

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

Newspaper \$3.50



Digital
Underground

REEBOK KICKS UP ITS HEELS TO HELP T.J. MARTELL FOUNDATION: Reebok has agreed to sponsor the eighth annual T.J. Martell charity weekend, which will host a series of fundraising events in Los Angeles May 9 through the 13. The T.J. Martell foundation raises money for leukemia, cancer and AIDS research. Over 1,500 celebrities and executives from the music and entertainment industries will participate. (Who knew there were so many?) Scheduled events include the Rock N' Bowl (May 9), Celebrity Invitational Golf Classic (May 10) and Rock & Roll Celebrity Softball (May 13). Jack Lemmon, Glenn Frey, Iggy



Glenn Frey

Pop, Graham Nash, Neil Young, Kenny G, ex-Sex Pistol Steve Jones, Dweezil Zappa, members of Warrant and the Stray Cats, and the legendary Jamie Farr are expected to attend. For more information, call Mary Ann Mills at (212) 353-3110, or Jon Scott at (818) 883-7625. Meanwhile, Glenn Frey is to be presented with the T.J. Martell Foundation's "From the Heart" award during the Radio & Records convention on May 10. Frey has been active for many years with the Martell Foundation charitable organization, most often as a celebrity participant in the annual Martell Foundation Golf Tournament.

NICE A CAPELLA, FELLAS: Take 6 will host two Carnegie Hall benefits, May 23 and 24, to raise money for the 1991 Special Olympics Games in Kenya. Joining the "look, ma, no band" boys are Patti Austin, Stevie Wonder, Branford Marsalis, James Taylor, Kathleen Battle, BeBe & CeCe Winans, the Boys Choir of Harlem and others.

LIGHTING A CANDLE IN THE WIND: Elton John has created the Ryan White Memorial Fund, for the family of the late AIDS victim. For info: (317) 269-1200.

STILL GIVING US FEVER: Peggy Lee will be presented with the Pied Piper award from ASCAP at a Washington D.C. gala, May 8.

BILLY JOEL STARTS A FIRE: Billy Joel, who is about to play Yankee Stadium (bet he plays better there than

anybody else who's been using the facility), saw his *Storm Front* notch its three millionth sale in April, making it the only multi-platinum album certified by the RIAA last month. It was a light month all around, with Elton John's *Sleeping with the Past*, Barbra Streisand's *A Collection: Greatest Hits...and More*, Kenny G Live, M.C. Hammer's *Please Hammer Don't Hurt 'Em* and Technotronic's *Pump up the Jam* scoring the only platinum discs. Gold albums were stamped out for the Hammer album, along with *Michelle*, Biz Markie's *The Biz Never Sleeps*, 3rd Bass' *The Cactus Album*, Midnight Oil's *Blue Sky Mining*, the Kentucky Head Hunters' *Pickin' on Nashville*, Lisa Stansfield's *Affection*, Laurie Morgan's *Leave the Light On*, Hank Williams Jr.'s *Lone Wolf*, Ronnie Milsap's *Lost in the Fifties*, Basia's *London Warsaw New York*, Restless Heart's *Big Dreams in a Small Town*, Ice-T's *The Iceberg/Freedom of Speech...Just Watch What You Say* and a bunch of old Genesis albums. Finally, k.d. lang went gold with *Absolute Torch & Twang*, and commented, "Me and Metallica...gold with no radio!"

EAST BEATS WEST (OVER THE HEAD):

Japanese copyright laws currently don't cover non-Japanese recordings made prior to 1978, although Japanese recordings are covered. Also, Japanese recordings are entitled to protection and remuneration under Japan's rental law, but non-Japanese recordings are not. This makes some people, like the good folks at the RIAA, very unhappy—so unhappy that the RIAA was planning on filing a petition of complaint. Not to worry. Last week U.S. Trade Representative Carla A. Hills informed the RIAA that they had received "express and detailed commitments from the government of Japan to eliminate its discriminatory treatment of U.S. and other foreign sound recordings, and to extend this term of protection from 30 to 50 years." Hell, they own a lot of the recordings anyway... On the other side of the coin, the International Intellectual Property Alliance, of which the RIAA is a member, is disappointed with Hill's announcement that the Administration has decided not to target any country for its failure to provide copyright protection, something it can do under a Special 301 provision of the Trade Act. The IIPA cites Tawian, Thailand, the Philippines, Turkey and Southeast Asia as particular offenders.

STUFF PUBLICISTS WANT US TO TELL YOU:

Ritchie Valens will receive a star on the Hollywood Walk of Fame, May 11. A-la-la-la-la-la-bamba!... The B-52's are moving up in the world, to the stadia of the land. Look for them at a big place—a really big place—near you beginning with their June 15 date at the Orange County Fairgrounds in Middletown, New York (Middletown, New York?). Ziggy Marley and the Melody Makers will open most of the shows... CMJ Enter-

(continued on page 20)

EXECUTIVES ON THE MOVE

■ **PolyGram** has announced the appointment of three new members to its board of management. At the label's first annual general meeting as a publicly held company, shareholders approved the appointments of **Jerry Moss**, **Chris Blackwell** and **Alain Levy**. Moss is the chairman of A&M Records, a company PolyGram acquired at the beginning of the year; he founded A&M 28 years ago with Herb Alpert. Blackwell is the CEO of Island, a label he founded in 1962 that was acquired by PolyGram last year. Levy is an executive vice president at PolyGram with overall responsibility for pop music and music publishing, as well as management responsibilities in France and the U.S. ■ **A&M Records** announced a newly reorganized executive staff, with the following promotions comprising the list: **Al Cafaro** has been named senior vice president/general manager (formerly VP/GM); **William Gilbert** has been promoted to vice president/executive director, sales (from VP, sales); **Chusck Gullo**, vice president, sales A&M/distributed labels (formerly VP, distributed labels); **Richard Frankel** will be vice president, creative services (previously executive director); **Tom Corson** moves to vice president, marketing (most recently executive assistant to the president); **Wayne Isaak** has been made vice president/executive director, publicity (from VP, publicity); **Diana Baron** has been promoted to vice president, publicity/West Coast (formerly executive director); **Jim Guerinot** has been upped to vice president, artist development (from executive director); and **David Gales** takes on the newly instituted position of vice president, product development/operations (formerly executive director, product management). ■ **Virgin Records** promoted **Paul Brown** to national album director, which will require him to promote album radio on a national level. Previously, Brown held the post of associate director, album promotion for Virgin. In addition, **Alex Miller** was also promoted to the position of national promotion director. He originally joined Virgin in 1988 as regional promotion manager in New York, but will now oversee the alternative and college promotion department. **Mark Kohler** has moved to Virgin after 14 years with CBS Records, where he was a sales account executive. He is now the West Coast regional sales manager for Virgin and will be in charge of the sales and marketing for both Virgin and Charisma Records in the Western U.S. Virgin also adds to its staff **Lisa Giuntoli**, who has been given the title of national coordinator, field operations. ■ **Capitol Records** announced four promotions this week: **Jeff Shane** is now senior director, rock promotion, after having been the label's national director, rock promotion; **Leslie Marquez** was upped from national secondaries promotion manager to national director, A/C; and **Jody Gilsman** and **Kim Halverson** were both promoted to the respective titles of manager, Gavin radio promotion and manager, promotion/administration. ■ **EMI Records** promoted **Mark Jackson** to senior vice president, finance and control, EMI Music worldwide; and **Anne Payne** to senior vice president, information technology, EMI Music worldwide. ■ **MTV Networks' VH-1** named **Debbie Ross** VP, original programming and production. She will head up the production of all VH-1 programming, short and long forms. Her credits with the network include VH-1's *Stand up Spotlight* series and the VH-1 Budweiser Comedy Cruise. Prior to her VH-1 affiliation, she was director of production at HBO for five years, and an independent production executive on many projects, including *The Amnesty Concert*, *Sting in Tokyo*, *Billy Crystal in Concert*, and *Robin Williams at the Metropolitan Opera*. VH-1 also announced the promotions of **Pat Ryan**, **Sally DeSipio** and **Wendy Tush**. Ryan, formerly coordinating producer, has been named director, production administration, where one of her responsibilities will be to oversee delivery and tracking of all original programming. DeSipio, formerly associate producer, is now director of special programming and will executive produce the *VH-1 to One* daily music documentary series, create original programming and act as liaison with record companies and new artists. Tush, formerly supervising producer, has been named executive producer. She will head up the entertainment/news division of VH-1 programming and will develop and supervise production of shows. ■ **Arista Records** named **Jenny Hill** as coordinator, international operations. She started her industry career with the label as an intern. ■ **I.R.S.** appointed **Laura Selwyn** to director of manufacturing, where her responsibilities include manufacturing coordination and inventory control. ■ **Chrysalis** has appointed **Duff Marlowe** West Coast director of A&R. He comes to the label from the *Los Angeles Times*, where he was a pop music critic specializing in urban, rap, dance and world music, and was club D.J. as well.



Moss



Blackwell



Brown



Giuntoli



Shane



Gilsman



Jackson

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Humpty Hump of Digital Underground

ON THE COVER

DIGITAL UNDERGROUND

TONY BENNETT LEFT HIS HEART IN SAN FRANCISCO over two decades ago. When he finally goes back to claim it, he'll have to wade through the funk-ed-up, sample-heavy, raunchy grooves of Digital Underground. The city Bennett so weepily recalls as one of romance and love lost has spawned one of the most wildly inventive rap outfits yet to spew a rhyme.

Digital Underground not only sample from the classic funk of the '70s but, unlike so many of their contemporaries, they grasp the essence of it—large doses of libido, silly humor, dirty grooves, and the imagination to push it as far as it will go. DU come as close as anyone to capturing the spirit of George Clinton and Co., creating their own musical universe and forging their own identity, not merely using samples to coast along the glories of their musical heroes.

The debut album, *Sex Packets* (Tommy Boy), has already gone gold, and the single, "The Humpty Dance" is a hit on the rap, pop and dance charts. Critics across the country have already crowned the outfit this year's De La Soul, with quite a few giving DU the edge.

Digital Underground—one of the best new artists of the year...and they don't lambada. O

NY

I'VE NOTICED A TREND LATELY: It's not a disturbing one, but a trend nonetheless. First, the Alarm brought Neil Young onstage during their last New York show to do "Rockin' in the Free World" as the show-stopper. Then Epic's new college radio darlings, Big Dipper, ended their recent Knitting Factory set with "Rockin' in the Free World" (sans Young, however). Then Snatches of Pink ended last week's



Cat Club set with "Rockin' in the Free World." I like the song okay, but enough is enough, already. To be fair, the Doggone (as in Records) band did an Iggy Pop cover and an Elton John cover, as well, so... I have to admit, "Saturday Night's All Right" sounds doggone good when it's roughed up a bit. Roughing it up is something that this North Carolina trio is good at—a friend of mine described them as an angry bar band. Good enough. They are angry-sounding, grungey, loud enough to play any bar (especially if it doesn't have a PA), and have an honest beer-and-a-shot sort of appeal. Oddly enough, they aren't nearly as caustic live as they are on record, perhaps because they're just having way too much fun up there. It's infectious, too. After suffering through the band that played before them, I easily could have handled another set or two from Snatches of Pink, if only to have more time to figure out the practical purpose of drummer Sara Romweber's hair.

CARDIAC ARRESTING: Along with the invite to the party in celebration of the launch of Cardiac Records, the new Virgin "street" boutique label, was one of those rub-on tattoos, of the Cardiac logo, of course. The tattoo will supposedly get you in the door at Woody's Tuesday (May 8, 7:30 to 10:30 p.m.). I think everyone should plaster it right in the middle of their forehead. Maybe we can start a new fad...

SPEAKING OF NEW LABELS: Irving Azoff's officially has a name: Giant Records. This is not to be confused with the Rockville, NY-based independent label formerly of the same name. The old Giant is now called Rockville Records. FYI.

BETTER LATE THAN NEVER: Congratulations to Phred Wilhelm from the Astorians, a band that graced this page not too long ago, for being lauded as BMI's Best New Songwriter last month. Congratulations to BMI, as well, for having such great taste. If you're in the neighborhood, catch the Astorians at CBGB on May 15.

Peace.

—KAREN WOODS

NV

THERE ARE SO MANY CREATIVE minds at work in the music business, and it never ceases to amaze me how the labels keep coming up with outrageous and fun ideas for party themes.



In the past few months there's been a "fast-moving train ride" at RCA to celebrate Restless Heart's latest album and a Mardi Gras extravaganza for Jo-El Sonnier. During the Country Radio Seminar this year, Capitol Records held a "Camp Capitol" party, complete with dog-tags, uniforms and a real Army mess hall.

Not to be outdone by the rest, CBS recently invited all us "gold diggers" over to their parking lot one afternoon to a "goldmine" bash to celebrate the fact that four CBS albums had been certified gold in one month.

Well... In Kimmy and I went—into this big tent (oh, excuse me, it must have been a goldmine we were going into). Maybe it was just a goldmining town, because the first thing we saw once we got inside was the saloon. Of course, Kimmy headed straight for that cute little saloon girl (you know, he got awfully thirsty on that dusty horseback ride across Music Row). Once he had wet his whistle, we headed for the chow tent. Those cowboys over at CBS sure know how to treat us hungry and thirsty cowpokes.

But back to the real reason for the party. Four stellar artists were being honored at this shindig—and rightly so. Those four are Rodney Crowell, Charlie Daniels, Vern Gosdin and Ricky Van Shelton.

Crowell's history making *Diamonds & Dirt* was the first album in country music to contain five consecutive #1 singles: "It's Such a Small World" (a duet with Rosanne Cash), "I Couldn't Leave You If I Tried," "She's Crazy for Leavin'," "After All This Time" and "Above and Beyond." *Diamonds & Dirt* also contains the 1990 Grammy Award-winning song "After All This Time" (Best Country Song). This is Crowell's first gold record.

Charlie Daniels' *Simple Man* went gold off the success of one single, the controversial title cut. This marks Daniels' third gold record, second platinum and second multi-platinum album.

Vern Gosdin's album, *Chiseled in Stone*, contains two top-5 singles and the smash #1 single, "Set 'Em Up Joe," as well as the 1989 CMA Song of the Year, "Chiseled in Stone." This is also Gosdin's first gold record.

Ricky Van Shelton's first two albums have both gone platinum, and *Ricky Van Shelton III* is well on its way. This album was certified gold only six weeks after it was shipped and contains the #1 single "Statue of a Fool" and his current hit, "I've Cried My Last Tear for You."

Some pretty impressive stuff from these four superstars, huh? No wonder CBS went all-out to honor these fellows—and in such a fun way. Congratulations, guys. Now Kimmy and I can't wait to see what theme the record labels might come up with next. Maybe a Mutant Ninja Turtles party in the sewers of the city...or maybe...hmmmm...

—KAY KNIGHT

UK

FORTUNATE SON: There is a force field of sex and confidence that crackles around Andrew Ridgeley. He wears an "I can't help it if I'm lucky" smile and tells me, "The only way to really find out about somebody is to look at them upside down."

He pushes a publicity photograph of himself, reversed, under my nose: "Now look at those eyes, what do you see?"

"Vulnerability," I say, at the huge spinning-in-surprise things.

"And now what?" He pushes another shot, again upside down.

Devil's eyes. This time they are narrowing and black, Machiavellian.

It's a fairly accurate resume. Vulnerability/devilishness—it's a stunningly sexy dichotomy, and he knows it.

That breezy insouciance and absolute self-belief has always got him everything he ever wanted, including superstardom, via that very carefully engineered '80s pop phenomenon Wham!

This supreme confidence was cultivated at a very early age.

"My father, an Egyptian Jew, is exceptionally intelligent," he claims. "He speaks Arabic, Greek, German, English, Italian [Ridgeley's grandmother's native tongue]. Yet he never had the confidence in his ability to pursue and achieve what he could have done."

The dark eyes glisten right at me, suddenly earnest.

"That's a lot of the reason why I am what I am. I am very close to my father. I look like him. My mannerisms are his. Yet he settled for very little when he could have achieved so much. I feel that probably more than he does."

It's of no small significance that Ridgeley's first solo album is called *Son of Albert*. We are sitting, listening to it in Ridgeley's new restaurant. I liked it because it feels nouveau in every sense of the word—as in art, as in riche. It has that nice suburban feel of incestuousness. "Baby Jane": its slippery slide guitars and Ridgeley's wistful wailings coo through the speakers.

Ridgeley thinks it's like a lullaby. The other songs are all raunchy rock, very macho. Perhaps not what you would expect, but, then again, neither is he.

"The lyrics are meant to be funny, they're a satire on male sexuality. They're meant to be tongue in cheek."

They are ridiculously lascivious lyrics.

"Sex is a driving force," he says, rather sweetly. He tries to be bashful as he says it. "A lust for life is an integral part of my character. The album is vibrant, energetic. It is rooted in sexual energy. Intellectual energy is very important, too."

Which is more important?

"They are equal... What am I'm saying? They are not equal at all. I'd give way to the physical side every time."

He looked at me in a way that I am very fond of being looked at. I'm totally won

over. This is not quite the boy bimbo of popular conception, even if he does call himself a tart.

Ridgeley came over as the fall guy, but now I see it differently.

Wham! was Ridgeley's dream, his design—George Michael was his protege. He befriended the insufferably shy, pudgy and fuzzy-haired one and instilled in him a confidence to look more appealing and write perfect songs.

"It became apparent from early on that if we wanted to achieve our goals quickly we would leave the songwriting to George," Ridgeley says. "I realized that my talent was never going to be as prodigious as his. I am aware of that and I don't feel diminished by it."

Most people would have had a crisis of self-worth here, but the gorgeously arrogant Ridgeley thought himself lucky to be in such a fantastic situation.

"George's musical sensibilities are more acute than mine. He writes from his soul. There is a feel of what is lacking in George's life. I could never be that confessional because I've other ways of expressing my emotions."

He used to like to crash racing cars, now he likes to ride his motorbikes, of which he has three. One was bought for him by George Michael—it sits in Los Angeles, where he says his heart is.

Where his heart is *not* is with one woman—it's with three. He hasn't found the balance of the ultimate looker with the ultimate intellectual. ("If I had I'd be married.") Besides, his heart is also with the Los Angeles Kings hockey team and the 50cc motorcycle Grand Prix.

He is big on loyalty to his male chums. Ones he met at school, at college, are still part of his gregarious gang. He still goes out, but he doesn't go shopping because he has a shoemaker, a shirtmaker and a tailor. He likes everything made to specific instructions. He has personal motifs: laurel leaves for strength, a rose for love, and angel's wings for purity. He is fond of symbolism. He's just had a jacket made with sleeves of shiny green-black cockerel feathers—symbolism obvious enough there.

His favorite animals, of course, are cats, because "of their languid, assured nonchalance." Just like him.

He likes to write short stories, sexual satires.

"The usual perversions. I'm fond of the Marquis de Sade. Sex and violence is always interesting." He dips his finger into his kiwi-colored lip balm and smooths it over the perfect oval of his mouth.

"I've been very fortunate," he agrees. "I've never suffered, not really. Suffering is subjective and I perceive things in extremes. I always have. If it's good it's got to be the best, and if it's bad it's so bad it's not true."

Has he ever been rejected?

After a short, contemplative pause, "No, not really. Only when I was 12. Boys aspire to real women at that age, and all they get are little girls. Girls are horrible, gnat-like things that sting you and irritate you. Physically, they're not real women, but mentally they are, so they still make you suffer."

You can tell a lot about a man by the type of woman he goes for. New Man goes for Miss Mouse, who is boringly pretty, who can soothe his ego and never threaten it by looking too sexy, too available for other men. Real men like real women, and Ridgeley's taste is classic.

He'll go for the heaving bosoms and ripping red fingernails, stockings and stilletos anytime. In fact, he prefers a sexuality that intimidates, like the young Elizabeth Taylor or the pouting dominatrixes who lash across the uncensored version of his self-styled video for his single, "Shake."

"Dark women appeal to me. Their sultriness has more depth. I like the sun and the way of life of the Latin countries and the look of the women. I wouldn't be so frank with you if you were a blonde.

"My professional life is acutely organized. My personal life is in disarray. A few years ago it was the other way around. I'm always balancing between extremes. My real objectives, my real satisfaction, comes from family and love. I know I can't find that from what I'm doing right now.

"My ego is satiated. I'm proud of the album. Now that my pride has been reaffirmed I'm ready to move on and go to the other extreme to try and achieve my personal aspirations. But I can't because I have to promote the album."

It's the extremes working against him again. Although he feels being attached to one woman has too many constraints, at the same time he'd quite like it. He aspires to the kind of relationship Paul Newman has with Joanne Woodward.

"Together they are a force, something brilliant."

I don't think I would like to feel half of someone like that, I say.

"You miss the point," he says. "Not half of someone, half of something. A man shouldn't feel diminished by a relationship that makes him feel whole. An incredible force—I aspire to that. It's happened to me once. Maybe it only happens once."

"Aspire" is a word he uses a lot in connection with women, music, states of mind and heroic gestures.

"I aspire to the captain in *Ryan's Daughter* who blew himself up on the beach. It's incurably and absolutely romantic."

For a moment I consider that all that vomiting outside the Hippodrome, jocular punch-ups with his friends, gratuitous falling-over, et al, may not have been heavy hedonism, but a poetic infatuation with self-destruction. Then he takes another swig from his Guinness and Tia Maria cocktail, his fifth that evening, and I change my mind.

—CHRISSE ILEY

TALENT ON STAGE

Eric Clapton

ERIC CLAPTON RECENTLY PLAYED the Los Angeles Great Western Forum as part of his United States tour. Los Angeles is just one of the 28 tour stops Clapton is scheduled to make. The tour is in support of Clapton's new album, *Journeyman*. The album has hit gold, and currently occupies the #35 slot on the *Cash Box* Top 200 Albums chart.

Eric Clapton's band members are Phil Palmer (guitar), Steve Ferrone (drums), Alan Clark and Greg Phillinganes (keyboards), Nathan East (bass), Tessa Niles and Katie Kissoon (background vocals), and Ray Cooper (percussion).

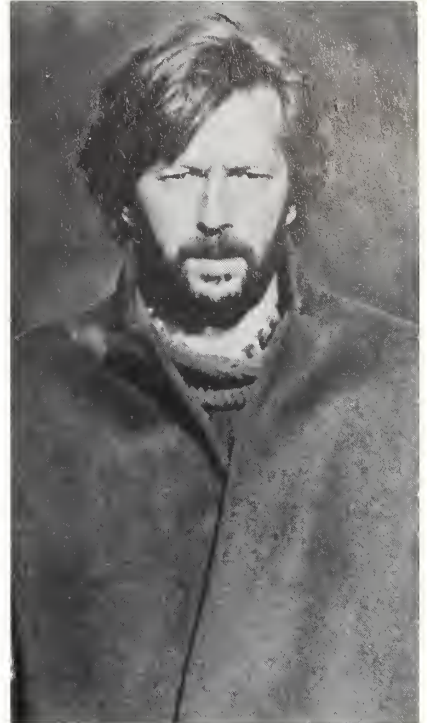
18,000 fans turned out to see Clapton perform tracks from his current album as well as some songs off his older albums. He hit the stage with one of his newer tracks, "Pretending," which sent the audience into a frenzy. The level of excitement from that point on just seemed to go up and up. One of the highlights of the show was Clapton's fourth song of the night, "I Shot the Sheriff."

