

THE MUSIC TRADE MAGAZINE

# CASH BOX

THE COIN-OP TRADE MAGAZINE

March 31, 1990

Newspaper \$3.50

## *Horse Sense*

**Cowboy Junkies  
Are Back  
in the Saddle**





# TICKERTAPE

**GEFFEN'S NOT GOOFIN':** After weeks of rumors and speculation, **MCA Inc.** agreed to buy **Geffen Records** for MCA stock valued at about \$545 million. Announcement of the deal followed Geffen's decision not to renew its distribution contract with Time Warner Inc. It appeared that the British media conglomerate **Thorn EMI** was going to purchase the company for a reported \$700 million cash, but **David Geffen** did not want to engage in the adverse tax consequences of such a deal, for a stock swap insulates him from immediately paying taxes. After those negotiations broke off, MCA came through with the best offer: MCA will issue Geffen 1 million shares of a new convertible stock that pays a \$6.80 annual dividend and can be converted into 10 million shares of MCA common stock worth about \$545 million. In exchange, MCA receives Geffen Records, who currently hold the contracts to some of the world's best-selling recording artist, including Guns N'Roses, Don Henley and Aerosmith. However, Geffen will retain ownership of the offices currently under construction in Beverly Hills, and Geffen's film division, which has produced such hits as *Risky Business*, *Little Shop of Horrors* and *Beetlejuice*.

On March 20, Geffen announced the incarnation of a new spin-off label, called simply **DGC Records**. Geffen's current A&R department will sign artists for both labels. However, no artists previously released on Geffen Records will be transferred to DGC. They expect to release 10 albums in their first year, with new LPs by **Warrior Soul**, the **Sundays**, **Lori Carson** and **John Doe** already in the works.

**STICK IT TO 'EM:** As the controversy surrounding the lyric labeling bill increases, many well-known members of the music community are coming out and voicing strong opposition. **Donny Osmond** recently testified before the Arizona Senate Judiciary Committee, stating that passage of the bill would seriously curtail the First Amendment freedoms of artists and their audiences. He also stressed his concerns about performers' liability for acts allegedly motivated by listening to a recording. **Rosanne Cash** and **Rodney Crowell** recently testified before the Civil and Criminal Justice Committee in the state of Missouri's House of Representatives. They too felt that the passage of such a bill would violate the First Amendment. This is the second hearing held in two years on the lyric labeling bill, introduced by Republican Representative Jean

Dixon.

**I THINK I LOVE YOU:** Former *Partridge Family* bassist/actor **Danny Bonaduce** was arrested for allegedly buying crack in Daytona Beach, Florida. The actor feared losing his job as a DJ for WEGX-FM in Philadelphia, and felt suicidal. He told the *Philadelphia Inquirer* that he called his girlfriend and jokingly told her "I'm going to blow my brains out, but this is my favorite shirt." Bonaduce also confessed "I feel like a monumental fool. Even Carl Sagan couldn't figure out how stupid I am. I can barely look at myself... To anyone who believed the Danny Partridge myth, I'm sorry."

**TRUE MEN DON'T BEAT UP GIRLS:** Two members of the **Red Hot Chili Peppers** were also arrested in Daytona Beach on charges that they jumped from the stage of a Spring break performance and assaulted a woman in the audience. Drummer **Chad Smith** was charged with battery, while bassist **Michael Balcaray**, a.k.a. **Flea**, was charged with disorderly conduct, battery and solicitation to commit an unnatural and lascivious act.

**WHITE RIOT, I WANNA RIOT, WHITE RIOT, A RIOT FOR MY MODE:** You couldn't exactly call it *Riot on Sunset Strip, Part 2*, and it wasn't anywhere near Route 66, but, at the Warehouse store on La Cienega Blvd. in L.A. this past Tuesday night, those notoriously rabble-rousing Brits, **Depeche Mode**, ran into a spot of fan (as in *fanatic*) trouble. A few thousand rabid Mode-ites, gathered for an autograph session by their heroes, decided to celebrate the early ending of the session by causing a royal ruckus, tossing rocks and bottles and generally jumping up and down in unison. Over 100 LAPD officers, decked out in full riot gear and marching in neat little rows (holdovers from two recent, uneventful Public Enemy shows, perhaps?), brought the little brouhaha to an abrupt halt. There were no serious injuries to report of, but it did make a great 15 seconds of TV. Huffed and indignant city officials are trying to get the Warehouse chain to cover police costs. Apparently, petty vandalism is a tenet of the new revolution. It's that wild beat, officer...it drives those kids crazy...

**WAYNE'S WORLD, WAYNE'S WORLD!** Attorney's for entertainer *extraordinaire* **Wayne Newton** and **NBC News** are due back in court April 13 to argue their ongoing libel case. The 9th U.S. Circuit Court of Appeals set the hearing to determine the reversal

(continued on page 8)

# EXECUTIVES ON THE MOVE

■ **Walt Disney Records** has announced two new appointments as part of the restructuring of the company. **Mark Jaffe** has been named vice president of Disney Records and will develop new music programs to build on the recent platinum success of *The Little Mermaid* soundtrack. **Judy Cross** has been promoted to vice president of **Disney Audio Entertainment**, a new label developed to increase the visibility of Disney's story and specialty audio products. ■ **Charisma Records** has announced the appointment of **Jerre Hall** to the position of vice president, sales, based out of the company's New York headquarters. Hall joins Charisma from Virgin Records in Chicago, where he was the Midwest regional sales manager. In other Charisma news, **Joanna Spock Dean** will be the associate director of A&R, East Coast, **Tony Noe** is the new manager of A&R administration, and **Sue Landolfi** will take the reins of the West Coast A&R representative position. ■ **Bruce Hinton**, president, **MCA Records/Nashville** has announced the promotion of **Janet Rickman** to vice president of publicity and artist development for the label. Rickman was most recently director of publicity and artist development at the Nashville office. Prior to joining MCA/Nashville, she was West Coast director of press and artist relations for PolyGram Records, based in Los Angeles. **Pat Schoffstoll** has also moved up the MCA corporate ladder in the Nashville office recently. She has been promoted to vice president of administration for the label. Schoffstoll was most recently director of administration at MCA/Nashville. Prior to joining the label in 1984, Schoffstoll was involved in retail and wholesale audio/video sales. ■ **Chrysalis** has appointed **Andy Fuhrmann** vice president, A&R. Fuhrmann comes to the label from Epic/Portrait/CBS, where he was director, A&R. He held the same position at Arista prior to that, and was responsible for signing Taylor Dayne. ■ **Island** has appointed **Rod Butler** vice president, urban promotion, and has named **Ronnie Blackshear** national director, secondary urban promotion. Butler comes to Island from Orpheus, where he was vice president, promotion, during the label's first year of operation. Prior to that, he spent 11 years at Capitol, most recently as national director, Black promotion. Blackshear also comes from Orpheus, where she was national promotion assistant. ■ **MTV** has named **Mark Rosenthal** executive vice president, affiliate sales and marketing for the network. Rosenthal was promoted from senior vice president, Western division, MTV Networks. ■ The news from Black Rock this week is that **Mary Beth Colucci** has been appointed director, video continuity marketing at **Columbia House**. She was promoted from associate director in the same department, a position she held since January 1989. She has been with Columbia House since 1986. And **Andrew J. Gerber** has been named vice president and general attorney, **CBS Records** law department. He has been general attorney since 1978. **Bill Johnson** has been promoted to the position of design director at **CBS Records/Nashville**. After leaving *Rolling Stone* magazine in 1978, Johnson became involved with album design for CBS, resulting in his selection as art director for CBS Records in 1979. Prior to his current position, Johnson served as senior art director, CBS Records/Nashville. Johnson is a highly respected artist, and has won numerous honors, including two Grammy Awards (1988 and 1989). **Areeda Schneider** is the new associate director of administration there. A native of Alabama, Schneider began her association with CBS Records in 1976 as a marketing coordinator. She was later upped to manager, administration and personnel before assuming her current position. ■ Long-time music industry veteran **Paul Lovelace** has just been named as the senior vice president of national promotion for **Platinum International Music** on Nashville's Music Row. Lovelace previously served as vice president of promotion at Capitol Records/Nashville. Other positions Lovelace has held include promotion director at MCA Records and vice president of promotion at 20th Century Fox's Los Angeles pop division. He was also a member of the Elektra/Nashville team, founded in 1976. ■ At **Elektra**, **Brian Cohen** has been appointed director of advertising. Cohen comes to the label from Restless, where he was director of sales and distribution, a position he held since 1987. ■ **EMI Music Publishing** has named **Brooke Morrow** senior coordinator, international acquisitions. Morrow comes to EMI from Uni Records, where she was executive assistant to the president.



Jaffe



Hall



Landolfi



Fuhrmann



Rosenthal



Lovelace

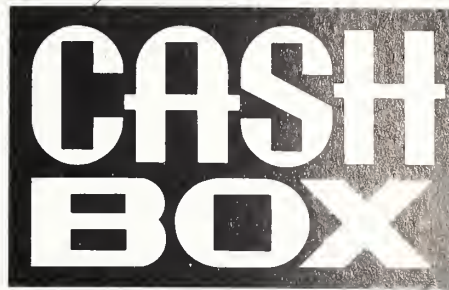


Cohen



Morrow





THE MUSIC TRADE MAGAZINE

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# THE BUZZ

**LA DEMO-GRAPHICS:** The following thoughts and blurbs are in reference to the stack of demos that have been piling up on my desk...

**Bruce S.L. Duff** displays his talents by playing all of the instruments on his demo tape, entitled *Just for the Hell of It*. All nine songs have a cartoon quality about them that calls to mind both the Residents and They Might Be Giants. Unfortunately, Duff doesn't share either band's absurd but clever imagination, nor the latter's knack for infectious hooks. Many of the songs here simply wander along without any discernible direction. However, I have to give him ten points for the revved-up version of Dylan's "I Want You," and five for sampling the cough at the beginning of Black Sabbath's "Sweet Leaf." Bruce's phone number is (213) 962-9054.

In a unique amalgamation of cheesy lounge music and socio-political consciousness, **Anthony Fabbri** has recorded "The Berlin Wall" and "Pray for World Peace." These cuts practically ooze Velveeta, but Mr. Fabbri obviously has good-willed intentions and a big heart. P.O. Box 911, Hollywood, CA. 90078-0911.

**The Mutts** have managed to tick off just about every label in the L.A. area. The fact that their posters openly make fun of A&R directors probably doesn't help the situation. The irony: their snotty attitude is just part of the package. They obviously have a huge jones for the Replacements, circa *Hootenany*; one of the songs here, "I Know That You Know," is about the Mutts getting kicked out of the Mats' dressing room for being *too drunk*! However, they differ from that band in that they shun the '70s FM album-rock influences and revel in the glory days of poppy buzzsaw punk. The Vibrators, Buzzcocks, and Stiff Little Fingers occasionally spring to mind, especially in "I Live With a Cat." They're a fun live band, and if you get on their good side, they just might invite you to one of their infamous parties. Call Eddy Sill at (818) 769-4644.

The Ventura/Santa Barbara area has been producing some pretty cool pop bands here of late, namely the I-Rails and Toad the Wet Sprocket. Now, we can go ahead and add **Something for Nothing** to that list. On *Static*, their version of emotionally lucid pop-rock does not differ too much from the aforementioned bands, for they too ride that fine line between being alternative and commercially accessible. At times, singer John Lombardo sounds a little overanxious to open up his pipes, but he does have a great melodic sense that lends itself quite nicely to the bands power-pop approach. *Something for Nothing*, P.O. Box 23273, Ventura, CA. 93002.

When a Los Angeles band uses the word *black* in their name, you come to expect hair extensions, lycra trousers and Marshall stacks. However, in the case of the **Black Watch**, you (thankfully) get the exact opposite. John Frederick's songs are literate and tuneful, and J'anna Jacoby's violin talents augment matters mellifluously. The results fall into a vein of guitar-pop not too dissimilar from that chartered by the late, great, Go-Betweens. The Black Watch already have a self-released LP and EP to their credit, but this four-song demo is so impressive that it completely outfaces their earlier efforts. Contact the band at (213) 466-3198. A big kudo should also go to producer **Iain O'Higgins**, who helps keep the proceedings concise and well arranged. O'Higgins has recently relocated to the Los Angeles area from Britain, where he worked with Robyn Hitchcock, the Jazz Butcher and countless others. His studio savvy is too simply great to go unnoticed. O'Higgins can be reached at (213) 660-4845.

**Robb Moore**

**NY PAUSES FOR CAUSES:** Soon we're going to have to make this a weekly thing. No complaints from this desk...

On this coast, **Concerts for the Environment** has just announced a very cool Earth Day concert, scheduled for April 21 at **Merriweather Post Pavilion** in Columbia, Maryland. The location is rather ironic: Merriweather used to be this absolutely lovely outdoor venue in rural MD, about 45 minutes from D.C., depending on Beltway traffic. Now, I hear that residents in the thousands of condos and track houses that have sprung up in the past couple of years are trying to get the place shut down because of the noise.

Anyway, the concert line-up includes **10,000 Maniacs**, **Indigo Girls**, **Bruce Hornsby and the Range**, **Boogie Down Productions**, the **Fabulous Thunderbirds** and the **Jungle Brothers**, with others to be announced. The **Nederlander Organization**, which manages Merriweather Post Pavilion, is opening the venue at the earliest date in its history as a tribute to Earth Day; proceeds will benefit Earth Day 1990.

On the other coast, EMI artist **Richard Marx** has announced that all publishing royalties from his upcoming single, "Children of the Night" (from *Repeat Offender*) will be donated to the Los Angeles-based **Children of the Night** organization, which is about to open its first shelter in Van Nuys. Marx wrote the track after meeting a few of the kids the song is named after, teenage prostitutes and runaways. The money will be used to get kids off the street and into drug rehab programs, get them into temporary shelters and provide food and job preparation and placement. The organization also operates a counseling service, a 24-hour hotline, and an emergency transportation program.

"A lot of people don't know that there are 12-year-old prostitutes," Marx says. "They need to know. The only way that problem can be solved is for awareness to be heightened. To me, it's just as important an issue as muscular dystrophy

or cancer research."

**CAWS FOR PAWS** Was hanging out at one of my favourite record stores the other day (plug: **Sounds** on St. Mark's) and picked up this newspaper-ish thing, called "Dear Nipper." Hmm. Looks like...a music advice column written by a dog. The RCA dog, "Dear Nipper" is the new marketing device the label is using to push its "post-modern/alternative" Spring line: Peter Murphy, the Stone Roses, Mary My Hope, the Del Fuegos, the Ian Lowery Group (formerly King Blank) and so on. Then today I got the sampler in the mail; too bad the poor slob at Sounds didn't get this. They actually have to *buy* this stuff. Kudos to RCA for coming up with something that's almost as interesting as the heart-shaped dog biscuit on my desk, or the funny-looking Skinny Puppy hat I wear to avoid scaring people on bad hair days. Cool.

**LEARN SOMETHING NEW EVERY DAY:** Didja know that **K.C. and the Sunshine Band** still exist? They are supposed to be playing tonight's **Spin** magazine fifth anniversary party at the Ritz. Wow. Do a little dance...

**Peace.**

**Karen Woods**

**UK SUGAR COATING:** The man supporting Eric Clapton's 19-night marathon at the Royal Albert Hall was one **Zucchero**. I didn't manage to catch him there, but went to a stadium in Zurich for his full two-hour set. He's a great pal of Clapton's, although he was pleased I missed the show there because eight songs of Zucchero is simply not enough. He needs to build the dynamic of his act.

It was a two-hour show, and I can honestly say I wasn't bored for one minute, partially because I couldn't understand one word—the show was in Italian and he speaks a novel, endearing, mostly unintelligible form of English. This, however, doesn't matter. All that Latin passion that croons from those bluesy ballads make them seem so much more heartfelt. After all, nobody expects you to understand every word of Puccini. The rockier numbers? Well, there was some wailing anthemic chorus of the internationally indistinguishable brand of rock anthem, so I didn't lose out there either.

I met him after the show. He is a man with a very big face, which makes him appear more overweight than he actually is. He was wearing a jacket lined in beautiful orange and red and blue angels and Madonnas, a sort of church fresco covering his bones. "The ironies of religion" are close to his heart. The same fabric covers his latest disc.

He calls himself a blues artist, although "blues rock" is a more applicable term. And he's played with the best of them: Ray Charles, Miles Davis and, of course, Clapton.

"I went backstage at an Eric gig in Milan to pay my respects." (By that time he was already Italy's hottest homegrown act.) "I wondered if he would recognize me. He came rushing up to say how he liked my trousers. They were leather and black and I took them off and gave them to him. From that day on we have been friends."

Friends enough to share the same manager, Roger Forrester. Whereas Clapton has the mysterious air of a tortured virtuoso, Zucchero has a more basic charisma. He utilizes his vulnerability. On stage he'll pour his heart out 'til he's raw and go into Italian diatribes that seem almost Springsteen-esque—the ones where everyone in the audience thinks, "Hey, I've been there, I've done that, this man feels for us all." Yes, Zucchero can plug into the sentiments and sentimentalities of the common man. He talked at length about women being angels of destruction, about his lifelong obsessions with their charms, about his own wife and how she stood by him during what seems to have amounted to a nervous breakdown.

"On Christmas Eve nine years ago, my pianist was in a car crash and died and my first child was born. After this, I got into a state where I couldn't go out of a house, I couldn't eat in a restaurant or cross a road. I had no success. There seemed to be no end to it. I never thought of suicide, I was just in so much pain I thought I might die of it. For no reason, 18 months later I began to have success. People began to like me."

It was during that period that he wrote his greatest songs, some of which appear all these years later on his latest record.

Zucchero, of course, wants worldwide acclaim one minute, the next he doesn't know why he does this and he wants to be a farmer. He spends money on "houses. I like houses. I'd love to have one in every city. Apart from that, I'm not materialistic. But a house, that's nice."

In order to achieve the success he sometimes thinks he must, there is the problem of the English-speaking world. In his heart, Zucchero is a man of no compromise, he thinks the power of the music and the passion in the lyrics, of which there is much, will be lost in translation. I tend to agree with him there.

"I don't know English enough even to know what is lost. I am not happy to translate all my words. I prefer Italian."

After an initial single release in English, Zucchero hopes to persuade London Records to put out his album in Italian with English descriptions of what's going on in the songs—as you would describe the scenes of an opera—rather than a word-for-word stilted translation.

**Chrissy Iley**



# MUSIC PUBLISHING

BY SHELLY WEISS

**ALMO/IRVING:** Lance Freed, president of Almo/Irving, announced the signing of an administration agreement with A&M recording artist **Wendy MaHarry**, in conjunction with the release of her self-titled debut album... Almo has also inked new group **Christine in the Attic** to an exclusive songwriting/development deal. Expected shortly is a five-song CD sampler for radio, record companies and film and television use...

**BMI:** The company recently hosted and toasted Chameleon recording artists **Mary's Danish** at its New York office to welcome the band members as BMI writers...

**JOBETE/STONE DIAMOND:** Holly Green, VP creative affairs, reports from the Big Apple that **Arnie Roman** currently has a top-40 single "Whole Wide World" by **Ame Lorain**. To be released shortly are recordings by **Vanessa Williams**, **Sweet Sensation** and **Jellybean**. Roman's numerous credits include covers by the Pointer Sisters, Oak Ridge Boys, Shannon, Brenda K. Starr, Karyn White and the singles "Prove Your Love" by Taylor Dayne, "The Real Thing" by Jellybean/Steve Dante and "Nail It to the Wall" by Stacy Lattisaw... **Donald Robinson**, who scored as a producer last year with the Jobete song "Dreamin'" by Vanessa Williams, wrote and produced "Nice N' Easy," which appears on **Grover Washington Jr.**'s latest album, and also produced the current single "Sacred Kind of Love." He's also working in the studio with **Jasmine Guy**, **Phil Perry**, Vanessa Williams and **Tisha Campbell**; the later two projects will feature his compositions. Also to be released shortly is his collaboration, "Friends Advice," which will appear on the **Pointer Sisters'** debut Motown LP... **Anne Codwin** co-wrote with **Kevin Paige** the song "Black & White," which is featured on Paige's debut Chrysalis album, and also collaborated with **Larry Lange** on "No Matter What," which is presently being recorded by **George LaMond**. Codwin's credits include cuts by Shannon, Force MD's, Gladys Knight, Will Downing, the Weather Girls and Donna Allen... Catalogue Department: recent action includes "Until You Come Back To Me" (**Basia**); "Love Child" (**Sweet Sensation**); "I Wanna Be Where You Are" (**Sybil**); "Let's Get It On" (**By All Means**), and four songs on **Luther Vandross'** current *Best Of...* album—"Since I Lost My Baby," "If This Love Was Mine," "Creepin'" and "Until You Come Back to Me"...

**MCA MUSIC:** President **Leeds Levy** announced the company's signing of a worldwide co-pub agreement with **Bush Burnin' Music**, co-owned by Hush Productions' **Charles Huggins** and songwriter/producer/artist **Paul Laurence**. In conjunction with the deal, MCA has signed exclusive songwriter agreements with Bush Burnin' writers **Janice Dempsey**, **Paul Laurence**, **William Rhinehart** and **Linda Vitali**. The BB catalogue includes the current **Eric Gable** (Orpheus) single, "Hard Up," as well as Gable's previous hit, "Remember the First Time." It also includes several #1 songs written by Laurence for top recording artists **Freddie Jackson**, **Stephanie Mills** and **Melissa Morgan**. BB's **Linda Vitlai** has written/produced #1 songs for **Jackson** and **Melba Moore**, and is a frequent collaborator with world-renowned songwriter **Gene McFadden**, formerly of **McFadden** and **Whitehead**. Vitali just completed **Janice Demsey's** debut LP for Epic... MCA has also signed a worldwide co-publishing and exclusive writer agreement with songwriter/producer **Paul F. O'Neill**. O'Neill is co-writer/producer of all cuts on the newly released and well received heavy metal group **Savatage's** LP, *Gutter Ballet* (Atlantic), with the first single, "Of Rage and War," already hot on the charts. O'Neill also directed the first video (of the title

cut), which is currently appearing on MTV. O'Neill's previous credits include **Badlands'** (Atlantic) debut. He is currently in pre-production on their follow-up LP...

**FILM/TV:** Writer/producer **Ronald M. Cohen** and the **Movie Company**, along with **Eddie Milkis**, have just closed a deal with HBO for the pay-cable company's first half-hour dramatic series, *Southern Cross*. A sizzler about the criminal justice system to be filmed in Florida, the show gets its name from Stephen Stills' classic hit song... **Pat Griffith**, sound supervisor of EFX Studios, informs us that the company is working on the new hit CBS series *City*, starring Valerie Harper, with **Jeff Jones** handling the music chores; and also on the new made-for-TV sci-fi movie, *Plymouth* (ABC), based on life on the moon in the future, shooting at Disney Studios and slated for Fall. The movie stars **Cindy Pickett**, formerly of *St. Elsewhere*, with **Brad Fidel** composing the score...

**ON THE ROAD:** **Luther Vandross**, enjoying the success of his current, near-platinum *The Best of...* LP, and finishing his co-hosting of the *Fourth Annual Soul Train Awards*, is set to tour Europe, with ten dates beginning in late March, including **Lodon's Wembley Arena**, the same venue in which he broke attendance and ticket-sales records with his previous 10-night stand one year ago. After Europe, Vandross will return to the U.S. to begin planning his *Stateside* tour, scheduled to commence in mid-June... **Lenny Kravitz** continues his whirlwind tour of the U.S., where, after opening as special guest for **Tom Petty**, he begins a long string of headlining dates... Look for new/hot U.K. group the **House of Love** (PolyGram) to arrive Stateside in early Spring, after their three-month U.K./European tour, which includes a headlining date at the famed **Royal Albert Hall**. This tour will also introduce new guitarist **Simon Walker**... Russian rockers **Gorky Park** will be joining **Farm Aid 4** organizers **Willie Nelson**, **John Mellencamp** and host **Dick Clark** on Saturday, April 7 at the **Indianapolis Convention Center** and **Hoosier Dome**, with some of the bill including **Bonnie Raitt**, **Don Henley**, **L.L. Cool J.**, **John Hiatt**, **Arlo Guthrie** and **Jackson Browne**, among at least 30 others... **Gorky Park** continue their tour through America, conducting cultural exchanges with high-school students and appearing weekly on the teen program *Youthquake* on USA Network...

**TO BE RELEASED DEPT.:** Singer/songwriter **Suzanne Vega** (A&M) is about to release her third LP, *Days of Open Hand*, whose title was derived from lyrics found on the album's first single, "Book of Dreams." Since the worldwide success of her 1987 LP *Solitude Standing* (which sold over two and a half million copies and garnered three Grammy nominations), Vega has been preparing for her latest effort. Besides writing and performing all the songs on *Days of Open Hand*, she also co-produced, along with keyboardist **Anton Sanko**. Vega will be performing dates in June in selected U.S. cities after a promo tour of Europe. The album is slated for an April 16 release...

**CONGRATULATIONS DEPT.:** **Peer Music** announces the promotion of **Frank E. Carrado** to the position of professional manager at Peer's N.Y. office. Prior to this position, Carrado was creative coordinator. From one Brooklyn boy to another, congratulations...

To be continued...

**Dance music diva Carole Davis is spreading her talents around these days, beginning with the release of her new single on Warner Bros., "It's in My Genes." The song is co-written by fellow MCA music writer Greg Smith and Nile Rogers. Rogers also produced the record. Davis has been heralded as the new glamour queen on the club scene and one of this year's most exciting and aggressive new talents. She recently landed a role on the ABC soap opera One Life to Live, portraying the manipulative Baroness Helga Von Stoltz. Additionally, Davis will be appearing in two full-length feature films, Put Another Shrimp on Barbie, a Universal release, and If Looks Could Kill, for Warner Bros.**



Recent Rock and Roll Hall of Fame inductee and legendary Brill Building songwriter **Gerry Goffin** (center) is congratulated by **EMI Music Publishing** chairman and CEO **Charles Koppelman** (left) and **EMI Music Publishing** vice president creative operations, **East Coast**, **Jody Gerson** (right) upon the signing of his new co-publication and exclusive administration agreement with **EMI Music Publishing**. Goffin is responsible for having written or co-written such classics as "You Make Me Feel Like a Natural Woman," "One Fine Day," "Will You Love Me Tomorrow," and "Theme From Mahogany," as well as contemporary hits as "Tonight I Celebrate My Love for You" and "Saving All My Love."



# Ride a White Stallion: Cowboy Junkies' Caution Horses at Work

BY KAREN WOODS

OUT OF ALL OF LAST YEAR'S musical success stories, there was probably only one album in the higher echelon of salesdom that appealed across the board, to critics and fans alike, to people from all walks of life. That record is *The Trinity Session*, from Toronto's Cowboy Junkies. It's a quiet, brooding collection of songs that defies technology as much as it defies categorization.

*The Trinity Session* is literally just that; Cowboy Junkies recorded the album in one day at Trinity Church in Toronto, playing live to a digital two-track and using what's called the CalRec Soundfield Ambisonic microphone. The result is a record filled with as much space as music; something that breathes, where most studio albums do not. *The Trinity Session* was originally released independently, then picked up and re-released by RCA in late 1988.

This year's *The Caution Horses* both picks up where *The Trinity Session* left off, and expands on it as well. The airiness is still there, although the arrangements have been fleshed from the first record's sparse guitar/bass/drums/vocals with the addition of instruments such as harmonica, violin, mandolin, peddle and lap steel and accordion. Lyrically, Cowboy Junkies have also grown; where *Trinity Session*'s originals and covers depict innocence and the loss thereof, *Caution Horses* is more a series of stories on the state of life and love, the highs and the lows, the extremes and the middle ground in between.

Guitarist and songwriter Michael Timmins says this sense of lyrical cohesion is deliberate, "especially on this record. Every song should be a separate little story and the record should hold together from song to song. The idea behind this record is that every song is about a relationship, whether it's between two people, or between a person and themselves, or a person and the surroundings. So you have ten little vignettes, and they all sort of relate from a relationship point of view, how each person in the song is dealing with the relationship they find themselves in.

"On this album, out of the eight songs that are originals [they cover Neil Young's "Powderfinger" and Mary Margaret O'Hara's "You Will Be Loved Again"], I wrote music and words on all of them except for 'Witches,' which was co-written by [vocalist/sister] Margo [Timmins] and I," he adds. "She wrote the lyrics and I wrote the music. [But] there has to be some element in every song that is personal. It doesn't have to be the situation, or the facts of the narrative, but there's usually an emotional element in it that's really the reason for writing the song, something that I can identify with or want to analyze. That's the personal side of it. Then I make up the narrative and the characters. That's the fun side of it, the fictional side, being able to create characters and situations which reflect the emotion that you're trying to express. It's very satisfying, when you finish it and realize you've actually captured something that is so abstract, captured it and written a story to explain it."

The other two members of Cowboy Junkies are bassist Alan Anton and drummer Peter Timmins, another sib-

ling. The new album has three additional musicians, as well: Jeff Bird, Jaro Czerwinec, and Kim Deschamps, who joined the band on its 1989 world tour.

"We've been working with these musicians since *The Trinity Session* in all the live shows," Timmins explains, "so we used the live shows to hone all the new material and all the arrangements. That was the idea when we went to record this one—to capture what we were doing live, the lushness of it, the arrangements, the immediacy of the sound. We didn't want that ethereal sound *Trinity Session* had. We wanted it more immediate and rootsy."

Cowboy Junkies is, however, still the three Timminses and Anton. "The band is still technically the four of us. [Bird, Czerwinec and Deschamps] are basically hired musicians. We pay them per gig. That's the way it works, because the four of us work on the songs, and not until they are in the finished stages do we actually take them to [the other musicians]. They sort of embellish what we do, sort of paint the structure, so to speak. Certainly, from a musical point of view, they're a part of the band—we don't do anything without them. It's worked out well, and the new songs were sort of written with them in mind, [with] those instruments and their playing in mind.

"It won't necessarily remain that way for the rest of our career. I have a feeling that on the next record we'll begin to change a bit. The next one, we're already beginning to work on it, and already we can hear a shift in style. A very slight shift—we do things gradually—but where we might want to bring in different instruments and different musicians."

