed items available from other licensees," stated Data East Pinball general manager Gary Stern. "Many operators have told me they use such items to promote play on their games,

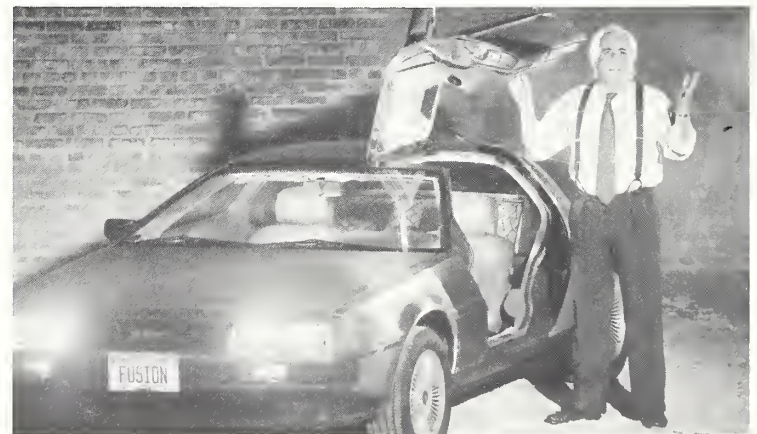
both in street locations and arcades."

Data East tries to time the production of licensed product to special events that will enhance player recognition. The first *Back to the Future* movie was a huge success and *BTTF II* grossed \$300,000,000 last year. At the end of May, the *BTTF III* movie opened with excellent reviews and the *BTTF II* videotape was distributed to video stores. "The idea is to time production shortly after significant events which will increase player recognition of the licensed theme," Stern added.

He went on to add that the *Back to the Future* pinball tests "have been our best ever."



**FARIS AND SCHMIDT**—THE 'DYNAMIC DUO.' Paul Faris and Brian Schmidt, two of the coin-op world's most accomplished artists, joined forces for *Back to the Future, The Pinball*—art by Faris, sounds and music by Schmidt. Paul Faris came out of retirement to do Data East's *Phantom of the Opera* pinball, for which he won critical acclaim. *BTTF* again reflects the versatility of this man's talent as he combines the *Back to the Future* trilogy into one power-packed game. The artwork conveys the story of Doc and his time-machine DeLorean with a richness and flair that has been the Faris trademark for years. "Paul stands alone as a top artist in our business and this game will most certainly be a classic," commented Data East's director of design Joe Kaminkow. Brian Schmidt has extensive experience in the game business and is reputed to be among the finest computer music programmers in the pinball industry. *BTTF* features outstanding music and sound effects, incorporating the hit music of "Back in Time" and "Power of Love" by Huey Lewis and the News and ZZ Top's "Double Back." Schmidt has recreated some of the special effects—such as the lightning strikes on the clock tower and the flying DeLorean going through time—which are so realistically portrayed in this game. From what we hear from Gary Stern, these two artists will be collaborating on future Data East Pinball games. Paul Faris and Brian Schmidt (l-r) are pictured alongside a real, live DeLorean, by the way.



**NO ADVERTISING ON GAMES:** "Data East will not promote product advertising on its pinball machines...we feel it is degrading to pinball and unfair to operators," says Data East Pinball's general manager Gary Stern. In confirming the company policy. He pointed out that "operators do not get a share of advertising monies paid to manufacturers, as they do in the case of cigarette facsimile payments," and stressed that advertising on games can create problems for operators, since the "advertised product may be something with which a player has had a bad experience." In citing other examples, he noted that the advertised product might be an item that is competitive to that carried by the location, such as advertising Pepsi in a Coca-Cola location, or inappropriate with respect to adult products being advertised in arcades or convenience stores. "Data East is responding to comments from many operators at state and distributor shows," according to Stern. "We will not jeopardize our relations with operators or players by bombarding players with unwanted advertising. We will not compromise our game designs nor use our valuable music and speech capabilities to promote other products," he concluded. We hear you, Gary—and we sure like the looks of that DeLorean!