Although not a Clapton original, this song has become a favorite in his repertoire. After that tune, he continued to thrill the audience with "White Room," "Can't Find My Way Home" and "Bad Love." The show reached its climax with Clapton's performance of "Cocaine." There was not a single person in the Forum who was not thrown in to an absolute state of euphoria during this song.

After leaving the stage, Clapton and his band came back to give the Forum crowd an encore they would never forget. They hit 'em with "Sunshine of Your Love," with the aid of former Beatle and good friend, George Harrison. Towards the end of the song there was a drum solo that gave Steve Ferrone and Ray Cooper a chance to really show their stuff, and that's exactly what they did. It lasted for about 10 minutes straight and had the audience on the edge of their seats. Throughout the entire show Clapton was breaking out with his own unbelievable guitar solos.

After all these years of playing guitar, Eric Clapton has truly earned his place as one of rock music's finest guitar musicians.

—MIKE GORDON



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BY SHELLY WEISS

Wesley Rose, Pioneer Music Publisher, Dies

WESLEY ROSE, a pioneer music publisher, recording industry executive and member of the Country Music Hall of Fame, died April 26 in Nashville at the age of 72.

Rose, who was the founding chairman of the Country Music Association, began his music industry career in 1945 when he joined Acuff-Rose Publishing, Nashville's first music publishing company, which was established by his father, Fred Rose, and Grand Ole Opry star Roy Acuff.

Wesley assumed leadership of the company when his father died in 1954. With his participation, Acuff-Rose became one of the top music publishing concerns in the world. From the 1950s through the early 1980s Rose helped build the Acuff-Rose catalog into one of the most significant in country and pop music. It contains 31 songs that have had more than a million airplays.

In 1985, Acuff and Rose sold their company to Opryland USA Inc., and it became the first component of the Opryland Music Group. Rose consulted with Opryland USA Inc. for a short time and then retired.

Wesley Rose was born February 11, 1918, in Chicago. He earned an accounting degree at the Walton School of Commerce in Chicago. Prior to joining Acuff-Rose, he was an accountant and auditor for Standard Oil in Whiting, Illinois.

With Dee Kilpatrick, Rose founded the Country Music Association. He was the CMA's founding chairman and was a lifetime board member. In 1986, he was elected to the Country Music Hall of Fame. He was the first Southern publisher elected to the board of directors of ASCAP.

Survivors include his wife, Margaret; his daughter, Scarlett Brown of Los Angeles; and his sister, Patricia Goodier of Salem, Oregon.

The family requests that any memorial gifts go to the Middle Tennessee Chapter of the Alzheimer's Association, Suite 406, 4230 Harding Road, Nashville, Tennessee 37205.

BY SHELLY WEISS

FAMOUS MUSIC: September For-syth, from the Famous mother company, Paramount Pictures, informs us that Michael Jay has finished production of MCA acts Alisha and Anna Marie, as well as Peter Allen's project for RCA. Currently he is writing/producing three songs for the upcoming Brenda K. Starr LP on Epic, and producing Kiss Like This, and Romi & Jazz for Chrysalis... Larry Dvoskin is currently working with Chrysalis act Truble Tribe... Tena Clark is producing Motown act Pretty in Pink, and is also writing/producing the Angela Boffill project on Capitol, and Vesta Williams' A&M project... Tyler Collins has cut the Gerry Stober tune "Beyond a Shadow of a Doubt" for her upcoming LP... Laney Stewart co-wrote and produced four songs for Nikki Richards on Atlantic, and is producing his song "Mood Swings" for Alex Brown on MCA... Paul Chiten writes "Real Life" for the Pointer Sisters' new Motown LP and "Drive My Car" for Brenda Russell's next A&M out-ing... Vicious Beat's new single, "Give the People What They Want," features Vicious Beat Posse member, Super Slim...

IN THE STUDIO: Ed Stasium is producing Living Colour... The Triplets are preparing their first for PolyGram, with Steve Barri producing... New York's Carboy is in with Richie Gotterher, who is producing their MCA debut...

MCA MUSIC: Songwriter /producer /artist Raymond Jones was recently honored with an Aria, the Australian

equivalent to our Grammy, for the best-selling single, "Bedroom Eyes," recorded by Kate Ceberano... Glenn Jones' new single, "Stay," on Jive Records, is co-written by MCA's Mark Stevens with Bobby Khozuri. Stevens also has a song on the recently released Jamaica Boys' Warner Brothers album... Leon Sylvers has written and produced cuts on the new Howard Hewett LP, which is moving up the Black charts... Songwriter/producer Jeff Pescetto, co-writer with Dave Pack on Patti Austin's new single, "Through the Test of Time," is writing and co-producing on a new project with Atco's Ms. Adventures. Robbie Nevil will be covering a Pescetto tune for his forthcoming EMI LP... Mark Goldenberg is writing with Peter Cetera and co-producing the new Jane Wiedlin LP on EMI... Ballie & the Boys have released an excellent cover of "Perfect," written by Mark Nevin, produced by Kyle Lenning and



Sea Stories



MCA recording artist Colin Hay, back in the limelight with a new album, *Wayfaring Sons*, just signed a worldwide co-publishing agreement with Warner/Chappell Music. Commemorating the event in WCM's Hollywood offices are (l-r): Steve Machat, Hay's manager; Rick Shoemaker, senior VP, creative, WCM; Les Bider, CEO, WCM; Hay; Michael Sandoval, VP creative, WCM; and Brian Avnet, Hay's manager.

originally recorded by the U.K.'s Fairground Attraction. The single is currently bulleting up the country charts...

FILM/TV: MCA's multi-talented Raymond Jones is currently working on music for the new Spike Lee film, *The Mo' Better Blues*, now in production. Jones was a major contributor to the music in Lee's previous films... Island Music's Danny Holloway (VP film/TV music) was music supervisor for the new documentary surf film, *Surfers, the Movie*, directed by Bill Delany. Island Music acts Hinterland (the outstanding Irish act recently signed to Island Records U.K., which makes its U.S. debut in this film), Arrow, and a cut by the Tom Tom Club are featured in the project... Composer and leader of Oingo Boingo, Danny Elfman, has completed his score for the upcoming *Dick Tracy* film...

THE BOYS FROM BRAZIL DEPT.: Writer/artist Danny Elfman and his group Oingo Boingo (MCA) just returned from a series of sold-out shows in San Paulo and Rio De Janeiro, Brazil. Coincident with the tour, WEA Brazil (which distributes MCA in that territory) released a special Oingo Boingo album, compiling tracks from earlier releases. The title track, "Stay," reached the #1 position in Brazil, and the album is verging on gold certification. Boingo's just-released *Dark at the of the Tunnel* album is currently hot on the U.S. charts, with the single "When the Lights Go Out" top #10 at alternative/college stations across the country. The video has also just been added to MTV. The group has started a 20-city tour of the U.S., beginning in Milwaukee and covering the Midwest, East and South. It will be the band's first series of performances in these areas in nearly two years...

TAKE IT TO COURT DEPT.: Two of MCA's hottest new Black acts, Bell Biv DeVoe (BBD) and Jeff Redd, have just

returned from a unique promo tour. These artists teamed up to hit six cities in the U.S. with an outrageous combination of basketball and R&B. The three members of BBD have been taking on local radio stations in basketball games across the country, with all the proceeds being donated to benefit various local charities. Ricky Bell, Michael "Biv" Bivins and Ronnie DeVoe first met on a court in their hometown and formed their original group, New Edition, with Bobby Brown. They feel that it is appropriate that they bring this link between their music and athletics full circle while being able to support worthy causes such as Birmingham, Alabama's Sickle Cell Foundation and the Girls/Boys Club of Atlanta, Georgia. Joining them on the junket, but not donning the uniform, is Jeff Redd, whose debut MCA/Uptown LP *A Quite Storm* has already spawned a top-30 R&B single, "I Found Lovin'." Redd is performing a selection of songs for crowds during each game's halftime. In the wake of such a tour, BBD's single "Poison" is one of the hottest cuts on the charts.

NEW PRODUCT DEPT.: I.R.S. Records has some new, interesting acts to keep an eye and ear open for. The first two came courtesy of their new marketing and distribution agreement with Happy Hermit Records, formed in L.A. by Concrete Blonde's Johnette Napolitano and John Mankey. Debut releases include Apache Dancers' *War Stories* and the Slaves' self-titled LP. Apache Dancers is described as "intriguing neo-Hollywood hillbilly folk with a twist," combining an eye-opening mix of Hank Williams, country blues, folk-rock, and occasional French discourse. The Slaves is described as grungy L.A. rock that isn't metal—AND a great version of Joy Division's "Transmission." Frontman Rik L. Rik walks among us again. The third release marks the first domestic appearance of Australia's Sea Stories, with their *Miller's Pond* LP. Sea Stories is quiet, subtle and utterly enjoyable. Other upcoming releases by I.R.S. include Consolidated's *Myth of Rock*, a *Squeeze Live* LP, a *Round and a Bout* (the one-time reactivation of the Debtford Fun City label) and the new Concrete Blonde LP, *Bloodletting*...

To be continued...



apache dancers



The Slaves

Chris Thomas

BY SCOTT HARVEY

CHRIS THOMAS' MUSICAL ODYSSEY is one of discovery, determination and stubborn dedication to a creative expression entirely his own. Son of Louisiana blues artist Tabby Thomas, he rejected his father's warnings to avoid the music business and absorbed a varied range of influences—from Peetie Wheatstraw to Jimi Hendrix.

By 1986, however, Thomas' experience evolved into a unique sound, which he expressed in several European tours and a 1986 debut album, *The Beginning*. His continued playing in the Texas region brought him to the attention of both Hightone and Sire Records, which are working together to break this promising new talent. Blending blues, rock and his own individual sound, Chris Thomas' debut for the labels is *Cry of the Prophets*, which Thomas wrote, arranged and "lived." ○



The Jamaica Boys

BY ALEX HENDERSON

IN THE 1980S, R&B WAS TAKEN OVER by a surplus of synthesizers and drum machines, resulting in the exclusion of many talented session players. The Jamaica Boys—a trio consisting of drummer Lenny White, bassist/producer Marcus Miller and vocalist Dinky Bingham—are presenting an alternative by blending electronic sounds with real musicianship on their debut album for Warner Brothers Records, *J Boys*. White and Miller both have impressive track records in R&B and jazz. While White made his mark in jazz-fusion as a member of Return to Forever and scored the R&B hits "Peanut Butter" and "Kid Stuff" as Twennynine's leader, Miller has worked with Miles

Davis, Luther Vandross and Lonnie Liston Smith.

"We went into the studio and jammed," explains Miller, whose current group hails from the Jamaica, Queens area of New York. "But at the same time, we had machines going that we were jamming with. Nowadays, they just lay down a track with a drum machine, whereas in the old days, they went in and played. We wanted to combine the two so that you can get the new [electronic] sounds and the old sounds and, hopefully, create an even newer sound. The thing we're trying to show is that you don't have to abandon the technology to keep the music from sounding sterile—all you have to do is be creative and use some real people along with it." ○



The Beautiful South

BY ERNEST HARDY

THE ROOTS OF the Beautiful South lie in the highly acclaimed British group, the Housemartins, a band whose two studio albums and greatest-hits collection marked them as one of the most important and influential bands of the mid-'80s. After breaking up, the band's vocalist, Paul Heaton, and drummer, Dave Hemingway, formed the Beautiful South—with Hemingway stepping forward to assume the duties of full-time singer. After recruiting local musicians from his native Hull, Heaton worked on nine of the ten songs that comprise the album, *Welcome to the Beautiful South* (the tenth song is a fantastic cover of Pebbles' hit, "Girlfriend").

Like the Housemartins, the Beautiful South marry witty, cynical lyrics to

bright and sparkling pop. Unlike the Housemartins, they are more darkly humorous and far less self-conscious. Also notable in this group is the fact that the focus has shifted from government politics to the politics of the heart, to often devastating effect.

Heaton's sophisticated, literate lyrics have evoked comparisons to everyone from Cole Porter and Graham Greene to film director David Lynch, and his concerns range from the serious (the issue of women's rights in "Woman in the Wall") to the amusing (the biting "Song for Whoever," with its undercurrent of melancholy). Tying it all together are Heaton and Hemingway's blue-eyed soul vocals, especially the sweet lilt of Heaton's voice on the softer notes.



Groove B Chill

BY ERNEST HARDY

AUDIENCES WERE FIRST introduced to part of the rap trio Groove B. Chill in the film *House Party*. Groove (Geene Allen), and Chill, a.k.a. Gladiador Chilly Dawg (Darryl Mitchell) were fittingly featured in the pulsating key scene that gave the film its title. Now, along with third member B.-Successful, the group are signed to A&M and about to release their first album, *Starting From Zero*, which captures all the wit, style and humor displayed in the celluloid debut.

Groove and Chill are the group's lyricists. According to Groove, they go for a hip-hop dialogue. "[We aim for] two points of view," he says. "We'll take a subject and Chill will do it his way and I'll do it [mine]."

Adds Chill, "It gives our songs a different flavor. D.J. B.-Successful buffs it and polishes it."

"My responsibility," chips in B., "is to get all the rhythms, beats, basslines, and samples together, the raw ideas. I set to music what they're saying."

Throughout the album, what is most apparent is that these guys are having a good time. The first single, "Hip Hop Music," pays tribute to the form; reggae and rap are fused for the track "I"; and "Reminiscing" is a nostalgic slice of Black family life. To further separate the group from the crowded hip-hop field, though, is the straight-ahead vocal cover of Stevie Wonder's "Superwoman," highlighting the group's singing abilities.



SHOCK OF THE NEW

BY KAREN WOODS

THERE IS A COMMON MISCONCEPTION floating around that everyone who uses synthesizers, sequencers, samples and computers to create music falls into three camps: the users (check out the pop charts), the abusers (don't check out the pop charts) and the guys who make stuff that sounds like analog muzak. While a lot of it *does* fall into those three slots, there are artists like Australia's Severed Heads who are sort of floating unconnected in the electronic biosphere—bands who make nice, clean sort-of-pop, sort-of-dance music. This of course creates confusion among those who desperately need a label or a category with which to identify. Severed Head Tom Ellard just brushes this off, goes on his merry way, making nice, clean, sort-of-pop, sort-of-dance records and pokes gentle fun at those who don't get it.

"The invitation has come up at times to do the whole 'industrial' thing," Ellard says, "to write dark songs and go 'booga-booga-booga' and stuff like that, to dress up and to involve people who destroy themselves on stage, and we've just turned all that down. We're sensible young people, and we don't have any need to do all that garbage. I mean, all these people say 'How do you feel about being an industrial band'... Say what?"

A shake of the head, a shrug. "It's all 'industrial this' and 'industrial that.' We get people who turn up at our shows with pineapple heads [hair that sticks up and out in ways nature did not intend], with stuff hanging around their necks, wearing Nitzer Ebb shirts, and they last about five minutes." He chuckles. "They get really embarrassed. They've told all their friends that they are really into us, then I get up onstage and they see that I'm a complete dork. We've got nothing to do with people like Front 242 or Nitzer Ebb, nothing at all. With the electronic stuff, there's a lot of noisemongering, which is really half-baked... I mean, how many times have you heard someone use a preaching sample, like 'I believe in Jesus Jesus Je-Je-Je-Jesus,' that sort of thing... Pffft. Go away. I'm surprised that someone hasn't come up with a sampler that has a pre-set Jesus button. I could see it happening."

The new Severed Heads album, *Rotund for Success* (on Vancouver's Nettwerk, distributed domestically by Important), doesn't have a preaching sample in it. What it does have is a single called "Big Car," which has some cool sort of Middle Eastern wailing going on, and also includes two songs that did well as 12-inch singles before the album came out—"Greater Reward" and "All Saint's Day." As a whole, it's a musically complex, dense record, made more interesting by the fact that Ellard is solely responsible for the sound. The other half of Severed Heads is Stephen Jones, who brings Ellard's aural landscapes to visual life via cartoon and computer-generated images—all manner of dense, complex graphics that accompany rather than interpret the music.

It also makes for a pretty interesting live show, as opposed to watching one small Australian guy playing keyboards and triggering samples.

"The hope is that you're not looking at me or at [Jones], you're looking at the screens," Ellard explains. "You know what crowds are like, all you see is backs of heads. So this is not a live show and it's not a movie, but it's sort of both in a way."

Jones explains from where the images come, and to where he hopes they are going. "They range from Tom being flown around the rooftop to extraordinary computer graphic images to sort of film loops, dancing... It's a very wide spectrum and we try to work with a number of areas. We try to avoid staying in one sort of graphic field. The songs don't stay in any one musical field, so the images shouldn't either. We're trying not to do things that are particularly standardized, or that even pin down the song to one interpretation. We try to leave it open-ended."

This gets us onto the subject of the average music video, something that both Ellard and Jones say they avoid like the plague—any sort of plague. "We're never going to do a video in black and white, with bars at the top and the bottom of the screen," Ellard says, "where some poor woman is squeezed into a mini-skirt, where the lead singer comes up and goes [use your imagination here] and then she goes [use it again]. Bigger that, it's boring. But it's still going on. You get a brand new band, and they meet with a video director, and he goes"—Ellard leans back in his chair and stares thoughtfully at the ceiling—"I'm thinking black and white, lines at the top and bottom of the screen, girl in a mini-skirt, and she'll come up and go..." You've seen this video. You know what it looks like. Nothing Severed Heads has ever done or will ever do looks like this video. Trust me.

By the same token, nothing Severed Heads has ever done or will ever do sounds like what the average black-and-white, bars-at-the-top-and-the-bottom, yadayadaya band does. Even at the outset, it was a different storyboard altogether. "When I joined the band, it was a bunch of kids from high school not going to class," Ellard says. "One of the guys had a synthesizer, and all I had was this old dictation machine my dad had—one of those big open-reel things—and it was really a matter of pulling this knob it would go 'pffft, pffft.'" Then they discovered cutting and splicing and tape loops, "and it's sort of grown up from there."

Call them sensible young people. Call them anti-industrialists, anti-new age, anti-whatever. It doesn't matter. At the end of the day, as Ellard says, "all you can do is make the music you want to hear. This record, I think I'd like to listen to it."

I second that. As a matter of fact, I think I'd like to listen to it right now.

Stay tuned.

HEAVY METAL

BY ALEX HENDERSON

THRASH METAL AWARDS: The First Annual Bay Area Thrash Awards were held at the Omni in Oakland on April 20. **Vio-lence** was named best live band, and the thrashers' *Eternal Nightmare* was named Best Album of 1989. **Testament's Chuck Billy** was named Best Vocalist, and Testament axeman **Alex Skolnick** was named Best Guitarist. The moshin' event featured live performances by Vio-lence, **Dark Angel** and the **Forbidden**.

HIGHWAY TO HELL: A serious motorcycle accident didn't prevent Dark Angel's lead vocalist, **Ron Rinehart**, from embarking on an eight-city tour with the thrash posse in late April and early May. On April 7, the accident left Rinehart's arm with a double fracture... **Britny Fox**, however, canceled its U.S. tour after lead guitarist **Michael Kelly Smith** broke his arm in a Boston hotel room... Since late March, **Dead On** has been touring the U.S. in support of its self-titled debut album on SBK and is scheduled to remain on the road until May 18...

VILLAINS ON VIDEO: May 22 is the scheduled release date for **Soundgarden's** home video, *Louder Than Live*. The band is presently touring in support of its debut album on A&M, *Louder Than Love*.

PLATINUM, GOLD & METAL: Seventeen years after "Dream On," **Aerosmith's** popularity is showing no signs of decreasing. The Boston bombers' current album, *Pump*, has been certified triple platinum. 1987's *Permanent Vacation* has also sold more than three million units... When **Ratt's** *Reach for the Sky* recently went platinum, it became the fourth album by the rockin' rodents to sell at least one million units...

PERSONNEL CHANGES: Britny Fox is in the process of finding a replacement for ex-lead vocalist "Dizzy" **Dean Davidson**, who recently left the Philly posse due to musical differences, according to Hot Shot Public Relations. Fox's manager, **Brian Kushner** says, "We have a few singers in mind, but we would welcome tapes from anyone who would like to audition." Those interested in becoming Fox's new lead singer should send a tape to Power Star Management at 6981 North Park Drive West, Suite 618, Pennsauken, NJ 08109... **Shotgun Messiah** is still searching for a new lead vocalist to replace **Zinny J. San**. The band is presently writing material for its next *Relativity* album, which guitarist **Harry K. Cody** says "will probably have a darker outlook than the first one because now we have Los Angeles from which to draw inspiration." Evidently, Cody would agree with N.W.A and Ice-T's assertion that L.A. isn't all fun in the sun...

METALHEAD MISCELLANEOUS: **Suicidal Tendencies** is the latest act to join forces with **Crazed Management**, which also handles **Anthrax** and **Mindfunk**. The Suicidal Ones' *Lights, Camera... Revolution* is scheduled to hit the streets on June 18... **Ozzy Osbourne** and members of **Megadeth**, **Poison**, **Winger**, **Bon Jovi**, **Testament** and **Mr. Big** are among the rockers participating in the annual **T.J. Martell Celebrity Softball Games** on May 8... **Aerosmith's** recent visit to L.A. for a three-night engagement at the Forum attracted such celebrities as **Stevie Nicks**, **Axl Rose** of **Guns N' Roses**, **Sam Kinison** and members of **Slaughter** and **Shotgun Messiah**...

Priority has released four rockin' compilations for those who like their music loud and proud: *Head Banging Metal*, *First Degree Metal*, *Heavy Metal Love* and *Hard Rockin' '70s*. *Head Banging Metal* includes such '80s gems as **Quiet Riot's** "Bang Your Head (Metal Health)," **Judas Priest's** "You Got Another Thing Coming," **Krokus's** "Long Stick Goes Boom" and **W.A.S.P.'s** "Wild Child"; while *First Degree Metal* boasts slamin' rockers like **Kiss's** "Rock and Roll All Night," **Quiet Riot's** "Cum on Feel the Noize," **Ram Jam's** "Black Betty" and **Lita Ford's** "Kiss Me Deadly." *Heavy Metal Love* gets on the ballad trip with **Kiss's** "Beth," **Vixen's** "Edge of a Broken Heart," **Europe's** "Carrie," the **Vinnie Vincent Invasion's** "Love Kills" and **Judas Priest's** classic interpretation of **Joan Baez's** "Diamonds and Rust." The least metal-oriented of the four, *Hard Rockin' '70s* consists primarily of non-metal AOR staples like **Argent's** "Hold Your Head Up" and **Lynyrd Skynyrd's** "Free Bird," but provides **Ted Nugent's** feline "Cat Scratch Fever" and **Mountain's** "Mississippi Queen" for nostalgic headbangers.

■ EAR RINGERS

DIO: *Lock up the Wolves* (Reprise 4-26212)

Ronnie James Dio has long had a knack for blending naked aggression with some of the most haunting melodies and harmonies in metal—a tradition he continues on *Lock up the Wolves*. Dio, who sang lead with **Rainbow** and **Black Sabbath** before forming his own band, goes for the throat on "Wild One," "Born on the Sun," "Walk on Water" and the title track, but makes sure that melodic and harmonic nuances balance the crash-and-burn fury of guitarist **Rowan Robertson** and drummer **Simon Wright**. Highlighted by an eerie acoustic-guitar intro, "Between Two Hearts" is a powerful, chilling metal ballad.