*Caution Horses* also represents the next step in Cowboy Junkies' unique recording technique. The band is again working with producer Peter Moore and the CalRec mike. This time, however, they recorded in a 24-track studio, rather than in a church. "We went into a regular 24-track studio, and used the single mike for the rhythm section. The bass guitar, the drums, the percussion and the rhythm guitar were set up around the CalRec, as well as being miked individually," Timmins explains. "Everyone else was isolated, in the same room, but baffled. Then we played live, all together as one unit again. It gave us enough separation that we could manipulate a little bit in the mixing, and using the CalRec on the rhythm section gave it that warmth. If you isolate everything, I think it sounds very sterile. Everything sounds very compartmentalized. This way, I think we maintained that blend, and that feeling of a live performance is still there."

Timmins says that although he is the principal songwriter for the band, he's not into building up a huge catalog of potential material. Instead, he prefers to work song by song, developing an idea from start to finish before moving

on to something else. "I don't present a lot to the band," he says. "I might write a lot personally, but by the time I present something to the band, it's gone through a lot of my own editing, so if it's not good enough, I just don't bring it up. But by the time we do get to doing a song, it takes us a long time to work it from the point where I introduce it to the time it actually gets to a recording session. It goes through a lot of very slow processes, a lot of natural evolution of beginning to understand...first there's just the structure, then the actual groove of it, the actual dynamics. There's a lot of subtle stuff in there that you can't press. You just have to let it evolve naturally. We're trying now to work up at least five or

record, about a month before, and 'You Will Be Loved Again' was worked out in that time, but everything else was pretty much on the road with us. We had a lot of time to think about the approach to the songs."

Singer Margo spends as much time and energy working on how her brother's songs are going to be presented as he does writing them, Timmins says. "It seems to be working out that I'm getting more into songwriting, and enjoying it more, and Margo is just wanting to develop her vocal style more. She really enjoys the challenge of taking someone else's words and stories and making them her own, interpreting them on her own level. So I think as long as we're both



Cowboy Junkies

six new songs to bring on the road with us this time, just to give them that breathing room and let them develop."

Of *Caution Horses*, he says "About half this stuff was written between the time *Trinity Session* was released independently and *Trinity Session* was released by RCA. There was about a six-month period where the band was playing a lot, but mainly around Toronto.

"As soon as we record a record, we tend to immediately begin to work on the next one, because there's usually a lot of time before the release," he continues. "So, [we work on] one song a month or so, just a matter of whenever we have time. That's one thing we're having to learn how to do, is discipline ourselves so when we do get a week, we use it productively. Otherwise, it's like, 'Hey, you guys, it's time to record a record,' and we have to write all new material in a month, and then you end up with a poor record. Time gives you a certain amount of objectivity. Every song sounds great for the first week, but after a year you can look at it a bit more objectively. So we weren't pressed at all for [*Caution Horses*]. 'Rock and Bird' was written specifically for the

happy doing that, we'll continue this way. She doesn't particularly like writing. Occasionally she comes up with an idea she wants to express, but most of the time she prefers to concentrate on her singing. It's almost like playing a character, almost like an acting role for her, you know? She has this little script that she has to identify with and recreate, and she does it really well."

As far as expectations for their second major-label release, Timmins says Cowboy Junkies really don't have any. "We're pretty confident about it. We're pretty happy with the end result, so we'll see how it goes. We're interested in seeing how other people react." They never expected the success of the last album, he adds, so they can't really predict what's going to happen with the current one. "It was amazing. The good thing about [the way *Trinity Session* snowballed] was that we were on the road when all that happened, so it didn't give us a chance to really think about it, and every show we just continued to do our thing. I think that really helped us a lot, that we were able to continue to play while everyone else was doing their bit. We were just doing what we always did." ○



# Seduced by the Beat:

## Seduction Lives Up to Their Name

BY ERNEST HARDY

WHEN THE ADVANCE CASSETTE for Seduction's *Nothing Matters Without Love* was sent to the office some time ago, a quick scanning of song titles showed that they'd covered Taana Gardner's seminal dance hit "Heartbeat," a masterpiece of sleaze and beats. (It's also the foundation for De La Soul's last single, "Buddy.") "Yeah, right," I thought and tossed it aside. Shortly after, in one of those clubs that was cool until (yawn) Hollywood trendoids descended on it, the track, "(You're My One and Only) True Love," received the only nod that matters: it was chosen the song for "last call," that moment where the deejay takes the crowd *beyond* the edge...and then sends them out to the streets. (One night, I swear it, the crowd in the club refused to leave; the deejay put on Milli Vanilli and the floor cleared in record time. Honest.) I was sent scurrying for that cassette and, once found, played it almost non-stop (but, at the time, fast-forwarding past the ballads simply because that was not what I turned to Seduction for). When the trio (Michelle Visage, Idalis Leon and April Harris) is told of my initial resistance, they all smile and nod. They've heard this, or some variation of it, before.

"That [cover] was [producers] Robert [Clivilles] and David [Cole]'s idea," says Harris.

"We were kind of against it," adds Leon. "We were like, 'You shouldn't touch that classic.'"

"Not against it," interrupts Visage.

"Not against it," adds Harris, "just a little wary."

"Initially," says Visage, who quickly establishes herself as the group's driest wit (filtered through the streets of New York), "everybody looks at it and goes 'OH MY GOD.'"

"When I listen to it now," smiles Leon, "I say, 'Wow, this is slammin'.'"

As is always the rule, Seduction's members appear smaller in person than you had expected. In compliance with no rule, they're also more attractive. In their videos and press photos, Visage (the blonde bombshell) and Leon (the self-proclaimed "Puerto Rican of the group") both appear to have much longer faces than they really have, in some shots nearly throwing facial proportions out of whack, while Harris sometimes comes across as a little severe. In person, none of this is the case. Visage actually has delicate features, sports a gold nose ring, and has the aura of someone at home with both New York streets and nightclubs. Leon is drop-dead gorgeous and fashion-model (which she was) thin, the kind of person who could consume all the contents off a pastry cart and not gain an ounce. These two exchange off-color jokes, tease about who gets the sloppy seconds of some guy they just met, and populate their conversation with frequent cries of, "Uh-uh, Miss Thing." Harris, meanwhile, is more reserved than her cohorts, giving off an icy class that the camera can interpret as aloofness.

The group members have an easy camaraderie, smoothly tossing quips and asides back and forth. Though some critics have lumped them in with the whole resurgence of the "girl groups" (Expose, Cover Girls, Sweet

Sensation, etc.) and made the claim that they, like their peers, are puppets for their producers, Seduction don't quite fit in that category. Visage and Leon have been friends for years, club-hopping and job-searching together long before their recording careers meshed and took off. Harris grew up with David Cole, half the production team of Clivilles and Cole (also responsible for hits on Natalie Cole, Debbie Gibson, Grace Jones and countless

"Our music is different."

"The comparison is 1-2-3," continues Visage, nodding to Leon and Harris as she counts out the numbers. "There are three of us..."

"And our producers wrote the material for our first album, which is like Expose," says Leon.

"And that's it," says Visage firmly.

Leon continues, "Their shows..." She shudders. "We've been together eight months, these other groups have been

subtle—flourishes), or the fact that these three women can really sing (and rap). What comes through as you're listening to *Nothing Matters...* is the fact that everyone involved is a true product of the dance-club scene. These aren't pop singers trying, like Cinderella's moody stepsisters, to step into shoes that just won't fit, or producers trying desperately to figure out the formula behind the latest chart successes. These are people who know of what they speak.

"We seem that club way because we all, especially Michelle and I, always go to clubs," says Leon. "April is very up on the industry parties and how those work. I've been going to clubs since I was fifteen and so has Michelle—Michelle and I are very much into the New York clubs, that whole scene," she smiles. "Robert and David are totally into club music; their roots are club music and R&B. Also we're all from New York, and very club- and party-oriented."

Their love of New York is obviously a two-way street. When they performed there a while ago on a club tour, not only did they sell out the club, but were greeted with a level of excitement usually reserved for far more established artists. But Seduction were hometown girls made good. A few weeks earlier in Los Angeles, at a mini dance-music revue featuring Lil' Louis, Pajama Party, Technotronic, and others, it was Seduction who stole the show. Not only were they the crowd favorite, they easily out-sang, out-danced and out-shone the other acts. Darting back to L.A. after their triumphant headline gig in New York, the results were, to put it mildly, disastrous. Seduction gave their all, but the deck was stacked against them. The club was strict about a 21-year-old age limit, carding at the door and cutting off a majority of the group's youthful fans who latched on to them via radio or word of mouth about their earlier appearance. Compounding matters, a rigid dress code was enforced by people who still swear by (*omigawd*) *GQ Magazine*. The lighting was off, the guy in charge of starting the backing tracks was out of it, and the crowd was typical L.A. industry: "Walk on water and I might be impressed." The group's members see this as further proof of New York's upper hand in the age-old New York vs. Los Angeles argument.

"They [New York] are *much* more hip," says Visage drily.

"Mmm hm," agrees Leon. "I mean, when I grew up, that was basically a hobby, going to the clubs. It was the weekend thing to do. 'What are you doing this weekend?'—this is at fifteen—and you say, 'I'm going to get my fake ID and go clubbing.'"

"What club are you going to?" asks Visage, joining in the impromptu nostalgia session.

Leon continues, "That's a way of life in New York..."

"It totally is," interjects Visage, while checking her nails.

"Your life goal is just to get into the clubs," finishes Leon.

"Miss Thing, I used to *dream* about getting into the clubs," cracks Visage. O



Seduction

others), who steered the trio up the charts. Though hardly the result of afternoon garage jams (a bit of mythology best left to the rock domain anyway), Seduction are not quite a *Mannequin Wanted* ad outfit.

"April grew up with David," says Leon, "and she was already working with him [when Seduction came together]. Michelle and I were just hanging out when I met Robert Clivilles in a club. I was working at the Red Zone—I was a bartender before this; I was also modeling on the side—and they were talking about putting together a group, but I was looking for a solo deal. I said I would consider a group if it's a really cool group—only if it's really cool—and the songs and music were cool as well. We all sat down to talk about it. We liked the concept, and went into the studio a few weeks later."

When some of the other trios of women are mentioned as a context in which to compare Seduction, Visage is quick to fire, "Look at us. We're the first inter-racial female group since the Mary Jane Girls. They're the only other [multi-racial] ones."

"And we all can sing," laughs Leon, wickedly.

"Our visual is different," says Visage. "Our visual is more an emulation of sophistication and class...with just a hint of sex. To sell. 'Cause sex sells. But not sleazy."

"Our show is different," adds Harris.

together for years, and, for myself, not to sound conceited or anything, we have the best track show I've seen. We're not at the level we'd like yet, but...we're the best track show out there. And girl groups? Forget it. We are the best track show, as far as girl groups. Definitely."

A recent review of *Nothing Matters Without Love* in New York's *Village Voice* compared the trio to a Harold Robbins novel. It was meant as a compliment. Though I question the analogy, the point is well taken. Seduction are like the trash you'd see scattered on the streets in old Hollywood films: scrubbed clean and meticulously placed just so. (This, too, is a compliment.) The group admits that they are aiming for a mixture of...

"Street and glamour," exclaim Visage and Leon in unison.

On record, the trio's range is just as ambitious. The ballads are a solid blend of R&B and pop. The dance-oriented material spans from the cover of "Heartbeat," the current single, to one of 1989's club anthems, "(You're My One and Only) True Love." Visage has a rapid-fire rap, "Breakdown," that's deft and *def*, while their top-five pop hit "It Takes Two" sampled both Tom Jones and Rob Base without falling under the weight of those sources. What really marks the album, though, is not the sure hands of production provided by Clivilles and Cole (notable for their witty and clever—and often



# TICKERTAPE

(continued from page 2)

of a \$5.3 million award to Newton. The suit was filed nine years ago when Newton claimed that news reports on the network linked him to organized crime.

**THOSE WERE THE DAYS:** Four major international video companies, **MPI**, **PolyGram**, **Tohokushinsha** and **Osiris** have agreed to distribute *America's Music: The 1940s*, a new **INSTAR** compilation of rare and vintage performances by **Frank Sinatra**, **Louis Armstrong**, **Bing Crosby**, **Cab Calloway**, **Doris Day**, **Duke Ellington**, **Fred Astaire** and **Ginger Rogers**.

**THERE'S GOING TO BE BASEBALL! THERE'S GOING TO BE BASEBALL! THERE'S GOING TO BE BASEBALL! THERE'S GOING TO BE BASEBALL!**

**THEY'LL BE GETTING HELP! IN ABOUT 2032:** *A Hard Day's Night* is going to finally open in the Soviet Union. It's part of a bigger package, put together by **Story-First Distribution**, which also includes the likes of several satellite-broadcast music TV shows, including *USA Top 20*, a show that promises to make the Lithuanians reconsider their attempts to wedge themselves from "the evil empire."

**GOOD MARX:** **Richard Marx** is donating his publishing royalties to "Children of the Night," his new single about the plight of runaway children, to the *Children of the Night Organization*, founded in

1981 to help children forced into prostitution and pornography.

**ARF!:** *Dear Nipper* is the name of **RCA Records'** new retailer-oriented quarterly newspaper, focusing on the label's "alternative and more mainstream rock artists." 10,000 copies—accompanied by a sampler cassette—went out to RCA branch and field staff, retail accounts, stores, colleges and the like.

**BYE, BYE LOU:** **Lou Maglia**, ex-president of **Island**, and **Chris Blackwell**, the label's big cheese, have "amicably come to terms concerning the early termination" of the former's contract with the latter.

**FERRY 'CROSS THE MIT-SUBISHI:** *New Town:* **Bryan Ferry** in Europe is the name of the 90-minute video of the former **Roxy Music** fashion plate, recently released by **Virgin Music Video**. They are also planning a **Lenny Kravitz** home video for later this spring.

**GET WELL GLORIAESTEFAN:** The **Miami Sound Machine** singer broke her back last week in a highway accident involving a truck and her bus. The word at press time was that she'd pull out of it with no permanent spinal damage. She has *Cash Box's* very best wishes.

## Robb Moore and Lee Jeske



**LONDON NEW YORK WARSAW GOLD:** Epic artist **Basia** and co-writer/producer **Danny White** were recently presented with gold albums for *London New York Warsaw*, **Basia's** second album. Pictured, from left, are Epic senior VP, A&R **Don Grierson**; senior VP, promotion **Polly Anthony**; CBS Records president **Tommy Mottola**; Epic VP, sales **Peter Anderson**; **Danny White**; manager **Alan Seifert**; **Basia**; Epic VP, West Coast operations **Larry Stessel**; Epic president **Dave Glew**; CBS Records executive VP **Mel Ilberman**; CBS Records distribution president **Paul Smith**; Epic VP, product management **Dan Beck**; and **Craig Applequist**, VP sales, CBS Records distribution.

# SHOCK OF THE NEW

**SO, I'M SITTING HERE**, trying to think of a good pun to introduce you to this band, the one that I've been driving everyone batty with this week. They call themselves the **Odds**, and hail from one of my favorite cities, Vancouver B.C.—Home of the Pacific Northwest Exhibition, where I was forced to see **Roger Whittaker** as a child, and have never been quite right since.

Fuggedaboutit. We'll just talk about the band. They hope to finally get wherever it is that they are going, find piles of elephant bones there, drink Clamato juice, and convince the world that there is a need for good, solid pop music—the kind that **Elvis Costello**, **XTC**, **Squeeze** and that lot make—but with a distinctly...odd edge. The elephant bones thing comes from the band; the latter is merely my evaluation.

I ought to be used to this by now, but the first thing you notice when attempting to get to know these guys is that the music and the personalities that make it are...oh, hell...at odds with one another. The eight songs in my possession are what we used to call "pure pop for now people" around here—honest-to-God pop songs resplendent with warmth, compassion, humor and hooks. The Odds themselves—**Craig Northey**, guitars and vocals; **Paul Brennan**, drums; **Steven Drake**, guitars and vocals, and **Doug Elliott**, bass and vocals—however, are a running stream, a babbling brook of serious answers and non sequiturs, sometimes within the same sentence. They're a delight to talk to, a pain in the butt to transcribe. Someday I'd like to use the entire hour-plus I have on tape, but I have neither the time nor the space to do so now. You'll have to settle for excerpts.

**Paul Brennan** on how the Odds came to be: "I had just finished playing in this other band, not mentioning any names, and I wanted to form a band with **Craig**, and I also wanted to form a band with **Stephen**. Both of those guys wanted me to play with them, but I was jamming with **Stephen** and **Doug**, so I thought why not bring **Craig** along with me, and so we did, and that was that. And everyone's favorite color is blue."

The Odds have two spin-off projects: **Dawn Patrol**, which does mostly '60s cover tunes and literally keeps Odds Entertainment Corporation in business, and the **Croontoons**, which **Brennan** describes as "a way for people to get together and wear silly, geeky tuxedos and play songs from the '30s, '40s and '50s."

The graphic (oh, another bad pun) information sheet the Odds sent me prior to speaking with them had a list of things they like, in particular order. One of the things that intrigued me was not one but two references to "quality furniture." Being curious, I asked.

**Drake:** "The thing about quality furniture—I particularly like the modern stuff from the '40s and '50s as opposed to anyone else in the group—the thing is, it's terrible when you sit on a chair and it falls apart. And it has to look good."

Other curiosities are the color brown and polyester fabric: "Maybe they're important because they are colors and fabrics that are so gauche and so horrible, that if you meet and fall in love with someone, and you're wearing brown polyester, they probably really love you for who you are, not because of how you're dressed and what you look like. **Craig** is now calling it the fabric of inner truth."

We discuss **Python's** *The Meaning of Life* briefly; **Drake** pauses. "You've really plugged into the silliness factor, here." This is okay, he says, "because the serious side of it is pretty well the same as 10,000 other bands that are striving to do something. The silliness is probably the one thing that keeps us together, because we've played, what is it, coming up on 485 gigs together in three years. We're about 15 gigs away from 500 nights together. The silliness factor is probably what has kept us from killing each other."

**Northey** takes on the subject of Vancouver as a "scene": "We've sort of kept to ourselves, really, sort of had to create our own scene, because Vancouver is a smaller town, and things kind of go up and down like the food chain. Like one year, there's a lot of seals, and then the next year, there aren't a lot of seals because there are a lot of killer whales. Sort of like that, there's a great music scene for a short period of time, in a sunspot or something. Right when we got together, it was taking a nose-dive, a lot of the original clubs had been sold and became piano bars with dueling Liberaces. So we cooked up our own thing where we impersonated other people, people we made up."

"We try to keep the personalities [Odds vs. Dawn Patrol vs. Croontoons] separate, but sometimes it's more fun to confuse them. We're always the Odds, but the practice of being the Dawn Patrol or the Croontoons helps us bring unique, if somewhat constantly neurotic, ideas back to the Odds. Our hobby is turning off the lights and shooting arrows at targets. We always get bull's-eyes."

**Elliott:** "Hi, my name is **Doug Elliott**. I'm the bass player in the Odds, and all I want to say is that I like my left-handed **Virgo** rhythm section member/cohort **Paul Brennan**, and I want to clarify that he is the most obnoxious person in the band, hands down. But I do own my own van. If we came out to New York, could we sleep on your living room floor?"

Again, there is a lot more, but you get the idea. I could go on about songwriting, and serious issues like integrity and honesty and overwhelming musicianship, but you can discover that for yourself. Get a tape. Contact **Chris Blake** at **Blake & Bradford**, (213) 395-8835. Do it now. Then I'll do another piece on this band when everyone knows who they are, and what they sound like. The odds on that score, friends and neighbors, are very good.

Stay Tuned.

**Karen Woods**



# THE HEAVY METALS

# ROCK & ROOTS

**THE PRECIOUS METALS:** A reception was going on up the street last week for none other than the greatest band of all time—**Aerosmith**. A thousand or so fans gathered at Guitar Center in Hollywood to watch the band's induction into the legendary Rock Walk. Aerosmith have influenced so many, and now they are taking their place at the top with some of the great rock and rollers, like Jerry Lee Lewis and Chuck Berry. Must be a great feeling.

Another great innovator is in town—**Ozzy Osbourne**. He's just released a six-song EP, *Just Say Ozzy*, and is presently writing songs for his new album, *No Dogs Allowed*. "The new album that I'm working on is just pure, basic, rock and roll fun," says Osbourne. "I've just written a great rock and roll song called 'Party With the Animals.' It's incredible." I wonder if the song is anything like Dr. Dolittle's "Talk to the Animals"? Probably not. The album looks to have an October release, so all we can do is wait.

**METAL NOTES:** **Ronnie James Dio** is currently recording his upcoming LP in Reno, Nevada. It's going to be released May 15. Dio is living in a house with a studio, so he is able to focus purely on music and record whenever the inspiration hits him. The album at this time is untitled. It is being co-produced by **Tony Platt** and Dio himself, and includes the songs "Hey Angel," "Evil on Queen Street" and "Born on the Sun," so it is sure to have the distinctive Dio sound... **Iron Maiden** has recruited longtime acquaintance **Janick Gers** to complete the group's line-up. They must have known that Gers was the man for the job because they didn't even try anyone else out—they just ask him to learn a couple songs and come to rehearsal. "You'd think that he and Davey had been playing together for years," said Steve Harris. Gers' old band, White Spirit, supported Samson. **Bruce Dickinson's** old band, back in '81. Gers also co-wrote some of the songs and played on all of the tracks on Dickinson's upcoming LP. Not to waste any time, Gers is already working on the new album with the Maiden boys, which will most likely be released near the end of the year... Talk about nice guys! **L.A. Guns**, that is. While the band was on tour in Canada, the Gunners got wind of a fan that had a special request. It was a 14-year-old girl who had been shot and hospitalized by a gunman in her parents' home, and she wanted to meet her favorite band. "When we heard about her wanting to meet us, we said, 'How can we refuse?'" said Kelly. So off Kelly and Mick went to the hospital with autographed posters and an L.A. Guns t-shirt for the young fan. Kelly even gave the girl the hat off his head and a kiss on the cheek. "These are the kinds of things that life is all about," Mick said. "And it's certainly a whole lot more than sex, drugs and rock and roll." Makes you feel pretty good about rockers, doesn't it? We have our good sides, too... **Great White** have been forced to cancel the remainder of their "Blues N' Boogie" tour because of an attack on lead singer Jack Russel by two "Saskatoon Neanderthals." The incident took place while the group was on the road with Alice Cooper in Canada. Russel suffered a nasal fracture leading to complications with laryngitis. The vocalist has been ordered to have reconstructive nasal surgery and rest his voice to allow his stressed chords to heal.

**NEW METAL:** *The Midwest*. Doesn't really make one think of rock and roll, does it? Unless of course you are familiar with **Sweet F.A.** This band is gonna change the way people look at hard rock in the heartland. It took the boys less than a year to ink a deal with MCA Records, and once you hear the album *Stick to Your Guns*, which is due out this Spring, you'll understand why. They are a five-piece outfit hailing from Indianapolis, Indiana, but they've been spreading their brand of rock from the breadbasket all the way across the country. They're generating quite a bit of attention while they're at it, grabbing the interest of even larger acts like Warrant and Slaughter. The attitude that's brought across in this band is not about fancy clothes or big hair, just about being yourself. The tunes have a bluesy feel to them, but with a real hard edge. Still there's a bit of upbeat swing, which can be attributed to their Midwestern roots. A lot of the Midwest club circuit revolves around bands playing cover material, so it's good to see a band break out and begin to be noticed for doing their own thing.

**C.J. Weadick**

## ■ Metal Picks o' the Week

□ **LOVE/HATE:** *Black Out in the Red Room* (Columbia C45263)

With all the changes that this band has gone through since their club days in Los Angeles, the combination of different styles has led them to finding their own sound. The lyrics to the songs leave a lot to be desired, although the attitude is brought across well in the vocals. Musically, the album is strong. It borderlines metal and punk but also has a psychedelic side that adds a interesting twist. The guitar is heavy and touches base with Zeppelin and the Stones. The bass keeps the songs moving throughout the album, and tracks like "Why Do You Think They Call It Dope?" reflect definite funk influences, while others, like "Tumbleweed," really get down and boogie. Overall, *Black Out in the Red Room* is a good album, but Love/Hate are a band best appreciated when seen live.

□ **JOHNNY CRASH:** *Neighbourhood Threat* (WTG N45126)

If you like Zodiac and the Cult, this is the band for you. This is a band that's been playing around Hollywood for some time now. "In-your-face" would best describe these guys—keeping everything simple and to-the-point by knowing how to take a riff and drive it home. The crunchy hooks of guitar pull you right along, while the singer just seems to growl at you in a voice that would have made Bon Scott proud. "Hey Kid," the first single and video, is the stand-out cut, but "Baby's Like a Piano" is also a favorite.



**Albert King**

Shines, and such lesser-known talents as **Peg Leg Sam**, **Louisiana Red**, **Rocky Hill** (a killer album of roadside blues with **Johnny Winter** and **Dr. John**), and young **Robert Cray** (*Too Many Cooks*, his first album).

Tomato was also rich in avant-garde classical music (several **Philip Glass** albums, including the complete recording of *Einstein on the Beach*), avant-garde jazz (**Sam Rivers**, **Leroy Jenkins**), left-field cult folkies (tons of **Townes Van Zandt**, including his early albums recorded for Eggers on Poppy; **Melanie**), and other bits and pieces, including Brazilian pianist **Joao Carlos Martins'** effort to record Bach's complete keyboard works, **Leadbelly's** Library of Congress recordings, **Two Generations of Brubeck**, **Jon Hassell**... We're talking *eclectic*.

*Class* in that Tomato's albums looked and sounded great. **Milton Glaser** was Tomato's artistic director, and he designed spiffy, memorable gatefold covers that were sleek and sturdy but never *ungerpotchked*.

In any case, all this past-tense stuff is out the window. Tomato is back, with Glaser in tow. They've reissued most of the original stuff on CD (except the Glass albums, which are now on CBS), and are happily recording new albums that show no diminution of Eggers' range. We're talking a recording of **Harry Partch's** large-scaled *Revelation in the Courthouse Park*, new albums by **Fats Domino** and **Jerry Lee Lewis**, and the first album by second-generation reggae singer **Andrew Tosh**. Maybe Partch and Domino aren't as far apart as you'd think, but we'll leave that for other minds to ponder.

From the "Roots" standpoint (this column's standpoint), the Domino album, *Antoine "Fats" Domino*, is fantastic but predictable. It's a double-CD recorded live last year: 34 of the Fat Man's standards sung in that beautiful, buttery voice and featuring that breathtaking Domino big band with its five tenor saxophonists (including **Lee Allan** and **Herb Hardesty**, whose solos enliven Fats' original records and just about everything else recorded in New Orleans in the '50s). The thing is, these are the only kinds of albums that Fats has recorded over the past 20 years—live albums of his old hits. Considering how wonderfully he revitalizes such standards as "The Sheik of Araby," "Jambalaya," "Red Sails in the Sunset" and "I'm in the Mood for Love" here, you'd think somebody'd convince the big guy to take that stomping band into the studio and record an album of standards and New Orleans ditties that he *hasn't* already recorded eight or nine times. He's also still one of New Orleans' great pianists. So you'd think there would be potential for some jazz-styled big-band albums from the Rock and Roll Hall of Famer. For example, I'd love to see *Fats Plays Fess* or *Fats Plays Satch*, to name two.

The Jerry Lee Lewis, *Rockin' My Life Away*, is the same kind of thing: live Killer, backed by a rocking little band on a good night. Jerry Lee's singing is fine, but he's playing a (*gasp!*) electric piano and his pick-up band just doesn't have an iota of the vitality of Domino's raucous R&B revue. This is apparently one of four new Jerry Lee Lewis albums Tomato's planning, but why fossilize these guys with more re-recordings of their hits?

As for the Tosh album, *Make Place for the Youth*, well, we don't deal with "World" music until next week, but it's an excellent reggae album, excellent. As for Partch, well, we don't deal with that kind of material at all.

In any case, it's wonderful to have Tomato back on the vine. One of the new issues is a two-CD sampler, and in it, Kevin Eggers, his head cheerfully in the clouds, writes, "Music, the magical potion, takes you places your heart wants to go, but the Music Industry is not a safe place for a dreamer, whose feet seldom touch the ground. Sorry for the hard times. Grateful that I passed your way. One thing's for sure, no one can take the music away."

If you're looking for them, Tomato is The Music Works, 175 5th Ave., Suite 2374, New York, NY 10010. Welcome back. It's nice to be reminded that, musically, the '70s weren't all bad.

**Lee Jeske**



# RAP

**NEWS:** Just a few weeks ago I was joking with a publicist at A&M that my latest sort-of-job-related fantasy had comedian **Robin Harris** meeting Milli Vanilli in a darkened alley. We both laughed at the thought of the man who'd sharpened abrasion to an art form meeting the most glamorous weaves in the business. Unfortunately, that collision of talents won't be happening now. Harris died March 18 at the age of thirty-six. He first gained major national exposure as Sweet Dick Willie in the film *Do the Right Thing* and can currently be seen in the recently released film *House Party* where just his arching of an eyebrow sends the audience into hysterics. He was also seen in Eddie Murphy's *Harlem Nights*. Still to come are a comedy album for PolyGram, titled *Bebe's Kids*, due for release in June, and a role in Spike Lee's upcoming film, *Mo' Better Blues*. Harris had quickly become a top draw in comedy clubs across the country where everyone who attended knew two rules: don't sit up front where he can see you, and don't come late. At one of his last appearances here in Los Angeles, someone who didn't adhere to the last rule was forced into the spotlight. "Damn, that's a *big brother*," growled Harris as the man made his way to his seat, "a diddly-diddly-dee."

On April 4 the D.N.A./Hank Love radio show in New York is presenting part one of a seminar, "How to Get Into the Industry." Panelists will include **Virgil Simms**, executive vice president of **Sleeping Bag Records**; **Michael Weiss**, president of **SAM Records**; **Steve Manning**, president of Steve Manning Associates; and **L.L. Cool J**. The seminar will take place at the Henry Street Settlement, 466 Grand Street, in Lower Manhattan. The event starts at 6:00 p.m. and admission is \$10. There are only three hundred seats available, so R.S.V.P. quickly to (212) 694-1234.

## ERNEST HARDY

### ■ New Beats

### ■ Albums

#### □ PROFESSOR GRIFF AND THE LAST ASIATIC DISCIPLES:

*Pawns in the Game*  
(Skywalker Records XR111)

One thing is for certain: no one will be able to accuse Griff of shying away from controversy. On one track alone ("The Word of God"), he manages to accuse the U.S. government of being behind the widespread outbreak of sexually transmitted diseases, selling drugs and arms around the world, and dehumanizing the black man. Overall, however, he says nothing that isn't expected. That means, depending on where you already stand on Griff and the controversies he has generated, he lives up/down to expectations. Titles like "Real African People" (a two-part rap), "1-900 Ste Ore Type," and the title song pretty much speak for themselves, but Griff throws his curves on the rock-rap "Suzi Wants to Be a Rock Star" (one of the album's highlights), an anti-drug rock-rap that again traces blame to the U.S. government; and "Pass the Ammo," where the ammunition is knowledge.