*Back to the Future, The Pinball*



*Back to the Future, The Pinball* backglass closeup



## Atari's *Thunderjaws*

**THUNDERJAWS**, THE NEW UNIVERSAL HORIZONTAL KIT from Atari Games, will convert both 19" and 25" monitors, and presents a unique dual-format game play that offers variety in terms of special fighting moves while swimming underwater and different hand-to-hand fighting and shooting actions while walking in the surface mode.

The theme has players portraying members of an underwater special forces unit that must infiltrate the headquarters of the beautiful but insane Madam Q and put a stop to her demented plans for destroying the world. In the process, players must combat an army of genetically mutated humans and bionic warriors that Madam Q has created to protect her underwater city.

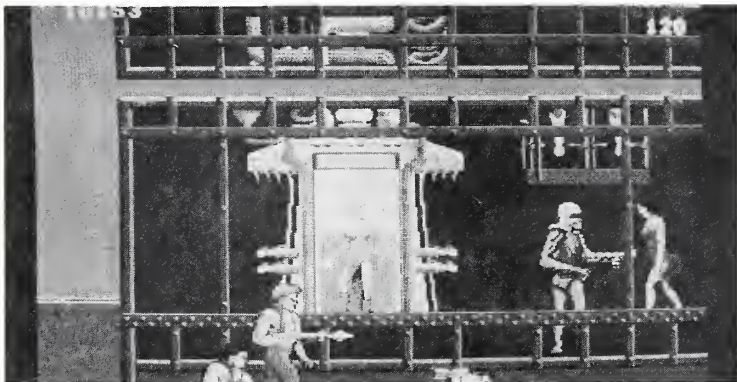
As the game begins, players must fight the madam's divers and cybernetic sharks that guard the entrance to her lab. After entering the underwater city, players shed their scuba gear and find themselves in Madam Q's lab. The transformation tank where the madam creates her soldiers can be seen in the background as

players combat Bionic Guards, Bionic Wolves and other creatures in their quest to find and rescue the beautiful human captives before they are converted into more mutant soldiers.

Once the captives are saved, players then swim underwater through the treacherous toxic waste dump in search of Madam Q, and the search takes them on to the oil drilling platform, down into the bowels of the geothermal power plant, through the underground volcano and other dangerous areas.

When they finally come face to face with Madam Q there are other heinous creations of hers they must battle. At the exciting climax, the ultimate battle takes place and this is when Madam Q transforms herself into her true identity—a grotesque mutant creature with awesome power.

The *Thunderjaws* kit includes game PCB, joystick and fire-button assemblies, artwork that fits both 19" and 25" cabinets (monitor bezel, artwork for header, control panel and side decals) and a JAMMA harness.



Screen shot of Atari's *Thunderjaws*

## Leland's *World Soccer Finals*

**WORLD SOCCER FINALS**, the new video game from Leland Corporation, invites up to four players to participate in the exciting and challenging world of international soccer competition. You can play solo, with a partner, or against a team of one or two and compete through a ladder tournament with other international teams, experiencing the thrilling team plays with power headers, bicycle kicks and rivetting scoring drives.

The game calls for strategy, tactics and skill. At the beginning of each soccer match the player has three options for field strategy and must balance offensive aggressiveness against defensive toughness. As each match is played, the player must probe the opposition's weaknesses and strengths and seek to line up that killer feed from the wing to the center forward. When scoring opportunities arise, the player must be alert to them and take full advantage of them, powering the ball just past the goalie's outstretched hands.

Since soccer is a professional sport, there is salary involved. Players are

paid a salary based on goals scored, games won and the number of times they've been a member of a world champion team.

Further information may be obtained through factory distributors or by contacting The Leland Corporation at 1841 Friendship Drive, El Cajon, CA 92020.



## NAMA Changes Show Dates

**CHICAGO**—The National Automatic Merchandising Association has changed the dates of two of its upcoming national conventions.