HARLOW: *Harlow* (Reprise 25874)

"Chain Reaction," "Beyond Control" and other songs on **Harlow's** debut album show that the five-member band can passionately deliver the hard rock, but that's only one of the promising unit's strengths. Throaty lead vocalist **Teresa Straley** and her comrades display their versatility on the powerful rock ballads "Silence" and "No Escape" and the moody, mid-tempo "Don't Say We're Over." Although not as consistently message-oriented as **Living Colour**, **Harlow** embraces thought-provoking social commentary on "Beyond Control," an ode to the passengers of **Pan Am Flight 103**, and "Silence," which focuses on a homeless man and other victims of social injustice who are suffering in silence.

WORLD

BY ALEX HENDERSON

TURKISH TIP: On May 14, 3 Mustafas 3 begins a tour of the U.S. and Canada that includes dates in New York, Chicago, Washington, D.C., Baltimore, San Francisco, Seattle, Toronto and Tampa. The tour, which concludes on June 2 with a show at Vancouver's Commodore Ballroom, will include material from the Turkish posse's most recent offering on Rykodisc, *Heart of Uncle*—an engaging album that blends traditional Turkish sounds with pop elements and ventures into such non-Turkish areas as Santo Domingan merengue.

JAH MUSIC: Ziggy Marley & the Melody Makers are scheduled to embark on a 34-city American tour with the B-52's—an unlikely combination—on June 20 and stay on the road with those rock lobsters until August 18. Before touring with the B-52's, Ras Marley & Co. will play a series of dates in Australia and Japan in May and June... Reggae albums scheduled for June release on RAS include Israel Vibration's *Praises*, Peter Broggs' *Reasoning* and Charlie Chaplain's *Take Two*. This summer, Broggs and Chaplain are planning a U.S. tour with the Roots Radics acting as their backup band... In 1990, Profile has signed two of reggae's hottest stars: **Barrington Levy** and **Pablo Moses**. In May, Profile is releasing *Broader Than Broadway: The Best of Barrington Levy*. That month, Profile is also releasing a new Frankie Paul album titled *Get Closer*—although Paul isn't signed to the label. Inna Jah-maica, Levy is working on an album of new material for Profile, and the label is looking at a late 1990 release date. Moses is also in Jamaica working on a new album, which Profile may release in the fall.

RAPPIN' FOR AFRICA: Yo! Bust this! "Beyond the 16th Parallel" by **B.R.O.T.H.E.R.** (Black Rhyme Organization to Help Equal Rights) is a stoopid dope rap single on 4th & Broadway/Island employing elements of soul, African music and reggae. Angry yet optimistic, the single—which features such British rappers as the Cookie Crew, Hijack, the She Rockers, the Demon Boyz and the London Posse—calls for Black liberation inna South Africa and Namibia. All artist royalties are being donated to the African National Congress (ANC). Yeah, boyyyy!

WORLD SPINS

EDDY GRANT: *Barefoot Soldier* (Enigma 7 73561-4)

British reggae/pop/rock singer Eddy Grant's *Barefoot Soldier* is an inviting collection that ranges from guitar-powered rock ("I'm Not Alone Tonight" and "Wildcat") to the reggae-pop of "Talk About Love," "Welcome to La Tigre" and "Eulogy for a Living Man" to the country-rock of "Sweet on the Road." With its haunting acoustic guitar, "Barefoot Soldier" has a Neil Young-ish quality. Unafraid of social commentary, Grant indicts South Africa's cruel apartheid system on "Gimme Hope Jo'Anna"—that's Jo'Anna as in Johannesburg—and examines the world's troubled and bloody state on the rockin' "Restless World."

VARIOUS ARTISTS: *Brazilliance: The Music of Rhythm* (Rykodisc RCD 20153)

VARIOUS ARTISTS: *Asa Branca: Accordion Forro From Brazil* (Rykodisc RCD 20154)

Much of the Brazilian-oriented music that's enjoyed exposure in the U.S. and Europe falls under the heading of either mainstream jazz or jazz-fusion—Flora Purim, Stan Getz, Laurindo Almeida, Airto Moreira, Tania Maria, Azymuth, Eliane Elias, Claudio Roditi, early Return to Forever, Marcos Silva, etc. But for a taste of more traditional Brazilian sounds, two CD-only compilations on Rykodisc worth investigating are *Brazilliance: The Music of Rhythm* and *Asa Branca: Accordion Forro From Brazil*.

Brazilliance focuses on various styles of samba and features works by popular Brazilian vocalists like Beth Carvalho, Joao Bosco, Maria Bethania and Joanna. Some of the songs have a jazz element, especially Gal Costa's bossa-nova offering, "Bem Bom." In fact, it was a fusion of samba and jazz that created the bossa-nova sound popularized by Almeida, Getz and others. *Asa Branca*, meanwhile, spotlights the forro music of northeastern Brazil and boasts material by the late Luiz Gonzaga (who was to forro what Charlie Parker was to be-bop), Marines, Chiquinho and Dominginhos. With its extensive use of the accordion, most of the forro on *Asa Branca* bears more of a resemblance to Louisiana zydeco music than to samba, bossa nova or choro. A very different approach to forro, however, is found on the Jorge De Alinhos cuts "Calor De Verao" and "Ne Mentira Nao"—both of which show a passion for Brazil's Afro-Cuban/Puerto Rican-influenced lambada style.

THE GEORGE MGRICHIAN ENSEMBLE: *One Man's Passion* (Shanachie 65004)

Thirty years ago, John Coltrane and Yusuf Lateef were bringing Mid-Eastern elements into jazz. Thirty years later, oud player George Mgrichian and his ensemble—which includes Mohammed El-Akkad (kanoon), Sudan Baronian (soprano sax), Edmond Joseph (Darabukha), Steve Knight (electric bass), Nick Mandoukos (12-string guitar) and Hanna Mirhige (tambourine)—are bringing a jazz-like element to traditional Mid-Eastern music. While *One Man's Passion* is instrumental Mid-Eastern music first and foremost and is rightly being placed in the world music sections of record stores, the ensemble's playing is so free and improvised that jazz enthusiasts should take notice. When Baronian lets loose on his soprano, one gets the feeling he's hip to Trane and Wayne Shorter.

ROCK & ROOTS

BY LEE JESKE



Snooks Eaglin

Is Linda Ronstadt going to sing Mariachi music? (Uh-uh.) Gilbert & Sullivan? (Nope.) Frank Sinatra covers? (Wrong again.) Pop music? (Yep.) You mean the kind of music that made her a star? (Uh-huh. In fact, she even had Aaron Neville around to re-create their corn soup from her last album.)

Are the crawfish monica, soft-shell crab po-boys, sweet potato pone, Second Mt. Triumph Missionary Baptist Church fried chicken, crawfish bread, cochon de lait, bread pudding, crawfish etouffee, barbecued chicken, boiled crawfish, oyster-eggplant dressing, creole stuffed crabs, jambalaya, turtle sauce piquante, chicken andouille gumbo, pecan pie, key lime tart and boudin as good as always? (Yes, and the new creole smoked chicken was nothing to sneeze at, but what happened to oyster artichoke millie and crabmeat artichoke rita?!?)

Are there any good Cajun bands down here I haven't heard before? (Yeah, Steve Riley & the Mamou Playboys, a young band with that old sound.)

Are the shows B.B. King cancelled (he's apparently in a Las Vegas hospital with a diabetes attack) the first gigs B.B. King has ever cancelled? (Nobody could say, but nobody could remember him missing anything before.)

And:

Am I going to be lucky enough to be in the gospel tent for a transcendent performance among all the out-of-tune high school choirs? (I was so lucky: the rip-snorting Mighty Imperials, a male quartet, were the guys.)

The line on this festival is that the locals go hear the big names, the out-of-towners go hear the local acts. It makes sense, and it's partially true. But every year the out-of-towners increase (everybody takes their friends who, next year, take their friends), and every year they get hipper. Eddie Bo, Snooks Eaglin (both of whom turned in exceptional sets, with the wild and crazy Eaglin—the most eccentric guitarist around—providing me with my weekend highlight), all the Cajun and zydeco guys (even the elusive Boozoo Chavis), Ernie K-Doe (much better this year than last), Johnny Adams, the Rebirth Brass Band, and other "locals" attract enormous crowds themselves. It's not like the New Yorkers are going, "Hmmm, this Snooks Eaglin guy sounds interesting." They're saying, "Quick, we'd better get over to the Fais Do-Do stage, Snooks is on."

Snapshots:

Gospel refers to lots of different types of music, but the phrase "gospel music" definitely conjures up something in your mind. So why does contemporary gospel music sound so much like pop music? The Mighty Clouds of Joy tearing into their old songs sounded great (and the crowd responded by going bananas), but their new material could have been Luther Vandross covers (and the audience just sat quietly and attentively).

The Hackberry Ramblers has to be one of the coolest bands in the world. They've been around for nearly 60 (!) years (founding fiddler Luderin Darbone and founding guitarist Edwin Duhon are still there hacking) and their blend of Cajun and hillbilly music is completely uplifting and charming (as are the corny old jokes that these delightful elderly gentlemen tell).

Rockin' Dopsie was being filmed by Japanese TV, so he sang mostly English-language cover tunes; he turned in a wan set. The wonderful Boozoo Chavis & His Majic Sound (a frustrated band: Chavis keeps turning down jobs outside of Louisiana and East Texas, and possible fame and fortune—NRBQ's "Boozoo, That's Who" has already made him immortal—because of his fear of flying) and John Delafosse & the Eunice Playboys turned in the weekend's hottest zydeco.

Michael White is an extraordinary traditional jazz clarinetist. His Jelly Roll Morton tribute, so wonderful at Lincoln Center last summer, sounded even better in Morton's backyard, as did his own set the next day. (This guy deserves a record deal. In fact, a label with brains should think seriously about traditional jazz—Michael White could do for traditional jazz what Crescent City homeboy Wynton Marsalis did for bebop.)

I'd like to write about Flaco Jimenez (whose set needed more punch), Mah-lathini & the Mahatolla Queens (whose South African mbaqanga was electrifying), and others, but, for now, I'm out of room.

NOJ&HF: CAN I GET A WITNESS? "I won't stop trying 'til I create a disturbance in your mind," goes a New Orleans R&B classic.

A few of the disturbances being created in the minds of spectators at the first weekend of this year's New Orleans Jazz & Heritage Festival:

Will it rain? (It did on Friday, but nothing was cancelled.)

Isn't that Michele Pfeiffer dancing her ass off to the fabulous, funky Meters? (It was.)

Are the "drawers" Boozoo Chavis is selling boxers or jockeys? (They were jockeys. I've decided to start collecting promotional zydeco underwear.)

ON JAZZ

BY LEE JESKE



DEXTER GORDON HAD ONE OF THE STRANGEST CAREERS

in jazz history. He was there, he was gone, he was there, he was gone...for 40 years—on the scene, off to jail; on the scene, off to Europe; on the scene, too weak to play...and then, *BAM*, an Academy Award nomination for best actor for *Round Midnight*. Goodness! Dexter Gordon was a giant, but that you already know. What follows are excerpts from an interview I did with Long Tall Dexter at his Manhattan apartment in 1987, post-*Round Midnight* and just before a brief jazz tour, his last as it turns out.

Cash Box: How are you feeling? Alright?
Dexter Gordon: Oh great, man, yeah. These last few years of...you know, instead of setting the pace, we've been slowing down the pace, cooling it, being mysterious.

CB: You haven't performed in nearly five years, is that right?
DG: Yeah, except for doing the film.

CB: So you're feeling good, and the chops are okay?
DG: Yeah, the chops are coming. They're not what they used to be, because I haven't been that active. You know what I mean. I perhaps haven't practiced as diligently as I should have.

CB: It seems that your career is always starting and stopping. On those Blue Note albums from the early '60s, the liner notes talk about the return of Dexter Gordon, and in 1976, when you came back to the States, it was the return of Dexter Gordon again. And now it's another return...
DG: Yeah, but it hasn't all been of my doing, of course. There have been extenuating circumstances here and there that have caused that ripple effect. But, you know, fortunately, the thing is that I haven't been deterred, that I have continued. You know, like with some people, things happen and that's it.

CB: So you knew you weren't finished...
DG: I'm an eternal optimist.
CB: I guess you have to be in this business...
DG: Well, I would think so. A lot of guys, as you know, get tired and give up, blah, blah, blah. Not to say that I never had that idea, to say, "Fuck it," and go be a plumber. But, no, seriously, no. You know the pitfalls and pratfalls.

CB: [Later] Did you ever play with Ellington at all, even jamming somewhere?
DG: No no. But, of course, when I was very young, my dad was Duke Ellington's doctor when he was in Los Angeles. So I first heard Ellington when I was about eight or nine years old. My dad being his doctor, he was very close with him. And one night he took us to the theater to hear Ellington, when I was about eight or nine years old, and the show began with the translucent curtain and you could just see the figures of the band. And they were playing the theme song, "The East St. Louis Toodle-ooo," and I was enraptured and mystified. Then after eight bars the curtain was opened and the Duke strode out to the piano and they went into something.

CB: It must have had an amazing effect...
DG: Well, it did, this is what I'm trying to convey. From that moment on, you know, I was a musician. I didn't have an instrument. I didn't know one instrument from another. But from that moment on, I knew. I was just enraptured, because the band members were beautiful, everybody was so sharp and everybody played so great. I had no comparison to go with, but I mean, when you first glimpse the kind of art on this level, it's mesmerizing. So, as it turns out, since '29 or '30, when they came out there, my dad was one of the few Black doctors in Los Angeles at the time and somehow they became acquainted. You know, the Duke came out for dinner—spaghetti and meatballs—a couple of times.

I'm more of a Basie-ite, with Lester [Young], you know, but Ellington opened the doors, set it all up for me, and meeting him, of course, and then watching him and his stage presence—his changing three or four times during the show, his fabulous clothes—he was so elegant. I learned so much from him. I heard Billy Eckstine say the same thing, about Duke's stage presence.

For a young, Black kid to hear this, phew, it took my heart away. The music was great and everybody was immaculate. Everybody was so clean.

CB: [Later] Would you consider another acting role?
DG: Oh, yes, no hesitation, as long as it's in my bailiwick. It wouldn't have to necessarily be a jazz musician. I don't want to be typecast all my life.

CB: [Later] Looking back now over your career—prison, Europe, everything—is there anything that you regret?
DG: Regrets? Well, you know, I wish I didn't have to pay so many dues. It could have been a little smoother. But, then, I imagine there must be many people who could say that.

CONTEMPORARY JAZZ

May 12, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	1	9
2	LONDON WARSAW NEW YORK (Epic E 45472)	BASIA	2	9
3	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	QUINCY JONES	3	17
4	CORNUCOPIA (Blue Note/Capitol 92356)	STANLEY JORDAN	15	3
5	PERSONAL (MCA 6335)	GEORGE HOWARD	5	5
6	INSIDEOUT (GRP 9601)	CHICK COREA	4	7
7	LIVE (Arista 8613)	KENNY G	6	17
8	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	19	3
9	PENSYL SKETCHES #2 (Optimism 3223)	KIM PENSYL	7	15
10	AT LAST (Spindletop 129)	SAM RINEY	10	9
11	BEAUTY WITHIN (Blue Note/Capitol 91650)	CHARNETT MOFFETT	8	15
12	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	12	20
13	UPTOWNSHIP (RCA 3070)	HUGH MASEKELA	9	15
14	RAVEN (GRP 9602)	DON GRUSIN	17	5
15	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	11	28
16	A LADY WITH A SONG (Columbia C 45378)	NANCY WILSON	30	3
17	SWEET AND SAXY (Warlock 2713)	KIM WATERS	14	11
18	DIFFERENT PLACES (NOVA 116)	TONY GUERREO	18	5
19	PUBLIC ACCESS (GRP 9598)	STEVE KAHN	16	7
20	NEW PANTS (Warner Bros. 26152)	FLIMM AND THE BB'S	DEBUT	
21	STREET SMART (Columbia C 45397)	EDDIE GOMEZ	25	3
22	MIL AMORES (Narada 63010)	DOUG CAMERON	21	7
23	RITUALS (PRIVATE MUSIC 2062)	MICHAEL COLINA	24	5
24	TOKYO BLUE (EMI 92248)	NAJEE	DEBUT	
25	FRONT SEAT (Elektra 60906)	SADAO WATANABE	13	17
26	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	20	26
27	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	22	36
28	TIME WILL TELL (Intima 73503)	FATTBURGER	23	20
29	FRIENDS TO LOVERS (Headfirst/K-Tel 31311)	GARY HERBIG	26	17
30	ZIL (Verve Forecast/Polygram 841 929)	ZIL	DEBUT	
31	MOSAIQUE (Elektra 60892)	GIPSY KINGS	27	11
32	PRISONER OF LOVE (Atlantic 82046)	KENNY GARRETT	28	17
33	FOR MY FRIENDS (Headfirst/K-Tel 215)	GREG MATHIESON	29	15
34	LOVE WARRIORS (Windham Hill JazzWH 0116)	TUCK & PATTI	31	45
35	MIGRATION (GRP 9592)	DAVE GRUSIN	32	30
36	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	33	28
37	COLOR RIT (GRP 9594)	LEE RITENOUR	34	30
38	AT LAST (Blue Note 91937)	LOU RAWLS	35	38
39	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	36	41
40	LITTLE SECRETS (Windham Hill/A&M 0120)	ANDY NARELL	37	26

JAZZ PICKS

HOUSTON PERSON/RON CARTER: *Something in Common* (Muse MCD 5376)

A bull's-eye. The big-toned, bluesy tenorist and the masterful, streamlined bassist in a graceful album of duets: wise, warm, witty versions of great standards, all unhurried, all completely free of fat. A unique and special album of the kind they're not supposed to make anymore.

WALLACE RONEY: *The Standard Bearer* (Muse MCD 5372)

The most overlooked of the '80s generation of young hard-bop trumpeters, and one of the best, turns in a handsome and thoughtful standards album, well supported by Gary Thomas, Mulgrew Miller, Charnett Moffett and Cindy Blackman.

DIRTY DOZEN BRASS BAND: *The New Orleans Album* (Columbia C45414)

Not all young jazzers from New Orleans wear suits and play bebop. It's party time on the Mississippi as the wackiest brass band in the land celebrates its homeland, with the help of New Orleans legends Eddie ("Check Mr. Popeye") Bo, Danny Barker, Dave Bartholomew and London legend Elvis Costello, who returns the Dozen's appearance on *Spike* by ripping through Bartholomew's "That's How You Got Killed Before."

RAP

BY ERNEST HARDY

NEWS: The folks over at **Priority Records** are bringing out five more volumes in their excellent and comprehensive *Rapmasters* series. In addition to the current ten discs/cassettes available, you'll soon see: Volume 11, *The Best of Hard Rockin' Rap* (featuring Public Enemy's "Sophisticated B****," LL Cool J's "Go Cut Creator," Schooly D's "Signifyin Rapper" and more); Volume 12, *The Best of the Mix* (featuring Run-D.M.C.'s "King of Rock," Dana Dane's "Nightmares," Fresh 3 M.C.'s "Fresh" and more); Volume 13, *The Best of the Bass* (featuring Run-D.M.C.'s "Walk This Way," the Masterdon Committee's "Get off My Tip" and more); Volume 14, *The Best of the Hype* (featuring Salt-n-Pepa's "Push It" [Remix], Rob Base & D.J. E-Z Rock's "It Takes Two," Kool Moe Dee's "Wild Wild West" and more); and Volume 15, *The Best of the Bad* (featuring De La Soul's "Me, Myself, and I," Rob Base & D.J. E-Z Rock's "Joy and Pain," Sweet Tee's "Show and Prove" and more.) These new compilations should be out no later than the end of June.

One of the biggest hits of the Tournee of Animation, playing in art film houses in New York and Los Angeles, is the **Beastie Boys'** excellent video for "Shadrach." For those who missed the here-today-gone-tomorrow clip, it's recommended that you check out the Tournee to see what you missed...besides, there are a lot of great animated shorts included.

Speaking of videos, I know **M.C. Hammer** has taken a lot of heat for his single, "U Can't Touch This" being just a tad *too* faithful to Rick James' "Superfreak," but he seems to really be asking for it... On top of everything else, his video for the single is Young M.C.'s "Bust a Move" clip revisited.

A COUPLA IMPORTS SITTING AROUND KICKIN' IT: "You're Mine," by Reese, is a vicious hip-house track that most reminds me of Rob Base's "It Takes Two" in its catchiness. It's a party track, pure and simple, and is one of the best things I've heard all year—an intense groove, fiery rap, and smooth melding of the two. Look for it... The import remix of Salt-n-Pepa's "Expression" gets the seal of approval from none other than Salt herself (who produced

the track for the group's album, *Black's Magic*). When I spoke to her about it recently, she raved over it. "I think I like [that] version better than mine," she laughed. "I really like the grooves a lot." There are actually a couple of (re)mixes available on the "12," and all are highly recommended. As stated by Salt, the grooves are very funky, very rich, and with a real *club* emphasis, not quite as *pop* as the domestic version. (A similar situation came up with the remixed version of the group's hit, "Push It," which many deejays preferred over the domestic.) Check it out.



IT'S ALRIGHT WITH HER: Though Marvin Gaye has yet to be so honored, the littlest Jackson eased onto Hollywood Blvd. April 20 to be presented with a star on the Hollywood Walk of Fame. Mayor Tom Bradley also declared the week of April 20-27 Janet Jackson week in Los Angeles. Remember, we're all part of her rhythm nation.



THE GIRL'S NIGHT OUT: RCA recording artist Tyler Collins poured herself into a dress and made the rounds at the Power 106 party at the Palace here in Los Angeles. Pictured (l-r): Power 106 MD Al Tavera, Tyler Collins, Power 106 personality Jay Thomas and RCA promotion rep Terry Anzaldo.

RAP ALBUMS

May 12, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	PLEASE DON'T HURT 'EM (Capitol 92857)	M.C. Hammer	1	7
2	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros.	3	15
3	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	2	24
4	FUN HOUSE (Select 21638)	Kid 'N Play	10	5
5	A SHADE OF RED (Virgin 91269-4)	Redhead Kingpin & the F.B.I.	4	15
6	THE INCREDIBLE BASE (Profile 1285)	Rob Base	5	15
7	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	6	22
8	AND IN THIS CORNER... (Jive/RCA 1188) D.J. Jazzy Jeff & the Fresh Prince		7	26
9	PAWNS IN THE GAME (Skywalker XR111)	Profeser Griff And The Asiatic Disciples	11	7
10	LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)	Tony M.F. Rock	17	10
11	2-4 THE BASS (Sedona 7521)	Def Dames	12	9
12	4 (Reprise 26049)	Def Con 4	15	5
13	SEX PACKETS (Tommy Boy TBC 1026)	Digital Underground	20	3
14	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grand Master Slice & Izzy Chill	14	27
15	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	8	27
16	BIG TYME (MCA 42302)	Heavy D. & The Boyz	9	44
17	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	18	40
18	DON'T SWEAT ME (On Top 9003)	M.C. Shy D	22	5
19	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	Public Enemy	DEBUT	
20	NEW FUNKY TRIBE (4th & B'Way 4017)	Boo-Yaa T.R.I.B.E.	25	3
21	THE DOGS (On Top 2003)	The Dogs	27	5
22	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	17	31
23	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RYTHEM (Jive 1331)	A Tribe Called Quest	DEBUT	
24	LARGE AND IN CHARGE (MCA 6354)	Chunky A	16	20
25	PETERS POSSE (Peters 1001)	Various Artists	30	3
26	HIP HOP PRANKSTER (Priority 57117)	Bobby Jimmy & The Critters	19	7
27	TO HELL AND BACK (Profile 1283)	Nemesis	21	17
28	FUNKT TECHNICIAN (Wild Pitch 2003)	Lord Finesse & D.J. Mike Smooth	35	3
29	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	232316	24
30	PLAY IT AGAIN, SHAN (Cold Chillin/Warner Bros. 26155)	M.C. Shan	DEBUT	
31	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)	Ice-T	24	28
32	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	32	60
33	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	26	38
34	IT'S A BIG DADDY THING (Cold Chillin/Reprise 25941-1)	Big Daddy Kane	28	30
35	"C" YA (Profile 1284)	Ron C	29	9
36	NO MORE MR. NICE GUY (Wild Pitch 2001)	Gang Starr	31	11
37	ALL HAIL THE QUEEN (Tommy Boy 102)	Queen Latifah	33	
38	EAZY DUZ IT (Priority 57100)	Eazy-E	34	66
39	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	36	66
40	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)	The Ghetto Boys	37	17



NETWORKIN' LIKE POP STARS: Epic/Ruthless rappers Above the Law got together with some of the nation's top rap radio DJs for a luncheon at Manhattan's Metropolis Cafe. Hosting the event were Epic director of rap, Troy White, and Ruthless Records founder, Eazy-E.