By the time you are halfway through side two, the repetition of the message(s) does become wearing, and Griff recycles himself more than once (the aforementioned "Word of God" on side two bears more than a passing resemblance to "The Verdict" on side one).

The only real disappointment, though, is the track "The Interview." Instead of really clarifying the now-infamous interview with reporter David Mills, a caricatured black-yuppie-male's voice poses questions that have long been answered elsewhere without in any way clearing Griff of the anti-Semitic charges that were the result of the actual interview. He settles for easy shots at the reporter rather than setting the record straight. A result of his side-stepping the issue is the undercutting of Griff's own credibility.

As another chapter in the Public Enemy saga (though this is *not* a Public Enemy record), *Pawns* is mandatory; as a first solo effort, it is impressive; as the much-anticipated answer to the controversies, *Pawns* leaves a little to be desired.

#### □ SALT-N-PEPA: *Blacks' Magic* (Next Plateau PL1019)

Ah yeah, ah yeah...

In the wake of the relatively disappointing reception (critically and commercially) to their last album, Salt-n-Pepa have been witness to the rise of a slew of fantastic women rappers, most of whom owe a huge debt to this trio. (Spinderella may not have her name on the marquee, but she is an invaluable part of the team.) As "Expression," the first single from the new album, demonstrated, however, the ladies are not to be counted out yet. Not by a long shot.

Though their sexual swagger still cuts swaths through the beats, the sass has ripened considerably. Even when the duo aren't rapping about their desirability

## CASH BOX MICRO CHART

### RAP LPs

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |   |  |       |    |
|----|---|--|-------|----|
| 1  | THE INCREDIBLE BASE (Profile 1285)                              | Rob Base                                 | 2     | 9  |
| 2  | THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)                   | 3rd Base                                 | 1     | 16 |
| 3  | WRECKS-N-EFFECT (Motown 6281)                                   | Wrecks-N-Effect                          | 5     | 18 |
| 4  | AND IN THIS CORNER... (Jive/RCA 1188)                           | D.J. Jazzy Jeff & the Fresh Prince       | 4     | 20 |
| 5  | BIG TYME (MCA 42302)  | Heavy D. & The Boyz                      | 3     | 38 |
| 6  | A SHADE OF RED (Virgin 91269-4)                                 | Redhead Kingpin & the F.B.I.             | 8     | 9  |
| 7  | THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)                     | Biz Markie                               | 6     | 21 |
| 8  | DONE BY THE FORCES OF NATURE (Warner Bros. 26072)               | Jungle Bros.                             | 12    | 9  |
| 9  | LARGE AND IN CHARGE (MCA 6354)                                  | Chunky A                                 | 7     | 14 |
| 10 | STONE COLD RHYMIN' (Delicious/Island 91309)                     | Young M.C.                               | 9     | 25 |
| 11 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)                | 2 Live Crew                              | 10    | 34 |
| 12 | SEMINAR (Nasty Mix 70150)                                       | Sir-Mix-a-Lot                            | 11    | 18 |
| 13 | THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003) | Ice-T                                    | 12    | 21 |
| 14 | NO ONE CAN DO IT BETTER (Atlantic 91275)                        | The D.O.C.                               | 14    | 32 |
| 15 | TO HELL AND BACK (Profile 1283)                                 | Nemesis                                  | 20    | 11 |
| 16 | ALL HAIL THE QUEEN (Tommy Boy 1022)                             | Queen Latifah                            | 15    | 16 |
| 17 | STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)                | N.W.A.                                   | 16    | 54 |
| 18 | IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)          | Big Daddy Kane                           | 18    | 24 |
| 19 | 2-4 THE BASS (Sedona 7521)                                      | Def Dames                                | 29    | 3  |
| 20 | PLEASE DON'T HURTEM (Capitol 92857)                             | M.C.Hammer                               | DEBUT |    |
| 21 | LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)        | Tony M.F.Rock                            | 25    | 6  |
| 22 | SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)               | Grandmaster Silce & Izzy Chill           | 26    | 10 |
| 23 | EAZY DUZ IT (Priority 57100)                                    | Eazy-E                                   | 24    | 60 |
| 24 | "C" YA (Profile 1284)   | Ron C                                    | 34    | 3  |
| 25 | PAWNS IN THE GAME (Skywalker XR111)                             | Profeser Griff And The Asiatic Disciples | DEBUT |    |
| 26 | NO MORE MR. NICE GUY (Wild Pitch 2001)                          | Gang Starr                               | 30    | 5  |
| 27 | IT TAKES TWO (Profile 1267)                                     | Rob Base & D.J. E-Z Rock                 | 17    | 60 |
| 28 | GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)                     | The Ghetto Boys                          | 19    | 11 |
| 29 | HIP HOP PRANKSTER (Priority 57117)                              | Bobby Jimmy & The Critters               | DEBUT |    |
| 30 | PAUL'S BOUTIQUE (Capitol 92844)                                 | Beastie Boys                             | 21    | 32 |
| 31 | JUST A POET WITH SOUL (Delicious Vinyl 30001)                   | Def Jef                                  | 22    | 11 |
| 32 | EYES ON THIS (First Priority/Atlantic 91304)                    | MC Lyte                                  | 23    | 23 |
| 33 | NOTORIOUS (Rhyme Syndicate/Epic 45298)                          | Donald D                                 | 25    | 19 |
| 34 | THE MIC STALKER (Jive/RCA 1249)                                 | Doctor Ice                               | 28    | 19 |
| 35 | LET'S GET IT STARTED (Capitol 90924)                            | M.C. Hammer                              | 31    | 60 |
| 36 | YOU CAN'T HOLD ME BACK (Priority 57114)                         | Awesome Dre & the Hardcore               | 32    | 20 |
| 37 | GOING STEADY (Jive/RCA 1284)                                    | Steady B                                 | 33    | 11 |
| 38 | SILENT ASSASIN (Island 91277)                                   | Sly & Robbie                             | 35    | 14 |
| 39 | RIDE THE RHYTHM (Wild Pitch 2002)                               | Chill Rob G                              | 36    | 11 |
| 40 | D.J. MAGIC MIKE & THE ROYAL POSSE (Cheetah 9401)                | D.J. Magic Mike & The Royal Posse        | 37    | 11 |

or prowess, their delivery is full of confidence that is part come-on, part assault, part humorous wink. On *Blacks' Magic*, the team has couched their bull's-eye raps with some real singing accompaniment that that serves as both complement and contrast to these S-n-P trademarks.

Highlights include "You Showed Me," with soulful backing vocals by Joyce Martin; the raunchy "Let's Talk About Sex," with its respectful nod to the Staple Singers; "Independent" which has a guest appearance by Sybil; and "Start the Party."





**BILL COSBY: THE MAN AND HIS MUSIC, PART ONE:** Bill Cosby actually says he'd be delighted if PolyGram would slap a warning label on his new album, *Where You Lay Your Head*. "Warning:" it would read, "no words on here whatsoever. None."

"Yeah, yeah, that would be wonderful if they would do that," says the entertainment titan by phone from Las Vegas. See, Cosby, a longtime jazz fanatic, has made himself a jazz album, pure and simple. No funny singing, no jokey spoofs, nothing but an instrumental hard-bop album. He co-

wrote all the songs with **Stu Gardner** (his longtime musical collaborator; the *Cosby Show* theme is theirs), he plays percussion on several tracks, and he propelled the session with his face (more on that next week).

The players include **David Murray, Don Pullen, John Scofield, Sonny Sharrock, Harold Vick, Harold Mabern, Mark Egan** and **Jack DeJohnette** in various combinations. The silly picture on this page, with Cosby done up not unlike a member of the Art Ensemble of Chicago, is the album cover.

"The record companies sit between a rock and a hard place," Cosby says. "They keep fighting the devil—'Hey, man, Bill Cosby's face draws attention'—and then they keep fighting the angel, which says, 'Yeah, but if you sell in jazz, aren't you going to confuse the people?'"

"We'll see what happens. The difficulty now is trying to keep a comedy album buyer from picking this up and seeing no humor in it whatsoever. It's going to take, I think, about three albums for the buyer, the listener, to get a buzz and a feel on what I'm doing."

What he's doing is living out a fantasy, the fantasy of a man who tried to make it as a jazz drummer in Philadelphia in the early '60s and who is never happier, it seems, than when plopped ringside at some New York jazz club. But he says he's serious about his music—so serious that, about two years ago, he just went in and made the album himself.

"I did it with my money, my time, with my idea," Cosby remembers. "I wanted to do it because there are a couple of songs that I had written back in the late '60s and '70s, drug free, that I thought that, with the way today's market is set up, could be done in a way that I was hoping they would be produced, and have a company interested in putting them out under the umbrella of 'jazz.'"

"Upon finishing the songs, I sent the unmixed tapes to a couple of companies—Blue Note being one of them—and got back the rejection slips. Blue Note's statement was that this was not something that they were doing with their company. I figured Blue Note has always been one of the staples of jazz recording, from bebop to avant-garde to Jimmy Smith blues. So I figured there must be something different about the sound that I couldn't see because I'm in the forest."

"And so I decided, well, let me try to find a company that's supposed to 'take chances.' And **Richard Seidel** from PolyGram said he enjoyed it."

Now about the music. Is there something Bill Cosbyish about the music? "My wife," says Cosby, "claims that she can always tell it's my music, no matter what direction it's going in. But then again, I've always heard mothers claim that they can tell if their child is calling them. And I was in the airport one day and I heard a child's voice say 'Daddy,' and I immediately thought of my child and looked around, and it wasn't. So I doubt that."

The longest cut on the album, "Why Is It I Can Never Find Anything in My Closet (It's Long But It's Alright)," melds the stylistically diverse personnel of Sharrock, Pullen, Vick, DeJohnette, Egan and, yes, Cosby, on a fourteen-minute romp. Cosby explains:

"Think of a musical canvas that's set up and rolls around, so that the song starts out with its theme. I wanted to build on that song, going from abstract expressionism into abstract impressionism into impressionistic *feeling*, so that when it came to the end of the song, the song was not as strange as when it started out."

"So on the canvas, you would see Sonny Sharrock's sheets of irritability—just sheets and sheets of these abstracts. Mind you, Jack DeJohnette has the freedom to wander wherever he wants to go. The staple is Mark Egan, the bass player; he must hold it down no matter where the lions are running around."

"Now comes the next solo—we begin to blend. Even though it might sound like it's abstract, it really isn't, because the acoustical piano, unless you begin to just put hand-grenades in it, will always have an impressionistic place. And so with Don Pullen's solo, the colors begin to come in, sort of, clearer, and brighter. And then, of course, by the time our tenor, Harold Vick, gets in there, I mean, his coast is damn near clear for him to play abstract. And you get a feeling that it's impressionism."

Got that? Next week, you get more.

**Lee Jeske**



**Bill Cosby, believe it or not**

## CONTEMPORARY JAZZ

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |   |                       |       |    |
|----|---|-----------------------|-------|----|
| 1  | BACK ON THE BLOCK (Qwest/Warner Bros. 26020)                  | QUINCY JONES          | 1     | 11 |
| 2  | LIVE (Arista 8613)  | KENNY G               | 5     | 11 |
| 3  | NEVER TOO FAR (EMI 92401)                                     | DIANNE REEVES         | 26    | 3  |
| 4  | LONDON WARSAW NEW YORK (Epic E 45472)                         | BASIA                 | 30    | 3  |
| 5  | RICH AND POOR (Warner Bros. 26002)                            | RANDY CRAWFORD        | 4     | 14 |
| 6  | UPTOWNSHIP (RCA 3070)   | HUGH MASEKELA         | 11    | 9  |
| 7  | PENSYL SKETCHES #2 (Optimism 3223)                            | KIM PENSYL            | 21    | 9  |
| 8  | HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)                 | VARIOUS ARTISTS       | 2     | 20 |
| 9  | TIME OUT OF MIND (Columbia OC 45253)                          | GROVER WASHINGTON JR. | 10    | 22 |
| 10 | FRONT SEAT (Elektra 60906)                                    | SADAO WATANABE        | 9     | 11 |
| 11 | BEAUTY WITHIN (Blue Note/Capitol 91650)                       | CHARNETT MOFFETT      | 18    | 9  |
| 12 | STORYTELLING (Columbia FC 45252)                              | JEAN LUC PONTY        | 6     | 30 |
| 13 | TIME WILL TELL (Intima 73503)                                 | FATBURGER             | 3     | 14 |
| 14 | FRIENDS TO LOVERS (Headfirst/K-Tel 31311)                     | GARY HERBIG           | 8     | 11 |
| 15 | MOSAIQUE (Elektra 60892)                                      | GIPSY KINGS           | 13    | 9  |
| 16 | PRISONER OF LOVE (Atlantic 82046)                             | KENNY GARRETT         | 15    | 11 |
| 17 | FOR MY FRIENDS (Headfirst/K-Tel 215)                          | GREG MATHIESON        | 7     | 9  |
| 18 | LOVE WARRIORS (Windham Hill JazzWH 0116)                      | TUCK & PATTI          | 12    | 39 |
| 19 | MIGRATION (GRP 9592)  | DAVE GRUSIN           | 14    | 24 |
| 20 | CURRENT EVENTS (Verve Forecast/PolyGram 839 388)              | CURRENT EVENTS        | 19    | 22 |
| 21 | SWEET AND SAXY (Warlock 2713)                                 | KIM WATERS            | 23    | 5  |
| 22 | MOSAIQUE (Elektra 60892)                                      | GIPSY KINGS           | 27    | 5  |
| 23 | COLOR RIT (GRP 9594)  | LEE RITENOUR          | 16    | 24 |
| 24 | AT LAST (Blue Note 91937)                                     | LOU RAWLS             | 17    | 32 |
| 25 | INSIDEOUT (GRP 9601)  | CHICK COREA           | DEBUT |    |
| 26 | AT LAST (Spindletop 129)                                      | SAM RINEY             | 34    | 3  |
| 27 | PUBLIC ACCESS (GRP 9598)                                      | STEVE KAHN            | DEBUT |    |
| 28 | LETTER FROM HOME (Geffen 9-24245)                             | PAT METHENY GROUP     | 20    | 35 |
| 29 | LITTLE SECRETS (Windham Hill/A&M 0120)                        | ANDY NARELL           | 22    | 20 |
| 30 | TEN DEGREES NORTH (MCA 6328)                                  | DAVE SARELS           | 24    | 14 |
| 31 | MIL AMORES (Narada 63010)                                     | DOUG CAMERON          | DEBUT |    |
| 32 | NOTHING BUT THE TRUTH (Artful Balance 7216/JCI)               | DAVID DIGGS           | 25    | 7  |
| 33 | JIGSAW (Atlantic 82027)                                       | MIKE STERN            | 28    | 28 |
| 34 | BRAZIL CLASSICS 2: O SAMBA (Luaka Pop/Sire26019/Warner Bros.) | VARIOUS ARTISTS       | 34    | 3  |
| 35 | POINT OF VIEW (MCA 6309)                                      | SPYRO GYRA            | 29    | 37 |
| 36 | TAKE TO THE SKIES (Intima/Enigma 73348)                       | RICHARD ELLIOT        | 31    | 32 |
| 37 | STREET SMART (Columbia 45397)                                 | EDDIE GOMEZ           | 32    | 7  |
| 38 | REUNION (GRP/9958)  | GARY BURTON           | 33    | 7  |
| 39 | AURA (Columbia C2X 45332)                                     | MILES DAVIS           | 36    | 20 |
| 40 | MOONSTONE (Verve Forecast/PolyGram 839 734-4)                 | TONINHO HORTA         | 37    | 14 |

## ■ JAZZ PICKS

### □ MAX ROACH/DIZZY GILLESPIE: *Max + Dizzy, Paris 1989* (A&M CD 6404)

Bebop's two *eminentes grise* amble genially through nearly two hours of live duets, some of it aimless dilly-dallying, most of it warm, witty and filled with the majestic wisdom of thousands and thousands of great nights. Bop standards and wily improvisations wrapped, throughout, in the blues. Ends with a half-hour of chat.

### □ JOHN ZORN: *Naked City* (Elektra Nonesuch 9 79238)

Zorn's merry jazz-art rock-hardcore supergroup (Bill Frisell, Wayne Horvitz, Fred Frith and Joey Baron) chops through 26 pieces with a raucous, screw-it-all abandon. Mixes odd movie themes ("A Shot in the Dark," "The James Bond Theme") with white hot originals like "You Will Be Shot" and "Igneous Ejaculation." Fast and furious, teeming with energy.

### □ RAY ANDERSON: *What Because* (Gramavision R2 79453)

Burly-toned, whimsical trombonist—a space-age Jack Teagarden—stomps forcefully on this spirited free-bop date, his horn backed by a richly padded rhythm section (John Hicks, Mark Dresser, Pheeroan akLaff, Allan Jaffe).

### □ VICTOR BIGLIONE: *Baleia Azul* (WEA Latina WH 55999)

Brazilian fusion guitarist combines a rich rhythmic sense with chops that can burn through tough rock-jazz or lilt through lighter jazz-rock.

### □ BENNIE WALLACE: *Blaze: Original Motion Picture Soundtrack* (A&M SP 3932)

Southern saxist's score delves into Louisiana, with pros like Dr. John and Leo Nocentelli, Bonnie Sheridan (*nee* Bramlett) belting three local standbys, Wallace's own swooning tenor and appropriate borrowed tracks. Another homer for director Ron Shelton and Wallace, the *Bull Durham* team.



# RHYTHM & BLUES

## CASH BOX CHART

**RAP SYMPOSIUM: THE REAL DEAL:** ASCAP, in conjunction with the Committee for Excellence in Black Music, World on Wheels and Jam Kru Records, is sponsoring a Rap Symposium 1990: The Real Deal. This timely convention will address issues pertinent to today's rap music industry.

The convention will be held for March 30 and 31 at the Pacifica Hotel in Los Angeles with a wrap-up concert on April 1. The Real Deal will bring together integral players from the industry from broadcasting, publishing, promoters, news magazines and many industry rap artists.

A panel of 10 individuals lined up by chairperson Elizabeth Wells include Jerry Davis, director of repertoire, West Coast for ASCAP; and Tone Loc, seen recently on the cover of *Newsweek*, which did a focus on rap music.

Additional attendees include Dexter Moore, BMI; Greg Mack, KDAY Radio; Al Bell, Bellmark Records; Lee Bailey, Bailey Broadcasting Services; Al Franklin, Discovery Music; June Gatlin, a Black historian; Rodney Gordy, Avatar Productions; Def Jeff; Violet Brown, Warehouse Entertainment; Belma Johnson, BET; myself, and many others.

The unique feature of the symposium is that the seminars on Friday will be repeated on Saturday in order for everyone to attend each seminar. According to Elizabeth Wells, chairperson, "It will allow the attendees to discuss the various concerns of rap music the first day and maybe come back to the table with some solutions as a part of the second-day panel."

The Committee for Excellence in Black Music asks for your support as they tackle tough rap issues such as violence, concert performances, lyrics and social responsibility. For more information regarding this event, call Greg Johnson at (213) 969-0011 or Alonzo Robinson at (213) 466-7681.

### Bob Long



**WARNER BROTHERS RECORDS WELCOMES RAY:** The red carpet was laid out recently at Ma Maison to welcome the legendary Ray Charles to the Warner family. Charles' first song was released in 1947 and he's still going strong. The impact of his music will forever linger in the hearts of many, and the excitement of his future projects with Warner is at its peak. Shown in photo: Ray Charles (seated); standing (l to r) Benny Medina, VP/Black music A&R; Harold Childs, VP/jazz department; Quincy Jones; Dino Barbis, VP/promotion; Mo Austin, chairman; Lenny Waronker, president; Ray Harris, VP/Black music promotion; and Chris Jonz, national director of jazz progressive music.



**REGINA GOES GOLD:** Columbia records artist Regina Belle glows as she learns her current album, *Stay With Me*, has been certified gold by the RIAA. A campaign at Columbia has been launched for the album to go platinum by June. Several Columbia executives were on hand recently in Los Angeles to share her moment. Pictured (l to r): Jerry Boulding, Urban Network; Ken Wilson, director, national promotion West Coast, Black music; Cynthia Badie-Rivers, director, national publicity and artist development; Mervyn Dash, Belle's manager; Eddie Pugh, vice president of promotion; Sara Melendez, vice president of marketing; Regina Belle; Ruben Rodriguez, senior vice president; Sandra DaCosta, director of marketing; and Wanda Ramos, director, national promotion East Coast.

## R&B ALBUMS

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement

Total Weeks ▼  
Last Week ▼

|    |   |   |       |    |
|----|---|---|-------|----|
| 1  | BACK ON THE BLOCK (Qwest/Warner Bros. 26020)              | Quincy Jones                              | 1     | 16 |
| 2  | TENDER LOVER (Solar/Epic FZ45288)                         | Babyface                                  | 2     | 35 |
| 3  | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)             | Janet Jackson                             | 3     | 25 |
| 4  | MIKI HOWARD (Atlantic 82024)                              | Miki Howard                               | 5     | 19 |
| 5  | THE BEST OF LUTHER VANDROSS (Epic EZT 45422)              | Luther Vandross                           | 4     | 21 |
| 6  | MICHEL'LE (Ruthless 91282)                                | Michel'le                                 | 6     | 11 |
| 7  | ATTITUDE (Atlantic 82035)                                 | Troop                                     | 18    | 19 |
| 8  | STAY WITH ME (Columbia FC 44367)                          | Regina Belle                              | 7     | 27 |
| 9  | BIG TYME (MCA 42302)                                      | Heavy D. & The Boyz                       | 13    | 39 |
| 10 | THE CACTUS ALBUM (Columbia FC 45415)                      | 3rd Bass                                  | 8     | 17 |
| 11 | LIVE (Arista 8613)  | Kenny G                                   | 11    | 11 |
| 12 | PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)              | M.C. Hammer                               | 15    | 3  |
| 13 | AFTER 7 (Virgin 91061)                                    | After 7                                   | 22    | 26 |
| 14 | ALL HAIL THE QUEEN (Tommy Boy 1022)                       | Queen Latifah                             | 14    | 19 |
| 15 | AFFECTION (Arista 8554)                                   | Lisa Stansfield                           | 53    | 2  |
| 16 | WHAT YOU NEED (Motown 6280)                               | Stacy Lattisaw                            | 16    | 19 |
| 17 | Dance!...Ya Know It (MCA 6342)                            | Bobby Brown                               | 10    | 16 |
| 18 | ROUND TRIP (Capitol 90799)                                | The Gap Band                              | 9     | 18 |
| 19 | WRECKS-N-EFFECT (Motown 6281)                             | Wrecks-N-Effect                           | 12    | 26 |
| 20 | THE INCREDIBLE BASE (Profile 1285)                        | Rob Base                                  | 17    | 17 |
| 21 | GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)               | The Ghetto Boys                           | 21    | 11 |
| 22 | HERITAGE (Columbia C45268)                                | Earth Wind & Fire                         | 25    | 6  |
| 23 | PUMP UP THE JAM - THE ALBUM (SBK 73422)                   | Technotronic                              | 20    | 14 |
| 24 | THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)   | Biz Markie                                | 23    | 21 |
| 25 | NEVER TO FAR (EMI 92401)                                  | Diane Reeves                              | 34    | 5  |
| 26 | HOME (MCA 6312)   | Stephanie Mills                           | 24    | 37 |
| 27 | EYES ON THIS (First Priority/Atlantic 91304)              | MC Lyte                                   | 26    | 25 |
| 28 | SILKY SOUL (Warner Bros. 25802)                           | Maze Featuring Frankie Beverly            | 27    | 27 |
| 29 | FOREVER YOUR GIRL (P) (Virgin 90943)                      | Paula Abdul                               | 19    | 63 |
| 30 | INTRODUCING...DAVID PEASTON (Geffen 24228)                | David Peaston                             | 65    | 37 |
| 31 | RAW (Def Jam FC 45015)                                    | Alyson Williams                           | 70    | 51 |
| 32 | ADVENTURES IN PARADISE (Geffen/Reprise 24220)             | Cristopher Williams                       | 59    | 2  |
| 33 | SPECIAL (Motown 6275)                                     | The Temptations                           | 38    | 29 |
| 34 | ALL OR YOUR LOVE (Motown 6278)                            | The Good Girls                            | 28    | 15 |
| 35 | RICH AND POOR (Warner Bros. 26002)                        | Randy Crawford                            | 29    | 20 |
| 36 | NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280)          | Seduction                                 | 30    | 10 |
| 37 | KEEP ON MOVIN' (Virgin 91267)                             | Soul II Soul                              | 31    | 39 |
| 38 | DON'T TAKE IT PERSONAL (Arista 8493)                      | Jermaine Jackson                          | 32    | 21 |
| 39 | UNDER A NOUVEAU GROOVE (Warner Bros. 25991)               | Club Nouveau                              | 33    | 15 |
| 40 | LOVE, SMOKEY (Motown 6288)                                | Smokey Robinson                           | 50    | 3  |
| 41 | TIME OUT OF MIND (Columbia OC 45253)                      | Grover Washington Jr.                     | 40    | 4  |
| 42 | THE REAL THING (Mercury/PolyGram 838 366)                 | Angela Winbush                            | 35    | 22 |
| 43 | STONE COLD RHYMIN' (Delicious/Island 91309)               | Young M.C.                                | 36    | 26 |
| 44 | SWEET AND SAXY (Warlock 2713)                             | Kim Waters                                | 43    | 5  |
| 45 | SYBIL (Next Plateau 1018)                                 | Sybil                                     | 37    | 26 |
| 46 | LET ME TAKE YOU TO THE ROCK HOUSE (Effect/Skywalker 3000) | Tony M.F. Rock                            | 47    | 6  |
| 47 | GET INTO IT (Egyptian Empire 933 West Coast)              | The Egyptian Lover                        | 46    | 4  |
| 48 | THE ICEBERG/FREEDOM OF SPEECH... (Sire 26028)             | Ice-T                                     | 39    | 22 |
| 49 | THE MAN IS BACK (A&M 5256)                                | Barry White                               | 41    | 17 |
| 50 | PARADISE (Jive 1298)                                      | Ruby Turner                               | 42    | 6  |
| 51 | THIS SHOULD MOVE YA (Capitol 91119)                       | Mantronix                                 | 54    | 2  |
| 52 | BEYOND A DREAM (Island 91319)                             | By All Means                              | 44    | 18 |
| 53 | CRAZY BOUT YOU (Malaco 7452)                              | Johnnie Taylor                            | 45    | 10 |
| 54 | KID N'PLAYS FUN HOUSE (Select 21638)                      | Kid N' Play                               | DEBUT |    |
| 55 | 2-4 THE BASS (Sedona 7521)                                | Def Dames                                 | 55    | 3  |
| 56 | IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641) | Big Daddy Kane                            | 66    | 25 |
| 57 | SOMETHING TO GET YOU HYPED (Pandisc 8809)                 | Young & Restless                          | DEBUT |    |
| 58 | "C" YA (Profile 1284)                                     | Ron C                                     | 58    | 3  |
| 59 | WE'RE IN THIS TOGETHER (Priority 57116)                   | Low Profile                               | 63    | 2  |
| 60 | HIP HOP PRANKSTER (Priority 57117)                        | Bobby & The Critters                      | DEBUT |    |
| 61 | COLOR TAPESTRY (Compose 9904-1)                           | Dunn Pearson Jr.                          | 68    | 2  |
| 62 | A QUIET STORM (MCA 42299)                                 | Jeff Redd                                 | DEBUT |    |
| 63 | DONE BY THE FORCES OF NATURE (Warner Bros. 26072)         | Jungle Bros                               | 48    | 14 |
| 64 | I JUST WANNA LOVE YOU (Polydor/Polygram 841 249)          | The Main Ingredient                       | DEBUT |    |
| 65 | NO MORE MR. NICE GUY (Wild Pitch 2001)                    | Gang Starr                                | 49    | 4  |
| 66 | PERSONAL (MCA 6335)                                       | George Howard                             | DEBUT |    |
| 67 | SPEND THE NIGHT (Warner Bros 25940)                       | The Isley Brothers Featuring Ronald Isley | DEBUT |    |
| 68 | GIRLS NIGHT OUT (RCA 9642)                                | Tyler Collins                             | DEBUT |    |
| 69 | A WOMANS TOUCH (Megajam 1000)                             | Cris McDaniel                             | DEBUT |    |
| 70 | SEMINAR (Nasty Mix 70150)                                 | Sir Mix-A-Lot                             | 51    | 21 |
| 71 | AS NASTY AS THEY WANNA BE (Luke Skywalker 107)            | 2 Live Crew                               | 52    | 36 |
| 72 | BIG FUN (Virgin 91242)                                    | Inner City                                | 56    | 6  |
| 73 | A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159) | D-Mob                                     | 57    | 6  |
| 74 | AND IN THIS CORNER... (Jive/RCA 1188)                     | D.J. Jazzy Jeff & the Fresh Prince        | 74    | 19 |
| 75 | ACE JUICE (Capitol 90925)                                 | Ace Juice                                 | 60    | 11 |