The NAMA convention scheduled for Orange County Convention Center in Orlando, Florida will be held October 11-13, 1990 (rather than October 11-14, as originally planned).

Also, NAMA's annual national convention has been scheduled for October 3-6, 1990 at McCormick Place in Chicago (rather than October 10-13, as originally announced).

Further information regarding these shows may be obtained by con-

tacting NAMA headquarters at 20 N. Wacker Drive, Chicago, IL 60606-3102.

In other NAMA news, the 1990-91 NAMA Directory of Members, which contains the listings of more than 2,000 companies, is currently available.

Non-members may purchase it for \$100 a copy. NAMA members requiring additional copies (to the free edition they've already received) may purchase them for \$8 each.

To order, contact Gale Granberry, Department of Communications, at NAMA headquarters in Chicago.



**DYNAMO AIR HOCKEY NATIONALS.** The 1990 Air Hockey Nationals were held June 2-3 at Fun N Games in Loveland, Colorado, with over \$8,000 in cash and prizes provided by Dynamo Corporation, Fun N Games and 30 other sponsors. An extensive series of qualifying tournaments in the Rocky Mountain region gave novice and amateur players the opportunity to win free entry into this big event, which received widespread media coverage. The finals again came down to a battle between the seemingly unstoppable Tim "Young Wolf" Weissman of Houston and 11-time champion Jesse Douty of Atlanta, with Weissman winning his third straight national victory. Other winners included Mike Pryor of Denver (Pro "B" division), Max Silverstein of Houston (Expert honors), Al Kaler of Houston (Amateur winner) and Werner Fee of Colorado Springs (Novice division). The accompanying photos show (in photo 1) Mike Barry (sixth place) and Robert Hernandez (third place) in heated competition, and (in photo 2) an aerial view of the players as the television cameras recorded the action. The next scheduled Dynamo-sponsored Air Hockey tournament is the Minnesota State Amateur Championship scheduled for July 14 in Minneapolis, followed by the California State Air Hockey Open in Mountain View on July 21-22. For additional information on upcoming tournaments and promotions, contact Mark Robbins at Dynamo Corporation, 2525 Handley Ederville Road, Richland Hills, TX 76118.



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## Classified Ads Close TUESDAY

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FOR SALE: ASSAULT; ESCAPE FROM THE PLANET; ARCH RIVAL U.R.; ROBOCOP; SHOW-DOWN Button & Gun Model; QUARTERBACK; SUPER OFF ROAD; ALL AMERICAN FOOTBALL; VS RBI/RBI; GAIN GROUND 3 PL; CRACKDOWN; THUNDER BLADE; TETRIS CT; IKARI III; MECHANIZED ATTACK; TECMO BOWL 4 PL FOOTBALL; CRIME FIGHTER 2 PL; CRIME FIGHTER 4 PL. FLIP-

PERS: PLAYBOY; BONE BUSTER. KITS: ARCH RIVALS (H); BLOODY WOLF (H); BOTTOM OF NINTH (H); CABAL (H); CASTLE OF DRAGON (H); CHAMPIONSHIP BOWLING (V); CYPERBALL (H); HEAVY BARREL (V); IKARI WARRIOR (V); KUNG FU MASTERS (H); LEADER BOARD GOLF; NINJA GAIDEN (H); P 47; PLOTTING (H); RALLY BIKE (V); RING KING; ROBO COP (H); SHOW-DOWN; SLY SPY (H); V BALL (H); WRESTLE WAR (V); 88 GAMES (H). CALL CELIE OR NAOMI FOR LOWEST PRICES ON BEST USED GAMES ANYWHERE AND DARREN IN PARTS FOR OLD USED P.C. BOARDS. NEW ORLEANS NOVELTY CO., 3030 N. ARNOULT RD, METAIRIE, LA 70002. TEL (504) 888-3500. FAX (504) 888-3506.

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

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— David Dixon / lead vocalist

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