RHYTHM & BLUES

BY BOB LONG

BIG BREAK, THE SHOW DEBUTS: Are you the next Paula Abdul, Bobby Brown or M.C. Hammer? Are you looking to make your big break? The hot new national music-television show, hosted by EMI recording artist Natalie Cole, is coming to the screen and looking for you.

Solo vocalists, duos and groups are needed in the following categories: pop, dance, urban, rap, gospel, reggae and salsa. Send non-returnable VHS videotapes or cassettes with photos to the *Big Break* location in your area. In Los Angeles, send information to *Big Break*, 8899 Beverly Blvd, Los Angeles, CA 90048, Attn: Auditions. Watch for the premiere of *Big Break* in your area of the country.

Big Break, hosted by Natalie Cole, is Multimedia Entertainment's new music/variety show, available in September on a straight barter basis. Jim Dauphinee and Dan Gasby are the executive producers.

It is a weekly, one-hour showcase for up-and-coming new talent featuring urban and contemporary music from around the country. Along with these newcomers, Natalie Cole and well-known recording artists will perform each week.

New acts will compete in five different categories—soloist, group, children, rap and variety—with one overall winner chosen by members of the audience. In addition, each show winner will be eligible for the season-ending competition in which one act will be named *Big Break* Artist of the Year. Cash and prizes will be awarded to all winners throughout the series.

With the emergence of *Big Break* in the syndication marketplace, music fans will have an alternative to satisfy their musical tastes. The variety of artists featured on *Big Break* is designed to appeal to fans of all ages. It takes America's best new talent and gives them a national stage and the opportunity for a once-in-a-lifetime "big break."

Multimedia Entertainment produces programming for network, independent and cable television. ME also distributes quality programs for domestic and international broadcast, including *Donahue* and *Sally Jesse Raphael*. For further information, call (213) 205-3981.



Pictured (l-r): Andre Fischer, David Foster, Natalie Cole (Mrs. Fischer) and Jermaine Stewart pose at the China Club in Hollywood during Filmtrax's first annual pre-Oscar party. The party was held to fete Filmtrax's incredible music publishing catalog and to celebrate the Academy Award-nominated Tom Snow/Dean Pitchford song, "After All," from the film *Chances Are*.

LONG BEACH COLLEGE SHOWCASE: KOBC radio and the Long Beach College Black Student Union present "Tribute to the Apollo," a benefit showcase, Friday, May 25, 1990, at 7:00 p.m., at the Long Beach College Auditorium. It is located at 4901 East Carson Street in Long Beach.

The showcase will feature some of the top celebrity and amateur performers in Southern California. The evening promises to present an emotion-packed evening of song, dance, comedy, rap and much more. It is structured to be a concerned charity event, with the proceeds going to the homeless and physically abused children through the Red Cross and the National Association of Child Abuse. For more information concerning this first annual event, contact Keith Clark at (213) 599-2835, or Wendell Snuggs at (213) 424-1582.



Pictured (l-r) during a recent gathering announcing the release of Jody Watley's *Dance to Fitness* video are: Donald Kasen, president, PPI entertainment group (who will manufacture and distribute the video); Dunn Pearson, Jr., VP/A&R, PPI; Watley (MCA recording star); and Bob Long, *Cash Box*.

R&B ALBUMS

May 12, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

Rank	Album	Label	Weeks	Last Week
1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P)	M.C. Hammer	1	9
2	POISON (MCA 6387)	Bell Biv DeVoe	2	5
3	TENDER LOVER (Solar/Epic FZ45288)	Babyface	3	41
4	AFFECTION (Arista 8554)	Lisa Stansfield	9	8
5	AFTER 7 (Virgin 91061)	After 7	4	32
6	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	5	31
7	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)	Quincy Jones	6	22
8	FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)	Public Enemy	12	3
9	SEX PACKETS (Tommy Boy 1026)	Digital Underground	11	5
10	ATTITUDE (Atlantic 82035)	Troop	7	25
11	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	8	33
12	KID N'PLAYS FUN HOUSE (Select 21638)	Kid N' Play	10	7
13	HOWARD HEWETT (Elektra 60904)	Howard Hewett	18	5
14	JOHNNY GILL (Motown 6283)	Johnny Gill	43	2
15	BLACK'S MAGIC (Next Plateau 1019)	Salt -N- Pepa	15	5
16	MKI HOWARD (Atlantic 82024)	Miki Howard	13	25
17	BORN TO SING (Atlantic 82084)	En Vogue	25	3
18	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	14	27
19	HOUSE PARTY (Motown 6269)	Soundtrack	19	6
20	MICHEL'LE (Ruthless 91282)	Michelle	17	17
21	NEVER TO FAR (EMI 92401)	Diane Reeves	16	11
22	THE CACTUS ALBUM (Columbia FC 45415)	3rd Bass	20	23
23	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	23	4
24	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	22	17
25	PAWNS IN THE GAME (Skywalker 1111)	Proffeser Griff And The Asiatic Disciples	32	6
26	LOVE, SMOKEY (Motown 6288)	Smokey Robinson	21	9
27	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Cristopher Williams	27	8
28	THE MAN IS BACK (A&M 5256)	Barry White	35	23
29	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	33	7
30	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	28	28
31	LIVE (Arista 8613)(G)	Kenny G	26	17
32	HOME (MCA 6312)(G)	Stephanie Mills	24	43
33	BIG TYME (MCA 42302)(P)	Heavy D. & The Boyz	29	45
34	KEEP ON MOVIN' (Virgin 91267)(P)	Soul II Soul	30	45
35	TOKYO BLUE (EMI 92248)	Najee	50	3
36	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	31	25
37	SPECIAL (Motown 6275)	The Temptations	34	35
38	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	38	7
39	PUMP UP THE JAM - THE ALBUM (SBK 73422)(G)	Technotronic	42	20
40	ROUND TRIP (Capitol 90799)	The Gap Band	37	24
41	PERSONAL (MCA 6335)	George Howard	39	7
42	RAW (Def Jam FC 45015)	Alyson Williams	36	57
43	ALWAYS AND FOREVER (THE ALBUM)(Select 21635)	Whistle	55	3
44	TOO MUCH PAIN (Malaco 7453)	Little Milton	51	6
45	ALL THE WAY (Solar 75310)	Calloway	48	4
46	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	40	25
47	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	41	26
48	BEYOND A DREAM (Island 91319)	By All Means	49	4
49	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	44	42
50	LAYIN' IN WAIT (Crush 230)	Lenny Williams	52	6
51	ALL OF YOUR LOVE (Motown 6278)	The Good Girls	45	21
52	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A Tribe Called Quest	60	3
53	J BOYS (Reprise 26076)	The Jamaica Boys	62	2
54	LOVE GODDESS (4021)	Lonnie Liston Smith	57	4
55	NEW FUNKY NATION (4th & B'way 4017)	Boo Yaa Tribe	61	4
56	THE INCREDIBLE BASE (Profile 1285)(G)	Rob Base	46	23
57	SILKY SOUL (Warner Bros. 25802)(G)	Maze Featuring Frankie Beverly	47	33
58	LOVE IS GONNA GETCHA (GRP 9603)	Patti Austin	59	3
59	THE DOGS (JR 2003)	The Dogs	70	2
60	CONTROVERSY (Rap A Lot 104)	Willy Dee	58	6
61	JUST WHAT I LIKE (Reprise 25923)	Micheal Cooper	RE-ENTRY	
62	A QUIET STORM (MCA 42299)	Jeff Redd	53	7
63	DON'T SWEAT ME (On Top 9003)	M.C. Shy-D	63	4
64	THE REAL DEAL (London 838 593)	Marvin Sease	64	4
65	WILD & LOOSE (Capitol 90926)	Oaktowns 357	67	2
66	A LADY WITH SONG (Columbia 45378)	Nancy Wilson	65	5
67	HERITAGE (Columbia C45268)	Earth Wind & Fire	54	12
68	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	56	43
69	FOREVER YOUR GIRL (P6)(Virgin 90943)	Paula Abdul	66	69
70	TAKE IT TO THE STREETS (Curton 2008)	Curtis Mayfield	DEBUT	
71	SYBIL (Next Plateau 1018)	Sybil	68	32
72	COLOR TAPESTRY (Compose 9904-1)	Dunn Pearson Jr.	69	8
73	2-4 THE BASS (Sedona 7521)	Def Dames	71	9
74	TIME OUT OF MIND (Columbia OC 45253)	Grover Washington Jr.	72	10
75	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	73	27

TOP R&B SINGLES

May 12, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Bell Biv DeVoe



#1 Debut: Earth, Wind & Fire #65



To Watch: Michel'Le #40

			Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼	
1	POISON (MCA 53772)	Bell Biv DeVoe	2	10	51	I WANT YOU YOU WANT ME (Elektra 64979-4)	Starpoint	34	10
2	SHOW ME (Elektra 7-64978)	Howard Hewett	1	11	52	AIN'T NO WOMAN (LIKE THE ONE I GOT) (Arista 9926)	Kashif	36	9
3	ALRIGHT (A&M SP-18021)	Janet Jackson	6	6	53	HELLO STRANGER (Warlock 078)	She	63	5
4	ALL OVER YOU (Orpheus/EMI 7277)	Freddie Jackson	5	11	54	KISS THOSE LIPS (Columbia 38-73227)	Full Force	54	5
5	HOLD ON (Atlantic 86234)	En Vogue	8	9	55	SPIN THAT WHEEL (SBK 07320)	High Tech 3 Feat. Ya Kid K	66	3
6	RUB YOU THE RIGHT WAY (Motown 2045)	Johnny Gill	4	9	56	SACRED KIND OF LOVE (Columbia 38-73234)			
7	GET A LIFE (Virgin 4-9881)	Soul II Soul	10	7			Grover Washington Jr. Feat. Phyllis Hyman	31	10
8	TOMORROW (A BETTER YOU,BETTER ME) (Qwest/Warner Bros. 4-9881)	Quincy Jones Featuring Tevin Campbell	12	6	57	NEVER TOO FAR (EMI 92401)	Dianne Reeves	26	17
9	THE BLUES (Polygram 873995-1)	Tony Toni Tone	15	5	58	GET UP AND HAVE A GOOD TIME (Profile 7292)	Rob Base	46	8
10	WHAT GOES AROUND (Columbia 38-73201)	Regina Belle	3	12	59	SITTIN'IN THE LAP OF LUXURY (Epic 31-45285)	Louie Louie	88	2
11	LOVE IS LIKE A ITCHIN' (Motown 8765)	Good Girls	11	12	60	I STILL HAVEN'T FOUND (Columbia 38T-73310)	The Chimes	85	2
12	DO YOU REMEMBER (Island PR3193)	By All Means	17	9	61	FUN HOUSE (THE HOUSE WE DANCE IN) (Select 62356)	Kid N Play	49	8
13	FOOTSTEPS IN THE DARK (MCA 53768)	Body	18	12	62	SOUL TO SOUL (Motown-2023)	Temptations	38	12
14	GIRLS NITE OUT (RCA 9174-1-RD)	Tyler Collins	14	13	63	THROUGH THE TEST OF TIME (GRP 3032)	Patti Austin	67	4
15	IT'S TIME (Quest/Warner Bros. 4-19911)	Winans	22	7	64	THE SEX OF IT (Columbia 73256)	Kid Creole	72	3
16	I WANT TO DO IT GOOD TO YA (A&M SP-17997)	Barry White	16	11	65	FOR THE LOVE OF YOU (Columbia 44-73193)	Earth, Wind & Fire	DEBUT	
17	WHY YOU GET FUNKY ON ME (Motown 2036)	Today	24	7	66	BLACK MAN (Columbia CSK 73229)	Tashan	29	9
18	MY BABYS HOUSE (Reprise 7-19937)	Micheal Cooper	19	8	67	SPREAD MY WINGS (Atlantic 4-88734)	Troop	32	16
19	NO MORE TEARS (Mercury 876 367)	Angela Winbush	13	12	68	UNTIL U COME BACK 2 ME (Atlantic 4-87934)(C)(T)	Miki Howard	DEBUT	
20	READY OR NOT (Virgin 98995)	After 7	9	14	69	CAN'T GET ENOUGH OF YOU (Alpha Int'l 73004)	Robbie Mychals	69	7
21	LIFT EVERY VOICE AND SING (Capitol 4450)	Melba Moore	21	5	70	B-GIRL (Pandisc 056)	Young & The Restless	70	3
22	SHAKE IT UP (Reprise 4-19963)	Jamaican Boy	28	7	71	I CAN'T COMPLAIN (MCA 53774)	Patti Labelle	74	6
23	CRAZY 4 U (Next Plateau JDM50115)	Sybil	25	7	72	I'D LIKE TO GET TO KNOW U (Arista AS-2029)	Jermaine Jackson	80	2
24	SIR LANCELOT (Solar/Epic 4-74008)	Calloway	27	6	73	STAY (RCA/Jive 1344-4J5)	Glen Jones	81	2
25	ALWAYS AND FOREVER (Select 62362)	Whistle	39	9	74	YOU CAN'T DENY IT (Arista 2024)	Lisa Stansfield	DEBUT	
25	OOH LA LA (Columbia 38-73211)	Perfect Gentlemen	43	4	75	MOTHER FUSSIN' (S.D.E.G. PO34)	Daddy D	77	7
27	GOOD LOVE (MCA 24000)	Klymaxx	44	4	76	WE CAN MAKE IT ALRIGHT (Capitol 44531)	The Gap Band	90	2
28	U CAN'T TOUCH THIS (Capitol 44552)	M.C. Hammer	47	5	77	HUNGRY FOR ME (Orpheus 43M72282)(C)(T)	Ashford & Simpson	DEBUT	
29	GHETTO HEAVEN (Atlantic4-87997)	Family Stand	33	6	76	DON'T FEEL MUCH LIKE CRYING (Warner Bros. 4-19840)	Randy Crawford	DEBUT	
30	LOVE YOU HONEY (A&M)	Randy & The Gypsies	7	12	79	LOVE'S ON THE RUN (Warner Brothers)	Maze featuring Frankie Beverly	76	13
31	THE HUMPTY DANCE (Tommy Boy 944)	Digital Underground	20	5	80	DO IT (Epic 74602)	Mid-Night Star	DEBUT	
32	HOW' BOUT US (RCA 9163)	Grayson Hugh & Betty Wright	42	6	81	PRECIOUS LOVE (MCA 53790)	Jody Watley	84	11
33	PARADISE (Jive/RCA 1341-1-JD)	Ruby Turner	45	6	82	WATCHING YOU (Columbia/OBR 44-7317)	Black Flames	DEBUT	
34	ONE GIRL (Geffen 4-19877)	Christopher Williams	48	6	83	THE FORMULA (Ruthless/Atlantic 0-96500)	The D.O.C.	65	5
35	HERES A TICKET (Crush 866)	Lenny Williams	35	9	84	EVERYTHING YOU TOUCH (Motown MOT 6268)	Smokey Robinson	59	15
36	DON'T WANNA FALL IN LOVE (Warner Bros. 7-19933)	Jane Child	52	4	85	ALL AROUND THE WORLD (Arista AS1-9928)	Lisa Stansfield	62	16
37	RISE TO THE TOP (Mega Jam MJDJ-7278-0)	Phalon	40	9	86	JUICY GOTCHA CRAZY (Capitol 15510)	Oaktowns 3-5-7	86	10
38	MY HEART BEATS FOR YOU (MCA 53773)	The Newtrons	50	5	87	THE COMFORT OF A MAN (MCA 53769)	Stephanie Mills	68	16
39	911 IS A JOKE (Def Jam/Columbia 73309)	Public Enemy	41	5	88	NUMBER ONE (Orpheus/EMI 72281)	Tamika Patton	DEBUT	
40	NICETY (Aico 7-98980)	Michel'le	56	3	89	DON'T WEAR IT OUT (Tabu/Epic 73005)	Mary Davis	79	13
41	MERCY MERCY ME (Apollo/Motown MOT-6297)	Milira	58	3	90	TEMPTATION (Columbia)	Superiors	DEBUT	
42	IRRESISTIBLE (Island DMD1482)	Miles Jaye	61	3	91	FRIEND OF A FRIEND (EMI 50295)	O'Jays	60	6
43	I WONDER WHO SHE'S LOVIN (Epic ZST73306)	Something Special	55	4	92	HARD UP (ORPHEUS 72271)	Eric Gable	53	11
44	WHIP APPEAL (Solar/Epic 816008)	Babyface	23	12	93	JINGLING BABY (Def Jam/Columbia 44-73147)	L.L. Cool J	82	10
45	SAY U LOVE ME (Reprise 7-19965)	Def Con 4	30	9	94	GOT TO HAVE YOUR LOVE (Capitol 15521)	Mantronix Featuring Wondress	83	14
46	RADIO DRIVER (RCA 9172)	Domino Theory	51	4	95	SHOWER YOU WITH LOVE (MCA 53697)			
47	WHY IT GOTTA BE LIKE THAT (Wing/Polygram)	Shades Of Lace	37	8			George Howard Introducing John Pagano	75	12
49	MAKE IT LAST (Atlantic 87944)	Paul Jackson	57	3	96	VIRGIN GIRL (RCA 9182)	Troy Johnson	95	6
49	SWEAT YOU (Def Jam/Columbia 73301)	Newkirk	64	5	97	UNDER NEW MANAGEMENT (Atlantic 88766)	Miki Howard	89	17
50	ALL I DO IS THINK OF U (Atlantic 87952)	Troop	73	2	98	(TWO SHIPS) IN THE NIGHT (Arista AL-8493)	Jermaine Jackson	71	14
					99	TREAT HER RIGHT (Epic XSS-01956A)	Luther Vandross	78	15
					100	ADDICTED TO YOUR LOVE (Capitol 4JM 44490)	Gap Band	87	14

COCINANDO

BY TONY SABOURNIN

"SIGNING A STAR IS EASY. The hard part is making the star," bellows Alba Eagan, national promotion director of TH/Rodven, into the telephone in perfect parody of a popular TV beer commercial. Her indignation wasn't totally facetious. First, there is the constant pressure upon her one-person department, which deals with anything from radio and press promotion to artists' tour coordination. Then, there's the seemingly unending avalanche of conjectures surrounding the surprising departure of some top-level label talent. Finally, adding error to rumor, she was, unknown to her, operated on in this space several weeks ago. But we're getting ahead of ourselves.

TH/Rodven was born in 1986, a joint venture for U.S. operations between two Venezuelan labels: Top Hits, salsa-heavy since 1976, and Sono Rodven, a newcomer that captured the booming Venezuelan youth market—riveted with the cash rewards of the Great Oil Bonanza of the '70s—with ingenious marketing integration techniques. The basic cog in this operation is SR's affiliation with Organización Diego Cisneros's Venevisión TV network, which incorporated the label's music to its most popular *novelas*. The soaps' subsequent syndication to the U.S. and Puerto Rico markets created a basic toehold for the new venture, in which audiences, already predisposed by the tube, became willing purchasers of novela themes.

In the past four years TH/R has traced a dizzying success trail, rescuing salsa from the depths to where merengue had pushed it, making stars out of unknowns in the process. The label's hectic pace quickened with the Capitol/EMI-Latin's Artistic Appropriation Attempts that netted TH/R's top seller, vocalist Eddie Santiago (as of 1991), and musical director Julio César Delgado, to whom much of the current shine of TH/R salsa stars is widely attributed. The CEL's AAAs also threatened, for longer than a Puerto Rican minute, to pluck away Lalo. These were just the facts. Yet, almost every day, one or two *bolas* ran up and down Parada 15 predicting another TH/R star leaving for CEL. Finally, the label's management throws a Bud Lite into the rumors' thirsty penumbra.

"We can't force anyone who isn't happy at TH/Rodven to stay. We are unique because we support our artists at a personal level, in situations otherwise encumbered by corporate bureaucracy and image," continued Eagan in implicit reference to well-known artist-created problems, quelled quietly and quickly thanks to TH/R's divine intervention. However, the burden of answering those tough questions heretofore unasked falls upon TH/R's general manager B. Gumersindo Miranda. For openers, there is the report that Santiago's main reason for signing with Capitol/EMI-Latin was TH/Rodven's inability to provide him with an international projection.

"The only reason Eddie Santiago signed with Capitol is because he's un H.P.," sizzled the 31-year industry veteran—dedicated destroyer of many airlines' frequent-flyer programs for his many multi-stops monthly travels—giving an additional meaning to the acronym for Highway Patrol. Miranda's indignation for *l'Santiago affaire* is overtly fueled by remarks made by the singer in Venezuela where, according to Miranda, and in addition to the international projection issue mentioned above, Santiago accused TH/R of: 1.) not delivering a promised role in a Venevisión novela; 2.) offering Santiago only \$1,000 to renew his contract; and 3.) not working his products sufficiently. Covertly, as anyone in the industry will testify, Miranda thinks of his TH/R artists as family. Whenever a member of *La Familia* leaves, though Miranda'll never admit it, he grieves.

"It's time to stop the lies, once and for all," continued Miranda. His rapid-fire story talks about a visit made to Santiago's house by Miranda and TH/R main *hombre* in Puerto Rico, Frank Torres, to confront the vocalist with the continuing rumors about Santiago's negotiations with CEL. At the time, Santiago said that with almost two years left in his contract, it was not time to renegotiate, an answer Miranda deemed reasonable. During the conversation, Torres jokingly told Santiago that the renewal bonus would be \$1,000. And Santiago, understanding the humorous intention, kiddingly pleaded for a bit more—\$2,000.

"We are talking about an artist who has been paid close to \$100,000 per album, without all the additional perks we provide for our artists to foster the family environment I truly desire for the TH roster," said Miranda.

Within a few days, Miranda heard the announcement of Santiago's contract with CEL, without having had a true chance to renegotiate.

Regarding another accusation, Miranda declared that he has a confirmation letter from Venevisión for Santiago and Lalo to do cameo roles in a novela: "Eddie just acted like a spoiled kid when he found out that Lalo was also to be included."

Consistent with that projected behavior pattern, according to Miranda, Santiago blew off appointed meetings with Venevisión executives to discuss shooting schedules.