**CASH BOX CHARTS**

**TOP R&B SINGLES**

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

March 31, 1990



**#1 Single: Lisa Stansfield**



**#1 Debut: Soul II Soul #67**



**To Watch: Michael Cooper #64**

|           |   | Total Weeks ▼   |
|-----------|---|---|
|           | Last Week ▼   |   |
| <b>1</b>  | <b>ALL AROUND THE WORLD</b> (Arista AS1-9928)         | <b>Lisa Stanfield 2 10</b>                            |
| <b>2</b>  | <b>UNDER NEW MANAGEMENT</b> (Atlantic 88766)          | <b>Miki Howard 3 11</b>                               |
| <b>3</b>  | <b>SECRET GARDEN</b> (Qwest/Warner Bros. 7-19992)     | <b>Quincy Jones 1 9</b>                               |
| <b>4</b>  | <b>SPREAD MY WINGS</b> (Atlantic 4-88734)             | <b>Troop 4 10</b>                                     |
| <b>5</b>  | <b>I NEED YOUR LOVIN'</b> (Def Jam/Columbia)          | <b>Alyson Williams 6 11</b>                           |
| <b>6</b>  | <b>HERITAGE</b> (Columbia CSK 73205)                  | <b>Earth, Wind &amp; Fire 5 10</b>                    |
| <b>7</b>  | <b>ESCAPADE</b> (A&M 1490)                            | <b>Janet Jackson 11 11</b>                            |
| <b>8</b>  | <b>TREAT HER RIGHT</b> (Epic XSS-01956A)              | <b>Luther Vandross 12 9</b>                           |
| <b>9</b>  | <b>EVERYTHING YOU TOUCH</b> (Motown MOT 6268)         | <b>Smokey Robinson 9 9</b>                            |
| <b>10</b> | <b>THE COMFORT OF A MAN</b> (MCA 53769)               | <b>Stephanie Mills 10 10</b>                          |
| <b>11</b> | <b>WHIP APPEAL</b> (Solar/Epic 816008)                | <b>Babyface 15 6</b>                                  |
| <b>12</b> | <b>HELP THE CHILDREN</b> (Capitol 4JM 44497)          | <b>M.C. Hammer 7 10</b>                               |
| <b>13</b> | <b>NEVER TOO FAR</b> (EMI 92401)                      | <b>Dianne Reeves 14 11</b>                            |
| <b>14</b> | <b>WE'RE ALL IN THIS TOGETHER</b> (Geffen 19950)      | <b>David Peaston 13 11</b>                            |
| <b>15</b> | <b>READY OR NOT</b> (Virgin 98995)                    | <b>After 7 17 8</b>                                   |
| <b>16</b> | <b>ADDICTED TO YOUR LOVE</b> (Capitol 4JM 44490)      | <b>Gap Band 16 8</b>                                  |
| <b>17</b> | <b>WRAP YOU UP</b> (Warner Bros. 719969)              | <b>Randy Crawford 20 9</b>                            |
| <b>18</b> | <b>LOVE'S ON THE RUN</b> (Warner Brothers)            | <b>Maze featuring Frankie Beverly 25 7</b>            |
| <b>19</b> | <b>I FOUND LOVIN'</b> (Uptown/MCA 53729)              | <b>Jeff Redd 21 9</b>                                 |
| <b>20</b> | <b>WHERE DO WE GO FROM HERE</b> (Motown 2026)         | <b>Stacy Latisaw (With Johnny Gill) 8 14</b>          |
| <b>21</b> | <b>(TWO SHIPS) IN THE NIGHT</b> (Arista AL-8493)      | <b>Jermaine Jackson 24 8</b>                          |
| <b>22</b> | <b>SOUL TO SOUL</b> (Motown-2023)                     | <b>Temptations 28 6</b>                               |
| <b>23</b> | <b>WHAT GOES AROUND</b> (Columbia 38-73201)           | <b>Regina Belle 30 6</b>                              |
| <b>24</b> | <b>GOT TO HAVE YOUR LOVE</b> (Capitol 15521)          | <b>Mantronix Featuring Wondress 35 8</b>              |
| <b>25</b> | <b>GET UP! (BEFORE THE NIGHT IS OVER)</b> (SBK 07315) | <b>Technotronic 34 7</b>                              |
| <b>26</b> | <b>DON'T WEAR IT OUT</b> (Tabu/Epic 73005)            | <b>Mary Davis 32 7</b>                                |
| <b>27</b> | <b>ALL OVER YOU</b> (Orpheus/EMI 7277)                | <b>Freddie Jackson 40 5</b>                           |
| <b>28</b> | <b>NOTHING'S TOO GOOD FOR YOU</b> (Polydor)           | <b>Main Ingredient 33 8</b>                           |
| <b>29</b> | <b>GIRLS NITE OUT</b> (RCA 9174-1-RD)                 | <b>Tyler Collins 39 7</b>                             |
| <b>30</b> | <b>SHOW ME</b> (Elektra 7-64978)                      | <b>Howard Hewett 31 5</b>                             |
| <b>31</b> | <b>OPPOSITES ATTRACT</b> (Virgin 7-19578)             | <b>Paula Abdul 18 16</b>                              |
| <b>32</b> | <b>POISON</b> (MCA 53772)                             | <b>Bell Biv DeVoe 46 4</b>                            |
| <b>33</b> | <b>NO MORE TEARS</b> (Mercury 876 367)                | <b>Angela Winbush 43 6</b>                            |
| <b>34</b> | <b>LOVE IS LIKE A ITCHIN'</b> (Motown 8765)           | <b>Good Girls 41 6</b>                                |
| <b>35</b> | <b>NO MORE LIES</b> (Ruthless Atlantic 7-99149)       | <b>Michel'le 19 17</b>                                |
| <b>36</b> | <b>PROMISES, PROMISES</b> (Geffen/Reprise 7-22781)    | <b>Christopher Williams 22 11</b>                     |
| <b>37</b> | <b>BODY TALK</b> (Wing/Polygram 873-599-1)            | <b>Sharon Bryant 42 6</b>                             |
| <b>38</b> | <b>GIRLS, THEY LOVE ME</b> (Uptown/MCA 53784)         | <b>Heavy D. &amp; the Boyz 23 11</b>                  |
| <b>39</b> | <b>FOOTSTEPS IN THE DARK</b> (MCA 53768)              | <b>Body 49 6</b>                                      |
| <b>40</b> | <b>RUB YOU THE RIGHT WAY</b> (MCA 1982)               | <b>Johnny Gill 44 3</b>                               |
| <b>41</b> | <b>SACRED KIND OF LOVE</b> (Columbia 38-73234)        | <b>Grover Washington Jr. Feat. Phyllis Hyman 50 4</b> |
| <b>42</b> | <b>ALWAYS &amp; FOREVER</b> (Select 62362)            | <b>Whistle 54 3</b>                                   |
| <b>43</b> | <b>CAN WE SPEND SOME TIME</b> (Columbia 38-73028)     | <b>Surface 26 18</b>                                  |
| <b>44</b> | <b>JAZZIE'S GROOVE</b> (Virgin 7-99145)               | <b>Soul II Soul 27 15</b>                             |
| <b>45</b> | <b>PRECIOUS LOVE</b> (MCA 53790)                      | <b>Jody Watley 60 5</b>                               |
| <b>46</b> | <b>HARD UP</b> (ORPHEUS 72271)                        | <b>Eric Gable 52 5</b>                                |
| <b>47</b> | <b>ONE OF A KIND</b> (Warner Bros. 19910)             | <b>The Isley Brothers 53 5</b>                        |
| <b>48</b> | <b>JINGLING BABY</b> (Def Jam/Columbia 44-73147)      | <b>L.L. Cool J 63 4</b>                               |
| <b>49</b> | <b>I WANT TO DO IT GOOD TO YA</b> (A&M SP-17997)      | <b>Barry White 59 5</b>                               |
| <b>50</b> | <b>EXPRESSION</b> (Next Plateau 50101)                | <b>Salt-N-Pepa 29 11</b>                              |

|            |  | Total Weeks ▼  |
|------------|--|--|
|            | Last Week ▼  |  |
| <b>51</b>  | <b>HEARTBEAT</b> (Vendetta/A&M 1473)                     | <b>Seduction 36 11</b>   |
| <b>52</b>  | <b>IT'S GONNA BE ALLRIGHT</b> (Jive 1290)                | <b>Ruby Turner 37 16</b>   |
| <b>53</b>  | <b>TOUCH</b> (Atlantic 7-88841)                          | <b>Chucki Booker 38 15</b>   |
| <b>54</b>  | <b>DO YOU REMEMBER</b> (Island PR3193)                   | <b>By All Means 61 4</b>   |
| <b>55</b>  | <b>FUN HOUSE (THE HOUSE WE DANCE IN)</b> (Select 62356)  | <b>Kid N Play 66 2</b>   |
| <b>56</b>  | <b>BUDDY</b> (Tommy Boy 943)                             | <b>De La Soul 45 15</b>  |
| <b>57</b>  | <b>I WANT YOU</b> (GOT 2002)                             | <b>Billy Davis 58 4</b>  |
| <b>58</b>  | <b>LOVE YOU HONEY</b> (A&M)                              | <b>Randy &amp; The Gypsies 48 7</b>                                      |
| <b>59</b>  | <b>KEEP IT TOGETHER</b> (Sire/Warner Bros. 7-19986)      | <b>Madonna 67 2</b>  |
| <b>60</b>  | <b>I WANT YOU YOU WANT ME</b> (Elektra 64979-4)          | <b>Starpoint 62 4</b>  |
| <b>61</b>  | <b>BLACK MAN</b> (Columbia CSK 73229)                    | <b>Tashan 65 3</b>   |
| <b>62</b>  | <b>HOLD ON</b> (Atlantic 86234)                          | <b>En Vogue 78 3</b>   |
| <b>63</b>  | <b>HERES A TICKET</b> (Crush 866)                        | <b>Lenny Williams 69 3</b>   |
| <b>64</b>  | <b>MY BABYS HOUSE</b> (Reprise 7-19937)                  | <b>Micheal Cooper 85 2</b>   |
| <b>65</b>  | <b>AIN'T NO WOMAN (LIKE THE ONE I GOT)</b> (Arista 9926) | <b>Kashif 76 3</b>   |
| <b>66</b>  | <b>GET UP AND HAVE A GOOD TIME</b> (Profile 7292)        | <b>Rob Base 77 2</b>   |
| <b>67</b>  | <b>GET A LIFE</b> (Virgin 4-9881)                        | <b>Soul II Soul DEBUT</b>  |
| <b>68</b>  | <b>THE GROOVE</b> (Jive/RCA 1313)                        | <b>D.J. Jazzy Jeff/Fresh Prince Featuring Grover Washington JR. 68 4</b> |
| <b>69</b>  | <b>WHY IT GOTTA BE LIKE THAT</b> (Wing/Polygram)         | <b>Shades Of Lace 90 2</b>   |
| <b>70</b>  | <b>SAY U LOVE ME</b> (Reprise 7-19965)                   | <b>Def Con 4 80 3</b>  |
| <b>71</b>  | <b>JUICY GOTCHA CRAZY</b> (Capitol 15510)                | <b>Oaktowns 3-5-7 71 4</b>   |
| <b>72</b>  | <b>HAIR OR WEAVE</b> (Priority 07272)                    | <b>Bobby Jimmy &amp; The Critters 83 2</b>                               |
| <b>73</b>  | <b>LET IT FLOW</b> (Atlantic 4-88862)                    | <b>Art Madison 74 3</b>  |
| <b>74</b>  | <b>C'MON AND GET MY LOVE</b> (FFRR 886-799-1)            | <b>D-Mob with Cathy Dennis 70 6</b>                                      |
| <b>75</b>  | <b>RISE TO THE TOP</b> (Mega Jam MJDJ-7278-0)            | <b>Phalon 75 3</b>   |
| <b>76</b>  | <b>WHY YOU GET FUNKY ON ME</b> (Motown 2036)             | <b>Today DEBUT</b>   |
| <b>77</b>  | <b>CRAZY 4 U</b> (Next Plateau JDM50115)                 | <b>Sybil DEBUT</b>   |
| <b>78</b>  | <b>REAL LOVE</b> (Atlantic 7-88816)                      | <b>Skyy 47 23</b>  |
| <b>79</b>  | <b>HEAVEN</b> (Island 7-99136)                           | <b>Miles Jaye 51 17</b>  |
| <b>80</b>  | <b>SHAKE IT UP</b> (Reprise 4-19963)                     | <b>Jamaican Boy DEBUT</b>  |
| <b>81</b>  | <b>PLAYTOY</b> (Outpost OET 3005A)                       | <b>Carmin 55 9</b>   |
| <b>82</b>  | <b>IT'S TIME</b> (Quest/Warner Bros. 4-19911)            | <b>Winans DEBUT</b>  |
| <b>83</b>  | <b>I DON'T NEED ANOTHER LOVE</b> (Arista 9940)           | <b>Dionne Warwick (With The Spinners) 89 2</b>                           |
| <b>84</b>  | <b>YOUR PRECIOUS LOVE</b> (Orpheus/EMI 72254)            | <b>Tamika Patton 56 11</b>   |
| <b>85</b>  | <b>CAN'T GET ENOUGH OF YOU</b> (Alpha Int'l 73004)       | <b>Robble Mychals RE-ENTRY</b>   |
| <b>86</b>  | <b>WALK ON BY</b> (Next Plateau 50111)                   | <b>Sybil 57 17</b>   |
| <b>87</b>  | <b>COME TOGETHER AS ONE</b> (Island 7-98998)             | <b>Will Downing 64 7</b>   |
| <b>88</b>  | <b>TICK TOCK (RING MY PHONE)</b> (Columbia 44-73129)     | <b>Big Mack 72 6</b>   |
| <b>89</b>  | <b>THUMBS UP</b> (Enigma 75534)                          | <b>Bardeux 73 5</b>  |
| <b>90</b>  | <b>MOTHER FUSSING</b> (Rhyme Syndicate/Epic 45298)       | <b>Donald D DEBUT</b>  |
| <b>91</b>  | <b>SORRY</b> (MCA 53798)                                 | <b>Chunky A 79 4</b>   |
| <b>92</b>  | <b>TOUCH ME</b> (EMI 50284)                              | <b>R.J.'s Latest Arival 81 5</b>   |
| <b>93</b>  | <b>I WON'T STOP</b> (Valley View 75330)                  | <b>The Manhattens 82 4</b>   |
| <b>94</b>  | <b>MAKE IT LIKE IT WAS</b> (Columbia 38-73022)           | <b>Regina Belle 84 21</b>  |
| <b>95</b>  | <b>THE GAS FACE</b> (Def Jam/Columbia 38-73046)          | <b>3rd Bass 86 10</b>  |
| <b>96</b>  | <b>KNOCK ME OFF MY FEET</b> (Orpheus/EMI)                | <b>Mikki Bleu 87 10</b>  |
| <b>97</b>  | <b>WHATCHA GONNA DO WITH MY LOVIN'</b> (Virgin 96507)    | <b>Inner City 88 11</b>  |
| <b>98</b>  | <b>TIME WAITS FOR NO ONE</b> (Paisley Park/WB 0-227177)  | <b>Mavis Staples 91 7</b>  |
| <b>99</b>  | <b>ALL OR NOTHING</b> (Arista 9923)                      | <b>Milli Vanilli 92 8</b>  |
| <b>100</b> | <b>SHOWER YOU WITH LOVE</b> (MCA 53697)                  | <b>George Howard With John Pagano 93 6</b>                               |



# COCINANDO

ANOTHER QUESTION ASKED OF COCINANDO IS ABOUT "LOS RIVUS." One answer is very clear on that subject. Rule 3.1 states that "A radio hit is a record that is a hit." This dogma is more than justified by the sales return on the record, which, even at its minimum, matches the investment. However, it is not to make subjective exceptions to quell those *me da la gana* types who want to review is to introduce the future stars. Please shake hands with the *me da la gana* types, and sit back for a joy ride.

The *me da la gana* contra for the immediate association with Santiago's music is *tiza* (the *me da la gana* "chalk" translation—or its other illegal synonym—but in its slang meaning for "hot smash," like when a baseball or tennis ball is hit with such a force that you catch the trace of its recent trajectory by the dusty trail left on the line that separates foul from fair (or is it fair from foul?). You make the decision when you hear Santiago's soon-to-be released *Estando Contigo* (Discos CBS International DIC-80330).

One reason for the intense interest in this particular project was the dense secrecy-shroud laid by the label. Call it the "Forbidden Fruit Syndrome." For months, leaks filtered some of the names involved in the production: composer/producer **Jorge Luis Piloto**, of course, as the label A&R overseer; Santiago's former bandleader and close friend **Luis Enrique**; **Omar Alfano**, Panamanian singer/composer who has been quietly breaking through the airtight salsa circles; commercial Puerto Rican arranger/producers **Tommy Villarini** and **Eric Figueroa**, doubling as studio pilots. The other reason was that Santiago's debut album was inexplicably overlooked by many popular radio stations.

Consequently, everyone knew there was a careful promotion plan attached to this production, but the label remained mum as to the projected release date, or with any other see-ahead details. "All I can tell you is that it's big," chanted the Zamora brothers in unison and *por separado* to one and all who asked, as if they'd ever get personally involved in anything of a minor nature. Instead, they said again and again that all media will be notified at the same time. Finally, a Miami mole got me a cassette copy of a rough mix. (Thanks, guy!) The results were well worth the wait and the search.

Potential radio hits are a-plenty. Strict salsa P.D.s will find at least four. Liberal ears will stretch that number to eight. However, what is most appealing is the expansion this album brings to the sensual camp's horizons. First, there is the variety of singing styles used by Santiago, from straight-ahead salsa to balladistic intonations. Then there is the lower arrangement keys used in certain sections with the here-and-there dashes of soprano sax and Spanish guitar. Often one can also hear the de-cowbellizing of the rhythm structure, as the bongos continue their percussive role even during the *sonero* segments. Hence, when the bongo bell is fused back into the *ritmo* pocket, it brings with it a noticeable increase in tempo.

Other idiosyncracies include: a.) Santiago's use of one extra-long *sonero* between mambos—or between a mambo and the coda—instead of the usual two *soneros* found in the typical sensual style; b.) the exchanged positions in certain songs of the brass and coro parts; c.) the left-hand *sonero* drum pattern in "Es el Amor" for which the backbeat rimmed count is not played in metronomic monotony but at the drummer's spontaneous option; and d.) the old stop-and-go *maniobra* in "Se me Van," a production care rarely seen in today's salsa numbers in which evolution is reflected by layers convoluted by sound.

Then there is "Ali Baba," the best-produced track in the album, not only from its swivels from salsa to *bomba* to *tamborito*, but for its four-voice, bantering finale. Since no one should be deprived of this surprising treat, I will only hint that it includes two well-known guest stars mentioned above, and another reknown person left to your humorous puzzlement.

While only Father Time can tell whether *Estando Contigo* will stand as a genre classic, it certainly rolls out the red carpet for Pupy Santiago's much-deserved entrance into the salsa elite.

Another reason to review is to highlight those albums that, though built to commercial radio's specifications, aren't reaching the airwaves for one reason or another. Take for example **Alex Mansilla & Cañaveral** and their merengue production *Un Amor Como el Nuestro* (WEA Latina WM-56689-1).

Simply speaking, it's a damn good album without much radio play—except for two reporting stations along the Massachusetts border—in spite of the label's consistent and persistent promotional insistence. The silent whisper? "They are too much like 4-40," P.D.s are said to be blowing into one another's ears. If truth be said, both groups feature male and female lead and back-up vocals, smooth-as-silk lyrics, folksy roots and pop aspirations. Broadly and boldly stroked by leader Juan Luis Guerra, 4-40's extraordinary success established them, without a *duda* iota, as the historical creators of the *merengue/pop* field.

Is Cañaveral philosophically entitled to follow in 4-40's successful path? You bet. Anything that commercially successful deserves to be copied, as imitation is the most rewarding public flattery. Does 4-40 have the exclusive rights to the pop



Alex Mansilla & Cañaveral

## CASH BOX MICRO CHART

### NEW YORK LATIN LPs

|    |  |                   |
|----|--|-------------------|
| 1  | LOS GRANDES EXITOS(CBS Discos)           | J. L. RODRIGUEZ   |
| 2  | LAMBADA(CBS Discos)                      | KAOMA             |
| 3  | QUIEN COMO TU(CBS Discos)                | ANA GABRIEL       |
| 4  | NEW WAVE SALSA(TH/Rodven)                | EDDIE SANTIAGO    |
| 5  | MERENGUEANDO CON LAS ESTRELLAS(Sonotone) | ARIOS             |
| 6  | XUXA(Globo)                              | XUXA              |
| 7  | LOS GRANDES EXITOS(Globo)                | JOSE JOSE         |
| 8  | UNA PRUEBA DE AMOR(WEA Latina)           | SUZY GONZALEZ     |
| 9  | LOS GRANDES DEL MERENGUE(Karen)          | ARIOS ARTISTAS    |
| 10 | FUERA DE SERIE(Karen)                    | LOS HNOS. ROSARIO |

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

## CASH BOX MICRO CHART

### TEXAS LATIN LPs

|    |                                       |                      |
|----|---------------------------------------|----------------------|
| 1  | NO TE OLVIDARE(Capitol-EMI/Latin)     | MAZZ                 |
| 2  | A TODO GALOPE(Fonovisa)               | BRONCO               |
| 3  | ON THE RISE(CBS Discos)               | FIEBRE               |
| 4  | LO MEJOR—12 EXITOS(Fonovisa)          | LOS BUKIS            |
| 5  | STRAIGHT FROM THE HEART(CBS Discos)   | MAZZ                 |
| 6  | EXPLOSIVE(Cara)                       | LA MAFIA             |
| 7  | THE CHI-TOWN BOYS ARE BACK(Freddy)    | LA SOMBRA            |
| 8  | NI POR MIL PUNADOS DE ORO(CBS Discos) | XCELENCIA            |
| 9  | WORLD BEAT(CBS Discos)                | KAOMA                |
| 10 | TRIUNFO SOLIDO(Fonovisa)              | LOS TIGRES DEL NORTE |

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

merengue sound? Hardly. History and legal precedents show that such "creations" fall within the rightful domain of the artistic community. If so, we might as well seek a plagiarism indictment against all the bands that followed Johnny Ventura's successful introduction of the conga into the merengue. Yet, Cañaveral seems to be unreasonably victimized on this issue.

The next question should be, is the follower unique enough to stand on its own? Cañaveral passes this test with flying colors, with flawless execution by some of the best merengue studio *duendes*, like **Crispin Fernandez**, **Fermin Cruz** and **Johnny "Chocolate"** floating through the crisp arrangements provided by **Joan Minaya**, **Juan Valdez** and **Mansilla** himself.

"No Voy a Mover un Dedo" and "Que Fue lo que me Hiciste" (sic) are hits on any radio format. "Ella Me Vivía" can be heard on the loudest Washington Heights gypsy cabs, a sure indicator of its cult status. Using the regional expression for the broken-hearted, "Apechao" reminds me why one of Heaven's versions has to be amidst the green Cibao mountains, a bucolic environment saturated with background sounds of *perico ripiao*, smells of *chivo guiso'o*, and a patio full of *Cibadenas*.

Cañaveral also has other assets 4-40 lacks. WEA-Latina, for one, has provided strong initial marketing support with the production and promotion of a re-mix of "No Voy a Mover un Dedo" and "Ella me Vivía." Also, thanks to the label's international strength, Cañaveral, in just its first release, will reach a status outside of Dominicana that took 4-40 two albums and three years to accomplish.

Less obvious to the unaware, the most important asset on Cañaveral's ledger may just be its manager **Cholo Brenes**, a graduate of London School of Economics and the Richelieuvian *eminencia gris* beneath the blossoming of merengue's two most popular singing icons: **Fernandito Villalona** and **Sergio Vargas**. The 22,000-plus crowd that attended last month's merengue carnival at Madison Square Garden witnessed Brenes' miracle-like production of the night's highlight: the Sergio Vargas segment, featuring a ballet corps flown especially from Dominicana (attired and choreographed by Guillermo Cordero and Alexis Vazquez) to visualize the singer's 45-minute medley, a project never previously attempted in an event characterized by the xerox-like similitude of its acts.

More importantly, this shows that Brenes understands it's better to give the public its money's worth—and make his artist look good—than to make the extra bucks. If Alex Mansilla & Cañaveral ever learn that lesson, they will do just fine, and maybe even get the radio support their talents merit.

**Tony Sabournin**



# BOB LONG SPEAKS ON GOSPEL

**SINGSATION ALMOST A YEAR OLD:** *Singsation*, the brainchild of businessman/philanthropist **Willie Wilson**, made its debut in June of 1989. Wilson is the owner, creator and executive producer of the nationally televised show, which brings some of the world's best gospel singers to the attention of millions around the country.

Wilson nurtured his dream of bringing gospel music into a worldwide spotlight while performing with the Norfleet Brothers. Born in Louisiana, the third child of Douglas and Lula Wilson's eleven children, he always had an undying reverence and love for gospel music. This reverence can be traced to his devout Christian upbringing and beliefs. He had always dreamed of creating a gospel show, and through a series of business ventures and financial sacrifices, he did just that.

In May of 1970, Wilson began his career as a crewperson with McDonalds restaurants. Through perseverance, diligence and hard work, he attained promotion after promotion. In 1979, after nine years with the corporation, he achieved one of his longtime aspirations: ownership of his own franchise. Today he has two very successfully operated franchises in the Chicago area.

He is a very active member of the city in which he lives, having made numerous contributions to the Illinois community. He gives speeches at churches and various organizations, serving as a much-needed positive role model. As founder of the Willie Wilson Foundation, an organization that helps to raise money for the disadvantaged, Wilson has won various awards, such as the Black Men of Achievement Pinnacle Award, the Ray Kroc Award, and the Paul Hall Boys Club Appreciation and Humanitarian Award. In talking with Wilson, you can truly feel the genuine sincerity within the man with regards to his burning desire to do more than his share to help his fellow man/woman in making the world a much better place for all mankind to live abundantly with health, happiness and prosperity.

*Singsation* is a celebration of gospel music featuring various gospel performers, an array of gospel music, gospel roots, a history segment and a general showcasing of the entire gospel format. The first syndicated Black-owned gospel show in the history of television, *Singsation* has made a significant impact on the marketplace.

In less than a year the show has expanded into the following markets: Chicago, Illinois, WBBM-TV (CBS) 7:30 a.m.; Baltimore, Maryland, WBAL-TV (CBS) 7:30 a.m.; Detroit, Michigan, WXYZ-TV (ABC) 8:30 a.m.; Indianapolis, Indiana, WTHR-TV (NBC) 6:30 a.m.; Philadelphia, Pennsylvania, WCAU-TV (CBS) 7:00 a.m.; Charleston, South Carolina, WCBF-TV (ABC) 7:00 a.m.; Hampton, Virginia, WJCB-TV (IND) 9:00 a.m.; and Birmingham, Alabama, WTO-TV (IND) 11:00 p.m. The list is growing at a very rapid pace. Since its inception, the show has attracted as national sponsors McDonalds (the local Philadelphia McDonalds sponsors the local show) and Wrigley's Spearmint Gum, the first national sponsor to believe in the show, the concept and Wilson. Wrigley's has committed to being a part of the sponsorship of the show in every city of broadcast. Harvey's Chrysler-Plymouth of Harvey, Illinois, a Black-owned business, has also been a major sponsor of *Singsation* since its inception. The response has been so great, Wilson was in a meeting with another potential sponsor as this column was being written.

The **Norfleet Brothers** are celebrating more than forty years as a traditional gospel group, with Wilson joining the group over ten years ago. Their careers began in Tuscaloosa, Alabama, as a family group. In Birmingham, the Norfleet Brothers became popular, singing on radio shows sponsored by Bradford & Smith & Gaston Funeral Homes on Sunday mornings.

Eventually, they embarked on their first Northern tour. Chicago offered a greater opportunity for the Norfleet Brothers, who soon became popular in the city. They made their debut on radio with Al Abrams Chevrolet, and when its producer, Sid Ordower, premiered "Jubilee Showcase" on Channel 7, they were the very first guests.

Recently they performed for the annual folk festival at the University of Chicago. They can be seen frequently on *Singsation*, aired on WBBM-TV Channel 2 at 7:30 a.m. They will be a part of the first in a series of upcoming *Singsation* worldwide gospel concerts starting in Gary, Indiana on March 31, 1990 featuring the **Clark Sisters**, **Darius Brooks**, **Floyd Martin** and **Joy**. Mayor Barnes of Gary will make a guest appearance during the concert to express his support for



**Willie Wilson**

## CASH BOX MICRO CHART

### BLACK GOSPEL ALBUMS

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |   |  |              |    |
|----|---|--|--------------|----|
| 1  | MISSISSIPPI MASS CHOIR (Malaco 6003)                      | Mississippi Mass Choir                     | 1            | 25 |
| 2  | CAN'T HOLD BACK (Light 7115-720-282)                      | L.A. Mass Choir                            | 2            | 23 |
| 3  | I REMEMBER MOMMA (Word/A&M 8447)                          | Shirley Ceasar                             | 3            | 14 |
| 4  | ORDINARY JUST WON'T DO (Light 72026)                      | Commisioned                                | 9            | 7  |
| 5  | WAIT ON HIM (Tyscot 89415)                                |  |              |    |
|    | <b>New Life Community Choir (Featuring John P.Kee)</b>    |  | 5            | 7  |
| 6  | HOLD ON, HELP IS ON THE WAY (Savoy 7098)                  | Georgia Mass Choir                         | 4            | 7  |
| 7  | YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)           | Young Artist for Christ                    | 7            | 20 |
| 8  | HE'S WORTHY (Savoy 14797)                                 | Dr.Jonathan Greer/Cathedral of Faith Choir | 8            | 7  |
| 9  | WONDERFUL (Light 7115720215)                              | Bo Williams                                | 13           | 25 |
| 10 | AIN'T LIFE WONDERFUL (Malaco 4420)                        | The Williams Brothers                      | 10           | 20 |
| 11 | WHO'S ON THE LORD'S SIDE (Savoy 14794)                    | Rev. Timothy Wright                        | 12           | 25 |
| 12 | BREATHE ON ME (Savoy 7097)                                | James Cleveland                            | 19           | 20 |
| 13 | CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)                  | The West Angeles C.O.G.I.C.                | 5            | 20 |
| 14 | WORTH THE WAIT (Light 72029)                              | Futrel                                     | 11           | 6  |
| 15 | BRINGING IT BACK HOME (Word/A&M 8449)                     | The Clark Sisters                          | 15           | 7  |
| 16 | FAMILY + FRIENDS CHOIR 3 (Sparrow 7504)                   | Ron Winans                                 | 26           | 3  |
| 17 | ON THE THIRD DAY (Malaco 4435)                            | Jackson Southernares                       | 14           | 25 |
| 18 | TIME WINDING UP (Sound Of Gospel 182)                     |  |              |    |
|    | <b>Jerry Q. Parries &amp; The Christian Family Choir</b>  |  | 16           | 6  |
| 19 | TOTAL VICTORY (Light 7115720207)                          | Vicki Winans                               | 16           | 25 |
| 20 | WE'RE GOING TO MAKE IT (Savoy 14795)                      | Myrna Summers                              | 18           | 25 |
| 21 | I'M YOURS LORD (Malaco 4439)                              | The Gospel Keynotes                        | 34           | 3  |
| 22 | CANT YOU SEE... (Atlanta International 10149)             |  |              |    |
|    | <b>Rev. Barnes &amp; Co./Debra &amp; Geraldine Barnes</b> | <b>DEBUT</b>                               |              |    |
| 23 | I'M YOURS LORD (Mob Hop 03)                               | Russell Fox & Mount Olive Mass Choir       | 20           | 6  |
| 24 | HEROS (Light 7115720231)                                  | N.J. Mass Choir                            | 21           | 25 |
| 25 | LIVE IN CHICAGO (Rejoice WR-WC CD8385)                    | Shirley Ceasar                             | 22           | 25 |
| 26 | SO SATISFIED (Air 10135)                                  | Luther Barnes & Redd Budd Gospel Choir     | 23           | 25 |
| 27 | AVAILABLE TO YOU (Rejoice WR-WC 8418)                     | Rev. Milton Brunson                        | 24           | 25 |
| 28 | FLOWING (Malaco 4434)                                     | Truthettes                                 | 25           | 25 |
| 29 | REV. JAMES MOORE LIVE (Malaco 4429)                       | Rev. James Moore                           | 27           | 6  |
| 30 | THE RICKY GRUNDY CHORALE (Sparrow 1222)                   | The Ricky Grundy Chorale                   | <b>DEBUT</b> |    |
| 31 | LET THE HOLY GHOST LEAD YOU (Malaco 6002)                 | Florida Mass Choir                         | 28           | 25 |
| 32 | A NEW BEGINNING (Melendo 2257)                            | The Williams Brothers                      | 29           | 5  |
| 33 | HOLD BACK THE NIGHT (Sound Of Gospel 178)                 |  |              |    |
|    | <b>Rev.Nicks/St. James Baptist Church Choir</b>           |  | 30           | 3  |
| 34 | IN WORSHIP (Sound Of Gospel 190)                          | The New Jerusalem Baptist Choir            | <b>DEBUT</b> |    |
| 35 | ALL TIME GOSPEL CLASSICS 2 (Light 72016/Lexicon)          | The Voices Of Light                        | 30           | 4  |
| 36 | MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)                 | Night Song                                 | 32           | 25 |
| 37 | MOM & POP WINANS (Sparrow 1215)                           | Mom & Pop Winans                           | 33           | 3  |
| 38 | FAMILY AFFAIR (Myrrh/A&M 8448)                            | Philip Bailey                              | 35           | 3  |
| 39 | HEAVEN (Sparrow SPR 1169)                                 | B.B. & C.C.Winans                          | 36           | 25 |
| 40 | JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)                | Tramaine Hawkins                           | 37           | 25 |

*Singsation*. Next month, the Norfleet Brothers will take their soul-stirring gospel messages to Nassau to perform.