"If *la EMI* is as good internationally as Eddie claims, why haven't they done with Max Torres what we are doing with Lalo Rodriguez in Spain?" Miranda asked rhetorically. He also stated that Santiago can't criticize the label's promotional efforts of his albums. "His sales figures belie any claims to the contrary."

As far as the hiring of musical director Delgado, Miranda, standing proud behind his staff, rebutted that a well-produced album is only as good as the promotional and sales people that eventually bring the product to the people, and TH/R's people are "the best, bar none."

PUERTO RICO LATIN LPs

May 12, 1990 The square bullet indicates strong upward chart movement.

- 1 UN TOQUE DE MISTERIO(TH/Rodven) RICARDO MONTANER
- 2 EL CONJUNTO DEL AMOR(Hit Makers) CONJUNTO CHANEY
- 3 EL CANTINERO(TTH Records) LA PATRULLA 15
- 4 AL NORTE DEL SUR(Discos CBS) FRANCO DE VITA
- 5 OJALA QUE LLUEVA CAFE(Karen) GRUPO 4-40
- 6 TIERRA DE NADIE(Discos CBS) ANA GABRIEL
- 7 QUIEN COMO TU(Discos CBS) ANA GABRIEL
- 8 NEW WAVE SALSA(TH/Rodven) EDDIE SANTIAGO
- 9 MAS GRANDE QUE NUNCA(TH/Rodven) FRANKIE RUIZ
- 10 XUXA(Globo) XUXA

TEXAS LATIN LPs

May 12, 1990 The square bullet indicates strong upward chart movement.

- 1 ON THE RISE(Discos CBS) FIEBRE
- 2 NO TE OLVIDARE(Capitol-EMI/Latin) MAZZ
- 3 WORLD BEAT(Discos CBS) KAOMA
- 4 A TODO GALOPE(Fonovisa) BRONCO
- 5 THE CHI-TOWN BOYS ARE BACK(Freddy) LA SOMBRA
- 6 TRIUNFO SOLIDO(Fonovisa) LOS TIGRES DEL NORTE
- 7 15 EXITOS(Discos CBS) J.L. RODRIGUEZ
- 8 INCONTENIBLES(TH/Rodven) LOS TEMERARIOS
- 9 EXPLOSIVE/ENTER THE FUTURE(Discos CBS) LA MAFIA
- 10 UNA PRUEBA DE AMOR(WEA Latina) SUZY GONZALEZ

"Obviously, we know there are some other talents out there," interjected Eagan [erroneously reported in this space to have been operated on several weeks ago, a result of another miscue of the soon-to-be-retired Good Rumor Man]. This ambiguously described bunch includes young *salsero* David Pabón, rapidly rising in radio and sales rankings thanks to the extensive use of synthesizers in his productions; former Somos Música and Olivencia vocalist Héctor Tricoche, with his solo debut; and Lefty Pérez, another young *salsero* pushed through extended cameos in novelas like *La Revancha*, where he did 16 segments playing (what else?) a *salsero*.

Teresa Guerra's *Creadores de la Lambada* and the Mexican pop group Los Temerarios's *Al Otro Lado del Sol* are two debut albums with impressive sales, according to Eagan. Crown this with the overwhelming success currently enjoyed by gratuitous Reebok endorser Ricardo Montaner with his production *Un Toque de Misterio*, and ¡zas! suddenly there is a different image to the once-dependent salsa label.

"Growing diversification is the operating concept now in TH/Rodven," said Miranda, who claimed a future focus on merengue, with expected releases by showman Carlos Alfredo, newcomer Mary Carreras and recent signing Joan Minaya. Miranda has also conducted extensive studies of a marketplace whose annual value he places somewhere between \$55 and \$60 million. According to this research, TH/Rodven's 15% share makes it the market's #2 label, behind CBS's leading 35%, and over the BMG/Ariola/Globo combine (14%), Fonovisa (7%, mostly on the West Coast) and Capitol/EMI-Latin (6%).

"This success has been thoroughly planned over a period of two to three years, and proposed budgets, more often than not, have been met," said Miranda, poo-pooing any industry surprise at TH/R's accomplishments. He paused to take a smokestack from his ever-present H. Uppmann. "I think it's about time people realize there are many years of experience at TH/Rodven." Miranda exhaled a pronouncement full of smoke. "After all, we are not improvised *disqueros* who were selling *aguacates* yesterday."

LONG ON GOSPEL

BY BOB LONG

THE RICKEY GRUNDY CHORALE: "Gospel music still hasn't reached the level of excitement or recognition that it can achieve, and it's only going to happen if we as artists, songwriters, producers and publishers continue to lift the level of excellence and strive for the perfection that is achieved on a secular level," states Rickey Grundy.



Musician, producer, writer, arranger, teacher, director Rickey Grundy, 30, has accomplished in his 15-year career what some of his colleagues can only hope to complete in a lifetime. But when you discover the energy and faith Grundy puts into everything he does, somehow it doesn't seem so impossible. This alone could carry any album.

With the release of his first solo album, *The Rickey Grundy Chorale*, he adds yet another stripe to his banner of success—the success of a pioneer. "I'm not from the old school. I consider myself very progressive and I don't mind taking chances when it comes to the cause," Rickey states.

The risks have paid off. With a dedication and commitment seldom seen in this business, the charismatic young musician has successfully managed to take the traditional gospel sound to yet another dimension. Impressively, the album was recorded live in the studio in one 10-hour session, and its clarity and production quality rival the best in gospel music. Produced by Patrick Henderson, "it's recorded the way I'd like to hear more of our gospel music," Grundy says.

With the help of master guitarist Ray Fuller (Whitney Houston/Aretha Franklin), Jimmy Newball and Freddie Fluellen on bass, drummers Ron Brunel and Michael Newball, and contributions from Grundy on keyboards, occasional lead vocals and "whatever else was needed," the album is musically sound as well. However, its uniqueness lies in the spectacular vocals of the 24-member chorale.

When asked what he was specifically looking for to put this group together, Grundy says, "First of all, real singers. I searched for twelve lead singers and then put the word out for general auditions. Unity among everybody was very important and that they were completely available. And then, of course, that they have a good time through it all."

While the music is both uplifting and praiseworthy, it's the spirit of the chorale that makes you feel as though you're sitting in the front row of Sunday church.

Although the album is directed to church choirs and directors who want to bring a new and innovative sound to their congregation, the soulful material and well-executed production has immediately brought this album to the attention of the contemporary Christian listener as well. Grundy believes, "If you bring the message a little closer to home, a little more current, so you're saying the same thing but in a different way, a different style, then everybody can relate—and you can reach more people. I try to use elements that will attract the young as well as the older audiences."

Grundy has accomplished exactly what he set out to do. From the straight-ahead praise song "Magnify the Lord" and the contemporary chorale anthem "For He Is Worthy Praise" to the energetic sound and encouragement of "Let's Praise Him" and "I'm Standing Here" (two of the eight songs written by Grundy), he has included something for every listener.

"I want my music to encourage people," says Grundy. "First, personally, to keep a focus in their life on the light, and second, to encourage them to continue to study and perfect whatever craft they have chosen.

"For fifteen years I've worked for other artists and now I feel like it's my turn to say and do what's in my heart," Grundy says. "And the only way we can get more people involved in the Gospel is if we remain current with the times, enhance the production quality of our gospel recordings, and branch out with the music and not criticize people for doing something out of the norm."

BLACK GOSPEL ALBUMS

May 12, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	30
2	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	3	19
3	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	2	28
4	ORDINARY JUST WON'T DO (Light 72026)	Commisioned	5	12
5	WAIT ON HIM (Tyscot 89415)			
		New Life Community Choir (Featuring John P.Kee)	6	12
6	HOLD ON, HELP IS ON THE WAY (Savoy 7098)	Georgia Mass Choir	4	12
7	HE'S WORTHY (Savoy 14797)	Dr.Jonathan Greer/Cathedral of Faith Choir	8	12
8	FAMILY + FRIENDS CHOIR 3 (Sparrow 7504)	Ron Winans	7	8
9	SAINTS IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	9	25
10	CAN'T YOU SEE... (Atlanta International 10149)			
		Rev. Barnes & Co./Debra & Geraldine Barnes	10	2
11	LIVE AT CAREGIE HALL (Sparrow 7501)	The Winans	29	4
12	THE RICKY GRUNDY CHORALE (Sparrow 1222)	The Ricky Grundy Chorale	14	6
13	WONDERFUL (Light 7115720215)	Bo Williams	12	30
14	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	15	30
15	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)			
		Young Artist for Christ	10	25
16	BREATHE ON ME (Savoy 7097)	James Cleveland	18	25
17	MORE THAN MUSIC (Command/Word 80606)	Nicholas	26	4
18	HEAVEN (Sparrow SPR 1169)	B.B. & C.C.Winans	22	30
19	HOLD BACK THE NIGHT (Sound Of Gospel 178)			
		Rev.Nicks/St. James Baptist Church Choir	16	4
20	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	20	30
21	WORTH THE WAIT (Light 72029)	Futrel	16	11
22	BRINGING IT BACK HOME (Word/A&M 8449)	The Clark Sisters	19	12
23	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson Brunson	40	31
24	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	21	30
25	TIME WINDING UP (Sound Of Gospel 182)			
		Jerry Q. Parries & The Christian Family Choir	23	7
26	HEROS (Light 7115720231)	N.J. Mass Choir	23	30
27	SIMPLY DARIUS (Sound Of Gospel 185)	Darius Brooks	25	4
28	TOTAL VICTORY (Light 7115720207)	Vicki Winans	27	30
29	IN WORSHIP (Sound Of Gospel 190)	The New Jerusalem Baptist Choir	28	6
30	NEW BORN SOUL (Sound Of Gospel 907)	Wanda Nero Butler	35	3
31	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	13	25
32	HOLD UP THE LIGHT (Light/Spectra 72011)	N.J. Mass Choir	DEBUT	
33	FACE TO FACE (Lectiom/Polygram 841811)	Edwin Hawkins	33	4
34	HIGHLY RECOMMENDED (Word 9112)	Helen Bayler	DEBUT	
35	WE CAN MAKE A DIFFERENCE (Lectiom/Polygram 841810)	Witness	30	4
36	I'M YOURS LORD (Malaco 4439)	The Gospel Keynotes	32	8
37	I WON'T BE SILENT ANYMORE (Atlanta International 10148)			
		The O'Neal Twins	DEBUT	
38	REV. JAMES MOORE LIVE (Malaco 4429)	Rev. James Moore	37	11
39	IN JESUS I HAVE EVERYTHING I NEED (Sound Of Gospel)			
		Donald Vails Choraleers	31	4
40	I'M YOURS LORD (Mob Hop 03)	Russell Fox & Mount Olive Mass Choir	34	11

TOP 200 ALBUMS

May 12, 1990
The square bullet indicates strong upward chart movement.

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



#1 Debut: Lou Reed #119

				Total Weeks ▼	Last Week ▼
1	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)	SINEAD O'CONNOR	1	6	
2	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	JANET JACKSON	3	32	
3	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	4	9	
4	SOUL PROVIDER (Columbia 45012)CBS(P)	MICHAEL BOLTON	2	42	
5	VIOLATER (Sire/Reprise 26081)	DEPECHE MODE	6	6	
6	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	BONNIE RAITT	5	58	
7	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	PAULA ABDUL	7	76	
8	BRIGADE (Capitol 91820)	HEART	12	4	
9	AFFECTION (Arista 8554)	LISA STANSFIELD	9	9	
16	POISON (MCA 6387)	BELL BIV DeVOE	13	5	
11	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	8	16	
12	MANIC NIRVANA (Atlantic 91336)	ROBERT PLANT	10	6	
13	PUMP (Geffen GHS 24254)WEA 8.98(P2)	AEROSMITH	14	33	
14	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	PHIL COLLINS	11	24	
15	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	17	5	
16	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	DON HENLEY	19	44	
17	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	PUBLIC ENEMY	31	3	
18	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	TECHNOTRONIC	15	21	
19	COSMIC THING (Reprise 25854)WEA 8.98(P)	B-52'S	16	44	
20	STICK IT TO YA(Chrysalis 21702)CEMA 9.98	SLAUGHTER	23	12	
21	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)	ROD STEWART	24	7	
22	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	20	42	
23	BACK ON THE BLOCK (Qwest/Warner Bros26020)WEA8.98(P)	QUINCY JONES	18	23	
24	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	27	11	
25	SEX PACKET (Tommy Boy 1026)	DIGITAL UNDERGROUND	28	5	
26	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	MILLI VANILLI	22	60	
27	BEHIND THE MASK (Warner Bros. 26111)	FLEETWOOD MAC	65	3	
28	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	25	8	
29	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	26	34	
30	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)	LINDA RONDSTADT (Featuring Aaron Neville)	21	29	
31	BLACK'S MAGIC (Next Plateau PL1019)	SALT -N- PEPA	34	5	
32	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	SOUNDTRACK	42	3	
33	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	30	28	
34	FULL MOON FEVER (MCA 6253)MCA 9.98(P2)	TOM PETTY	29	53	
35	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	35	25	
36	PAINTING IN MY MIND (Sire/Warner Bros 26148)WEA 9.98	TOMMY PAGE	32	7	
37	DAMN YANKEES (Warner Bros. 26159)	DAMN YANKEES	41	7	
38	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	38	42	
39	KENNY G LIVE (Arista 8613)BMG 8.98(G)	KENNY G	36	23	
40	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G)	TAYLOR DAYNE	33	26	
41	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98(P)	YOUNG M.C.	37	34	
42	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	39	21	
43	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	44	14	
44	WILSON PHILLIPS (SBK 93745)	WILSON PHILLIPS	63	4	
45	LOOK SHARP! (EMI 91098)CEMA 9.98(P)	ROXETTE	40	56	
46	CHANGESBOWIE (Rykodisc RALP 0171)	DAVID BOWIE	45	5	
47	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	43	89	
48	JANE CHILD (Warner Bros. 25858)WEA 9.98	JANE CHILD	47	10	
49	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	46	17	
56	AFTER 7 (Virgin 91061)	AFTER 7	68	25	

51	REPRESENTING THE MAMBO (Warner Bros. 26163)	LITTLE FEAT	90	3
52	WAKE ME WHEN ITS OVER (Elektra 60883)	FASTER PUSSYCAT	60	5
53	THE CAUTION HORSES (RCA 2058)	COWBOY JUNKIES	48	7
54	MANNERS & PHYSIQUE (MCA 6315)	ADAM ANT	69	10
55	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)	THE NOTTING HILLBILLIES	50	8
56	MY ROMANCE (Arista 8582)	CARLY SIMON	61	6
57	THE DAY THE LAUGHTER DIED (Geffen 24287)	ANDREW DICE CLAY	59	4
58	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	56	43
59	THE BEST OF LUTHER(Epic 45320-EK45423)CBS(P)	LUTHER VANDROSS	49	28
60	BEACHES (G) (Atlantic 81933)WEA 9.98(P2)	ORIGINAL MOTION PICTURE SOUNDTRACK	51	69
61	SKID ROW (Atlantic 81936)WEA 8.98(P3)	SKID ROW	52	66
62	HEART OF STONE (Geffen 24239)WEA 8.98(P)	CHER	53	43
63	GOLDEN AFTERNOON FIX (Arista 8579)	THE CHURCH	78	7
64	REPEAT OFFENDER (EMI 90380)CEMA 9.98(P3)	RICHARD MARX	54	52
65	WORLD BEAT (Epic 46010)CBS(G)	KAOMA	55	16
66	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98(P)	BOBBY BROWN	57	24
67	KID 'N PLAY'S FUN HOUSE (Select 21638)	KID 'N PLAY	58	6
68	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98(P)	WHITESNAKE	62	25
69	SMTHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMTHEREENS	64	27
70	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98(G)	ELTON JOHN	66	35
71	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98	SEDUCTION	71	28
72	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	80	5
73	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	SOUNDTRACK	67	21
74	KEEP ON MOVIN' (Virgin 91267)WEA 9.98(P)	SOUL II SOUL	70	45
75	HOT IN THE SHADE (PolyGram 838 913)POL(G)	KISS	72	28
76	LIVIN' LIKE HUSTLERS (Ruthless 46041)	ABOVE THE LAW	82	5
77	TOKYO BLUE (EMI CAP90096)	NAJEE	81	3
78	ALL THE WAY (Solar/Epic 75310)	CALLOWAY	83	6
79	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98(P)	TESLA	73	28
80	THE LANGUAGE OF LIFE (Atlantic 82057)	EVERYTHING BUT THE GIRL	74	8
81	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	75	25
82	STAY WITH ME (Columbia 44367)CBS(G)	REGINA BELLE	76	36
83	COUNTRY CLUB (Warner Bros. 126094)	TRAVIS TRITT	93	6
84	LOVE CHILD (Atco 91307)	SWEET SENSATION	165	2
85	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	99	7
86	KILLIN' TIME (RCA 9668)BMG 8.98(P)	CLINT BLACK	100	50
87	BORN TO SING (Atlantic C82084)	EN VOGUE	129	3
88	HIGHWAY MAN 2 (Columbia/CBS 45240)	WILLIE,WAYLON,JOHNNY & CRIS	77	8
89	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	79	15
90	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	92	4
91	FREEDOM (Reprise 25899)WEA 8.98(G)	NEIL YOUNG	84	30
92	STEEL WHEELS (Columbia 45333)CBS(P2)	THE ROLLING STONES	85	35
93	HIT LIST (Epic 45473)CBS	JOAN JETT	86	14
94	THE LEADER OF THE BANNED (Warner Bros. 26073)	SAM KINISON	94	4
95	DAYS OF OPEN HAND (A&M 15293)	SUZANNE VEGA	103	2
96	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98(P2)	FINE YOUNG CANNIBALS	87	62
97	JOHNNY GILL (Motown 6283)	JOHNNY GILL	110	2
98	HERE IN THE REAL WORLD (Elektra 8623)	ALAN JACKSON	89	6
99	PRESTO (Atlantic)WEA 8.98(G)	RUSH	91	24
100	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98(G)	JIVE BUNNY & THE MIXMASTERS	95	20
101	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	96	9
102	CARVED IN THE SAND (Mercury 842 251)	THE MISSION U.K.	102	8
103	THE SEEDS OF LOVE (Fontana 838730)POL(P)	TEARS FOR FEARS	97	32
104	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL(G)	SCORPIONS	98	24
105	HOUSEPARTY (Motown 6296)	SOUNDTRACK	101	5
106	WHEN HARRY MET SALLY... (Columbia 45319)CBS(G)	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	104	40
107	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS(P2)	WARRANT	105	65
108	LOVE,SMOKEY (Motown 6288)	SMOKEY ROBINSON	108	8
109	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	106	21

Table of album charts (left column) with columns for rank, album title, artist, and weeks on chart. Includes entries like COCKED & LOADED, LINEAR, HATS, SEMINAR, PORCELAIN, THE HEALER, PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM, LEATHER BOYZ WITH ELECTRIC TOYZ, ENUFF Z'NUFF, SONGS FOR DRELLA, JUST SAY OZZY, SLAVE TO THE THRILL, ROAD TO HELL, PERSONAL, THE REAL THING, PICKIN' ON NASHVILLE, PAWNS IN THE GAME, PRETTY HATE MACHINE, SOCIAL DESTORTION, BANG, WAKING HOURS, HERITAGE, BIG TYME, TAKING ON THE WORLD, FLOWERS IN THE DIRT, ABSOLUTE TORCH & TWANG, GREATEST HITS 1982-1989, DARK AT THE END OF THE TUNNEL, LAST OF THE RUNAWAYS, THE SILOS, WHAT YOU DON'T KNOW, NO HOLDIN' BACK, GUTTER BALLETT, AH VIA MUSICOM, HAPPINESS, SOMETHING TO GET YOU HYPED, LONE WOLF, FLYING IN A BLUE DREAM, THE INCREDIBLE BASE, LAURA BRANIGAN, DONT BE CRUEL, THE U-KREW, TRAVEL-LOG, UP TO NO GOOD, FAST MOVIN' TRAIN, LIKE A PRAYER, FLOOD, NEW FUNKY NATION, THE BIZ NEVER SLEEPS, ONE NIGHT OF SIN, BABYLON A.D., XYZ, THE STONE ROSES, CROSSROADS, BOYS N HEAT, LABOUR OF LOVE II, WILLOW IN THE WIND, THREE THE HARD WAY, A BIT OF WHAT YOU FANCY, THE LION AND THE COBRA, CACTUS ALBUM, THE HOUSE OF LOVE.

Table of album charts (right column) with columns for rank, album title, artist, and weeks on chart. Includes entries like TRASH, A VIEW FROM 3RD STREET, BAD ENGLISH, DIRTY WEAPONS, GREATEST HITS...SOUND OF MONEY, LEAVE THE LIGHT ON, CLOUDCUCKOOLAND, THE INNOCENCE MISSION, THE DISREGARD OF TIMEKEEPING, ORIGINAL LONDON CAST, PHANTOM OF THE OPERA HIGHLIGHTS, THIS SHOULD MOVE YA, MANTRONIX, STEADY ON, SHAWN COLVIN, CLOSER TO THE FLAME, DAVE EDMUNDS, THE SENSUAL WORLD, KATE BUSH, JOIN TOGETHER, THE WHO, NEW KIDS ON THE BLOCK, MIKI HOWARD, READ MY LIPS, JIMMY SOMERVILLE, A LITTLE BIT OF THIS, A LITTLE BIT OF THAT, EAZY-DUZ-IT, EAZY-E, APPETITE FOR DESTRUCTION, GUNS N' ROSES, AUTOMATIC, JESUS AND MARY CHAIN, AND IN THIS CORNER..., D.J. JAZZY JEFF & THE FRESH PRINCE, STRAIGHT OUTTA COMPTON, N.W.A., ANIMAL LOGIC, ANIMAL LOGIC, MOTHER'S MILK, RED HOT CHILI PEPPERS, HIGH WIRE, ERNIE ISLEY, PHANTOM OF THE OPERA, ORIGINAL LONDON CAST, LOUDER THAN LOVE, SOUNDGARDEN.

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POP REVIEWS

ALBUMS



PAULA ABDUL: *Shut Up and Dance* (Virgin Records 91362-1)

Wow. This is amazing. Abdul's debut album, *Forever Your Girl*, languished in bins for nearly a year, produced a handful of minor R&B hits, and was the recipient of some of the most vicious, snide reviews ever unleashed on an artist. But quicker than you could say, "I'm ready for my close-up, Mr. DeMille," a video star was born...and people flocked to buy the soundtracks to those videos. Included here, in all their refurbished glory, are the aural cotton-candy licks of "Knocked Out," "Coldhearted," "Opposites Attract," "Forever Your Girl" and more. So much more. The secret to Abdul's success can be found in these glimmering gems. Or perhaps not. (Ernest Hardy)

SUZANNE VEGA: *days of open Hand* (A&M 7502-15293-2)

When it comes to vocals, the key word for pop/folk/rock songstress Suzanne Vega is "subtlety." Vega's delicate voice doesn't grab you by the neck the way a Janis Joplin, a Gladys Knight or an Ella Fitzgerald do. Like 1987's *Solitude Standing*, the equally appealing *days of open Hand* demonstrates Vega's ability to be inviting without being forceful either vocally or musically. Vega's music often has a moody, haunting quality, and this is especially true on the engaging cuts "Pilgrimage," "Those Whole Girls (Run in Grace)" and "Rusted Pipe." The album's standout track is "Men in a War," which takes a look at the plight of disabled veterans but does so without conveying the type of anger that Bruce Cockburn probably would when addressing such a subject. Vega says it softly, but says it well. (Alex Henderson)

CROSSED WIRE: *Spring* (Rage Records EP)

Thanks to *Crossed Wire* and a mutual friend who sent them my way, my faith has been restored. It has come up in conversation a lot lately about how jaded some of us are getting with the music industry as a whole—how the emphasis is on "industry" rather than "music," how everything is product and producer, image and market and units sold. Coming face to face with your shattered idealism is not a pretty thing. Then I get this record in the mail, with a very brief note written on the back of a gig flyer. It's low budget, to say the least. There's no band photo, the sleeve is generic white with a sticker plastered on it (artistically crooked, of course). I get the impression *Crossed Wire* called this EP *Spring* because that's when it came out—in the spring.

The production and instrumentation follow the same guidelines—no frills, absolutely nothing that doesn't need to be there, lots of space and plenty of room to breathe. Musically, *Crossed Wire* is hard to pigeonhole, because they don't really sound like anyone. I think it has something to do with being from Detroit. The good Detroit bands sound familiar, but you have no idea why. These six songs are only rock and roll, but they are raw, unpolished, and very close to perfect. They serve as a reminder of where priorities should lie. If the words are as good as these are, if the songs are as strong and if the boys in the band play as well as these boys do, then pretty bios and pretty pictures and pretty album covers aren't necessary. The emphasis here is where it should be, on music. Thank you, thank you, thank you. (Karen Woods)

COREY HART: *BANG!* (EMI 92513)

Spending a couple of years thinking about himself and his place in music's history has led the perennially petulant Canadian to write some interesting songs that exhibit a much greater maturity than one would expect from someone who once wore sunglasses at night. Kenny Aronoff takes time off from his work with John Mellencamp to assist Hart and the effect is, at times, quite dynamic. This is a very rhythmic and musically textured album, especially the first half, which fol-

HART BANG!



lows the first single's ("A Little Love") lead. The band cooks, and Hart's vocal capacity is for the most part finally well utilized. His manipulations are now intelligible and even complex at some points. His attempts to render Sting-like emphasis in some songs is a mistake, but those influences are few and short-lived. A few songs miss the mark, particularly the two most autobiographical tunes ("Diamond Cowboy" and "Icon"), which realize the reverse of their intended effect of demystifying Hart's celebrity. Overall, however, this album charts new water. Even the inside cover features a picture of Hart smiling, illustrating how far he has come as he is finally breaking free from the physical and musical posing that was once his trademark. (Scott Harvey)



THE LIGHTNING SEEDS: *Cloudcuckooland* (MCA 6404)

Veddy British pop. With a marked obliviousness to the current trends in British music (notably, House and hip-hop influences), the Seeds (who are really Ian Broudie) have come up with a potential alternative/college radio staple. Broudie, former producer for the Icicle Works, Echo and the Bunnymen, and the Three O'Clock, shows the influence of those groups. Lyrics that lay bare a sensitive soul struggling with love and the world at large mark this intelligent and catchy debut. A vocal style in which aching sincerity rips through reserve, even detach-

ment, punctuates. Includes the British hit, "Pure," which did well on import and is already a hit on college and alternative radio stations. (EH)



CARLY SIMON: *My Romance* (Arista AC 8582)

Carly Simon as jazz chanteuse sounds far worse than it really is. *Romance*, very similar to Simon's ill-fated Warner Bros. release, *Torch*, finds the singer in a sentimental mood. Tackling standards such as "My Funny Valentine," "Little Girl Blue," "Danny Boy" and the title song, Simon doesn't conjure images of tasteful downtown cafes or smoke-filled haunts—and she doesn't make anyone forget that there are already definitive versions of these songs elsewhere. She's in fine voice and obviously giving her all, but short of a phenomenal instrument (which she doesn't have) or a radical interpretation (which she doesn't give), singing these songs only evokes the weight of a history and nostalgia that Simon, talent that she is, simply can't shoulder. (EH)

LONNIE LISTON SMITH: *Love Goddess* (Startrak/Ichiban STA 4021)

Although acoustic pianist/electric keyboardist Lonnie Liston Smith is primarily a jazz artist, *Love Goddess* is high in R&B content, and high on the R&B charts. The diverse album ranges from the engaging, straight-ahead jazz of Thelonious Monk's "Monk's Mood" and Miles Davis' "Blue in Green" to a fusion reading of BeBe & CeCe Winans' "Heaven" that boasts Grover Washington, Jr. on soprano sax, to caressing, mid-tempo R&B cuts like "Obsession" (which features Phyllis Hyman) and "Star Flower" (which features Jean Carne). Some of the album's fusion material suffers from the same problems affecting a lot of fusion—overproduction and a shortage of improvisation. But for the most part, that isn't the case on *Love Goddess*. (AH)

(Continued on page 20)

TOP 100 SINGLES

May 12, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Sinead O'Connor



#1 Debut: Tommy Page #53



To Watch: Phil Collins #38

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼	
1	NOTHING COMPARES 2 U (Chrysalis 23488)(C)	1	8	50	LITTLE BIT OF LOVE (EMI 50239)(C)	91	9
2	I WANNA BE RICH (Solar 74005)(T)(C)	3	12	51	NICETY (Atco 7-98980)(T)(C)	61	4
3	VOGUE (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD)	11	5	52	I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)(C)	30	14
4	HOW CAN WE BE LOVERS (Columbia 38T73257)(C)	4	11	53	WHEN I DREAM OF YOU (Warner Bros. 19839)		DEBUT
5	ALL I WANNA DO IS MAKE LOVE TO YOU (Capitol 44507)(C)	9	7	54	GET A LIFE (Virgin 4-98981)(T)(C)(CD)	63	4
6	WHIP APPEAL (Solar 4-74007)(C)	5	11	55	RUB YOU THE RIGHT WAY (Motown 2045)		DEBUT
7	DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)(T)(C)	2	14	56	HOLD ON (Atlantic 7-87984)		DEBUT
9	WHAT IT TAKES (Geffen 19944)(C)	10	9	57	COMING OF AGE (Warner Bros. 4-19838)(C)	59	3
9	ALRIGHT (A&M SP-18021)(T)(C)	15	6	58	CUTS YOU UP (Beggars Banquet/RCA 9140)(T)(C)	57	7
10	ALL AROUND THE WORLD (Arista 8554)(T)(C)	6	15	59	LOVE IS (Atlantic 87945)	66	2
11	HOLD ON (SBK 07322)(C)	16	8	60	MOONLIGHT ON WATER (Atlantic 4-87969)(C)	58	6
12	WITHOUT YOU (Elektra 64985)(C)	7	12	61	NOTICE ME (Geffen 4-19946)	68	2
13	SENDING ALL MY LOVE (Atlantic 4-87961)(T)(C)	14	11	62	DARE TO FALL IN LOVE (Charisma 4-98971)	73	2
14	LOVE CHILD (Atco PRCD 3242)(T)(C)	17	9	63	CRADLE OF LOVE (Chrysalis B-23509)	72	2
15	HEARTBEAT (Vendetta 1473)(T)(C)	12	11	64	SITTIN' IN THE LAP OF LUXURY (Epic 31-45285)	90	2
16	THIS OLD HEART OF MINE (Warner Bros. 4-19983)(C)	19	8	65	HEAVEN IS A FOUR LETTER WORD (Epic 73307)(C)	60	6
17	POISON (MCA 53772)(T)(C)	22	5	66	THE SECRET GARDEN (Quest/Warner Bros. 7-19992)(T)(C)(M)(CD)	37	9
18	ROOM AT THE TOP (MCA 6315)(T)(C)	21	10	67	PICTURES OF YOU (Elektra 4-64974)(T)(C)(CD)	71	3
19	HERE AND NOW (Epic 34-73029)(C)	8	17	68	ALL MY LIFE (Elektra ED5440)(C)	46	16
20	IT MUST HAVE BEEN LOVE (EMI 4JM-50283)(C)	28	6	69	THATS THE WAY OF THE WORLD (Polydor 8869811)	76	3
21	THE HEART OF THE MATTER (Geffen 4-19898)(C)	18	12	70	HURTING KIND (Atlantic 4-98985)(C)	47	8
22	U CAN'T TOUCH THIS (Capitol 15571)	64	6	71	SHAKE (Columbia 38T-73337)	75	2
23	YOUR BABY NEVER LOOKED GOOD IN BLUE (Arista 2011)(C)	27	7	72	SPIN THAT WHEEL (SBK 07320)(T)(C)	62	4
24	I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)(C)	13	12	73	DUB BE GOOD TO ME (Elektra 4-64970)(T)(C)(CD)	69	4
25	THE HUMPTY DANCE (Tommy Boy 7944)(T)(C)(M)	25	8	74	THIS AND THAT (RCA 2512RS)	80	3
26	OOH LA LA (I CAN'T GET OVER YOU) (Columbia 38-73211)(C)	34	4	75	THE DOWNEASTER "ALEXA" (Columbia 38-73333)		DEBUT
	..... Perfect Gentleman	34	4	76	CLUB AT THE END OF THE STREET (MCA 53818)	81	2
27	BLACK VELVET (Atlantic 4-88742)(C)	24	20	77	UP ALL NIGHT (Chrysalis 23486)		DEBUT
28	LOVE WILL LEAD YOU BACK (Arista AS1-9938)(C)	23	16	78	THE BALLAD OF JANE (Vertigo/Polydor 876 984-4)(C)	70	5
29	FOREVER (Mercury/PolyGram 876 716)(C)	20	15	79	IF U WERE MINE (Enigma 75051)(T)(C)	48	15
30	READY OR NOT (Virgin 7-98995)(C)	33	6	80	ESCAPADE (A&M 1490)(T)(C)	49	16
31	SAVE ME (Warner Bros. 19866)(C)	31	6	81	GIRLS NIGHT OUT (RCA 9174)	85	2
32	HOUSE OF PAIN (Elektra 7-64995)(C)	32	11	82	"B" GIRLS (Pandisc 056)		DEBUT
33	BABY, IT'S ALRIGHT (Warner Bros. 4-19869)(C)	39	5	83	KEEP IT TOGETHER (Sire 7-19986)(T)(C)(CD)	53	15
34	I'LL SEE YOU IN MY DREAMS (A&M 1495)(C)	38	7	84	DRAG MY BAD NAME DOWN (Columbia 73243)	55	4
35	WHOLE WIDE WORLD (RCA 9098)(T)(C)	36	16	85	ONLY MY HEART TALKIN (Epic 34-73268)	87	2
36	EXPRESSION (Next Plateau 50101)(T)(M)	35	9	86	ROAM (Reprise/Warner Bros. 4/7-22667)(T)(C)(CD)	65	21
37	CHILDREN OF THE NIGHT (Capitol 72283)(C)	44	3	87	NO MYTH (RCA 9111)(C)	67	17
38	DO YOU REMEMBER (Atlantic 87955)	51	3	88	I GO TO EXTREMES (Columbia 38-73091)(C)	74	17
39	GETTING AWAY WITH IT (Warner Bros. 4-19880)(T)(C)(M)(CD)	42	6	89	SACRIFICE (MCA 53750)(C)	77	16
40	CRUISING FOR A BRUISING (Epic 34-73239)(C)	40	5	90	THE WAY IT IS (Geffen 4-19948)(C)	78	9
41	ENJOY THE SILENCE (Sire/Reprise 0-21490)(T)(C)(M)(CD)	43	5	91	BLUES BEFORE AND AFTER (Enigma/Capitol 44516)		DEBUT
42	DEAD BEAT CLUB (Reprise 19938)	41	4	92	C'MON & GET MY LOVE (Polydor FFRR 886)(T)(C)	79	20
43	TURTLE POWER (SBK 07325)(T)(C)	56	3		..... D-Mob Introducing Cathey Dennis		
44	ALWAYS AND FOREVER (Select 2014)(T)(C)	50	5	93	NO MORE LIES (Atco Ruthless 7-99169)(T)(C)	82	23
45	I'LL BE YOUR SHELTER (Arista AS-2005)	54	2	94	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)(T)(C)	83	16
46	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)(T)(C)(CD)	26	14	95	WILD WOMEN DO (EMI 4JM-50275)(T)(C)	84	12
47	ALL THAT GLITTERS ISN'T GOLD (Capitol 44545)(T)(C)	52	5	96	MAKE IT LIKE IT WAS (Columbia 38-73201)(C)	86	11
48	OYE MI CANTO (Epic 73269)(T)(C)	45	6	97	BLUE SKY MINE (Columbia 38T-73250)(C)	88	12
49	HEART OF STONE (Geffen 4-19953)(C)	29	12	98	TRUE BLUE LOVE (Atlantic 7-88768)(C)	89	12
				99	HOW'BOUT US (RCA 9163-2)(C)	92	7
				100	LOVE ME FOR LIFE (LRG 84006)(C)	93	14

TICKERTAPE

(Continued from page 2)

tainment, of that convention and awards show and college radio magazine, is moving to a spacious new location in Great Neck, New York (Great Neck, New York?). That's 245 Great Neck Road, Great Neck, NY 11021. (Great Neck...sounds like a band that college radio would jump all over)... *Lyrical Protest: Black Music's Struggle Against Discrimination* is the fascinating title of a new book by Mary Ellison, part of Praeger publishing's "Media and Society Series."

BLASTIN' OFF AGAIN: Blast First is

back in America after parting ways with Enigma Records last year. Their wares will be available as imports, through their NY office (ask for Reyne at 212-941-9560) or by mail order (Pir Platters 56 Newark St., Hoboken, NJ 07030). Bands offered include Head of David, Dinosaur Jr., the Lunachicks, and the Stretch Heads.

GRAY HAIRS: In celebration of Bugs Bunny's 50th birthday, Little Richard will be the lead singer of a special birthday song to be included on the CBS tele-birthday special on May 9. Oh mah soul...

—Lee Jeske and Scott Harvey

FCC to Expand AM Band

IN AN ATTEMPT TO MAKE AM BROADCASTING competitive, the FCC announced plans that should make AM radio more attractive to broadcasters and listeners alike. Declaring AM radio to be a "deteriorating national asset," Commission chairman Alfred Sikes said the aggressive strategy is intended to reverse AM's demise by reducing interference levels and expanding the AM band to house 10 more channels.

The upper portion of the band will be raised from 1605kHz to 1705kHz, creating the additional channels and allowing for approximately 300 new broadcasting opportunities. These upper slots will initially be used by existing broadcasters for voluntary relocation in an effort to reduce the interference caused by band crowding and channel congestion.

In conjunction with the increased range, manufacturers will have to modify receivers to accept the signal. According to the Commission's Roy Stewart, the manufacturers have as-

sured the Commission that they can confidently respond to the expanded range.

Another proposal aimed at improving AM's quality and longevity authorizes station operators to engage in private negotiations to reduce interference. In addition, tax certificates would be granted to operators who reduce interference or abandon their licenses in congested slots.

The Commission does not, however, stand united on a proposal that would prohibit AM-FM simulcasting. The ban is rationalized, according to Stewart, by interference reduction. Since the most marginal AM broadcasters operate on simulcast, their dissolution would reduce interference and benefit those AM broadcasters who offer the public original programming. Commissioner Sherrie Marshall voiced a contrary view and denounced this aspect of the plan, since it would drive viable AM operators out of business.

—SCOTT HARVEY

Fred Meyer Bans Sale of 175 Albums to Minors

LAST WEEK, THE FRED MEYER MUSIC MARKET, which maintains 100 record store retail outlets in five western states, banned the sale of 175 different releases to minors. When the chain determines a record's lyrics to be explicitly sexual or violent, it places a bright green sticker on the album to alert the sales clerk to check the customer's identification and verify his or her age. One such record on the list is, ironically, Frank Zappa's *Jazz From Hell*, an instrumental album with no lyrics.

Transworld, one of the country's largest retail chains, recently abandoned a similar stickering and banning policy when the industry reacted with strong protest.

Labeling legislation is now being fought in Pennsylvania, Arizona, Florida, Iowa, Maryland, Tennessee, Missouri and Oklahoma. In response

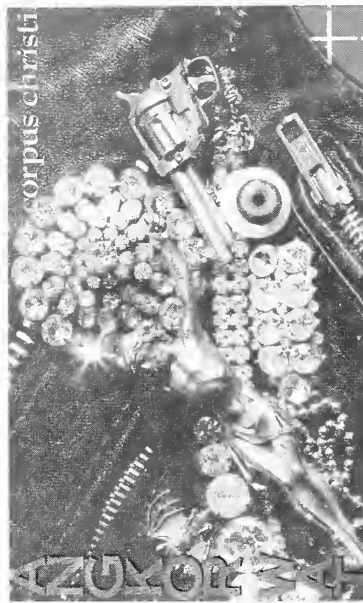
to this growing movement, *Musician* magazine published an open letter this month urging the recording community to unite against labeling. Further, it has organized a petition campaign in Pennsylvania set up at over 200 retailers throughout that state. The magazine hopes that the Pennsylvania ACLU-endorsed petitions will generate some 400 signatures per outlet and that the campaign's cumulative effect will have some impact on the state's legislature.

Musician will also host a regular feature, starting in May, called "Sound Off—Artists Against Censorship." This column will give different artists the opportunity to sound off against legislation every month, and will be accompanied by a national consumer petition.

—SCOTT HARVEY

POP REVIEWS

(Continued from page 18)



ANGKOR WAT: Corpus Christi (Death/Metal Blade 7 72430-4)

The deffest thrash posses—Metallica, Anthrax, Megadeth, Slayer, Testament and Exodus, among others—clobber you with their relentless aggression but still offer some accessible hooks and audible vocals. The same goes for Angkor Wat, whose latest offering, *Corpus Christi*, is about as subtle as a sledgehammer but still offers songs. The album's standout cut is a thrashed cover of Heart's "Baracuda," although Wat also fares quite well on "Schizophrenic Storm," the frenzied "Turn of the Screw" and "Ordinary Madness." Mosh'em. (AH)

equally pronounced distaste for women beyond having his needs met. It's not for everyone. Comedy by shock is a tired format, and the blue topics surveyed by Clay could very easily bore and anger listeners. Clay's deadpan wit and style, however, carry the show beyond its filthy foundation. Further, the content is just too much, an obvious put-on not worthy of offense. This routine is particularly funny from the male viewpoint, but the test is how women will respond. In fact, a female member of the audience became enraged at one point, screaming obscenities as she exited the club where this effort was recorded. It happens. (SH)



LOS PLENEROS DE LA 21/CONJUNTO MELODIA: Puerto Rico, Puerto Rico (Shanachie 65001)

Los Pleneros de la 21 and Orchestra Melodia are two New York-based Puerto Rican *grupos* embracing traditional Puerto Rican music instead of the type of modern-day salsa that El Conjunto Clasico or El Gran Combo (both Puerto Rican bands) have played and that many Puerto Rican listeners favor. Both Los Planeros and Orchestra Melodia embrace hornless formats that stress percussion and *cuatro* guitar. Comparing *Puerto Rico, Puerto Rico* to traditional Afro-Cuban music, one can see that the latter has had a much greater influence on contemporary salsa. But while such comparisons are interesting from an historical standpoint, the vital music on *Puerto Rico, Puerto Rico* underscores the fact that Puerto Ricans were making vibrant music long before they started embracing salsa. (AH)



ANDREW DICE CLAY: The Day the Laughter Died (Def American Recordings 924287-2)

Vulgar and over the top, this double album is hilariously offensive in a most winning manner. The common threads that tie this performance together are Clay's pronounced sexual desires and his

COUNTRY MUSIC

Academy of Country Music Awards: And the Winners Are...

BY KAY KNIGHT



Clint Black

WHEN COUNTRY NEWCOMER Clint Black left the 25th Annual Academy of Country Music Awards ceremonies on April 25, he had made country music history. Black is the first newcomer to ever win four awards during his first year of competition.

The RCA recording artist took home top honors as the Male Vocalist of the Year and New Male Vocalist of the Year, as well as for Single of the Year and Album of the Year.

"It feels just as heavy as the first three," Black said after picking up his fourth "Hat" award, "It feels great—something I can probably float around on for a couple of months."

Entertainer of the Year accolades went to veteran George Strait, who also co-hosted the event and was last year's Male Vocalist of the Year.

Top female honors went to Kathy Mattea, who took home the Female Vocalist of the Year award, winning out over Reba McEntire, k.d. lang, Dolly Parton and Tanya Tucker.

"It feels great," said Mattea, also celebrating a Song of the Year award for "Where've You Been," co-written by husband Jon Vezner and Don Henry. "It was great competition. I have a lot of respect for everyone who was up. I don't know if I deserve it anymore than anyone else."

Here is a complete listing of the the award winners from the 25th Annual



Kathy Mattea

Academy of Music Awards:

Entertainer of the Year: George Strait

Male Vocalist of the Year: Clint Black

Female Vocalist of the Year: Kathy Mattea

Single of the Year: Clint Black, "Better Man" (RCA)

Album of the Year: Clint Black, *Killin' Time* (RCA)

Song of the Year: Kathy Mattea, "Where've You Been"; Jon Vezner and Don Henry, composers (Mercury/PolyGram)

Top Vocal Duo: the Judds

Top Vocal Group: Restless Heart

Top New Male Vocalist: Clint Black

Top New Female Vocalist: Mary Chapin Carpenter

Top New Vocal Duo or Group: the Kentucky Headhunters

Video of the Year: "There's a Tear in My Beer," Hank Williams Jr. and Hank Williams Sr.; Ethan Russell, director



George Strait

Prior to the telecast, the winners of Hat awards in the instrumental categories were announced. They were as follows:

Bass: Michael Rhodes

Drums: Steve Duncan

Fiddle: Mark O'Connor

Guitar: Brent Rowan

Keyboard: Skip Edwards

Specialty Instrument: Jerry Douglas (dobro)

Steel Guitar: Jay Dee Maness

Non-touring Band: Nashville Now Band

Touring Band: Desert Rose Band

Also announced prior to the telecast were three other awards. They were:

Radio Station of the Year: WSIX

Radio, Nashville, Tennessee

Disc Jockey of the Year: Jon Conlon,

WGKX, Memphis, Tennessee

Country Nightclub of the Year:

Crazy Horse Steak House & Saloon, Santa Ana, California.

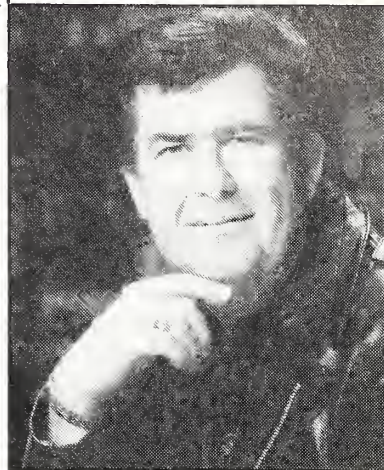
A special feature of the show was a look back at some memorable moments from the past quarter of a century, introduced by country legends Eddie Dean, Roger Miller, Buck Owens, Carl Perkins and Cliffie Stone.