Those gospel artist interested in taking part in the next taping may contact Barbara Wilson, producer of *Singsation*, or public relations manager Gus Redmond at (312) 666-3111. Taping for the new series of

shows will take place from April 24-27, 1990. Proceeds received through voluntary donations will be used to assist the edery in paying utilities bills, and portions will be allocated for a scholarship fund.

## Bob Long



**The Norfleet Brothers**





#1 Debut: Cowboy Junkies #106

The *Caution Horses* bullet, independent movement.

(G) = Gold (RIAA Certified)  
(P) = Platinum (RIAA Certified)

March 31, 1990

|    |   | Total Weeks ▼         | Last Week ▼ |
|----|---|-----------------------|-------------|
| 1  | RHYTHM NATION 1814 (A&M 3920)BMG 8.98                           | JANET JACKSON         | 2 26        |
| 2  | FOREVER YOUR GIRL (Virgin 90943)WEA 9.98                        | PAULA ABDUL           | 1 70        |
| 3  | ...BUT SERIOUSLY (Atlantic)WEA 8.98                             | PHIL COLLINS          | 5 18        |
| 4  | ALANNAH MYLES (Atlantic 81956)WEA 8.98                          | ALANNA MILES          | 9 10        |
| 5  | SOUL PROVIDER (Columbia 45012)CBS                               | MICHAEL BOLTON        | 6 36        |
| 6  | COSMIC THING (Reprise 25854)WEA 8.98                            | B-52'S                | 4 38        |
| 7  | FULL MOON FEVER (MCA 6253)MCA 9.98                              | TOM PETTY             | 3 47        |
| 8  | NICK OF TIME (Capitol 91268)CEMA 8.98                           | BONNIE RAITT          | 22 52       |
| 9  | CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98 |                       |             |
|    | LINDA RONDSTADT (Featuring Aaron Neville)                       | 7 23                  |             |
| 10 | STORMFRONT (Columbia 44366)CBS                                  | BILLY JOEL            | 8 22        |
| 11 | BACK ON THE BLOCK (Qwest/Warner Bros26020)WEA8.98               | QUINCY JONES          | 10 17       |
| 12 | PUMP (Geffen GHS 24254)WEA 8.98                                 | AEROSMITH             | 18 27       |
| 13 | TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98                     | TECHNOTRONIC          | 11 15       |
| 14 | DANCE!...YA KNOW IT (MCA 6342)MCA 8.98                          | BOBBY BROWN           | 15 18       |
| 15 | KENNY G LIVE (Arista 8613)BMG 8.98                              | KENNY G               | 14 17       |
| 16 | DR. FEELGOOD (Elektra 60829)WEA 8.98                            | MOTLEY CRUE           | 16 28       |
| 17 | TENDER LOVER (Solar 45288)CBS                                   | BABYFACE              | 17 36       |
| 18 | STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98             | YOUNG M.C.            | 23 28       |
| 19 | THE BEST OF LUTHER(Epic 45320-EK45423)CBS                       | LUTHER VANDROSS       | 12 22       |
| 20 | BEACHES (G) (Atlantic 81933)WEA 9.98                            |                       |             |
|    | ORIGINAL MOTION PICTURE SOUNDTRACK                              | 27 63                 |             |
| 21 | CUTS BOTH WAYS (Epic 45217)CBS                                  | GLORIA ESTEFAN        | 28 36       |
| 22 | PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)                    | M.C. HAMMER           | 36 3        |
| 23 | GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98                | MILLI VANILLI         | 13 54       |
| 24 | LONDON WARSAW NEW YORK (Epic 45472)CBS                          | BASIA                 | 30 5        |
| 25 | THE END OF INNOCENCE (Geffen 24217)WEA 8.98                     | DON HENLEY            | 37 38       |
| 26 | JOURNEYMAN (Reprise 26074)WEA 8.98                              | ERIC CLAPTON          | 25 19       |
| 27 | HANGIN' TOUGH (P) (Columbia FC 40985)CBS                        | NEW KIDS ON THE BLOCK | 26 83       |
| 28 | LOOK SHARP! (EMI 91098)CEMA 9.98                                | ROXETTE               | 21 50       |
| 29 | SKID ROW (Atlantic 81936)WEA 8.98                               | SKID ROW              | 24 60       |
| 30 | CAN'T FIGHT FATE (Arista 8581)BMG 8.98                          | TAYLOR DAYNE          | 87 20       |
| 31 | REPEAT OFFENDER (EMI 90380)CEMA 9.98                            | RICHARD MARX          | 29 46       |
| 32 | MICHEL'LE (Ruthless/Atco 91282)                                 | MICHEL'LE             | 32 11       |
| 33 | MARCH (RCA 9692-1-R)BMG 8.98                                    | MICHAEL PENN          | 34 15       |
| 34 | BLUE SKY MINING (Columbia 45398)                                | MIDNIGHT OIL          | 58 2        |
| 35 | AFFECTION (Arista 8554)   | LISA STANSFIELD       | 41 3        |
| 36 | THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98          | TESLA                 | 35 22       |
| 37 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98        |                       |             |
|    | 2 LIVE CREW   | 20 37                 |             |
| 38 | KEEP ON MOVIN' (Virgin 91267)WEA 9.98                           | SOUL II SOUL          | 19 39       |
| 39 | SLIP OF THE TONGUE (Geffen 24249)WEA 8.98                       | WHITESNAKE            | 33 19       |
| 40 | SLEEPING WITH THE PAST (MCA 6321)MCA 8.98                       | ELTON JOHN            | 44 29       |
| 41 | SMITHEREENS 11 (Capitol 91194)CEMA 8.98                         | THE SMITHEREENS       | 38 21       |
| 42 | NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98     |                       |             |
|    | SEDUCTION   | 40 22                 |             |
| 43 | WORLD BEAT (Epic 46010)CBS                                      | KAOMA                 | 43 10       |
| 44 | BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98                   | SOUNDTRACK            | 31 9        |
| 45 | HEART OF STONE (Geffen 24239)WEA 8.98                           | CHER                  | 42 37       |
| 46 | FREEDOM (Reprise 25899)WEA 8.98                                 | NEIL YOUNG            | 39 24       |
| 47 | JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98                   |                       |             |
|    | JIVE BUNNY & THE MIXMASTERS                                     | 45 14                 |             |
| 48 | THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98                  | SOUNDTRACK            | 46 15       |
| 49 | STEEL WHEELS (Columbia 45333)CBS                                | THE ROLLING STONES    | 47 29       |
| 50 | HIT LIST (Epic 45473)CBS  | JOAN JETT             | 48 8        |
| 51 | PRESTO (Atlantic)WEA 8.98                                       | RUSH                  | 49 18       |

|     |  |                             |        |
|-----|--|-----------------------------|--------|
| 52  | THE SEEDS OF LOVE (Fontana 838730)POL                      | TEARS FOR FEARS             | 50 26  |
| 53  | BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL           | SCORPIONS                   | 51 18  |
| 54  | WHEN HARRY MET SALLY... (Columbia 45319)CBS                |                             |        |
|     | SOUNDTRACK (FEATURING HARRY CONNICK JR.)                   | 52 34                       |        |
| 55  | THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98             |                             |        |
|     | FINE YOUNG CANNIBALS                                       | 69 56                       |        |
| 56  | DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS      | WARRANT                     | 53 59  |
| 57  | JUST SAY OZZY (CBS 45451)                                  | OZZY OSBOURNE               | 62 5   |
| 58  | HOT IN THE SHADE (PolyGram 838 913)POL                     | KISS                        | 64 22  |
| 59  | THE HEALER (Chameleon D1-74808)CEMA 8.98                   | JOHN LEE HOOKER             | 60 23  |
| 60  | STICK IT TO YA(Chrysalis 21702)CEMA 9.98                   | SLAUGHTER                   | 75 6   |
| 61  | PICKIN' ON NASHVILLE (Mercury 838 744 1)POL                |                             |        |
|     | THE KENTUCY HEAD HHUNTERS                                  | 54 15                       |        |
| 62  | LET LOVE RULE (Virgin 91290)WEA 9.98                       | LENNY KRAVITZ               | 73 15  |
| 63  | HERITAGE (Columbia C45268)CBS                              | EARTH WIND & FIRE           | 55 7   |
| 64  | BIG TYME (MCA 42302)MCA 8.98                               | HEAVY D. & THE BOYZ         | 56 40  |
| 65  | FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98               | PAUL McCARTNEY              | 66 42  |
| 66  | GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98            | CHICAGO                     | 57 16  |
| 67  | LONE WOLF (Curb/Warner 26090)WEA 8.98                      | HANK WILLIAMS JR.           | 59 7   |
| 68  | ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98                  | JOE COCKER                  | 61 27  |
| 69  | ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98                | k.d.lang                    | 74 43  |
| 70  | THE INCREDIBLE BASE (Profile 1285)IND 8.98                 | ROB BASE                    | 63 16  |
| 71  | LIKE A PRAYER (Sire 25844)WEA 9.98                         | MADONNA                     | 65 52  |
| 72  | DARK AT THE END OF THE TUNNEL (MCA 6365)                   | OINGO BOINGO                | 81 3   |
| 73  | DEEP (Beggars' Banquet 9877-1-H)BMG 9.98                   | PETER MURPHY                | 67 8   |
| 74  | THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)                | BIZ MARKIE                  | 68 23  |
| 75  | JANE CHILD (Warner Bros. 25858)WEA 9.98                    | JANE CHILD                  | 91 4   |
| 76  | FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98     | JOE SATRIANI                | 70 20  |
| 77  | FAST MOVIN' TRAIN (RCA 9961)BMG 9.98                       | RESTLESS HEART              | 85 6   |
| 78  | LABOUR OF LOVE II (Virgin 91324)                           | UB40                        | 71 10  |
| 79  | CROSSROADS (Elektra 60888)WEA 8.98                         | TRACY CHAPMAN               | 72 24  |
| 80  | FLOOD (Elektra 60907)WEA 8.98                              | THEY MIGHT BE GIANTS        | 111 9  |
| 81  | CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS               | 3RD BASS                    | 76 18  |
| 82  | TRASH (Epic 45137)CBS                                      | ALICE COOPER                | 77 34  |
| 83  | PORCELAIN (Virgin 91325)WEA 9.98                           | JULIA FORDHAM               | 89 6   |
| 84  | BAD ENGLISH (Epic OE 45083)CBS                             | BAD ENGLISH                 | 78 38  |
| 85  | STAY WITH ME (Columbia 44367)CBS                           | REGINA BELLE                | 103 30 |
| 86  | GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS      |                             |        |
|     | EDDIE MONEY  | 79 15                       |        |
| 87  | THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS                | BONHAM                      | 80 26  |
| 88  | NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98               | RANDY TRAVIS                | 82 23  |
| 89  | THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98          | STONE ROSES                 | 90 10  |
| 90  | ATTITUDE (Atlantic 82035)WEA 8.98                          | TROOP                       | 100 19 |
| 91  | MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147) |                             |        |
|     | THE NOTTING HILLBILLIES                                    | 102 2                       |        |
| 92  | SEMINAR (Nasty Mix 70150)                                  | SIR MIX-A-LOT               | 93 20  |
| 93  | BABYLON A.D. (Arista AL 8580)BMG 9.98                      | BABYLON A.D.                | 125 14 |
| 94  | WILLOW IN THE WIND (Mercury 836 9501)                      | KATHY MATTEA                | 99 4   |
| 95  | NEVER TOO FAR (EMI 92401)                                  | DIANNE REEVES               | 112 3  |
| 96  | HIGHWAY MAN 2 (Columbia/CBS 45240)                         | WILLIE,WAYLON,JOHNNY & CRIS | 170 2  |
| 97  | NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS               |                             |        |
|     | NEW KIDS ON THE BLOCK                                      | 83 25                       |        |
| 98  | STEADY ON (Columbia FC 45209)CBS                           | SHAWN COLVIN                | 84 10  |
| 99  | THE SENSUAL WORLD (Columbia 44164)CBS                      | KATE BUSH                   | 86 22  |
| 100 | MANNERS & PHYSIQUE (MCA 6315)                              | ADAM ANT                    | 141 4  |
| 101 | AND IN THIS CORNER... (Jive 1188)BMG 8.98                  |                             |        |
|     | D.J. JAZZY JEFF & THE FRESH PRINCE                         | 101 20                      |        |
| 102 | THE U-KREW (Enigma 73524)CEMA 9.98                         | THE U-KREW                  | 118 6  |
| 103 | MOTHER'S MILK (EMI-92152)CEMA 8.98                         | RED HOT CHILI PEPPERS       | 88 30  |
| 104 | THE LANGUAGE OF LIFE (Atlantic 82057)                      | EVERYTHING BUT THE GIRL     | 115 2  |
| 105 | AUTOMATIC (Warner Bros. 26015)WEA 9.98                     | JESUS AND MARY CHAIN        | 107 8  |
| 106 | THE CAUTION HORSES (RCA 2058)                              | COWBOY JUNKIES              | DEBUT  |
| 107 | A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS   |                             |        |
|     | BARBARA STREISAND  | 92 24                       |        |
| 108 | WE TOO ARE ONE (Arista 8606)BMG 8.98                       | EURHYTHMICS                 | 94 27  |
| 109 | MIKI HOWARD (Atlantic 82024)Atl 9.98                       | MIKI HOWARD                 | 113 4  |
| 110 | ANIMAL LOGIC (I.R.S 82020)MCA 9.98                         | ANIMAL LOGIC                | 161 9  |



|     |  |   |                 |     |    |
|-----|--|---|-----------------|-----|----|
| 111 | HATS (A&M 5284)BMG 9.98  | THE BLUE NILE   | 114             | 6   |    |
| 112 | PAINTING IN MY MIND (Sire/Warner Bros 26148)                               | TOMMY PAGE  | DEBUT           |     |    |
| 113 | RUNAWAY HORSES (MCA 6339)MCA 8.98  | BELINDA CARLISLE                                      | 95              | 23  |    |
| 114 | THE SWEET KEEPER (Reprise/WB 26091)WEA 8.98                                | TANITA TIKARAM  | 96              | 7   |    |
| 115 | STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98               | N.W.A.  | 132             | 57  |    |
| 116 | THE FRONT (Columbia 45260)CBS  | THE FRONT   | 117             | 5   |    |
| 117 | LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98                                  | LORRIE MORGAN   | 119             | 9   |    |
| 118 | RVS III (Columbia 45250)CBS  | RICKY VAN SHELTON                                     | 97              | 8   |    |
| 119 | STORYTELLER/COMPLETE ANTHOLOGY 1964-1990<br>(Warner Bros. 4-25987)WEA 8.98 | ROD STEWART   | 98              | 17  |    |
| 120 | GOLDEN AFTERNOON FIX (Arista 8579)   | THE CHURCH  | DEBUT           |     |    |
| 121 | DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98                                   | BOBBY BROWN   | 104             | 90  |    |
| 122 | LOUDER THAN LOVE (A&M SP 5252)BMG 8.98                                     | SOUNDGARDEN   | 105             | 9   |    |
| 123 | ORIGINAL LONDON CAST (Polydor 8315631)                                     | ORIGINAL LONDON CAST                                  | 174             | 35  |    |
| 124 | PHANTOM OF THE OPERA (Polydor 831 273-1)POL                                | MISS SAIGON   | 190             | 2   |    |
| 125 | ORIGINAL LONDON CAST (Geffen GHS 23271)                                    | KEVIN PAIGE   | 168             | 24  |    |
| 126 | KEVIN PAIGE (Chrysalis 21683)CBS   | DURAN DURAN   | 106             | 16  |    |
| 127 | DECADE (Capitol 93178)CEMA 9.98  | CHARLIE DANIELS                                       | 108             | 17  |    |
| 128 | SIMPLE MAN (Epic FE 45316)CBS  | RICKIE LEE JONES                                      | 109             | 25  |    |
| 129 | FLYING COWBOYS (Geffen 24246)WEA 8.98                                      | AFTER 7   | 160             | 19  |    |
| 130 | AFTER 7 (Virgin 91061)WEA 8.98   | MELISSA ETHRIDGE                                      | 110             | 26  |    |
| 131 | BRAVE AND CRAZY (Island 91285)WEA 8.98                                     | BIG DADDY KANE  | 116             | 26  |    |
| 132 | IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98               | KIX   | 120             | 26  |    |
| 133 | BLOW MY FUSE (Atlantic 81877)WEA 8.98                                      | SAVATAGE  | 136             | 6   |    |
| 134 | GUTTER BALLETT (Atlantic 82008)WEA 9.98                                    | SMOKEY ROBINSON                                       | 157             | 2   |    |
| 135 | LOVE,SMOKEY (Mowtown 6288)   | DAMN YANKEES  | DEBUT           |     |    |
| 136 | DAMN YANKEES (Warner Bros 26159)   | XYZ   | 121             | 4   |    |
| 137 | XYZ (Enigma 73525)CEMA 9.98  | D-MOB   | 122             | 9   |    |
| 138 | A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL             | THE MISSION U.K.                                      | 151             | 2   |    |
| 139 | CARVED IN THE SAND (Mercury 842 251)                                       | CRHIS REA   | 176             | 2   |    |
| 140 | ROAD TO HELL (Geffen GHS 24276)  | THE CURE  | 123             | 46  |    |
| 141 | DISINTEGRATION (Elektra 60855-1)WEA 9.98                                   | QUEEN LATIFAH   | 124             | 18  |    |
| 142 | ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98                                | EXPOSE  | 126             | 40  |    |
| 143 | WHAT YOU DON'T KNOW (Arista)BMG 8.98                                       | POCO  | 127             | 28  |    |
| 144 | LEGACY (RCA 9694-1-R)BMG 8.98  | FAITH NO MORE   | 150             | 5   |    |
| 145 | THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA                       | CHUNKY A  | 128             | 15  |    |
| 146 | LARGE AND IN CHARGE (MCA 6354)MCA 9.98                                     | CLINT BLACK   | 129             | 44  |    |
| 147 | KILLIN' TIME (RCA 9668)BMG 8.98  | ERASURE   | 130             | 21  |    |
| 148 | WILD! (Sire/Reprise 26026)WEA 8.98   | WRECKS-N-EFFECT                                       | 131             | 15  |    |
| 149 | WRECKS-N-EFFECT (Motown 6281)MCA 8.98                                      | GUNS N' ROSES   | 165             | 135 |    |
| 150 | APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98                  | THE D.O.C.  | 152             | 34  |    |
| 151 | NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98                           | NINE INCH NAILS                                       | 133             | 7   |    |
| 152 | PRETTY HATE MACHINE (TVT 2610)IND  | MANTRONIX   | 164             | 2   |    |
| 153 | THIS SHOULD MOVE YA (Capitol 91119)  | BRITNY FOX  | 134             | 18  |    |
| 154 | BOYS N HEAT (Columbia FC 45300)CBS   | ICE-T   | 173             | 23  |    |
| 155 | THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY<br>(Sire26028)WEA  | ROD STEWART   | DEBUT           |     |    |
| 156 | DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)             | HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98 | VARIOUS ARTISTS | 135 | 20 |
| 157 | HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98                      | GREAT WHITE   | 137             | 48  |    |
| 158 | TWICE SHY (Capitol 90640)CEMA 9.98   | LOU GRAMM   | 138             | 19  |    |
| 159 | LONG HARD LOOK (Atlantic 81915)WEA 8.98                                    | GIPSY KINGS   | 139             | 17  |    |
| 160 | MOSAIC (Elektra 60892)WEA 8.98   | J.J. CALE   | 179             | 2   |    |
| 161 | TRAVEL-LOG (Silvertone/RCA 1306)   | DEAD ON   | 140             | 6   |    |
| 162 | DEAD ON (SBK 93249)CEMA 9.98   | BON JOVI  | 142             | 78  |    |
| 163 | NEW JERSEY (P/4) (Mercury 836 345-1)POL                                    | THE DESERT ROSE BAND                                  | 143             | 6   |    |
| 164 | PAGES OF LIFE (MCA 42332)MCA 8.98  | GRAHAM PARKER   | 166             | 5   |    |
| 165 | HUMAN SOUL (RCA 9876-1-R)BMG   | THE MIGHTY LEMON DROPS                                | 167             | 3   |    |
| 166 | LAUGHTER (Sire/Reprise 26017)WEA   | TINA TURNER   | 144             | 26  |    |
| 167 | FOREIGN AFFAIR (Capitol 91873)CEMA 8.98                                    | VARIOUS ARTISTS                                       | 145             | 16  |    |
| 168 | STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL                     |   |                 |     |    |

|     |  |                                     |          |    |
|-----|--|-------------------------------------|----------|----|
| 169 | YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98             | JODY WATLEY                         | 146      | 15 |
| 170 | SHAKE YOUR MONEY MAKER (Geffen GHS 24278)              | THE BLACK CROWES                    | DEBUT    |    |
| 171 | I WANT YOU (Vision VR-3316)IND 9.98                    | SHANA                               | 171      | 7  |
| 172 | HOME (MCA 6312)  | STEPHANIE MILLS                     | RE-ENTRY |    |
| 173 | ADDICTIONS VOL.1 (Island 91318)WEA 8.98                | ROBERT PALMER                       | 147      | 17 |
| 174 | CAPTAIN SWING (PolyGram 838 878)POL                    | MICHELLE SHOCKED                    | 148      | 21 |
| 175 | COMPANY OF WOLVES (Mercury 842184)POL                  | COMPANY OF WOLVES                   | 178      | 6  |
| 176 | I AM I (Epic FE 45354)CBS                              | NUCLEAR VALDEZ                      | 175      | 6  |
| 177 | NOTHING FACE (MCA 6326)                                | VOIVOD                              | 149      | 11 |
| 178 | DONE BY FORCES OF NATURE (Warner Bros. 26072)WEA 8.98  | JUNGLE BROS.                        | 153      | 10 |
| 179 | ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98             | ENUFF Z'NUFF                        | 154      | 25 |
| 180 | WE CAN'T GO WRONG (Capitol 91041)CEMA 8.98             | COVER GIRLS                         | 155      | 9  |
| 181 | PURE (RCA 9934-1-R)                                    | THE PRIMITIVES                      | 156      | 11 |
| 182 | THE MOODY BLUES GREATEST HITS (Threshold 840 659 1)POL | THE MOODY BLUES                     | 158      | 14 |
| 183 | BUILT TO LAST (Arista)BMG 8.98                         | GRATEFUL DEAD                       | 159      | 20 |
| 184 | THRASH ZONE (Metal Blade/Enigma 73407)CEMA 9.98        | D.R.I.                              | 162      | 8  |
| 185 | THE INNOCENCE MISSION (A&M SP 5274)                    | THE INNOCENCE MISSION               | DEBUT    |    |
| 186 | A SHADE OF RED (Virgin 91269-4)WEA 8.98                | REDHEAD KINGPIN & THE F.B.I.        | 163      | 10 |
| 187 | NEITHER FISH NOR FLESH (Columbia 45351)CBS             | TERRENCE TRENT D'ARBY               | 169      | 19 |
| 188 | BEYOND A DREAM (Island 91319)WEA 9.98                  | BY ALL MEANS                        | 191      | 7  |
| 189 | CLOSER TO THE FLAME (Capitol 90372)                    | DAVE EDMUNDS                        | DEBUT    |    |
| 190 | PERSONAL (MCA 6335)                                    | GEORGE HOWARD                       | DEBUT    |    |
| 191 | 24/7(4TH & B'Way/Island 4011)WEA 8.98                  | DINO                                | 172      | 40 |
| 192 | IN STEP (Epic 45024)CBS                                | STEVIE RAY VAUGHAN & DOUBLE TROUBLE | 177      | 40 |
| 193 | BOOMERANG (Geffen GHS 24275)WEA 9.98                   | THE CREATURES                       | 180      | 4  |
| 194 | ZIG ZAG (Columbia OC 45058) 8.98                       | HOOTERS                             | 181      | 14 |
| 195 | SYBIL (Next Plateau 1018)IND 8.98                      | SYBIL                               | 182      | 25 |
| 196 | LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98   | M.C. HAMMER                         | 183      | 75 |
| 197 | Y U I ORTA (Mercury 838 9731)POL                       | IAN HUNTER/MICK RONSON              | 184      | 17 |
| 198 | EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98      | EAZY-E                              | 186      | 72 |
| 199 | A BLUES FOR BUDDHA (RCA 9960-1-R)BMG 9.98              | THE SILENCERS                       | 187      | 6  |
| 200 | WHERE DO WE GO FROM HERE (Cypress/A&M 90130)BMG 9.98   | MICHAEL DAMIAN                      | 188      | 9  |

**ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)**

|                          |                               |                                   |                                    |                                 |
|--------------------------|-------------------------------|-----------------------------------|------------------------------------|---------------------------------|
| 2 Live Crew / 37         | Damn Yankees / 136            | 185                               | N.W.A. / 115                       | Hell / 168                      |
| Abdul, Paula / 2         | Daniels, Charlie / 128        | Jackson, Janet / 1                | Oingo Boingo / 72                  | Stansfield, Lisa / 35           |
| Adam Ant / 100           | D'Arby, Terrence Trent / 105  | Jesus And Mary Chain / 187        | Osbourne, Ozzy / 57                | Stewart, Rod (Box) / 119        |
| Aerosmith / 12           | Dead On / 162                 | Jett Joan / 50                    | Palmer, Robert / 173               | Stewart, Rod (New) / 156        |
| After 7 / 130            | Desert Rose Band / 164        | Jive Bunny & The Mix-masters / 47 | Parker, Graham / 165               | Stone Roses / 89                |
| Animal Logic / 110       | D.J. Jazzy Jeff / 101         | Joel, Billy / 10                  | Penn, Michael / 33                 | Streisand, Barbara / 107        |
| 8 1/2's / 6              | Dino / 191                    | John, Elton / 40                  | Petty, Tom / 7                     | Sybil / 195                     |
| Babyface / 17            | D.O.C. / 151                  | Jones, Quincy / 11                | Phantom Of Opera / 124             | Taylor Dayne / 30               |
| Babylon A.D. / 93        | D - Mob / 138                 | Jones, Rickie Lee / 129           | Phantom Of Opera(Highlights) / 123 | Tears For Fears / 52            |
| 8ad English / 84         | Duran Duran / 127             | Jungle Bros. / 178                | Poco / 144                         | Technotronic / 13               |
| 8ase, Rob / 70           | Earth,Wind & Fire / 63        | Kaoma / 43                        | Primatives / 181                   | They Might Be Giants / 80       |
| 8asia / 24               | Edmunds, Dave / 189           | Kenny - G / 15                    | Queen Latifah / 142                | Third Base / 81                 |
| Belle Regina / 85        | Enuffz Nuff / 179             | Kiss / 58                         | Raitt, Bonnie / 8                  | Tikaram, Tanita / 114           |
| 8ig Daddy Kane / 132     | Erasure / 148                 | Kix / 133                         | Rea, Chris / 140                   | Travis, Randy / 88              |
| 8iz Markie / 74          | Estefan, Gloria / 21          | Kravis, Lenny / 62                | Redhead Kingpin / 186              | Troop / 90                      |
| 8lack, Clint / 147       | Etheridge, Melissa / 131      | Lang K.D. / 69                    | Red Hot Chilipeppers / 103         | Turner, Tina / 167              |
| 8lack Crowes / 170       | Eurythmics / 108              | M.C. Hammer / 196                 | Reeves Dianne / 95                 | U840 / 78                       |
| 8lue Magic / 170         | Everything But The Girl / 104 | M.C. Hammer(new) / 22             | Restless Heart / 77                | U - Krew / 102                  |
| 8lue Nile / 111          | Expose / 143                  | Madonna / 71                      | Robinson, Smokey / 135             | Van Shelton, Rickie / 118       |
| 8onham / 87              | Faith No More / 145           | Mantronix / 153                   | Rolling Stones (L.P.) / 49         | Vandross, Luther / 19           |
| 8olton, Michael / 5      | Fine Young Cannibals / 55     | Marx, Richard / 31                | Rolling Stones (8ox) / 184         | Vaughn, Stevie Ray / 192        |
| 8on Jovi / 163           | Fordham, Julia / 83           | Mattea, Kathy / 94                | Rolling Stones (8ox) / 184         | Voivod / 177                    |
| 8rinity Fox / 154        | Front / 116                   | McCartney, Paul / 65              | Rondstant, Linda / 9               | Warrant / 56                    |
| 8rown, Bobby / 121       | Gramm, Lou / 159              | Metallica / 171                   | Roxette / 28                       | Watley, Jody / 169              |
| 8rown, Bobby(Dance) / 14 | Great White / 158             | Michelle / 32                     | Rush / 51                          | Whitesnake / 39                 |
| 8rush, Kate / 99         | Grateful Dead / 183           | Midnight Oil / 34                 | Satriani, Joe / 76                 | Williams, Hank Jr. / 67         |
| 8y All Means / 188       | Guns N' Roses / 150           | Mighty Lemon Drops / 166          | Savatage / 134                     | Wrecks n Effect / 149           |
| Cale, J.J. / 161         | Gipsy Kings / 160             | Mills, Stephanie / 172            | Scorpions / 53                     | XYZ / 137                       |
| Charlisle, Belinda / 113 | Happy Anniversary / 139       | Mission U.K. / 139                | Seduction / 42                     | Young M.C. / 18                 |
| Chapman, Tracy / 79      | Charlie Brown / 157           | Myles, Aiannah / 4                | Shocked, Michele / 174             | Young, Neil / 46                |
| Cher / 45                | Cocker, Joe / 68              | Milli Vanilli / 23                | Shana / 171                        | Soundtracks:                    |
| Chicago / 66             | Collins, Phil / 3             | Money, Eddie / 86                 | Silencers / 199                    | Beaches / 20                    |
| Child, Jane / 75         | Colvin, Shawn / 98            | Moody Blues / 182                 | Sir Mix A101 / 92                  | Born On The Fourth Of July / 44 |
| Chuncky - A / 146        | Company Of Wolves / 175       | Morgan Lauree / 117               | Skid Row / 29                      | Little Mermaid / 48             |
| Church / 120             | Cooper, Alice / 82            | Motley Crue / 16                  | Slaughter / 60                     | Miss Saigon / 125               |
| Clapton, Eric / 26       | Cover Girls / 180             | Murphy, Peter / 73                | Southereans / 41                   | When Harry Met Sally / 54       |
| Cockler, Joe / 68        | Cowboy Junkies / 106          | New Kids (1st L.P.) / 97          | Soundgarden / 122                  |                                 |
| Collins, Phil / 3        | Creatures / 193               | New Kids (Hangin) / 27            | Soul II Soul / 38                  |                                 |
| Colvin, Shawn / 98       | Cure / 141                    | Nine Inch Nails / 152             | Stairway To Heaven/Highway To      |                                 |
| Company Of Wolves / 175  | Damian Michael / 200          | Notting Hillbillies / 91          |                                    |                                 |
| Hooker,John Lee / 59     |                               | Nuclear Valdez / 176              |                                    |                                 |
| Hooters / 194            |                               |                                   |                                    |                                 |
| Howard, George / 190     |                               |                                   |                                    |                                 |
| Howard, Miki / 109       |                               |                                   |                                    |                                 |
| Hunter/Ronson / 197      |                               |                                   |                                    |                                 |
| Ice - T / 155            |                               |                                   |                                    |                                 |
| Innocence Mission /      |                               |                                   |                                    |                                 |



## ■ Singles

### 49ERS: "Ride on Time"

(Capricorn 429 73162) If you're looking for a no-hit, this one fits the bill. It's a 40 pop/dance format, pushing any boundaries or issuing any challenges. Instantly familiar, you'll find yourself singing along without a single slip after just one listen. (Ernest Hardy)

### 49ERS: "Touch Me" (4th and B'way BWAY 501)

Um, inspired by the success of Black Box and "Ride on Time," this one finds Aretha Franklin in the Loletta Holloway role. It is full of energy, but, as a deejay friend of mine puts it, is such an obvious rip-off. The same friend considered "Ride on Time" to be a sacrilege. He just sorta hangs his head when he plays this one. (EH)

### DEMETRIUS PERRY: "Use Me" (Tabu 4Z9 73162)

### WANDA WILLIAMS: "Someday We'll Be Together" (WandaLand Records W-1462)

And everything old is new again. Bill Withers' much-remade, reworked, retooled song is once again given the once-over. The surprise is that Perry manages to work the material and blow new life into it. Injected with island flavor, this club-aimed track hasn't quite gotten the response it should, but is one that definitely deserves a chance.

Diana Ross and the Supremes' swan song was not only the best thing they'd done in years, but one of their best efforts ever—though a truer credit would have read "Diana Ross and Some Choir Motown Hired"; the other Supremes had little input into the track. Though updated hip-hop or House versions of the song seem to fall into the category of sacrilege, Williams (who is a vocal dead-ringer for Ross) has done an admirable job. The basic arrangement is the same as the original, placed over hip-hop and House tracks

(there are also "Radio" and "Pop" mixes). I still prefer the lush original, but this makes far more sense than the new version of "Love Child" that's out now. (EH)

## ■ Albums



### SINEAD O'CONNOR: *I Do Not Want What I Do Not Have* (Chrysalis F421759)

Opening with the Serenity Prayer and closing with an *a capella* version of the title track, O'Connor bookends one of the year's best albums with a plea for, then a declaration of, inner peace. (It's only the first quarter of the year, but this album is—so far—the one to beat in terms of ambition, beauty and breadth.) What could have been a painful excursion in pretention and awkwardness is a confident, at times breathtaking, examination of the heart, ambition and the attempt to cope with the various changes that are inherently a part of life. Whereas O'Connor's last album was characterized by volatile emotions (anger, outrage, frustration), the overriding—but not only—theme of

*Want* is loss: loss of love, innocence/naivete, preconceptions...

The first single, a cover of the Prince-penned "Nothing Compares 2 U," is a genuine tear-jerker, complete with strings and mournful backing vocals. Though that song, and its mood, establish the album's tone, newer audiences may be caught off-guard by the extremely literate, non-formulaic approach O'Connor takes with her own songwriting. Without being self-indulgent or precious—an incredible achievement, given the material—she lays her emotional and intellectual cards on the table. The sting this collection leaves behind isn't that of bitterness, but of awareness. Brilliant. (EH)



### THE WISHNIAKS: *Catch 33* (Bloodmoney erato 79)

In no time at all, Philadelphia's Wishniaks have gone from being a good power-pop band to a great one. Their "Wishful Thinking" b/w "Wicked Pygmy Thinking" 45 hinted at a diamond in the rough, and their *Nauseous and Cranky* EP confirmed it. But it's been quite a while since any band has made such an impressive quantum-leap between releases. Already, *Catch 33* is a shoe-in for my year-end top-10 list.

The Wishniaks combine a prodigious and engaging pop sense with clever lyrics and end up in songwriting territory previously chartered by Peter Holsapple, the Young Fresh Fellows and the Plimsouls. However, don't write these guys off as another Chilton-esque pop band that's destined for the Coulda Been Contenders Club. They mix up Byrdsyjinga-janga guitars with enough Replacements crunch to avoid the "wimp" tag, and keep matters simple and sincere without ever sounding trite. To top things off, they end side two with a cool cover of the Scientists' first single, "Frantic Romantic." The Wishniaks appear to be the likely heirs to the pop throne vacated by the dB's' demise. Highly recommended. (Robb Moore)

### THE BEVIS FROND: *Any Gas Faster* (Reckless #18)

### THE HENRY KAISER BAND: *Heart's Desire* (Reckless #19)

Both of these platters share not only the same label—San Francisco's Reckless Records—but a somewhat similar approach to experimental and avant-garde music. That is, they both draw upon the halcyon daze of late '60s/early



'70s progressive rock and lift it into a contemporary setting. The results are at once familiar and new.

The Bevis Frond is actually just one guy ("Bevis") who plays everything except drums. His forte is obviously guitar, for the majority of his previous efforts have consisted of meandering acid jams that oozed bubbling fuzz and called to mind both Jimi Hendrix and Tony Iommi. But here, Bevis keeps the proceedings trimmed down to *song* length, and is all the better for it. His singing is vaguely similar to ex-Husker Grant Hart, and the saturated guitar manages to screw itself into trippy pop hooks. Many records "ask" you to turn the volume up, but this one practically demands it. Just make sure the vibrations don't knock over the bong.

The Henry Kaiser Band's *Heart's Desire* is a live, two-disc set that pays homage to days long gone by covering Captain Beefheart, Burt Bacharach, Stockhausen and a slew of others. However, they take an interesting and unconventional approach to this material: complete improvisation. In that light, it seems fitting that they do a wiggled-out version of the Grateful Dead's legendary "Dark Star," for in some ways, the Dead are the progenitors of free-form psychedelia. The HK Band even does "The Fishin' Hole," otherwise known as the "Theme to The Andy Griffith Show," and somehow manage to make it their own (!).



Henry Kaiser's guitar abilities have allowed him to stretch the parameters of jazz and experimental music for quite a while now. By tackling such a wide variety of standards here, Kaiser cooks up a bizarre stylistic stew, but shows a true appreciation for every musical genre and culture. While the results are not always my personal cup of yucca juice with ginseng and bee pollen, I'm glad to know that he's there. (RM)

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# CASH BOX CHARTS

## TOP 100 SINGLES

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

March 31, 1990



#1 Single: Alanah Myles



#1 Debut: Heart #58



To Watch: Sweet Sensation #57

|    |  | Total Weeks ▼                   | Last Week ▼ |
|----|--|---------------------------------|-------------|
| 1  | <b>BLACK VELVET</b> (Atlantic 4-88742)             | Alanah Myles                    | 2 14        |
| 2  | LOVE WILL LEAD YOU BACK (Arista AS1-9938)          | Taylor Dayne                    | 13 10       |
| 3  | I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)       | Phil Collins                    | 5 8         |
| 4  | ESCAPADE (A&M 1490)                                | Janet Jackson                   | 1 10        |
| 5  | ROAM (Reprise/Warner Bros. 4/7-22667)              | B52's                           | 3 15        |
| 6  | I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)         | Tommy Page                      | 16 6        |
| 7  | ALL AROUND THE WORLD (Arista 8554)                 | Lisa Stansfield                 | 19 9        |
| 8  | I GO TO EXTREMES (Columbia 38-73091)               | Billy Joel                      | 6 11        |
| 9  | KEEP IT TOGETHER (Sire 7-19986)                    | Madonna                         | 15 9        |
| 10 | HERE AND NOW (Epic 34-73029)                       | Luther Vandross                 | 11 11       |
| 11 | GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)     | Technotronic                    | 21 8        |
| 12 | C'MON & GET MY LOVE (Polydor FFR 886)              | D-Mob Introducing Cathey Dennis | 8 14        |
| 13 | DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)    | Jane Child                      | 25 8        |
| 14 | NO MYTH (RCA 9111)                                 | Michael Penn                    | 18 11       |
| 15 | NO MORE LIES (Atco Ruthless 7-99169)               | Michel'le                       | 7 17        |
| 16 | ALL MY LIFE (Elektra ED5440)                       | Linda Rondstadt                 | 29 10       |
| 17 | FOREVER (Mercury/PolyGram 876 716)                 | Kiss                            | 26 9        |
| 18 | JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784) | Biz Markie                      | 10 10       |
| 19 | SACRIFICE (MCA 53750)                              | Elton John                      | 20 10       |
| 20 | PRICE OF LOVE (Epic 34-73094)                      | Bad English                     | 4 15        |
| 21 | WE CAN'T GO WRONG (Capitol 44498)                  | Cover Girls                     | 9 17        |
| 22 | WHOLE WIDE WORLD (RCA 9098)                        | A'me Lorain                     | 35 10       |
| 23 | I WANNA BE RICH (Solar 74005)                      | Calloway                        | 32 6        |
| 24 | DANGEROUS (EMI 50233)                              | Roxette                         | 12 16       |
| 25 | WITHOUT YOU (Elektra 64985)                        | Motley Crue                     | 34 6        |
| 26 | HERE WE ARE (Epic 34T-73084)                       | Gloria Estefan                  | 14 16       |
| 27 | BLUE SKY MINE (Columbia 38T-73250)                 | Midnight Oil                    | 33 6        |
| 28 | HEARTBEAT (Vendetta 1473)                          | Seduction                       | 38 5        |
| 29 | NOTHING COMPARES TO YOU (Chrysalis 23488)          | Sinead O'Conner                 | 69 2        |
| 30 | LOVE ME FOR LIFE (LRG 84006)                       | Stevie B                        | 36 8        |
| 31 | WHIP APPEAL (Solar 4-74007)                        | Babyface                        | 40 5        |
| 32 | HOW CAN WE BE LOVERS (Columbia 38T73257)           | Micheal Bolton                  | 45 5        |
| 33 | SOMETIMES SHE CRIES (Columbia 38-73095)            | Warrant                         | 17 16       |
| 34 | HEART OF STONE (Geffen 4-19953)                    | Cher                            | 42 6        |
| 35 | OPPOSITES ATTRACT (Virgin 7-99168)                 | Paula Abdul                     | 22 14       |
| 36 | TOO LATE TO SAY GOODBYE (EMI 90380)                | Richard Marx                    | 23 11       |
| 37 | THE HEART OF THE MATTER (Geffen 4-19898)           | Don Henley                      | 39 6        |
| 38 | ALL OR NOTHING (Arista 9923)                       | Milli Vanilli                   | 24 14       |
| 39 | IF U WERE MINE (Enigma 75051)                      | U-Krew                          | 74 9        |
| 40 | THE DEEPER THE LOVE (Geffen 19951)                 | Whitesnake                      | 27 11       |
| 41 | WHAT IT TAKES (Geffen 19944)                       | Aerosmith                       | 61 3        |
| 42 | A FACE IN THE CROWD (MCA 53781)                    | Tom Petty                       | 54 4        |
| 43 | TRUE BLUE LOVE (Atlantic 7-88768)                  | Lou Gramm                       | 44 6        |
| 44 | WILD WOMEN DO (EMI 4JM-50275)                      | Natalie Cole                    | 82 6        |
| 45 | SENDING ALL MY LOVE (Atlantic 4-87961)             | Linear                          | 46 5        |
| 46 | GOT TO GET (Arista AD1-9932)                       | Leila K. With Rob 'N Raz        | 49 6        |
| 47 | THE SECRET GARDEN (Quest/Warner Bros. 7-19992)     | Quincy Jones                    | 51 3        |
| 48 | HAVE A HEART (Capitol 44501)                       | Bonnie Raitt                    | 50 4        |
| 49 | FLY HIGH MICHELLE (Atco 7-99135)                   | Enuff Z'Nuff                    | 90 2        |
| 50 | MAKE IT LIKE IT WAS (Columbia 38-73201)            | Regina Belle                    | 60 5        |
| 51 | LAMBADA (Epic 34-73090)                            | Kaoma                           | 56 4        |

|     |   | Total Weeks ▼                  | Last Week ▼ |
|-----|---|--------------------------------|-------------|
| 52  | THIS OLD HEART OF MINE (Warner Bros. )                    | Rod Stewart                    | 63 2        |
| 53  | ROOM AT THE TOP (MCA 6315)                                | Adam Ant                       | 57 4        |
| 54  | PRECIOUS LOVE (MCA 53790)                                 | Jody Watley                    | 66 2        |
| 55  | I COME OFF (Delicious Vinyl/Island 0-96499)               | Young MC                       | 58 4        |
| 56  | YOU'RE THE ONLY WOMAN (Vendetta/A&M 1447)                 | The Brat Pack                  | 55 8        |
| 57  | LOVE CHILD (Atco PRCD 3242)                               | Sweet Sensation                | 76 3        |
| 58  | ALL I WANNA DO (Capitol 44507)                            | Heart                          | DEBUT       |
| 59  | HOLD ON (SBK 07322)                                       | Wilson Phillips                | 79 2        |
| 60  | 99 WORLDS (MCA 53726)                                     | Peter Wolf                     | 59 5        |
| 61  | YOUR BABY NEVER LOOKED GOOD IN BLUE (Arista )             | Expose                         | DEBUT       |
| 62  | ADVICE FOR THE YOUNG AT HEART (Fontana/Mercury 8768944)   | Tears For Fears                | 62 5        |
| 63  | HURTING KIND (Atlantic 4-98985)                           | Robert Plant                   | 72 2        |
| 64  | LITTLE BIT OF LOVE (EMI 50239)                            | Cory Hart                      | 65 3        |
| 65  | THE HUMPTY DANCE (Tommy Boy 7944)                         | Digital Underground            | 83 2        |
| 66  | LIVING IN OBLIVION (Epic 34-73231)                        | Anything Box                   | 89 6        |
| 67  | HOUSE OF PAIN (Elektra 7-64995)                           | Faster Pussycat                | 67 5        |
| 68  | HOW'BOUT US (RCA 9163-2)                                  | Grayson Hugh                   | DEBUT       |
| 69  | EXPRESSION (Next Plateau 50101)                           | Salt-N-Pepa                    | 80 3        |
| 70  | THE WAY IT IS (Geffen 4-19948)                            | Tesla                          | 70 3        |
| 71  | TELL ME WHY (Arista 9916)                                 | Expose                         | 28 17       |
| 72  | TWO TO MAKE IT RIGHT (Vendetta 1464)                      | Seduction                      | 30 20       |
| 73  | I'LL SEE YOU IN MY DREAMS (A&M 1495)                      | Giant                          | DEBUT       |
| 74  | WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)           | Chicago                        | 31 18       |
| 75  | HIDE AND SEEK (Atlantic 4-87973)                          | Pajama Party                   | 78 3        |
| 76  | JANIE'S GOT A GUN (Geffen 22727)                          | Aerosmith                      | 37 19       |
| 77  | WHATCHA GONNA DO WITH MY LOVIN (Virgin 7-98999)           | Inner City                     | 77 4        |
| 78  | HOUSE OF BROKEN LOVE (Capitol 44491)                      | Great White                    | 85 2        |
| 79  | ANYTHING I WANT (Chrysalis 23444)                         | Kevin Paige                    | 41 10       |
| 80  | HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017) | Michael Bolton                 | 43 23       |
| 81  | SUMMER RAIN (MCA 53783)                                   | Belinda Carlisle               | 47 11       |
| 82  | I REMEMBER YOU (Atlantic 7-88886)                         | Skid Row                       | 48 19       |
| 83  | CUTS YOU UP (Beggars Banquet/RCA 9140)                    | Peter Murphy                   | DEBUT       |
| 84  | PERSONAL JESUS (Sire/Reprise 21328)                       | Depeche Mode                   | 52 16       |
| 85  | BAD LOVE (Duck/Reprise 4-19980)                           | Eric Clapton                   | 73 3        |
| 86  | PEACE IN OUR TIME (Columbia 38-68996)                     | Eddie Money                    | 53 18       |
| 87  | DOWNTOWN TRAIN (Warner Bros. 7-22685)                     | Rod Stewart                    | 64 19       |
| 88  | ANYTIME (Capitol 44471)                                   | McAuley Schenker Group         | 68 6        |
| 89  | TENDER LOVER (Solar 4-74003)                              | Babyface                       | 71 19       |
| 90  | YOU CANT GET AWAY (Vision 4515)                           | Shana                          | DEBUT       |
| 91  | GOT TO HAVE YOUR LOVE (Capitol 44466)                     | Mantronix Featuring Wondress   | 75 4        |
| 92  | IMAGINATION (Wing/Polydor 873 000-4)                      | Xymox                          | 81 4        |
| 93  | DIRTY DEEDS (Epic 45473)                                  | Joan Jett                      | 84 10       |
| 94  | FREE FALLIN' (MCA AC-53728)                               | Tom Petty                      | 86 22       |
| 95  | ALMOST HEAR YOU SIGH (Columbia 38-73093)                  | Rolling Stones                 | 87 9        |
| 96  | LOVE SONG (Geffen 7-22856)                                | Tesla                          | 88 24       |
| 97  | HOUSE OF FIRE (Epic 34-73085)                             | Alice Cooper                   | 91 10       |
| 98  | REAL LOVE (Atlantic 7-88816)                              | Skyy                           | 92 10       |
| 99  | A GIRL LIKE YOU (Enigma 44480)                            | The Smithereens                | 93 15       |
| 100 | PUMP UP THE JAM (SBK 07311)                               | Technotronic (featuring Felly) | 94 23       |



# COUNTRY MUSIC

## Album Case



with Larry Stewart's sensuous vocals, is sure to finally keep this multi-talented group in the spotlight, where they have long deserved to be.

## Single Releases Out of the Box



### □ SOUTHERN PACIFIC: "I Go to Pieces" (Warner Brothers 7-19860)

This a cappella version of the old Del Shannon tune will literally make chills run up your spine. You can feel the heart-felt emotions in each harmonizing voice as these guys bring this classic right up to date. All that's left to say about this release from their latest LP, *Country Line*, is...it's great...and it definitely shows off the true talents of this group.

## Country Feature Picks

### □ THE JUDDS: "Guardian Angels" (Curb/RCA 2524-7-RAA)

Wynonna's voice is radiant and clear as a bell in this storyteller about her great-grandparents who still watch over her today. Naomi's spell-binding harmonies make clear why this duo is one of country music's strongest. Expert production and picture-perfect vocals are sure to take this one straight to the top.

### □ JOE BARNHILL: "Any Ole Time" (Capitol PB-44522)

This young artist's sensuous vocals seem to become stronger with each release. This tune, about a fellow who is letting this woman know that his love is available "any ole time" she decides she needs him, is sure to please both radio and Barnhill's many female fans. Expert production by Jimmy Bowen and Chip Hardy and Barnhill's true country appeal are sure to soon make this fellow a household name.

### □ EDDIE RABBITT: "Runnin' With the Wind" (Capitol 7PRO-79999)

This rockin' country tune has Rabbitt runnin' for the top of the charts. Great production by Richard Landis in this tune about the restless pursuit of the night life and life on the road. This one has that perfect beat for radio play and is a true-to-form Eddie Rabbitt hit.

### □ KATHY MATTEA: "She Came From Fort Worth" (Mercury/PolyGram CDP 199)

Kathy Mattea has done it again, with another beautiful ballad. This one's about a gal from Fort Worth, who just couldn't let that town hold her down. Mattea's long-time producer Alan Reynolds has that magic touch when it comes to spotlighting Mattea's vocal delivery, and again he has done a stellar job. Another sure #1 hit for Mattea.

### □ RESTLESS HEART: "Fast Movin' Train" (RCA 9961-1-R)

It will take more than a *Fast Movin' Train* to catch these guys right now...and this LP is *RED HOT*. This album is Restless Heart's strongest yet, full of sure-to-be-hits like "Dancy's Dream," "I've Never Been So Sure," "Sweet Auburn" and "Long Lost Friend." The title cut raced to the top of the national country charts in just nine weeks. Every song on this album is hit material. Expert production by Scott Hendricks, Tim DuBois and Restless Heart, along

## COUNTRY ALBUMS

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

|    |   | Total Weeks ▼                         | Last Week ▼ |
|----|---|---------------------------------------|-------------|
| 1  | RICKY VAN SHELTON III (Columbia 45250)                    | Ricky Van Shelton                     | 3 8         |
| 2  | KILLIN' TIME (RCA 8781-7)                                 | Clint Black                           | 2 45        |
| 3  | LONE WOLF (Warner Bros./Curb 1-26090)                     | Hank Williams Jr.                     | 7 6         |
| 4  | GARTH BROOKS (Capitol C1-1-90897)                         | Garth Brooks                          | 5 33        |
| 5  | PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)      | Kentucky Headhunters                  | 4 18        |
| 6  | NO HOLDIN' BACK (Warner Bros. 25988)                      | Randy Travis                          | 1 23        |
| 7  | FAST MOVING TRAIN (RCA 9961-R)                            | Restless Heart                        | 18 8        |
| 8  | REBA LIVE (MCA C2-8034)                                   | Reba McEntire                         | 8 25        |
| 9  | ALONE (Columbia FC5104)                                   | Vern Gosdin                           | 6 32        |
| 10 | LEAVE THE LIGHT ON (RCA 9594)                             | Lorrie Morgan                         | 12 34       |
| 11 | THE BOYS ARE BACK (Capitol 93258)                         | Sawyer Brown                          | 13 16       |
| 12 | I WONDER DO YOU THINK OF ME (RCA 9889-1-R)                | Keith Whitley                         | 10 30       |
| 13 | SIMPLE MAN (Epic E-45316)                                 | Charlie Daniels Band                  | 16 18       |
| 14 | KEYS TO THE HIGHWAY (Columbia C-45242)                    | Rodney Crowell                        | 9 18        |
| 15 | BEYOND THE BLUE NEON (MCA 42266)                          | George Strait                         | 11 56       |
| 16 | WHITE LIMOZEEN (Columbia 44384)                           | Dolly Parton                          | 14 40       |
| 17 | LOOKIN' FOR A HIT (Reprise 9-25939-1)                     | Dwight Yoakam                         | 15 23       |
| 18 | THE ROAD NOT TAKEN (Columbia 44468/CBS)                   | Shenandoah                            | 19 54       |
| 19 | PAGES OF LIFE (MCA/Curb MCA-A9479)                        | Desert Rose Band                      | 20 9        |
| 20 | WILLOW IN THE WIND (Mercury 422 836 950)                  | Kathy Mattea                          | 28 46       |
| 21 | HONKY TONK ANGEL (MCA 42223)                              | Patty Loveless                        | 21 74       |
| 22 | ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)              | k.d lang                              | 25 7        |
| 23 | WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)         | Nitty Gritty Dirt Band                | 23 43       |
| 24 | A HORSE CALLED MUSIC (Columbia 45046)                     | Willie Nelson                         | 24 30       |
| 25 | STATE OF THE HEART (Columbia 44228)                       | Mary-Chapin Carpenter                 | 17 16       |
| 26 | SOWIN' LOVE (RCA 9717-1)                                  | Paul Overstreet                       | 22 7        |
| 27 | HIGHWAYMEN 2 (Capitol 45240)                              | Jennings, Nelson, Cash, Kristofferson | 27 4        |
| 28 | GREATEST HITS III (Warner Bros./Curb 1-25834)             | Hank Williams Jr.                     | 31 56       |
| 29 | HERE IN THE REAL WORLD (Arista AL-8623)                   | Alan Jackson                          | 30 3        |
| 30 | TELL IT LIKE IT IS (Atlantic 91064-1)                     | Billy Joe Royal                       | 26 8        |
| 31 | OLD 8 X 10 (Warner Bros. 25738)                           | Randy Travis                          | RE-ENTRY    |
| 32 | AMERICAN DREAMS (MCA-42311)                               | The Oak Ridge Boys                    | 34 24       |
| 33 | TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)           | Tanya Tucker                          | 33 11       |
| 34 | SOMETHING INSIDE SO STRONG (Reprise/Warner Bros. 1-25792) | Kenny Rogers                          | DEBUT       |
| 35 | LOVING PROOF (Columbia 44221/CBS) (G)                     | Ricky Van Shelton                     | 40 77       |
| 36 | RIVER OF TIME (Curb/RCA 9595-1/RCA)                       | The Judds                             | 39 48       |
| 37 | PAINT THE TOWN (Warner Bros. 1-25992)                     | Highway 101                           | 29 18       |
| 38 | SOUTHERN STAR (RCA 8587-1)                                | Alabama                               | RE-ENTRY    |
| 39 | BUFFALO ZONE (Columbia 45373)                             | Sweethearts Of The Rodeo              | 36 2        |
| 40 | TURN THE TIDE (RCA 8854)                                  | Baillie & The Boys                    | RE-ENTRY    |

## COUNTRY HOT CUTS

1. RESTLESS HEART: "Long Lost Friend" *Fast Movin' Train* GM(RCA)
2. HANK WILLIAMS, JR.: "Man to Man" *Lone Wolf* GM(Warner Brothers/Curb)
3. ALAN JACKSON: "Ace of Hearts" *Here in the Real World* GM(Arista)
4. RICKY VAN SHELTON: "Love Is Burning" *Ricky Van Shelton III* GM(Columbia)
5. THE KENTUCKY HEADHUNTERS: "Skip a Rope" *Pickin' on Nashville* G(Mercury/PolyGram)

## TOP 5 SINGLES—10 YEARS AGO

1. CONWAY TWITTY: "I'd Love to Lay You Down" (MCA)
2. THE BELLAMY BROTHERS: "Sugar Daddy" (Warner Brothers/Curb)
3. RONNIE MILSAP: "Why Don't You Spend the Night" (RCA)
4. THE STATLER BROTHERS: "Better Than I Did Then" (Mercury)
5. RAY STEVENS: "Shriner's Convention" (RCA)