George Strait, along with the Judds, Tammy Wynette and Alabama, hosted this year's ceremonies, broadcast live on NBC from the elegant Pantages Theatre in Hollywood. O

OFF TO A GREAT START

Don't Start Stoppin'

by



HAROLD GARRETT

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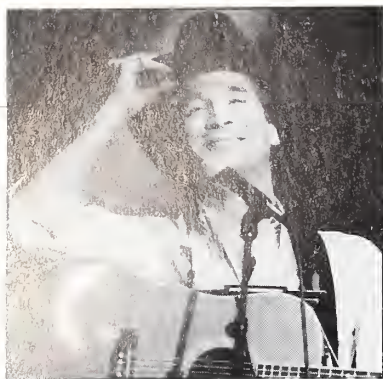
Bobby Witte and
Betty Gibson

WATCH FOR
NEW NSD
RELEASES BY
FADED BLUE
TRAVIS HOFFMAN
STEVIE and the
TABLEROCKERS

COUNTRY SINGLES

May 12, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Clint Black



#1 Debut: Billy Joe Royal #55



To Watch: Alabama #30

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	WALKIN' AWAY (RCA 2520-7-RAA)	8		51	THE SCENE OF THE CRIME (RCA 9123-7-RAA)	70	3
2	I'M OVER YOU (RCA 9122-7-RAA)	11		52	I DON'T WANT TO LOVE YOU (BUT I DO) (MCA 53807)	61	5
3	THE DOMINO THEORY (MCA MCA-53733)	9		53	ANGELINA (Warner Bros. 71989-A)	56	5
4	IF LOOKS COULD KILL (Columbia 3873254)	10		54	WHERE DID WE GO WRONG (Capitol 79042)	62	3
5	HELP ME HOLD ON (Warner Bros. 7-19918-A)	11		55	SEARCHIN' FOR SOME KIND OF WONDERFUL (Atlantic 3265)	DEBUT	
6	I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53779)	11		56	COWBOY'S DREAM (Brykas BRY-1002)	58	5
7	GUARDIAN ANGEL (Curb/RCA 2524-7-RAA)	6		57	STEP ASIDE (LRJ LRJ-2022)	59	6
8	BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)	12		58	SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158-A)	64	4
9	WALKING SHOES (Capitol B-44520)	9		59	KARMA ROAD (Capitol 79984)	65	4
10	I'VE CRIED MY LAST TEAR (Columbia 38-73263)	10		60	PUTTIN' THE DARK BACK INTO THE NIGHT (Capitol 79040)	DEBUT	
11	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19968)	8		61	GONNA LAY ME DOWN BESIDE MY MEMORY (Playback P-1340)	66	2
	Highway 101	4		62	LONSOME 3 A.M. (615 90-S-1026A)	69	4
12	RUNNIN' WITH THE WIND (Capitol 8329-A)	13		63	THREADS OF LOVE (Gallery G-2041)	68	2
13	BLACK COFFEE (Capitol 79962)	6		64	THE DANCE (Capitol 79024)	DEBUT	
14	SHE CAME FROM FORT WORTH (Mercury CD-199)	8		65	LOVE, LOVE, LOVE (KRM 105-A)	71	4
15	LOVE ON ARRIVAL (Capitol 44435)	5		66	TAKE THE KEYS TO MY HEART (Master MR-90-1)	72	3
16	ANY OLE TIME (Capitol B-44522)	13		67	MY ANNIVERSARY FOR BEING A FOOL (Warner Bros. 7-19847)	DEBUT	
17	IN ANOTHER LIFETIME (MCA/Curb MCA-53804)	7		68	DAY BREAK (ATI A0392)	74	4
18	IF YOU COULD ONLY SEE ME NOW (Capitol B-44534)	8		69	HELP ME MAKE IT THROUGH THE NIGHT (Badger BG-2003AA)	79	3
19	HERE IN THE REAL WORLD (Arista AS1-9922)	5		70	HERE I GO AGAIN (Seaside SSB-090-011)	76	3
20	HARD ROCK BOTTOM (Warner Bros. 7-19935-A)	16		71	DIDDY ALL NIGHT LONG (Columbia 38-73304)	77	2
21	FIT TO BE TIED DOWN (MCA 79000)	20		72	I'VE ALREADY WALKED IN HER SHOES (T&M TM-101)	77	3
22	PERFECT (RCA 2500-7-RAA)	5		73	TEXAS HOEDOWN (Track TR-208)	75	4
23	ISLAND (Capitol 79987)	14		74	WHILE THE FEELING'S GOOD (United Country SL-3190)		
24	SILVER STALLION (Columbia 3873233)	4			Jay Rohn with Lexi Hamilton	78	3
25	I GO TO PIECES (Warner Bros. 7-19860-A)	13		75	BIG CITY BLUES (Stargem SG-24-55)	79	3
26	IS IT LOVE (RCA 2502-7-RAA)	5		76	TOO BLUE TO BE TRUE (Mercury/PolyGram CDP-236)	DEBUT	
27	DANCY'S DREAM (RCA 2503-7-RAA)	8		77	SECOND OPINION (CCR CCR80189)	83	2
28	HUMMINGBIRD (Epic 34-73312)	5		78	HOLDIN' A GOOD HAND (ESU E-1211)	85	3
29	WALK ON (MCA 79009)	44		79	MAYBE YOU WOULDN'T BE MISSIN' ME TONIGHT (Atlantic 7-87948)		
30	PASS IT ON DOWN (RCA 2519)	3			Girls Next Door	86	3
31	NOT COUNTING YOU (Capitol 44492)	40		80	HAPPY EVER AFTER (Capitol 79985)	DEBUT	
32	NOBODY'S TALKING (Arista AS-2009)	3		81	PATHWAY OF A FOOL (Brykas BRY-1103)	DEBUT	
33	DRIVE SOUTH (Warner Bros. 7-19874)	5		82	AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)	36	14
34	I'D BE BETTER OFF IN A PINE BOX (Epic 34-73246)	4		83	JOE'S HANDS (NLT 1997)	DEBUT	
35	BLACK VELVET (Atlantic 7-97979)	45		84	BLUE HEART SPECIAL (Oak 1076)	DEBUT	
36	FIVE MINUTES (RCA 9118-7-RAA)	24		85	CARRYN' ON (16th Ave. B-70439)	37	10
37	STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)	3		86	WHY WON'T THE PHONE RING FOR ME (MCR 5170)	DEBUT	
38	SEE IF I CARE (Columbia 3873237)	10		87	LOVE KEEPS KNOCKING (Stop Hunger SC-1101)	DEBUT	
39	LOVE WITHOUT END, AMEN (MCA 79015)	15		88	OLD MEMORY (Capitol 79970)	38	7
40	WALKIN' IN THE SUN (Capitol 4JM-44524)	27		89	FATHER NUMBER ONE (Door Knob DK90-345)	DEBUT	
41	HELL STAYS OPEN (ALL NIGHT LONG) (Epic 3473305)	14		90	RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)	41	14
42	I WILL STAND BY YOU (Barn Burner BBR-3133)	10		91	OKLAHOMA SWING (MCA MCA-53780)	43	16
43	LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101)	4		92	GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA)	46	11
44	HILLBILLY ROCK (MCA 79001)	5		93	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069)	57	9
45	LONELY TOWN (Mercury CD-168)	2		94	DID IT FOR LOVE (Capitol 44483)	63	13
46	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	2		95	MISTER DJ (Epic 3473236)	67	12
47	BABY, YOU'LL BE MY BABY (MCA 79006)	5		96	CHAINS (MCA MCA-53764)	73	17
48	SEEIN' MY FATHER IN ME (RCA 9116-7-RAA)	12		97	TWO CUPS OF COFFEE (Brykas BRY-1102)	82	9
49	BROKEN FRIEND (Epic 3473303)	4		98	QUITTIN' TIME (Evergreen EV-1112AA)	84	8
50	KNOWIN' YOU WERE LEAVIN' (Epic 3473264)	4		99	IT'S EASY FOR YOU (F&L FL557A)	87	10
		55		100	SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)	88	8

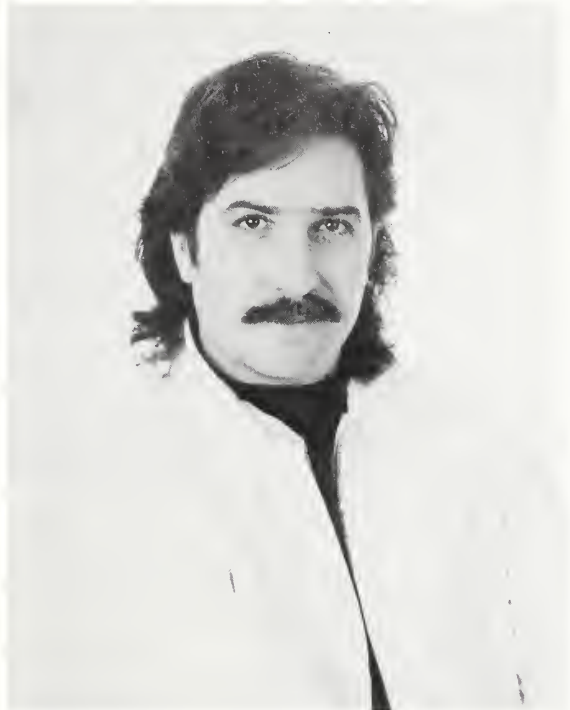
COUNTRY ALBUMS

May 12, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

Rank	Album	Artist	Total Weeks	Last Week
1	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	1	13
2	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Headhunters	2	23
3	KILLIN' TIME (RCA 8781-7)	Clint Black	3	50
4	HERE IN THE REAL WORLD (Arista AL-8623)	Alan Jackson	11	8
5	COUNTRY CLUB (Warner Bros. 9-26094-2)	Travis Tritt	7	5
6	LONE WOLF (Warner Bros./Curb 1-26090)	Hank Williams Jr.	8	11
7	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	6	28
8	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	9	39
9	HIGHWAYMAN 2 (Columbia 45240)	Willie, Waylon, Johnny & Kris	4	9
10	FAST MOVING TRAIN (RCA 9961-R)	Restless Heart	10	13
11	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	13	23
12	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	5	38
13	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	16	79
14	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	21	51
15	DOUG STONE (Epic EK45303)	Doug Stone	40	2
16	ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)	k.d lang	12	12
17	ALONE (Columbia FC5104)	Vern Gosdin	14	37
18	LOVE ON ARRIVAL (Capitol 91782)	Dan Seals	27	2
19	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	17	45
20	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	15	21
21	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	18	35
22	BEYOND THE BLUE NEON (MCA 42266)	George Strait	19	61
23	SOWIN' LOVE (RCA 9717-1)	Paul Overstreet	20	12
24	REBA LIVE (MCA C2-8034)	Reba McEntire	22	30
25	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	23	28
26	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	24	23
27	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	25	59
28	PAGES OF LIFE (MCA/Curb MCA-A9479)	Desert Rose Band	26	14
29	LAREDO (MCA 42335)	Steve Wariner	29	3
30	BLACK VELVET (Atlantic 82085-2)	Robin Lee	34	5
31	TELL ME WHY (Curb 10630)	Jann Browne	DEBUT	
32	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	31	2
33	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	36	21
34	12 GREATEST HITS (MCA-12)	Patsy Cline	RE-ENTRY	
35	RIVER OF TIME (Curb/RCA 9595)	The Judds	35	4
36	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	33	48
37	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	30	2
38	GREATEST HITS III (Warner Bros./Curb 1-25834)	Hank Williams Jr.	28	61
39	HAVE A LITTLE FAITH (RCA 59718)	Jo-Ei Sonnier	DEBUT	
40	GREATEST HITS VOLUME 2 (RCA 2043-4-R)	Earl Thomas Conley	37	2
41	LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	RE-ENTRY	
42	BUFFALO ZONE (Columbia 45373)	Sweethearts Of The Rodeo	RE-ENTRY	
43	GREATEST HITS (RCA/Curb 8318)	The Judds	RE-ENTRY	
44	SHADOWLAND (Warner Bros./Sire 25724)	K.D. Lang	RE-ENTRY	
45	MARSHA THORNTON (MCA 42319)	Marsha Thornton	RE-ENTRY	
46	LOVING PROOF (Columbia 44221)	Ricky Van Shelton	RE-ENTRY	
47	THIS WOMAN (RCA 8369)	K.T. Oslin	RE-ENTRY	
48	SOUTHERN STAR (RCA 8587-1)	Alabama	38	6
49	GREATEST HITS (RCA 6825)	Alabama	RE-ENTRY	
50	TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)	Tanya Tucker	RE-ENTRY	
51	OLD 8 X 10 (Warner Bros. 25738)	Randy Travis	RE-ENTRY	
52	JERSEY BOY (Capitol 93882)	Eddie Rabbitt	DEBUT	
53	DOWN THAT RIVER ROAD (Mercury/PolyGram 842-156)	Larry Boone	DEBUT	
54	HIGHWAYMAN (Columbia 40056)	Willie, Waylon, Johnny & Chris	RE-ENTRY	
55	HILLBILLY ROCK (MCA 42312)	Marty Stuart	RE-ENTRY	
56	BREAKIN' NEW GROUND (Capitol 93885)	Wild Rose	DEBUT	
57	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	RE-ENTRY	
58	CHISELED IN STONE (Columbia 40982)	Vern Gosdin	RE-ENTRY	
59	SOMETHING INSIDE SO STRONG (Warner Bros./Reprise 1-25792)	Kenny Rogers	RE-ENTRY	
60	HOW 'BOUT US (Atlantic 82068)	Girls Next Door	DEBUT	
61	RADIO ROMANCE (16th Avenue D-70556)	Canyon	DEBUT	
62	AMERICAN DREAMS (MCA 42311)	Oak Ridge Boys	RE-ENTRY	
63	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	RE-ENTRY	
64	DIAMONDS & DIRT (Columbia 44076/CBS)	Rodney Crowell	39	2
65	COUNTY LINE (Warner Bros. 25895)	Southern Pacific	DEBUT	
66	IMAGINE THAT (Columbia 45131)	The O'Kanes	DEBUT	
67	TELL IT LIKE IT IS (Atlantic 91064)	Billy Joe Royal	RE-ENTRY	
68	JOHN ANDERSON 10 (MCA 42218)	John Anderson	RE-ENTRY	
69	STONE BY STONE (Columbia CT-45088)	Tim Mensy	DEBUT	
70	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	DEBUT	
71	DON'T CLOSE YOUR EYES (RCA 6494)	Keith Whitley	RE-ENTRY	
72	SWEET SIXTEEN (MCA 6294)	Reba McEntire	RE-ENTRY	
73	SIMPLE LIFE (Warner Bros. P-26136)	Mac McAnally	DEBUT	
74	WILD EYED DREAM (Columbia 40602)	Ricky Van Shelton	RE-ENTRY	
75	A DECADE OF HITS (Epic 38795)	Charlie Daniels Band	RE-ENTRY	

THANKS RADIO FOR MAKING "I WILL STAND BY YOU" A TOP 40 RECORD



Donnie Marsico

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NEW FACES

ALBUM RELEASE

EXILE: Still Standing (Arista AL-8624)

After going through several changes, in both music and personnel, Exile has emerged stronger than ever. Their debut album on Arista is full of songs right on the cutting edge of country. "Keep It in the Middle of the Road," "Bad Blood" and "Nobody's Talking" portray the group's up-tempo rockin' style, while "Yet" shows us the heart-felt, soul-reaching emotions that give a ballad that magic touch, and "I'm Still Standing" has a great message in it. Expert production by Randy Sharp and Tim DuBois, along with the positive energy and evident camaraderie of these fellows, is sure to put this group back in the spotlight.

—KAY KNIGHT



Scott Ellison



SINGER, SONGWRITER, RHYTHM AND LEAD GUITARIST Scott Ellison is being introduced as a solo act through Interstate 40 Records. Ellison has written some great songs during his illustrious career. One of his tunes was featured in numerous episodes of the hit NBC-TV soap opera, *Santa Barbara*.

Between writing hit songs, Ellison has consistently played many of the top clubs in California (such as the Lighthouse and the Coachhouse). In Nevada he played the world-famous Bally's.

Cash Box is very sure Scott Ellison will make it as a great solo artist in the near future. Look for his forthcoming album, entitled *Heart on the Run*, featuring the hit single "I Never Kiss and Tell." The single's release date is set for May 14.

SINGLE RELEASES

OUT OF THE BOX



PATTY LOVELESS: "On Down the Line" (MCA CD45-79004)

The latest Loveless results are just as we expected—another winning combination with a sign up front that reads: "This is a #1 single." That's nothing new for Loveless, but as she kicks off her upcoming LP, we can already hear a brand new roar of thunder destined to create a never-ending storm. Penned by Kostas (who has helped Loveless to the top before), and produced by Tony Brown, "On Down the Line" gives us lyrics to live by and a honky-tonk-gal voice like never before. A mad, stompin' beat with a slight cajun flair wraps

around hard-driving vocals that practically bellow as Loveless wails out advice on how to handle life's ongoing struggles.

COUNTRY FEATURE PICKS

RANDY TRAVIS: "He Walked on Water" (Warner Bros. 7-19878)

Singing about various members of the family seems to be a winning ticket in today's country music, as in this new release from Travis. "He Walked on Water," produced by Kyle Lehning, tells the sweet story of a great-grandfather and how his life and character can compare to that of a saint—at least in the eyes of a great-grandson. Such a ballad, with detailed lyrics to which we can all relate, certainly works well with Travis. This cut, written by Allen Shamblin, is no exception.

JANN BROWNE: "Mexican Wind" (Curb NR-76815)

Stand back, Emmylou Harris. There's finally another gal who's reached your level of prominence. But there's really no comparison between the two artists—Jann Browne definitely proves to hold her own candle with her every endeavor, and the flame shines brighter every time. Produced by Steve Fishell, "Mexican Wind" gears down quite a bit, compared to Browne's usual sassy up-beaters. A lonely acoustic guitar and Browne's quivering vocals echo into a natural beauty, as lyrics penned by Browne, Pat Gallagher and Roger Stebner describe a journey to Mexico in search of a lost love.

PAUL OVERSTREET: "Richest Man on Earth" (RCA 2505-7-RAA)

Another up-beat ballad from Overstreet always has its place. In this case, however, his latest single (produced by James Stroud) can easily tap into the gospel industry as well as country. "Richest Man on Earth," self-penned along with Don Schlitz, allows us the chance to really stop and consider those things in life that we often take for granted. It's one of those simple tunes with which we'll more than likely find ourselves singing along. As always, Overstreet adds his personal dosage of sincerity in addition to a friendly vocal delivery.

JENNIFER MCCARTER & THE MCCARTERS: "Shot Full of Love" (Warner Bros. CD-4053)

For a heartbreaking lady who's used to calling all the shots, paybacks are tough. Jennifer McCarter & the McCarters sing this story with their usual grace and charm—creating a delightful ballad with all the right music on top of all the right words. "Shot Full of Love," brilliantly produced by Paul Worley and Ed Seay, gives us smooth-tone vocals from Jennifer and ever-so-sweet harmonies from the sisters. The McCarters sound is *always* a breath of tame and refreshing air, but the lyrics alone on this cut garner elite recognition.

—KIMMY WIX

**THANK YOU
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For The Cash Box
Chart Success Of**

"She Doesn't Matter Anymore"

by

GEORGE CARONE

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Producer: Don Grashey
National Promotion:
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**GOLDEN EAGLE
RECORDS**



GOING TO PIECES... Warner Brothers artists Southern Pacific are shown on location at the recent filming of the video "I Go to Pieces." The remake of the Del Shannon classic is featured on their current *County Line* album, and it continues to move up the charts. Pictured (l to r): Keith Knudsen, Kurt Howell, John McFee, Stu Cook (partially hidden), Cathy Hagan (make-up) and Tom Calabrese (producer). (photo: Melodie Gimple)

CBS RECORDING ARTIST Jay Patton dons his trademark "black hat and saxophone" to work on a video by the same name. It's the first video by this Nashville-based artist, who is currently pursuing a solo career while simultaneously playing sax and guitar in concert dates for Crystal Gayle. Seen here in the studio with Patton are Nashville's Scene Three production crew members (l to r) Larry Boothby and Dave Gosard.



MCA/NASHVILLE recording artist Vince Gill recently shot a video for the title track of his debut album for the label, *When I Call Your Name*. Shot on location in Nashville, the video was directed by Bill Pope and produced by Joanne Gardner for Acme Pictures. Vince Gill (left) is shown here with director Bill Pope (right) discussing the next shot on the video set.



EVERYBODY'S TALKING about Exile's new video release, "Nobody's Talking." The video coincides with Exile's second single release from the group's Arista LP, *Still Standing*. Pictured (l to r): Exile members Paul Martin, Steve Goetzman, Sonny Lamaire and Lee Carroll shooting a scene at Riverfront Park in Nashville.

CALENDAR OF EVENTS

COMING UP:

UNDERCURRENTS '90, Cleveland's second annual music business seminar and showcase, will be held May 18 and 19, 1990. This year's seminar and trade show, sponsored by BMI, the Scene and Budweiser, will be held at the Improv, at the Powerhouse Mall in Cleveland Flats, during the day. At night, 42 bands from throughout the Midwest will showcase at Peabody's Down Under, Biggies, Rumrunners, Splash and Babylon A-Go-Go.

Registration for the two-day event is \$75. For further information, contact *Undercurrents '90*, 9265 Olde Eight Road, Northfield, OH 44067; or phone (216) 467-4236.

BACK IN TIME:

- MAY 6—John Conlee's "Common Man" hits #1 (1983)
- MAY 7—Jerry Lee Lewis' "Chantilly Lace" holds the #1 spot on the country charts for the second week in a row (1972)
- MAY 8—"I Loved 'Em Every One" by T.G. Sheppard spends its second week at #1 (1981)
- MAY 9—Keith Whitley dies (1989)
- MAY 10—"Wildwood Flower" is recorded by the Carter Family (1928)
- MAY 11—Happy Birthday to Alabama's Mark Herndon (1955)
- MAY 12—Steve Wariner tops the chart with "Where Did I Go Wrong" (1989)

COUNTRY HOT CUTS

1. **HANK WILLIAMS, JR.:** "Man to Man" *Lone Wolf* (Warner Brothers/Curb)
2. **THE HIGHWAYMEN:** "Born and Raised in Black and White" *Highwayman 2* (Columbia)
3. **STEVE WARINER:** "I Want to Go Back" *Laredo* (MCA)
4. **TRAVIS TRITT:** "Son of the South" *Country Club* (Warner Brothers)
5. **ALAN JACKSON:** "Wanted" *Here in the Real World* (Arista)

TOP 5 SINGLES—10 YEARS AGO

1. **EMMYLOU HARRIS:** "Beneath Still Waters" (Warner Brothers)
2. **EDDIE RABBITT:** "Gone Too Far" (Elektra)
3. **DEBBY BOONE:** "Are You on the Road to Lovin' Me Again" (Warner Brothers/Curb)
4. **MERLE HAGGARD:** "The Way I Am" (MCA)
5. **DOTTIE WEST:** "A Lesson in Leavin'" (United Artists)

Audrey Huneycutt

"I've Already Walked In Her Shoes"

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Producer: Rob Attinello
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COUNTRY INDIE SINGLES

May 12, 1990 The square bullet indicates strong upward chart movement

1	I WILL STAND BY YOU (Barn Burner BBR-3133)	Donnie Marsico	1	4
2	LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101)	Linda Carol Forrest	2	5
3	SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158-A)			
	. . . . .	George Carone	5	4
4	GONNA LAY ME DOWN BESIDE MY MEMORIES (Playback P-1340-A)			
	. . . . .	Sammi Smith	6	2
5	LONESOME 3 A.M. (615 90-S-1026A)	Bobbi Lace	8	4
6	THREADS OF LOVE (Gallery G-2041-A)	Eddie Carpenter	7	2
7	LOVE, LOVE, LOVE (KRM 105-A)	Kraig Moss & Desiree	9	4
8	TAKE THE KEYS TO MY HEART (Master MR-90-1)	Kim Tsoy	10	3
9	DAY BREAK (ATI A0392)	Ray Griff	11	4
10	HELP ME MAKE IT THROUGH THE NIGHT (Badger BG-2003AA)			
	. . . . .	Billy Joe Bumette	16	3
11	HERE I GO AGAIN (Seaside SSB-090-011)	Angela	13	3
12	I'VE ALREADY WALKED IN HER SHOES (T&M TM-101)	Audrey Huneycut	14	3
13	WHILE THE FEELIN'S GOOD (United Country SL3190)			
	. . . . .	Jay Ronn with Lexi Hamilton	15	3
14	BIG CITY BLUES (Stargem SG-2455)	Teresa Ramey	17	3
15	SECOND OPINION (CCR 80189)	Liz Calendar	18	2
16	HOLDIN' A GOOD HAND (ESU 1211)	Debbie Sigmond	19	3
17	PATHWAY OF A FOOL (Brykas BRY-1103)	J.J. Kent	DEBUT	
18	JOE'S HANDS (NLT 1997)	Debi Arnold	DEBUT	
19	BLUE HEART SPECIAL (Oak 1076)	Aletha	DEBUT	
20	WHY WON'T THE PHONE RING FOR ME (MRC 5170)	Joey Davis	DEBUT	

■ COUNTRY INDIES INDIE SPOTLIGHT

GALE KESSINGER: "Somebody Loves You" (Southern Tracks ST-2020)

Now here's a voice with a different ring to it and here's a song that's rather typical. Put the two together with a drifting fiddle in the background and the results are very entertaining. "Somebody Loves You," written and produced by Phil Thomson, lets us know that love is always a great alternative when all else seems hopeless. It's Kessinger's vocal contribution that places this single in top of its class. She's a natural, powered with control and exceptionally talented when it comes to just knowing how to sing and making it real. For a bluesy/contemporary freshness, try this one on and you'll suddenly realize you want to hear more.