**CASH BOX CHARTS**

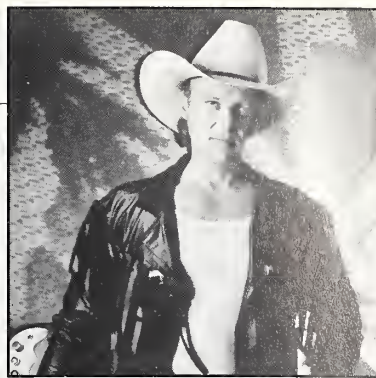
**COUNTRY SINGLES**

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

March 31, 1990



#1 Single: Randy Travis



#1 Debut: Ricky Van Shelton #48



To Watch: Clint Black #31

|           |  | Total Weeks ▼                     | Last Week ▼  |
|-----------|--|-----------------------------------|--------------|
| <b>1</b>  | <b>HARD ROCK BOTTOM</b> (Warner Bros. 7-19935-A)                             | <b>Randy Travis</b>               | <b>2 8</b>   |
| 2         | NOT COUNTING YOU (Capitol 44492)   | Garth Brooks                      | 4 11         |
| 3         | SEEN' MY FATHER IN ME (RCA 9116-7-RAA)                                       | Paul Overstreet                   | 1 11         |
| 4         | FIVE MINUTES (RCA 9118-7-RAA)  | Lorrie Morgan                     | 8 9          |
| 5         | HERE IN THE REAL WORLD (Arista AS1-9922)                                     | Alan Jackson                      | 7 10         |
| 6         | RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)                             | Vern Gosdin                       | 6 8          |
| 7         | LOVE ON ARRIVAL (Capitol 44435)  | Dan Seals                         | 15 7         |
| 8         | STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)                               | Ronnie Milsap                     | 10 8         |
| 9         | SEE IF I CARE (Columbia 3873237)   | Shenandoah                        | 13 7         |
| 10        | WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19968) | Highway 101                       | 12 7         |
| 11        | OKLAHOMA SWING (MCA MCA-53780)   | Vince Gill w/Reba                 | 11 10        |
| 12        | HELP ME HOLD ON (Warner Bros. 7-19918-A)                                     | Travis Tritt                      | 18 5         |
| 13        | I'M OVER YOU (RCA 9122-7-RAA)  | Keith Whitley                     | 21 5         |
| 14        | AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)                             | Hank Williams Jr.                 | 16 8         |
| 15        | CHAINS (MCA MCA-53764)   | Patty Loveless                    | 3 11         |
| 16        | BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)                                  | Earl Thomas Conley                | 19 6         |
| 17        | I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53779)                               | Lionel Cartwright                 | 22 5         |
| 18        | SOONER OR LATER (Universal UVL-66029)  | Eddy Raven                        | 5 14         |
| 19        | THE DOMINO THEORY (MCA MCA-53733)  | Steve Wariner                     | 35 3         |
| 20        | IF LOOKS COULD KILL (Columbia 3873254)                                       | Rodney Crowell                    | 31 4         |
| 21        | DID IT FOR LOVE (Capitol 44483)  | Sawyer Brown                      | 23 7         |
| 22        | JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA)                                  | Don Williams                      | 9 9          |
| 23        | SILVER STALLION (Columbia 3873233)   | The Highwaymen                    | 27 7         |
| 24        | MISTER DJ (Epic 3473236)   | Charlie Daniels Band              | 28 6         |
| 25        | IF A MAN COULD LIVE ON LOVE ALONE (MCA MCA-53777)                            | Skip Ewing                        | 26 6         |
| 26        | THIS HEART (Columbia 3873213)  | Sweethearts Of The Rodeo          | 14 10        |
| 27        | QUITTIN' TIME (Columbia 38-73202)  | Mary-Chapin Carpenter             | 17 11        |
| 28        | SOMETHING WITH A RING TO IT (MCA 53778)                                      | Mark Collie                       | 30 7         |
| 29        | I'D BE BETTER OFF IN A PINE BOX (Epic 34-73246)                              | Doug Stone                        | 34 4         |
| 30        | DUMAS WALKER (Mercury/PolyGram 876536-7)                                     | The Kentucky HeadHunters          | 20 7         |
| <b>31</b> | <b>WALKIN' AWAY</b> (RCA 2520-7-RAA)   | <b>Clint Black</b>                | <b>56 2</b>  |
| 32        | BLACK VELVET (Atlantic 7-97979)  | Robin Lee                         | 38 4         |
| 33        | BACK WHERE I COME FROM (Warner Bros. 7-22662)                                | Mac McAnally                      | 37 9         |
| 34        | NO MATTER HOW HIGH (MCA MCA-53757)   | Oak Ridge Boys                    | 24 14        |
| 35        | THE HIGHWAY (Columbia 38-73249)  | Willie Nelson                     | 39 5         |
| 36        | WILD AND WOOLY (American Cowboy Songs 25001)                                 | Chris LeDoux                      | 40 4         |
| 37        | ONE STEP OVER THE LINE (MCA MCA-53795)                                       | Nitty Gritty Dirt Band            | 25 9         |
| 38        | THE SCENE OF THE CRIME (RCA 9123-7-RAA)                                      | Jo-Ei Sonnier                     | 42 3         |
| 39        | IN ANOTHER LIFETIME (MCA/Curb MCA-53804)                                     | Desert Rose Band                  | 47 2         |
| 40        | WALKIN' IN THE SUN (Capitol 4JM-44524)                                       | Glen Campbell                     | 60 4         |
| 41        | WALKING SHOES (Capitol B-44520)  | Tanya Tucker                      | 71 2         |
| 42        | SLOW COUNTRY DANCING (MSR MSR-19903-A)                                       | Suzi Deveroux                     | 46 5         |
| 43        | LESSONS OF LOVE (SOR SOR-411A)   | Jerry Lansdowne                   | 43 8         |
| 44        | BETTER BE HOME SOON (Warner Bros. 719964A)                                   | Jennifer McCarter & The McCarters | 44 5         |
| 45        | AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)                           | Touch Of Country                  | 51 6         |
| 46        | CARRYIN' ON (16th Ave. B-70439)  | Canyon                            | 50 4         |
| 47        | FUNNY WAYS OF LOVING ME (Dorman Prod. 981101-A)                              | Steve Douglas                     | 49 5         |
| <b>48</b> | <b>I'VE CRIED MY LAST TEAR</b> (Columbia 38-73263)                           | <b>Ricky Van Shelton</b>          | <b>DEBUT</b> |
| 49        | GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA)                                    | Prairie Oyster                    | 53 5         |
| 50        | BLACK COFFEE (Capitol 79962)   | Lacy J. Dalton                    | 64 2         |
| 51        | PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE) (Curb)                         | Moe Bandy & Becky Hobbs           | 52 6         |

|     |   | Total Weeks ▼                  | Last Week ▼ |
|-----|---|--------------------------------|-------------|
| 52  | SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069)     | Warner Mack                    | 59 3        |
| 53  | DAYS LIKE THESE (Evergreen EV-1115)                       | Kevin Pearce                   | 57 4        |
| 54  | AMERICAN HEROES (Fraternity F-3557-A)                     | Vetz                           | 54 6        |
| 55  | TILL THE END (Sing Me SM45-48A)                           | J.D. Lewis                     | DEBUT       |
| 56  | LOVIN' ON BACKSTREET (Curb B-76752)                       | Josh Logan                     | 61 3        |
| 57  | SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)             | Richie Balin                   | 74 2        |
| 58  | IT'S EASY FOR YOU (F&L FL557A)                            | Storm Seymour                  | 63 4        |
| 59  | QUITTIN' TIME (Evergreen EV-1112AA)                       | Michael Dee                    | 65 2        |
| 60  | TWO CUPS OF COFFEE (Brykas BRY-1102)                      | J.J. Kent                      | 66 3        |
| 61  | LOVE GAMES (Legacy LR-1005-B)                             | South Point                    | 67 4        |
| 62  | LITTLE GIRL (MCA MCA-53763)                               | Reba McEntire                  | 29 11       |
| 63  | JUST ONE YOU (Citation GBM-02-90-A)                       | Grace Miller                   | 68 3        |
| 64  | I DON'T WANT TO KNOW (Lamon LR-10216-7)                   | Gary Ray                       | DEBUT       |
| 65  | IT ALMOST MATTERED (Master Sound TS-72252-3)              | Paula Pyle                     | 70 3        |
| 66  | BOUND FOR BALTIMORE (Door Knob DK-90-340)                 | Big Al Downing                 | 72 4        |
| 67  | BEAUTIFUL FANTASY (Play Back P-1344-A)                    | Cheryl K. Warner               | 77 2        |
| 68  | COWBOY (General Store 7387-6)                             | Bill Watkins                   | DEBUT       |
| 69  | ON SECOND THOUGHT (Universal ULV-66025)                   | Eddie Rabbitt                  | 32 16       |
| 70  | LONESTAR LONESOME (Player P.I.-143)                       | Tracy Ramsey                   | 76 3        |
| 71  | 16 WAYS (THAT I'M IN LOVE WITH YOU) (Caprice CIR-2360-A)  | Joey Welz                      | 80 2        |
| 72  | MAYBE (Reprise 5-3904)                                    | Kenny Rogers Duet w/Holly Dunn | 33 10       |
| 73  | OLD MEMORY (Capitol 79970)                                | Scott McQuaig                  | DEBUT       |
| 74  | HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)  | Charlie Louvin                 | 36 11       |
| 75  | WALKING HEARTACHE IN DISGUISE (Mercury/PolyGram)          | Statler Brothers               | DEBUT       |
| 76  | HEARTBREAK HURRICANE (Epic 3473078)                       | Ricky Skaggs                   | 41 15       |
| 77  | MAMA DON'T BELIEVE IT (Track TR-207)                      | Donnie Fields                  | DEBUT       |
| 78  | TIME FOR ME TO FLY (Columbia 38-73226)                    | Dolly Parton                   | 45 9        |
| 79  | THE RIDE (Tra-Star TS-1231-A)                             | Heath Locklear                 | 48 7        |
| 80  | OVERNIGHT SUCCESS (MCA MCA-53755)                         | George Strait                  | 55 17       |
| 81  | KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)       | Exile                          | 58 14       |
| 82  | I'M MINUS YOU (GBS GBS-803)                               | Carl Bird                      | 62 6        |
| 83  | FAST MOVIN' TRAIN (RCA 9115-7-RAA)                        | Restless Heart                 | 69 15       |
| 84  | SOUTHERN STAR (RCA 9083-7-RAA)                            | Alabama                        | 73 16       |
| 85  | A BOTTLE OF WINE AND PATSY CLINE (MCA MCA-53762)          | Marsha Thornton                | 75 9        |
| 86  | BEFORE THE BED GETS COLD (Evergreen EV-1111-A)            | Holly Lipton                   | 78 9        |
| 87  | STATUE OF A FOOL (Columbia 38-73077)                      | Ricky Van Shelton              | 79 18       |
| 88  | ONE MAN WOMAN (Curb/RCA 9077-RAA)                         | The Judds                      | 81 18       |
| 89  | JOHN DEERE LETTER (Hilltop HT-127A)                       | Curley Surles                  | 82 7        |
| 90  | AS FAR AS LOVE CAN THROW ME (SOR SOR-412-A)               | Dawnett Fawcett                | 83 5        |
| 91  | GO DOWN SWINGIN' (Universal UVL-66033)                    | Wild Rose                      | 83 11       |
| 92  | EVERYBODY WANTS TO BE HANK WILLIAMS (Mercury 876-426-7)   | Larry Boone                    | 84 9        |
| 93  | IF YOU WANT TO BE MY WOMAN (Epic 34-73076)                | Merle Haggard                  | 86 17       |
| 94  | WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)            | Kathy Mattea                   | 87 18       |
| 95  | WITHOUT YOU (Oak 1074)                                    | Carlette                       | 88 10       |
| 96  | WHO'S GONNA KNOW (MCA MCA-53759)                          | Conway Twitty                  | 89 14       |
| 97  | WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90339) | Andi & The Brown Sisters       | 90 8        |
| 98  | SUKIYAKI (Badger BG-201AA)                                | Hank Sasaki                    | 91 7        |
| 99  | SHAME ON THE MOON (Play Back P-1341-A)                    | Bonnie Guitar                  | 92 6        |
| 100 | GHOST RIDERS IN THE SKY (Badger BG-200A)                  | Jack Patton                    | 94 17       |



# COUNTRY MUSIC

## CALENDAR OF EVENTS COMING UP:

THE GARDENS, THE OLD COUNTRY, will kick off its exciting 1990 concert series on April 1 with a Country Music Television Road Show featuring Charlie Daniels, Restless Heart and the popular new female country band Wild Rose. Other Spring concerts that will feature country music artists include the Judds and Highway 101 on May 13; and Tanya Tucker and the Gatlins on May 28.

Admission to all concerts is \$6 in addition to the single park-admission price of \$20.95. For further concert information, call the 24-hour concert information line, at (804) 253-3227; the concert ticket booth during operating hours, at (804) 253-3292; or (804) 253-3350, Monday through Friday, 8:30 a.m. to 5 p.m.

## BACK IN TIME:

MARCH 25—Alabama's "Roll on (Eighteen Wheeler)" sees its second week at the #1 spot on the charts (1984)

MARCH 26—Happy Birthday to Dean Dillon (1955) and to Charly McClain (1956)

MARCH 27—Brenda Lee debuts on the country charts with "One Step at a Time" (1957)

MARCH 28—Happy Birthday to Reba McEntire (1955)

MARCH 29—The famous Tootsie's Orchid Lounge opens (1960)

MARCH 30—Bobby Helm's "Fraulein" enters the charts and stays for 52 weeks to become the longest-running chart record of the decade (1957)

MARCH 31—"Take Me to Your World" by Tammy Wynette goes to the #1 position on the charts (1968)



COUSIN MINNIE PEARL welcomes guests to her gingerbread-design museum at Opryland USA. Pearl frequently surprises guests to the sprawling entertainment complex by "holding court" in her museum, where she signs autographs and poses for photos. The Opryland show park's 1990 season began March 24.



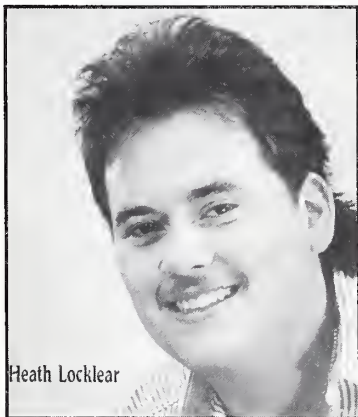
LEGENDARY SOUTHERN ROCK band the Allman Brothers announced that they are beginning work on a new LP on Epic Records, scheduled for a June release in conjunction with a national tour. BMI recently presented the band with a Special Citation of Achievement during a reception held in their honor. Shown are (l to r): BMI's Jody Williams; Alan Woody (new member); Jaimoe Johnson (original member); Tom Dowd, producer; Butch Trucks and Greg Allman (original members); John Decker, Cash Box country chart director; Dickey Betts (original member); Warren Haynes and Johnny Neel (new members); and BMI vice president Roger Sovine. (photo: Alan Mayor)

**ROY ROGERS RIDES AGAIN:** This time on a modern-day Trigger with television personality Lorianne Crook. Crook will visit with Rogers and wife Dale Evans at their home in Victorville, California. Crook will also spend time with Dwight Yoakam in the Hollywood Hills and will meet up with rising country star Garth Brooks and his family in his hometown of Yukon, Oklahoma, during her next *Celebrities Offstage* special, scheduled this week on the Nashville Network.



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WYNC MUSIC DIRECTOR Jeff Fain (right) dropped by the Nashville Cash Box offices recently and said hello to Cash Box's owner and publisher George Albert (right). Fain is one of the top music directors in North Carolina.



# COUNTRY MUSIC

## Indie Insight

### Michael Dee

BY KAY KNIGHT

WHERE DO YOU GO once you've more than established yourself as one of your country's most popular entertainers? Where do you go once you've already broken the European market and gotten an enthusiastic response from fans there? Well, if you're *not* from America and you're Michael Dee, you head straight for the good ole U S of A.

A native of Toronto, Dee has been nominated for Songwriter, Male Artist and Album of the Year in Canada and has also garnered a large following in several European countries.

Michael Dee currently hosts a very successful morning radio show. He is the voice of Air Canada Country, heard by more than eight million travellers a year. He hosts a weekly television show, and, along with the Dee Band, performs about 80 concerts a year.

"I released my first single here in Canada in 1969, called 'No Pity for a Fool,' and it quickly climbed to number one on the charts," remembers Dee. "I thought, 'Man this is easy. I should have done it sooner.' Then it was 1973 or '74 before I was ever back in the Top 10 again. So it was a very humbling experience."

But Dee stayed with the career he had always known he would pursue and it is finally paying off. Having totally blanketed the Canadian marketplace on radio, television and records, and having stirred the waves across the ocean, it isn't surprising

that Dee would set his sights on the United States next.

"Everyone's dream in country music is to make it in the United States of America," Dee says, "and we knew that in order to compete in America we had to do it right...spend the right kind of dollars, do the right kind of recording sessions. We wanted to try to come up with a product that would stand up to anything that was being recorded in Nashville. That included the best facilities and the best musicians available."

Dee has just released his ninth career album in Canada and his first in the United States, called *The Steal of Night*. He has already had two chart singles released in the States—"If the Jukebox Took Teardrops" and "I Can't See Me Without You." His current single, "Quittin' Time," is racing up the national country charts and is now at #59 and climbing on the *Cash Box* Top 100 Country Singles chart. Dee's self-penned "If the Jukebox Took Teardrops" has also just been recorded by Atlantic's Billy Joe Royal and is to be included on Royal's upcoming album.

While Dee is already a celebrity in his home country, he knows that here in the United States he is just one of the many independent artists out there competing for airplay with all the major label artists.

"For a new artist on an inde-

(continued on next page)



Michael Dee



WRITER ALEX HARVEY and Tree International's chief operating officer Donna Hilley are all smiles after putting their final signatures on a long-term pact that names Harvey an exclusive songwriter for CBS/Tree. Harvey is the author of such hits as "Delta Dawn," "Rueben James" and "Hell or High Water." (photo: Alan Mayor)



UNISTAR VP ED SALAMON presents supergroup Alabama with the first Country Radio Seminar Humanitarian Award. The award was presented to the group following their appearance on this year's CRS Super Faces show. Shown are (l to r): Teddy Gentry, Mark Herndon, Jeff Cook, Salamon, Randy Owen and TNN's Gary Beatty.



COUNTRY INDIE SINGLES

|    |  |                  |       |   |
|----|--|------------------|-------|---|
| 1  | WILD AND WOOLY (American Cowboy Songs 25001)             | Chris LeDoux     | 1     | 4 |
| 2  | SLOW COUNTRY DANCING (MSR MSR-19903-A)                   | Suzi Deveraux    | 3     | 5 |
| 3  | AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)       | Touch Of Country | 5     | 6 |
| 4  | SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069-B)  | Warner Mack      | 8     | 3 |
| 5  | DAYS LIKE THESE (Evergreen EV-1115)                      | Kevin Pearce     | 7     | 4 |
| 6  | TILL THE END (Sing Me SM-45-48A)                         | J.D. Lewis       | DEBUT |   |
| 7  | SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)            | Richie Balin     | 16    | 2 |
| 8  | IT'S EASY FOR YOU (F&L FL557A)                           | Storm Seymour    | 9     | 4 |
| 9  | QUITTIN' TIME (Evergreen EV-1112AA)                      | Michael Dee      | 10    | 2 |
| 10 | TWO CUPS OF COFFEE (Brykas BRY-1102)                     | J.J. Kent        | 11    | 3 |
| 11 | LOVE GAMES (Legacy LR-1005-B)                            | South Point      | 12    | 4 |
| 12 | JUST ONE YOU (Citation GBM-02-90-A)                      | Grace Miller     | 13    | 3 |
| 13 | I DON'T WANT TO KNOW (Lamon LR-10216-7)                  | Gary Ray         | DEBUT |   |
| 14 | IT ALMOST MATTERED (Master Sound TS-72252-3)             | Paula Pyle       | 14    | 3 |
| 15 | BOUND FOR BALTIMORE (Door Knob DK90-340)                 | Big Al Downing   | 15    | 4 |
| 16 | BEAUTIFUL FANTASY (Play Back P-1344-A)                   | Cheryl K. Warner | 18    | 2 |
| 17 | COWBOY (General Store 7387-6)                            | Bill Watkins     | DEBUT |   |
| 18 | LONESTAR LONESOME (Player P.T.-143)                      | Tracy Ramsey     | 17    | 3 |
| 19 | 16 WAYS (THAT I'M IN LOVE WITH YOU) (Caprice CIR-2360-A) | Joey Welz        | 19    | 2 |
| 20 | MAMA DON'T BELIEVE IT (Track TR-207)                     | Donnie Fields    | DEBUT |   |

Country Indies  
Indie Spotlight



□ **BRUCE BARTLETT:** "If Forever Does You Wrong" (Earth Tones NR-18264-1)

Another love-gone-wrong song, but one that reaches out and grabs you by the heartstrings. In this tune, as often happens, this fellow realizes, once his woman is gone, how much he needs her. Great production by Joe Carroll and mesmerizing vocals by Bartlett should garner this newcomer some "major" attention on Music Row. We look forward to hearing more from this talented newcomer.

Indie Feature Pick

□ **CATHERYNE GREENLY:** "Tame Me" (Magnum-002)

This one makes you want to scoot your chair back and head for the dancefloor. Strong, throaty vocals by this Canadian artist come through loud and clear in this tune about a gal who knows when she's met her match. Stellar production by J.K. Gully, and Greenly's delivery are sure to raise some eyebrows in Music City. Watch for more from this gal.

Up & Coming

□ **BILLY JAY LEGERE:** "Love Bayou" (Magnum-003)

□ **GAYLE ACKROYD:** "Don't Mess Up a Good Thing" (Reba RR-45-1016)

□ **BARBARA RICHARDSON:** "Rough Around the Edges" (SG-2460)

Michael Dee

(continued from previous page)

pendent label [Dee's current album was released on the Evergreen label] there is always a little resistance because radio would simply rather play major label product. That's no secret," says Dee, rather emphatically. "So it's a long, uphill climb. But I think that radio realizes that we didn't just sort of throw one record up against the wall to see if it would stick, and say, 'Oh well, it didn't, so we're running back, with our tails between our legs, to Canada, where we're already popular.' We're showing them that we are in the game to stay."

Dee says even though he has wanted to pursue his career in the States for many years, he would not come to America until he thought he was ready.

"It's a much more competitive market and I wanted to get my stage show exactly where I wanted it, because you only get one 'kick at the can,'" Dee explains. "My live show is very high-energy. Piano is primarily my main instrument and my show has been compared more than once to a Jerry Lee Lewis show, energy-wise. I think that I owe it to the people who have paid to see me to give them their money's worth."

Dee is currently pursuing his songwriting goals too, writing with such stellar writers as Tommy Rocco and Jerry Foster. He also hopes to be able to showcase for major record label executives in the not-so-distant future.

"I definitely have my sights firmly set on the United States and that's where we want to break," states Dee.

Dee is definitely starting to make some serious progress on the national country charts. Radio is starting to notice him and consider him a serious artist. If Dee has his way, all that's left is for one of the major record labels to swoop down and pick up this talented singer/songwriter and carry him straight to the top.

"I realize that the chances of a top-ten record on an independent label are pretty small anymore—but not impossible," Dee insists. "I'm aware of that. I think what we're trying to do is create enough noise to be noticed. Reality says you have a much better chance on a major label, so if we create enough noise and get enough mid-chart action happening and they see and read things about you, someone is going to take interest in you."

"I think we're moving at a great pace...it's never quick enough when you really want it...but I'm really happy with the progress we've made. I think there is some momentum starting to gather and it's really exciting." ○

**COUNTRY TIDBIT: IT'S A BOY!** A new addition to the family of country superstar Reba McEntire and husband/manager Narvel Blackstock has arrived. His name is Shelby Steven McEntire Blackstock. He was born in Nashville on Friday, February 23, 1990 at 5:04 a.m. and weighed in at 6 lbs. 10 ozs. Congratulations, Reba and Narvel. We're sure you're very proud of him.

**COUNTRY TIDBIT: THE KENTUCKY HEADHUNTERS** have signed on with Hank Williams, Jr.'s *Lone Wolf* tour and will perform a long series of dates with Bocephus in 1990. Some of the cities on the tour are New York, Los Angeles, Washington, D.C., Detroit, Kansas City, Atlanta, Oklahoma City, Nashville and Milwaukee.

"Hank likes to take out bands on the cutting edge, and the Kentucky Headhunters more than fit that bill," said Dan Wojcik, president of Entertainment Artists, who books both acts. "We've had sellouts since the tour kicked off in early March, and all indications from our promoters say the year will wind up on the same level."



# GOSPEL MUSIC

## Kenny Marks: From One Lit Candle to a Raging Fire

BY KIMMY WIX

HE MASTERS A REPLETE PROCESS that is carefully, skillfully and sincerely broken down into various levels. When these levels eventually merge together as one, the result is a song—yet much more than just a song. After all, Kenny Marks is much more than just an artist.

A warmfelt sense of welcome overwhelmed me as I entered Marks' and wife-Pamela's contemporary Nashville home. The invitation alone was most appreciated, but I soon discovered that his almost-electric personality was as equally warm and inviting.

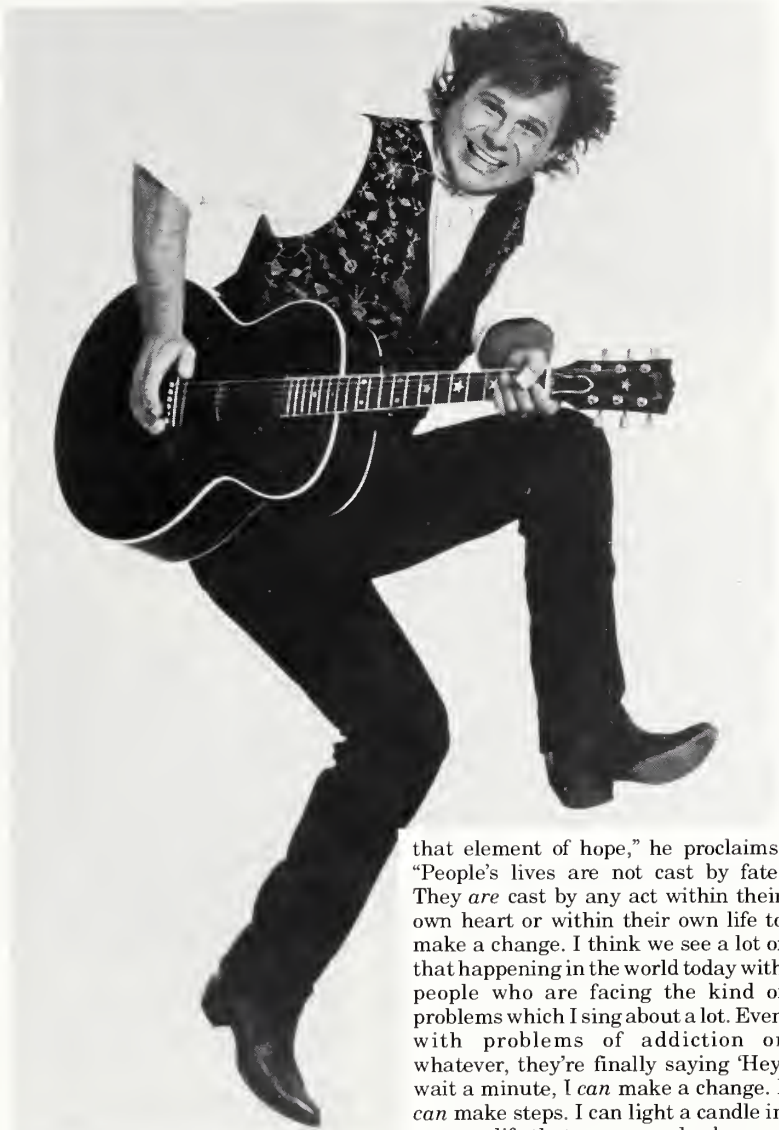
To be honest, I expected this one-on-one venture to be just another interview, but it turned out quite differently. It was pretty much like this: Marks talked, I listened and I really liked that. It was as though everything he had to say, I wanted and needed to hear. That told me something—a man who is capable of creating such an interesting flow of conversation, one in which only *he* is actually conversing, is indeed capable of delivering a commanding song and performance.

At this point, especially if you're not familiar with this DaySpring recording artist, you are perhaps wondering if this article will ever focus on Marks' music, his writing, his album or his current single. We'll get to that, of course, but first it's important to understand that none of these topics can exist without *him*. He *IS* his music and writing. After discovering this, I realized for the first time what a true *artist* really is. A true artist is a person who incorporates reality into words and music with a desire for that reality to relate to individuals on a one-on-one level, touch them and possibly cause them to feel that some form of question, thought or idea has been answered, or at least better understood. That's Marks—plus a lot of experience, incredible musical talent and a sultry voice that seems to tug at the listener's heart just enough to enter and then really go to work.

A first-generation American of Yugoslavian parents, Marks grew up in Detroit, and later graduated from Messiah College in Philadelphia. For ten years, he studied classical piano, and taught himself to play the guitar by the age of fifteen. Earlier influences included Bob Dylan and the Beatles, but it was only a matter of time before Marks began creating his own songs with a focus on his strong Christian faith.

As a college senior, his talent was widely recognized and led him to performing for Billy Graham's Afterglow Concert Series in New York. During the next ten years other worldwide performances followed, including a 21-date concert series throughout Great Britain.

In 1982 Marks cut his first album on Word's Myrrh label. Since moving onto the DaySpring division in 1985, he has to date released five projects, including



Kenny Marks, active

his current *Another Friday Night*, produced by Bubba Smith. This project results in a Marks-trademark compilation, ranging from a sincere rootsy-folk appeal to a rock and roll sensation. However, what's most significant once again, are the lyrics and Marks' heart-to-soul/soul-to-heart delivery technique.

As a follow-up to his recent "I'll Be a Friend to You" single, his current release is "Next Time You See Johnny." Throughout his last two albums Marks has recorded a series of songs whose strong imagery links them together into a continuing narrative. "The Party's Over," from the *Make It Right* LP, was number two in a fictional series on Jeannie and Johnny—two kids who grow up in America, fall in love and suffer some tough consequences due to individual behavior and sexuality. "Next Time You See Johnny" takes the series a bit further and allows us to see that even through hard times, there's always faith and hope.

"I want my music to always have

that element of hope," he proclaims. "People's lives are not cast by fate. They *are* cast by any act within their own heart or within their own life to make a change. I think we see a lot of that happening in the world today with people who are facing the kind of problems which I sing about a lot. Even with problems of addiction or whatever, they're finally saying 'Hey, wait a minute, I *can* make a change. I *can* make steps. I can light a candle in my own life that may someday become a raging fire.' That's my exciting job, you know?—just to be able to take these songs and elevate people's spirit. I want my music to have that kind of legacy [referring to the Jeannie and Johnny series]—that the songs aren't just made and then thrown on a record. I want my songs to have impact."

As I sat with Marks in his living room, we watched a couple of his recent videos. Full of high-tech energy and enormous creativity, the videos seem to have sparked an excitement for Marks. Perhaps it was because he *knew* that there was something visual on hand to support the lyrics. For most artists, I could understand that being an average assumption, but not for Marks. The words he writes and the music he plays need no video to create that essential visualization—his songs somehow do that on their own.

"The process for me is like an idea that can become so real even with symbols," ponders Marks. "I *want* that reality in my songs so that people go 'Wow!' and they can be touched by it. I think the visualization, particularly

with video, you have that luxury to take it right to the point of *BOOM*, you know? I'll sit down in my office, here at home, and do a lot of writing. It's a real private moment for me. I sit and I think 'O.k., what can we say or where can we go?' Then the next process is taking this private moment of writing to another level, record and get with the band [the Remarkables]. Then after that's done you go through this other process of telling the story of the song that you've spent hours putting together. Next is this live performer who takes these songs in front of real people and throws them out there in an entirely *different* level. That's a wild job!"

With the release of prominent tunes such as "Make It Right," "White Dress," "Say a Prayer for Me Tonight" and "The Party's Over," it's no wonder that Marks has garnered a wide following that ranges from the average music fan to those people who have faced the struggles of broken homes, sexuality and even suicide.

"I think that sometimes contemporary Christian music or artists that write songs paint a picture of something that's so unreal," says Marks. "Some are just so unconnected to the *real* struggles of life. I think that when we take the chance or when we take a risk to address real life—the bumps, the bruises, the joys, the thrills and the exciting things—we *then* connect with people."

Although Marks' work is dominated by his unyielding faith and dedication to God, he's at the same time achieved outstanding success for *himself*. He admits that God has played a major role in his success, but that the individual must also put forth an effort.

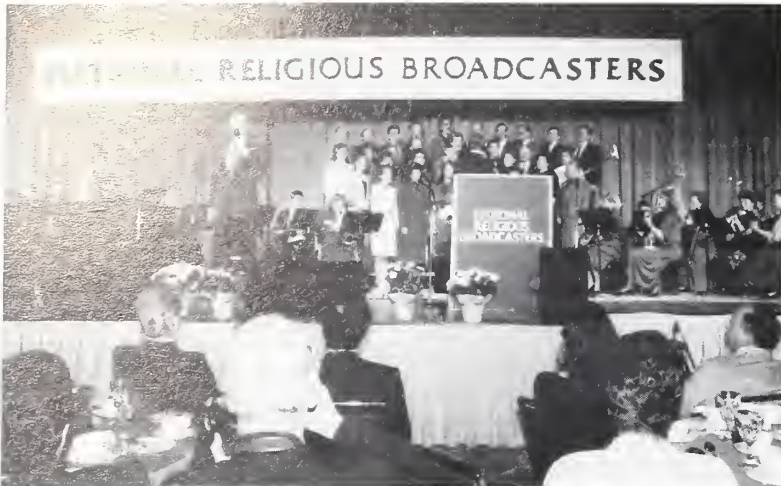
"A person doesn't have to have some big, heavy job or some big, serious thing to find meaning," Marks believes. "I think you can find meaning in anything, but you've got to find it. For me, I've found a terrific purpose and I think that's why I see myself doing this for a long time." ○



Marks, pensive



# GOSPEL MUSIC



Steve Green sings to an enthusiastic crowd attending this year's National Religious Broadcasters Conference's closing ceremonies. Green is backed by the Grace Baptist Church Choir and Orchestra of Bowie, Maryland.



RiverSong recording artists the Lewis Family showed once more why they are considered one of bluegrass music's premier ensembles by walking away with four major awards at the Society for the Preservation of Bluegrass Music in America's recent awards ceremony held in Nashville. Pictured following the ceremony are (l to r): Brian Smith, coordinator of Southern gospel promotions for the Benson Company; Polly, Female Vocalist of the Year, Overall; Travis, Bass Fiddle of the Year; Little Roy, Master's Award of Merit; Miggie; Norman Holland, director of A&R for RiverSong; Janis and Lewis. The Lewis Family was also named Gospel Bluegrass Band of the Year, Traditional. In addition, Lewis Family alumni Sheri Easter was named Female Vocalist of the Year, Contemporary.

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

**WORD, INC. AND REUNION RECORDS ENTER NEW DISTRIBUTION CONTRACT:** Word Distribution and Reunion Records executives gathered in Dallas recently to sign a multi-year distribution agreement. The contract marks the two companies' renewed vision for contemporary Christian music's future, innovative new product development initiatives, and an accelerated emphasis on retail programs.

**WSGH RADIO HOLDS "SOUTHERN GOSPEL CELEBRITY AUCTION":** WSGH Radio presents on April 7 the nation's only "Southern Gospel Celebrity Auction." It will be held in Winston-Salem at Edgewood Baptist Church, just off I-40 at the

Reidsville exit. Proceeds from the event will benefit the North Carolina Arthritis Foundation. For donations or more information, call WSGH at (919) 773-0869 or (919) 699-8036.

**BENSON SONG AIRED ON NBC'S AMEN SITCOM:** The Benson-published song, "You're My Child," written by Larnelle Harris, Dave Clark, and Don Koch, was featured during a recent episode of the hit NBC sitcom, *Amen*. The song was performed on the show by *Amen* star Clifton Davis, who sang it to an audience of children at the fictional Mother Hail's Orphanage. "You're My Child" has been used extensively by the international relief organization, World Vision.

## Record Review

THE KINGSMEN: *The Judgement* (RiverSong CO2569)

### THE KINGSMEN



That glorious ring of all-male, full-part harmony still exists and groups such as the Kingsmen deserve the credit. Their latest project, entitled *The Judgement* and produced by Eldridge Fox and Jim Hamill, clings to the sound of original Southern gospel. In addition to the success of their recent single release, the title cut, the Kingsmen certainly have a couple more potential chart-toppers remaining within this package. "Every Line in His Face," a heart-touching tune that's sure to cause some tears, as well as the gospel stomper, "I'm Glad I'm Serving a God," are perhaps the next candidates. Ranging from slow-paced cuts with tender-felt lyrics such as "It Won't Be Long" to a few of those high-steppin' movers and shakers like "Take a Little Look," "I Can't Take a Chance" and the bluegrass-flavored "Sail on Toward Home," *The Judgement* proves to be lacking

a bit in overall sound variety, but definitely receives a star for its vocal harmony, incredible music ensemble and enthusiastic energy.



Phil Keaggy and his all-star session band are celebrating the completion of recording *Find Me in These Fields*. The album, scheduled to be released in June, is Keaggy's follow-up to his successful 1988 project, titled *Sunday's Child*. Pictured front and center is Keaggy. Back row (l to r): Lynn Nichols, producer; Phil Madeira, B-3 and piano; Mark Maxwell, director of A&R for Myrrh Records; Rick Cua, bass; Mike Mead, drums and percussion; and J.B., engineer.



The GMA Songwriter's Showcase Committee recently met in Nashville to discuss plans for this year's showcase. Pictured are (l to r): (sitting) Mark Williams, Sparrow Publishing (Nashville); Jim Scherer, Tree International; Debbie Atkins, Word Music; Tommy Greer, Word Music; Elwyn Raymer, Lorenz Creative Services; (standing) John Barker, Whetstone Music; Michael Puryear, Lorenz Creative Services; and Randy Talmadge, Warner/Elektra/Asylum, Inc. Publishing. Not pictured is producer Bubba Smith.



# Contemporary Top Slot

**Artist:** Steven Curtis Chapman  
**Title:** "I Will Be Here"  
**Album:** *More to This Life*  
**Label:** Sparrow SPD-1201  
**Producer:** Phil Nash  
**Writer:** Steven Curtis Chapman  
**Publishing:** Sparrow Song/New Wings/Greg Nelson/BMI



# Southern Top Slot

**Artist:** Ronny Hinson  
**Title:** "I'm Flying Higher Than I've Ever Before"  
**Album:** *Me, Myself and Him*  
**Label:** Calvary  
**Producers:** Nelson Parkerson and Ronny Hinson  
**Writers:** Ronny Hinson and Judy Pevehouse  
**Publishing:** Songs of Calvary/Chris White-BMI



## CASH BOX MICRO CHART

### CONTEMPORARY CHRISTIAN TOP 40 SINGLES

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

|    |  | Total Weeks ▼                        | Last Week ▼ |
|----|--|--------------------------------------|-------------|
| 1  | I WILL BE HERE (Sparrow SPD-1201)                  | Steven Curtis Chapman                | 2 7         |
| 2  | WAITIN' ON SOMEBODY (River 7901300213)             | Greg X. Volz                         | 4 7         |
| 3  | I SHALL SEE GOD (Good News 901-647-3157)           | Roby Duke                            | 1 9         |
| 4  | MEANTIME (Sparrow SPD-1169)                        | BeBe & CeCe Winans                   | 9 6         |
| 5  | WE SING PRAISES (Sparrow SPD-1174892387)           | Deniece Williams Duet w/Natalie Cole | 7 6         |
| 6  | MY ONE THING (Reunion 7010053723)                  | Rich Mullins                         | 6 11        |
| 7  | SIMPLE, DEVOTED & TRUE (Benson CO2548)             | Michele Wagner                       | 11 5        |
| 8  | I CRY (Myrrh 7016880389)                           | Russ Taff                            | 3 14        |
| 9  | I'M ACCEPTED (Benson PWCO-1096)                    | DeGarmo & Key                        | 12 7        |
| 10 | JUBILEE (Sparrow SPC-1219)                         | Michael Card                         | 5 9         |
| 11 | I HEAR LEESHA (Reunion 7010037523)                 | Michael W. Smith                     | 13 6        |
| 12 | BREAKING THROUGH (Myrrh 7010889386)                | First Call                           | 17 5        |
| 13 | FAITHLESS HEART (Myrrh 901-6329-20X)               | Amy Grant                            | 15 4        |
| 14 | HEART OF THE HOMELESS (DaySpring 7014180576)       | Farrell & Farrell                    | 8 9         |
| 15 | IT'S RAINING AGAIN (Starsong SSD 8144)             | Imperials                            | 19 4        |
| 16 | GOD WILL FIND YA (Frontline CD9051)                | Jon Gibson                           | 16 8        |
| 17 | MORE LOVE TO THEE (New Canaan 7019986536)          | Bruce Carroll                        | 10 14       |
| 18 | REASON ENOUGH (Reunion CD 7010046 727)             | Morgan Cryar                         | 22 4        |
| 19 | BEFORE YOU KNOW IT (Frontline CO9050)              | Benn-y Hester                        | 20 8        |
| 20 | BEAT OF A DIFFERENT HEART (DaySpring 701417757)    | Paul Smith                           | 14 10       |
| 21 | FATHER OF LOVE (Word 7014176579)                   | New Song                             | 23 8        |
| 22 | THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)   | David Meece                          | 18 16       |
| 23 | SOLOMON'S SHOES (Sparrow SGD WNTR-90)              | Margaret Becker                      | 26 3        |
| 24 | EXALT THE NAME (Word 701-914-4500)                 | Sandi Patti                          | 21 17       |
| 25 | SHINE THROUGH ME (Benson CO2588)                   | Carman                               | 29 36       |
| 26 | INSIDE OF YOU (Reunion CD700049 726)               | Kim Hill                             | 28 4        |
| 27 | BEST OF FRIENDS (Urgent 00013731888)               | Billy Crockett                       | 24 9        |
| 28 | NEVER LET IT BE SAID (DaySpring 7014182579)        | Trace Balin                          | 31 2        |
| 29 | I WILL PRAISE THE LORD (Diadem 7-90113-057-1)      | Ray Boltz                            | DEBUT       |
| 30 | GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90)         | Steve Camp                           | 33 3        |
| 31 | COUNT ON ME (Giant 02555S)                         | David & The Giants                   | 25 8        |
| 32 | TENDER HEART (Myrrh 7016886387)                    | Kim Boyce                            | 36 2        |
| 33 | THE SAVIOR IS WAITING (Word 7019107508)            | Take 6                               | 34 3        |
| 34 | NEXT TIME YOU SEE JOHNNY (DaySpring 7014160575)    | Kenny Marks                          | 37 2        |
| 35 | LEARNING TO TRUST (Starsong SSC 8137)              | David Meece                          | Debut       |
| 36 | DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703) | Rick Crawford                        | 27 17       |
| 37 | UNBELIEVABLE (DaySpring 7014187570)                | Cynthia Clawson                      | DEBUT       |
| 38 | STAND IN MY PLACE (Myrrh 701460256X)               | Bryan Duncan                         | 30 15       |
| 39 | JUST COME IN (Sparrow SPC-1202)                    | Margaret Becker                      | 32 18       |
| 40 | LORD OF THE PAST (Urgent ISBN#0001381849)          | Bob Bennett                          | 35 18       |

## CASH BOX MICRO CHART

### SOUTHERN GOSPEL TOP 40 SINGLES

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

|    |  | Total Weeks ▼                 | Last Week ▼ |
|----|--|-------------------------------|-------------|
| 1  | I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221) | Ronny Hinson                  | 3 17        |
| 2  | HERE I AM (Sonlite SON-1235)                           | Hoppers                       | 4 14        |
| 3  | LET THE REDEEMED SAY SO (Canaan 7019984533)            | Nelons                        | 1 14        |
| 4  | UNDER HIS FEET (Morning Star MSC-4103)                 | McKameys                      | 6 8         |
| 5  | SIN MET GRACE (Canaan 7019982530)                      | Mid South Boys                | 2 9         |
| 6  | GLORY DIVINE (Morning Star MST-4104)                   | Perrys                        | 5 19        |
| 7  | HE'S STILL IN THE FIRE (Homeland HL-8804)              | Speers                        | 11 27       |
| 8  | WHAT A WAY TO GO (Harvest HAR-1186)                    | Reinhardtts                   | 9 15        |
| 9  | I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163)         | Isaacs                        | 10 8        |
| 10 | PAID IN FULL (Homeland HC-8907)                        | Hemphills                     | 7 9         |
| 11 | BEAUTIFUL VALLEY (Sonlite SON-118)                     | Down East Boys                | 15 6        |
| 12 | HEALING M (Morning Star U25628)                        | Dixie Melody Boys             | 13 9        |
| 13 | THAT'S WHY WE'RE HERE (RiverSong RF5952)               | RiverSong Artists & Friends   | 16 5        |
| 14 | ARISE, MY LOVE (American Christian Artists ACA-0071)   | Greenes                       | 17 10       |
| 15 | THE JUDGEMENT (RiverSong CO2569)                       | Kingsmen                      | 8 10        |
| 16 | THE FLOWERS WE LOVE (Dawn 3636)                        | Primitive Quartet             | 20 7        |
| 17 | SING ME HOME (Canaan 7019967531)                       | Wendy Bagwell & The Sunliters | 19 7        |
| 18 | SHADOW OF THE STEEPLE (Homeland HC-8902)               | Singing Americans             | 12 9        |
| 19 | IT'LL BE WORTH IT AFTER ALL (Peaceful Stream PMS-1700) | Spencers                      | 22 5        |
| 20 | RESURRECTION MORN (Morning Star MST-4104)              | Perry Sisters                 | 24 19       |
| 21 | CRYING IN THE GARDEN (RiverSong RF5953)                | Heirloom                      | 23 5        |
| 22 | BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-8914)     | Allison Durham                | 14 10       |
| 23 | WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121)        | Chosen                        | 18 17       |
| 24 | WHAT'S THAT I HEAR (Dawn INS-006)                      | Inspiration                   | 28 4        |
| 25 | MORE THAN ANYTHING (Song Garden SG-7-2015-4)           | Pattons                       | 27 2        |
| 26 | GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)     | Paynes                        | 21 14       |
| 27 | IN THE DEPTHS OF THE SEA (Homeland HR 8906)            | Cathedrals                    | 34 3        |
| 28 | WAKE THE DEAD (Word 7019986536)                        | Bruce Carroll                 | 30 4        |
| 29 | LOVE WENT DEEPER (Riversong RS 5956)                   | Gold City                     | 33 3        |
| 30 | I'VE NEVER BEEN DISAPPOINTED (Sonlite SON-119)         | Kingdom Heirs                 | 25 6        |
| 31 | ONE STEP BEHIND (Harvest HAR-1179)                     | Cornerstone                   | 32 4        |
| 32 | NEW MAN (Harvest HAR-1173)                             | Carroll Roberson              | 26 22       |
| 33 | I DON'T NEED THE WORLD ANYMORE (Mark Five MV-6973)     | Buxtons                       | 29 6        |
| 34 | I'LL LIVE AGAIN (Morning Star MSC 4100)                | Bishops                       | 36 2        |
| 35 | LIVING IN BEULAH LAND (Pinnacle PRC00110)              | Karen Peck                    | 31 24       |
| 36 | HE BORE MY BURDENS (DF-101)                            | Freemans                      | 35 8        |
| 37 | LOOK WHAT GOD HAS DONE (RiverSong CO2522)              | Heaven Bound                  | DEBUT       |
| 38 | IT'S NOT FORM, IT'S NOT FASHION (Sonlite SON-116)      | McGruders                     | 37 8        |
| 39 | HE HAS RISEN (Sonlite SON-122)                         | Singing Cookes                | 38 26       |
| 40 | WHAT KIND OF CHURCH (RiverSong CO2609)                 | JD Sumner & The Stamps        | DEBUT       |



## AROUND THE ROUTE

BY CAMILLE COMPASIO

IN LAST WEEK'S COLUMN I included some preliminary notes on ACME '90 based on my opening day coverage, since deadline came two days before the show closed. Let us now continue and also include some comments from show regulars... Was there a "hit of the show" piece? To tell you the truth, it's been a while since either of the major trade conventions (ACME or AMOA Expo) has produced one specific product that stood above the rest. However, there continues to be a good number of outstanding runners-up. While ACME '90 did not abound in a lot of brand-new, as-yet-unreleased products, it did offer a good mix of equipment in every category. Manufacturers are obviously making a concerted effort to respond to market demands, in terms of providing more street pieces and incorporating some new themes and concepts into their equipment. It might not as yet be in the quantity ops are asking for, but at least it's a start... Atlas Dist. prexy **Jerry Marcus** found ACME '90 to be a "decent" show with "enough of a variety of equipment to sustain our sales." Here are some of his picks: Capcom's *Merc* and Konami's *Aliens* kits (and *TMNT* is still a sizzler), Sega's *G-Loc* air-battle game. Such puzzle games as Atari's *Klax* and Sega's *Bloxxed* looked good, he added. Data East's *Too Crude*, Grand Products' *Slick Shot* and Bromley's *Little Pro* are among his other picks. Marcus liked all of the pinball machines that were shown and he also had a lot of good things to say about Rock-Ola's *Laser 2000* CD jukebox... Speaking of music equipment, the jukebox manufacturers rate a salute for presenting a splendid array of machines to satisfy the needs of every type of location imaginable. So take a bow, **NSM/Loewen, Rock-Ola, Rowe, Seeburg and Wurlitzer**... **Bill Glasgow** of ACME's management firm (William T. Glasgow, Inc.) just gave me the unofficial attendance figure for this year's convention: **5,257** (up from 4,636 in '89). The number of exhibiting firms also increased to **163** this year (from 153 in '89), as did the amount of exhibit space—**582** (as opposed to 507 exhibits last year). The seminars were well attended, however, as Glasgow explained the numbers were down a bit simply because ACME cut the schedule in order to avoid conflict during exhibit hours, as an accommodation for the exhibitors. The dates of the 1991 convention are **March 22, 23, 24** (Friday, Saturday and Sunday) at **Bally's Hotel** in Las Vegas... This is a good spot to interject a news flash... **American Vending Sales** of Elk Grove Village, Illinois has added the **Sega** line to its roster and is now representing this factory's products throughout the AVS territory. I got the scoop from sales manager **Ron Bolger** who also passed along favorable comments about ACME '90. He was much impressed with Sega's *M.V.P.* baseball game (dedicated and kit), which is in delivery and on its way to AVS as we speak. Another of his picks is Grand Products' *Slick Shot*, "one of the most unique pieces at the show... which definitely addresses what ops have been asking for"... Heard a lot of good comments on the floor about Bromley's *Little Pro*, which was shown as a redemption machine... Speaking of redemption equipment, the **Betson** exhibit was a high-traffic area at ACME... I really don't envy the manufacturers and distributors who must do business under current market conditions. Whenever I queried an operator about a specific piece of equipment, his first concern was the price tag, regardless of the machine's potential... **C.A. Robinson & Co.**, as usual, was totally represented at the show. The **Bettelman** family always manages to cover every exhibit, either as a group or individually. When I spoke with **Sandy Bettelman** he had some nice things to say about ACME '90. "I saw machines that will produce earnings for operators...there is equipment to sell...there is equipment that will make money for operators...and this should translate into a favorable forecast for 1990."



## Bernie Powers Joins Merit

CHICAGO—Industry veteran Bernard Powers has joined Merit Industries of Bensalem, Pennsylvania as director of marketing. Powers' considerable experience in the amusement business includes a lengthy tenure, during the '70s and much of the '80s, with Bally Manufacturing Corporation. "His experience with Bally closely correlates with where Merit markets its products today," commented Merit president Peter Feuer. "Having experience with both gaming equipment and amusement games makes for a good fit in our organization."



**Bernard Powers**

Powers holds B.S. degrees in Marketing and Management as well as a Masters Degree in Business Administration. Last year, he was honored by the state of Illinois with three awards for excellence in exporting. Most notable were the Governor's Trophy and the 23rd annual Exporter of the Year Award. "Bernie will be an asset to any company involved in international sales," stated Thomas de Save of the U.S. Commerce Department. "His unique knowledge of the markets has been beneficial to the community as well as to other companies."

Powers has lectured extensively on subjects related to international marketing, has written several newspaper articles and has appeared on numerous business talk-shows relating to this topic as well as business management and marketing in general.

As Powers stated, "Merit is involved with the international marketplace. I trust my involvement will serve to enhance their position. I have worked with Merit's international distributors as well as domestic ones in the past," he added.

Powers, along with his wife Judi and four daughters (Kelly, Kerry, Courtney and Kathleen), is in the process of relocating to the Bucks County area of Eastern Pennsylvania.

## Coin-Op Industry's First AAMY Awards Are Presented at ACME '90

CHICAGO—Gilbert G. Pollock, president of the American Amusement Machine Association (AAMA), presented the coin-op industry's first annual AAMY awards honoring the Manufacturer and Distributor of the Year. The AAMMs were established by the AAMA board of directors as a way to recognize "those companies in the coin-op industry that have gone the extra mile for the industry," and are voted on by AAMA manufacturer and distributor members.

Atari Games Corporation walked away with all three categories in the Manufacturer of the Year award, namely: Quality, Production and Design; Customer Satisfaction; and Marketing and Promotion. The 1989 Distributor of the Year award went to C.A. Robinson & Co., Inc. Winners were announced March 10, 1990 during the American Amusement Machine Charitable Foundation's annual Appreciation Dinner, which is held each Spring in conjunction with ACME to honor a leader in the coin-op industry.

On Friday night, March 9, Pollock presented the premier AAMA Sales Achievement Awards, which distinguish companies for sales excellence, and are presented in four levels: Diamond, Platinum, Gold and Silver. Four companies were recognized for sales excellence. Atari Games Corporation was awarded a Platinum award for its video game kit *Tetris* and a Diamond award for its dedicated game *Hard Drivin'*. FABTEK, Inc. received a Gold award for its kit *Cabal*. Konami, Inc. received a Gold achievement award for its kit *Crime Fighters*. Taito America Corporation received four achievement awards; a Gold for the dedicated games *Chase HQ* and *Operation Thunderbolt* and Silver awards for its kits *Superman* and *U.S. Classic*.



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# COIN MACHINE

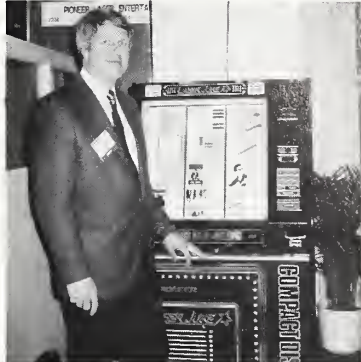
## CASH BOX TOURS THE ACME '90 EXHIBITS



Sega chairman David Rosen (pictured) took much pride in showing us this superb new G-Loc air-battle game, which puts you right in the pilot's seat.



As promised, this is the bank of *TMNTs* showcased in their own section of the Konami exhibit with lovely market research coordinator Mary Hermanson on hand to direct player traffic.



Pioneer Laser Entertainment's new CD jukebox is just about ready for delivery, as we learned from newly named veepee Paul Scribner, who proudly posed with it.



At the FABTEK exhibit with (l-r) the firm's Drew Maniscalco, Pat Thornton of Atlas, prexy Frank Ballouz and "her highness" Jeanne Ballouz, amidst the *Sports Match* and *Rai Den* kits.



*Fire Shark* is the new kit shown by Romstar, and staffers (l-r) Tim Jackson, Rene Lopez and Joyce Kaehler are obviously pleased over the reaction it got.



Gracing the Wurlitzer exhibit is the beautiful *One More Time* dedicated CD jukebox, pictured with (l-r) Jerry Reeves, Klaus Telgheder (Deutsche Wurlitzer) and Joe Tedeschi.



This is part of the Chicago/Illinois contingent of showgoers, which included ICMOA prexy Ed Velasquez, Stan Williams, Jimmy LaCost, Scott Lippman and Bob Hansen.



SNK unveiled its outstanding new NEO-GEO system at ACME, which got the nod from noted Michigan op Nik Berquist (r), much to the delight of prexy Paul Jacobs.



Coinbiz vet Joe Robbins (r), being honored this year by the American Amusement Machine Charitable Foundation, accepts congratulations from Cleveland Coin prexy Ron Gold.



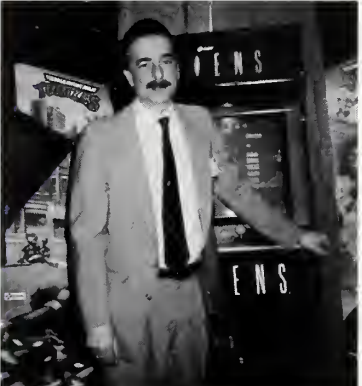
Darts anyone? Make it *English Mark Darts* and this trio, composed of Arachnid's Bill Ward, Ray Wilson and Sam Zammuto will be happy to oblige.



If you look closely you'll recognize Jeff Tartol of Singer One Stop for Ops, who never misses a show, and whose tall frame is almost dwarfed by the huge "ACME WELCOME" sign.



Redemption, redemption. Betson Enterprises hosted a popular exhibit at ACME. Pictured at their *Klondike* model is the firm's John Margold (r) with Pennsylvania ops Jack Minelli and Frank Mancuso.



Happiness is...a runaway hit...or maybe, two. Konami's coin-op division veepee Stephen Kaufman poses with the factory's new show entry, *Aliens*. But, have no fear, *TMNT* is only a few steps away..



Among attractions in the Atari exhibit was *Klax* in both upright (l) and cabaret (r) models, pictured here with company execs Jim Newlander and Mary Fujihara.



Sign in please. David Todaro, Jim Hayes, Tony Urso, Sam Atchley (seated), Ross Todaro and Doc Ringo at the Record Source International jukebox subscription service desk.



Up front is "Cooter," who captivated everyone at the show, including the NBC-TV crew; behind him is Data East Pinball's Shelly Sax; and next to her is the super *Phantom of the Opera* pingame.

(continued on next page)



# COIN MACHINE

## ACME '90 EXHIBITS

(continued from previous page)



A big attraction in the NSM/Loewen exhibit was this gorgeous *Galaxy CD* jukebox, which is surrounded here by (l-r) Paul Strahan of Playmor Music; Peter Kuhn (NSM/Lions Group) and Loewen America prexy Rus Strahan.



Here's a shot of the Ameri-Corp. exhibit, which featured the popular *Ameri Darts* game, in the company of Wico's Mike Rudowicz, 50th State Coin-Op's Linda Fernandez, Prism Products' Frank Bundra and 50th State's Warren Asing.



Pictured at Grand Products' *Slick Shot*, a "talk of the show" piece that was spotlighted in the NBC-TV coverage, are (l-r) Atlas Distributing's Jerry Marcus, C.A. Robinson's Ira Bettelman, GP prexy Dave Marofski and C.A. Robinson's Sandy Bettelman.



This is the Bromley, Inc. exhibit which featured the *Little Pro* golf game that attracted attention at the show. You'll recognize prexy Luran Bromley (r) with her administrative assistant Minerva Santiago.



The Williams/Midway/Bally exhibit, colorfully decked out and fully equipped with their latest machines, drew constant traffic. Pictured at Williams' *Whirlwind* pin are (l-r) Larry DeMar, Pat Lawlor and Roger Sharpe.



We took this quick shot of Taito America Corp.'s sales veepee Rick Rochetti as he was observing play on the factory's new *W.G.P. (World Grand Prix)* driving game.



Premier is making big news with its new *Silver Slugger* pin, which is priced right and geared to give ops exactly what they need. Pictured with it are (l-r) prexy Gil Pollock and regional sales manager Dan Clarton.



Here's a shot of the Jaleco exhibit, which showcased *Big Run*, pictured here with (l-r) Jaleco's Larry Berke, Pennsylvania traders Richard Anderson (Mickey Anderson Distributing) and Tom Aleksa.



Is it a jukebox? Yes! If you're familiar with Carson City Manufacturing, you're aware that their models are uniquely encased. This is the *Country Classic* and it's being shown to us by Carson's Donna Braun.



This is *Trog*, the main character in the Midway video of the same name, pictured with marketing manager Laura Rezek and the game's co-designers George Petro and Jack Haeger. Isn't he cute?



Isn't this a good shot of C.A. Robinson's Sandy, Leah and Ira Bettelman trying out the new Premier/Gottlieb *Silver Slugger*.



When you've got a hit attraction like *Slick Shot* in your exhibit, you've gotta smile broadly. Say hello to Grand Products' execs (l-r) Terry Sullivan and Stan Jarocki.



We heard some good things about *Merks*, which was featured in the Capcom exhibit and, as Capcom's Paul Wiederaendere told us, it is scheduled for release in mid-April.

(photos by Pam Caposieno)

## Bally Midway's Trog

"CUTESY" IS A WORD we haven't used in quite a while to describe a new video game. However, it definitely applies to Bally/Midway's new *Trog*. It's a fun game, with a maze and a colorful collection of animated characters called Dinos who are being constantly pursued by a wacky one-eyed caveman called Trog, who dwells in a long-ago land called Og.

One to four players can participate in the game or buy in on the action at any time. Even though the Dinos can think and feel for themselves, they are an endangered species and must rely upon the strategy of the player to guide them to safety, lest they become stuck in tar pools, fall into bottomless pits or walk off the edge of the island. Saving the Dinos becomes more difficult with every screen, since there are such additional obstacles as blazing fires, mushrooms that slow the characters down and plant life that sends them zipping in all directions.

The main objective is to plan a strategy where you can collect all the Dino eggs and lead your charac-



### BALLY MIDWAY'S TROG

ter safely home. Players not only direct their own characters but they also have a hand in leading the other characters the right way, the wrong way, or even worse—toward the hungry caveman Trog.

This new game presents a challenge and provides a lot of fun for players.

Further information may be obtained through factory distributors or by contacting Midway Manufacturing Co. at 3401 N. California Ave., Chicago, IL 60618.



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