INDIE INSIGHT



Summer Cassidy

TRACK RECORDS' RECORDING ARTIST Summer Cassidy is busy, busy, busy these days. Cassidy is on hiatus from the road, but is certainly not taking it easy. This high-energy entertainer is working on material for her next album, putting together a new stage show and also preparing to begin production on a country music video show, which will air on a new cable network in Texas—all that in addition to performing locally.

Cassidy's latest single, "He's a Lonestar," is currently climbing the country charts, hitting the #9 spot on the *Cash Box* Country Indie Singles chart and #73 on the Top 100 Country Singles chart. Her recent video, "New Mexico Sun," is now being used by 33 chambers of commerce to attract tourists to the state of New Mexico. This talented lady, a fifth-generation Texan, is definitely busy performing that Texas swing music she so

loves to bring to her audience, both live and from the studio.

ANOTHER TEXAN WHO IS KEEPING VERY BUSY these days is Tried & True recording artist Chris Wall. This Austin, Texas-based singer/songwriter will be releasing his first album, *Honky Tonk Heart*, early this summer. *Honky Tonk Heart* will give listeners a chance to sample the songs that originally caught the ears of composers as accomplished as Guy Clark and Jerry Jeff Walker. In fact, two of Walker's last three charting singles—"I Feel Like Hank Williams Tonight" and "Trashy Women"—were Chris Wall compositions. Wall has proven himself a country dancehall favorite around Texas, and has opened shows for Walker in several venues. Wall will be touring in Europe this summer, promoting his new LP. One of those stops will be the Country Music Festival in Grindelwalk, Switzerland.

INDIE SPOTLIGHT

MARCY CARR: "A Promise You Never Made" (Overton Lee OLR-141A)

Intrigued by a voice that can't be compared? Check out Carr's bluesy wail. Enhanced by a piano/keyboard emphasis and a unique melody that will make you want to bob your head back and forth, "A Promise You Never Made" is amply crisp and sparks a mysteriously fun feeling of some sort. Creative production, offered by Lonnie Wright, can't go without recognition. Carr should hold onto to this style and approach—it's an ear-opener.

UP & COMING

ANDI & THE BROWNS: "You've Been Lyin' to Me (About Lyin' With Her)" (Door Knob DK90-346)

ROOSTER QUANTRELL & THE BORDER RAIDERS: "(Here I Go) Dreamin' Once More" (Stardust SR-1096A)

DEBI ARNOLD: "Joe's Hands" (NLT NLT-1997-AA)

—KIMMY WIX

Liz Calendar with her new release

"Second Opinion"

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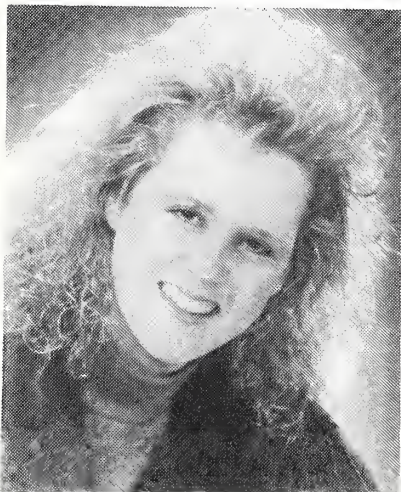
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The **Staff of Cash Box** for the "Indie Spotlight"

Writers **Johnny Park** and **Charles Stewart**

Producer **Jerry Abbott** of **CCR Records**

And **Bobby Witte** for national promotion



COUNTRY MUSIC

COUNTRY TIDBIT: TANYA TUCKER, nominated for the ACM's Female Vocalist of the Year, recently guest-starred in the premier episode of the new NBC series, *Shannon's Deal*. Tucker played herself in the series, which stars Jamey Shreidan and Elizabeth Pena. The singer was also a featured performer at Washington D.C.'s historic Ford Theatre for a Salute to the Human Spirit, airing on TBS July 4, and honoring the memory of President Lincoln.

COUNTRY TIDBIT: JOINING THE RANKS of Willie Nelson, B.B. King and Sammy Hagar, MCA recording artists the Bellamy Brothers recently presented Houston's Hard Rock Cafe with a custom-made Bellamy Brothers Washburn guitar. The acoustic/electric guitar is one of only three Bellamy Brothers models, produced by Washburn for the duo in 1986. Played by Howard Bellamy, the guitar bears the Bellamy logo on the neck of the instrument, inlaid in abalone. The remaining two custom-made models are still in the Bellamys' possession.

COUNTRY TIDBIT: CBS RECORDS' Doug Stone played to his largest audience to date recently, opening for Vern Gosdin and Ricky Van Shelton in Columbus, Georgia. He received a standing ovation, making a believer out of his father, who once considered music a poor career move. Called back onstage during Gosdin's set, Stone joined "The Voice" on "Help Me Make It Through the Night" and was visibly touched when Gosdin told the audience Stone was on his way to superstardom. Stone's debut single, "I'd Be Better off (In a Pine Box)," continues to climb the charts.

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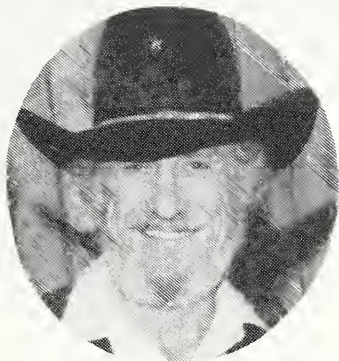
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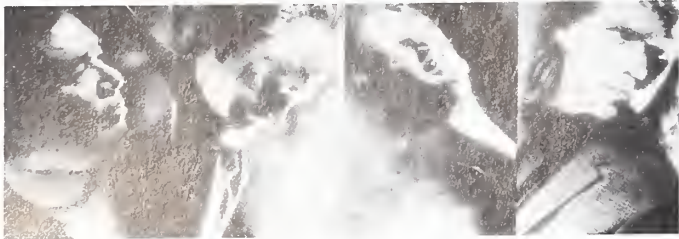
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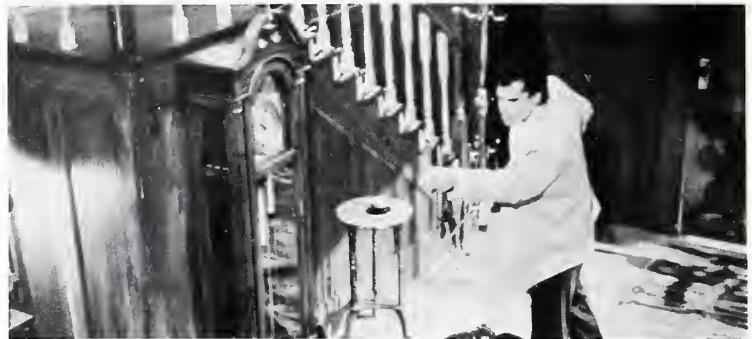
CONTEMPORARY TOP SLOT



#1 Single: the Imperials



#1 Debut:
Michael Card #29



Carman recently completed the concept portions of a new Benson video package based on his best-selling project *Revival in the Land*. Already known for story-songs, Carman has now boldly taken steps to expand two of his aural epics into mini-movies with the expertise of producer Steve Yake of Video Impact, Inc. "A Witch's Invitation" is enacted with fully constructed sets, while "Revival in the Land" employs special effects in its graphic confrontation of good and evil. This photo shows Carman as he confronts the warlock on the set of "A Witch's Invitation."

Gospel...Hot off the Press...

NATIONAL CHRISTIAN PROMOTER'S ROUNDTABLE ELECTS NEW BOARD OF DIRECTORS: Paul Emry (Harvest Productions), has been elected president by NCPR members for 1990. Chuck Tilley (Atlantafest) will serve as vice president, and Malcolm Greenwood (Greenwood Productions) will oversee secretarial and treasurer duties. Former NCPR president Justin Smith (Gold Coast Concerts) and former vice president Jon Robberson (Celebration Concerts), will remain on the five-man board of directors this year. Emry states that the NCPR aims to facilitate better communication between promoters, agencies, management and record companies.

BENSON & YOUTH FOR CHRIST TEAM FOR DC '91: The Benson Company and Youth for Christ announced that Benson will be the sole provider of the music arts for DC '91, the Congress on Youth Evangelism, scheduled for July 17-21, 1991 in Washington, D.C.

ROB FRAISER SIGNS WITH URGENT RECORDS: Austin, Texas-based Christian record company, Urgent Records, has just signed singer/songwriter Rob Fraiser to a recording agreement. Fraiser joins the Urgent roster of artists, which includes Bob Bennett, Billy Crockett and Phillip Sandifer.

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

May 12, 1990 The square bullet indicates strong upward chart movement.

Total Weeks

Last Week

1	IT'S RAINING AGAIN (Star Song SSD 8144)	Imperials	1	10
2	LEARNING TO TRUST (Star Song SSC 8137)	David Meece	2	7
3	THE GREAT EXCHANGE (Word 701-9986536)	Bruce Carroll	4	6
4	UNBELIEVABLE (DaySpring 7014187570)	Cynthia Clawson	6	7
5	SOLOMON'S SHOES (Sparrow SGD WNTR-90)	Margaret Becker	5	9
6	BREAKING THROUGH (Myrrh 7010889386)	First Call	3	11
7	SECRET PLACE (Reunion 7010049726)	Kim Hill	12	4
8	REASON ENOUGH (Reunion CD 7010046 727)	Morgan Cryar	8	10
9	I WILL PRAISE THE LORD (Diadem 7-90113-057-1)	Ray Boltz	10	7
10	FAITHLESS HEART (Myrrh 701-6871-38)	Amy Grant	7	10
11	MEANTIME (Sparrow SPD-1169)	BeBe & CeCe Winans	11	12
12	WARRIOR (Benson BR05955)	Harvest	16	6
13	NEVER LET IT BE SAID (DaySpring 7014182579)	Trace Balin	14	8
14	PEACE BE STILL (Benson CDO2673)	Al Denson	18	5
15	SHINE THROUGH ME (Benson CO2588)	Carman	15	42
16	UP FROM THE DEAD (Benson CO2638)	Dana Key	19	4
17	YOURS ALONE (Urgent ISBN#0001381849)	Bob Bennett	26	2
18	HOW COULD YOU SAY NO (Myrrh 7016895386)	Julie Miller	23	6
19	SIMPLE, DEVOTED & TRUE (Benson CO2548)	Michele Wagner	9	11
20	WHILE YOU WAIT (Benson CO2617)	Billy and Sarah Gaines	21	3
21	I HEAR LEESHA (Reunion 7010037523)	Michael W. Smith	13	12
22	GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90)	Steve Camp	17	9
23	LOVE YOU WITH MY LIFE (Sparrow SPC 1201)	Steven Curtis Chapman	31	2
24	YOU PUT THIS LOVE IN MY HEART (Benson CO2602)	Glad	27	3
25	WE SING PRAISES (Sparrow SPD-1174892387)	Deniece Williams Duet w/Natalie Cole	20	12
26	SOLDIERS AGAIN (DaySpring 7014183675)	Holm, Sheppard & Johnson	28	5
27	WHILE THE NATIONS RAGE (Reunion 7010053)	Rich Mullins	35	2
28	NEXT TIME YOU SEE JOHNNY (DaySpring 7014160575)	Kenny Marks	22	8
29	LIFT UP THE SUFFERING SYMBOL (Sparrow SPC-1219)	Michael Card	DEBUT	
30	LOVE HAS A PLACE (Giant CD02555)	David & The Giants	33	3
31	I WILL BE HERE (Sparrow SPD-1201)	Steven Curtis Chapman	24	13
32	WAITIN' ON SOMEDAY (River 7901300213)	Greg X. Volz	25	13
33	MARVELOUS (Word 719136508)	Scott Wesley Brown	DEBUT	
34	I'M ACCEPTED (Benson PWCO-1096)	DeGarmo & Key	29	13
35	I SHALL SEE GOD (Good News 901-647-3157)	Roby Duke	30	15
36	TENDER HEART (Myrrh 7016886387)	Kim Boyce	32	8
37	MY ONE THING (Reunion 7010053723)	Rich Mullins	34	17
38	I CRY (Myrrh 7016880389)	Russ Taff	36	20
39	GOD WILL FIND YA (Frontline CD9051)	Jon Gibson	37	14
40	JUBILEE (Sparrow SPC-1219)	Michael Card	38	15



Turning the studio upside-down at a listening party held on March 31 at Nashville's 16th Avenue Sound to celebrate the release of Morgan Cryar's fourth album, *Kingdom Upside Down*, were Michael Blanton, executive producer; Brian Mason, host of *The Brian Mason Show*, which airs every Sunday morning on Nashville's WLAC-FM; Morgan Cryar; and producers Mark Heimermann and Chris Harris. (photo: Beth Gwinn)

ALBUM REVIEW

CHARLIE PEACOCK: *The Secret of Time* (Sparrow SPC-1217)



Have you ever witnessed something so unusual that simple words couldn't do it justice? That's the case with the newest Sparrow family member Charlie Peacock's latest release. His debut Sparrow project, *The Secret of Time*, produced by Brown Bannister, drifts in so many directions and with so many facets of talent that I'm still not sure what I'm trying to say even as I write. Vocally, Peacock is utterly amazing—capable of stretching his voice from a solid soul founda-

tion to a sometimes shrill scream that resembles a resounding whisper. Instrumentally, *The Secret of Time* proves to be an unlimited phenomenon. Each individual cut seems to capture an entirely different setting and moment in life. Tunes such as "Big Man's Hat," which is Peacock's own testimony about lessons learned while approaching manhood, "Experience" and "Heaven Is a Real Place" give us hard-driving Christian stompers. Then there's "Almost Threw It All Away," "Drowning Man" and "Dear Friend," which flaunt the more sincere heart-tamers. The top-notch pick would have to be the title cut—an a cappella cry kicking off with a gentle background rumble that slowly transforms into a musical storm. Throughout the album, powerful vocals, music and overall production offer a strong Christian message on each cut. Yes indeed, Christian music has certainly changed.

ICMOA Preps for State Convention

CHICAGO—The agenda at this year's Illinois Coin Machine Operators Association (ICMOA) state convention will focus on the decade of the '90s and the future of the coin-op business. The show opens on Friday, June 15 and will run through June 17 at the Clarion Inn in Findlay, Illinois.

The various seminars and business meetings will address such issues as the status of poker games in Illinois, which will be discussed in detail by Ray Shroyer, ICMOA's chairman on the Truth in Amusement committee. Phil Benson of Montana Music will talk about "Truth in Amusement into the '90s." He is one of the industry's most sought-after speakers, and chairs the AMOA Truth in Amusement committee. Gil Pollock, president of Premier Technology (and president of the American Amusement Machine Association) will share his views on the future of the coin-op business. AMOA's first vice presi-

dent, James Trucano, will be the keynote speaker at the ICMOA banquet.

The celebration of the pinball machine's 60th anniversary will play a major role in the show's format. There will be a workshop on how to set up pins for optimum income, conducted by representatives of the pinball manufacturing firms. The machines will be among the offerings at the PAC auction on Saturday night.

This annual event is noted for providing equal amounts of business and social activities. Showgoers can look forward to the Sunday morning golf outing, the president's reception and barbeque, the banquet and awards ceremony, along with hospitality hours and the very popular ICMOA-PAC auction.

For registration information and additional details, contact ICMOA headquarters at 710 E. Ogden Ave., Suite 113, Naperville, IL 60563.



MEET THE CHAMPS!—Arachnid's ongoing *BullShooter V* tour made a stop in Rochester, New York, this past February, for a \$5,000 qualifying regional round, co-sponsored by T.O.P. Distributing and played at the Days Inn, Rochester. Shooters from New York, Canada, Michigan and Pennsylvania came in to compete, with top honors going to Sandy Sullivan of Buffalo and Walter Pankow of Lackawanna. From here, the tour moved on to Torrance, California for a \$5,000 qualifying regional that was co-sponsored by C.A. Robinson & Co. at the Holiday Inn. It was one of the largest regionals to date, attracting over 600 players who participated in the eight-event competition. Brian Howes of Cypress won the prestigious California Pro Champion honor and Sandy Frantz of South Laguna took first place in the Women's Singles event. The first, second and third place winners in both regionals qualified for the *BullShooter V* finals, which will take place May 26-28, 1990 in Chicago. Pictured are: (photo 1) the Rochester champions Sandy Sullivan and Walter Pankow; and (photo 2, l-r) Sandy Frantz, Arachnid's Brad Burke and Brian Howes at the Torrance event.

17 YEARS AGO

On April 12, 1973, Wurlitzer invited 200 members of the mass-communications media to a "salute to nostalgia" presentation in New York's Plaza Hotel for the unveiling of their new phonograph, the *Wurlitzer Jukebox* (1050). The machine's design represents an amalgamation of antique Wurlitzer models from the mid and late '40s and will be available in a limited quantity... *Urban Industries* of Louisville announced the release of its new arcade piece called *Computerized Sex Tester*, which will give players an analysis of their sex appeal within ten seconds after a coin is inserted... MOA recently held its mid-year board meeting, in Miami, to discuss plans for Expo '73 (November 22-24), which will climax the association's yearlong 25th anniversary celebration... *Monte Carlo* is the latest four-player pinball machine from Bally... Chicago Coin announced delivery of *T.V. Ping Pong*, a new two-player game that simulates ping-pong on a television receiver... Robert Harding, who has served as field service manager for Wurlitzer out of the factory's North Tonawanda headquarters for the past eight years, has been named field service manager for Wurlitzer Distribution Corp.... Cleveland Coin Machine Exchange relocated its Toledo branch into a modern, new 9,000 square-foot facility... Among new products being introduced by Midway is *Winner*, a video game being built under license and with the cooperation of Atari; and *Goal Tender*, a table game with a specially designed playfield that will keep the puck in action... Effective April 30, 1973, Alan Bruck assumed the post of vice president of sales and marketing in the Philadelphia headquarters of Banner Specialty, replacing Marc Rodstein, who has resigned in order to pursue other interests... Officials of Sega Enterprises of Tokyo and World Wide Distributors, Inc. of Chicago jointly announced the appointment of World Wide as an authorized distributor of Sega products, including games manufactured by Sega subsidiaries such as Segasa of Madrid and Alca Electronics Ltd. of London... *Paddle Ball* is the new TV ping-pong unit that is being sample-shipped by Williams Electronics, Inc.... *Jack in the Box* is the current four-player flipper from Gottlieb and it will be followed up very shortly by a two-player called *Jumping Jack*... Jim Patla, a member of the engineering staff at Bally, took first-place honors in the Peoria, Illinois regional pinball tournament, sponsored by the International Pinball Association, which is headquartered in Washington, D.C.

HIT SINGLES OF THE PAST

The *Cash Box* Top Ten Jukebox Tunes
(Compiled from *Cash Box*, January 9, 1960)

1. "Why," Frankie Avalon
2. "Heartaches by the Number," Guy Mitchell
3. "The Big Hurt," Toni Fisher
4. "Uh! Oh!," Nutty Squirrels
5. "El Paso," Marty Robbins
6. "Way Down Yonder in New Orleans," Freddy Cannon
7. "Mack the Knife," Bobby Darin
8. "It's Time to Cry," Paul Anka
9. "Among My Souvenirs," Connie Francis
10. "Oh Carol," Neil Sedaka

INDUSTRY CALENDAR 1990

June 2-5: Summer Consumer Electronics Show (CES); McCormick Place; Chicago, IL. For info, contact CES at (202) 457-8700.

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

June 15-17: Illinois Coin Machine Operators Association; Clarion Inn at Eagle Creek State Park; Findlay, IL; annual state convention.

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

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

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

August 15-18: National Automatic Merchandising Association (NAMA) Education Conference; Ambassador West Hotel; Chicago, IL. For info, contact Richard M. Geerdes at (312) 346-0370.

August 16-18: Amusement and Music Operators of Virginia; Cavalier Hotel; Virginia Beach, VA; annual state convention and trade show.

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

Sega's *M.V.P.*

It's the time of the season for baseball games, and here comes *M.V.P.*, a one- or two-player video game from Sega that lets players get the feel of the action that they create on the screen.

Each player is equipped with one joystick and three push-buttons. On offense, the player uses one push-button to bat, the second button for putting in a pinch hitter or for bunting, and the third for making movements in the batter's box (before pitching motion) or for making changes in stance/swing (after pitching motion). The joystick is used for pointing the runner in the direction you want him to go (first base, second base, third base, home plate).

As a pitcher, movement of the joystick at the appropriate time will allow for various pitching strategies—such as type of pitch and the course you want the ball to travel. The pitcher can use the push-buttons to select strength of pitch, along with other strategies.

As a fielder, players use the joystick to determine where they want the ball to be thrown (first, second, third or home), and the push-buttons for pursuing with the ball in hand or throwing it to another fielder. Certain other techniques can be applied with the combination of joystick and push-buttons.

In other words, *M.V.P.* provides a realistic play experience that puts players right in the thick of a baseball game.



Screen shot of Sega's *M.V.P.*

AMERI CORP'S AMERI DARTS—If you like to play darts, you'll love this game. It offers not only high standards of play but other options as well that appeal to the serious-minded and the fun-loving darters who appreciate *Ameri Darts'* humorous aspects. To lighten things up, there's the ever-present little mouse you can shoot. One to four can play this game. It is available in upright or cocktail models. It provides five games in one: three of the standard ways to play plus two other methods of play. We took this photo at the ACME convention when the Ameri Corp. exhibit was so crowded it was difficult to get a good shot. For further information regarding this piece, contact Ameri Corporation at 3955 Suffolk, Hoffman Estates, IL 60195.



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