

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

June 23, 1990

Newspaper \$3.50



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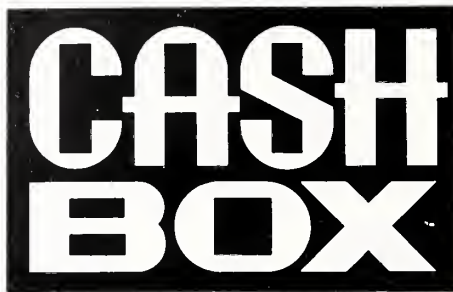
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CASH BOX (ISSN 0008-7289) is published weekly (except Christmas week) by Cash Box, 157 W. 57th Street, Suite 1402 New York, NY 10019 for \$150 first class. Copyright 1990 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 157 W. 57th Street, Suite 1402, New York, NY 10019.

54 45
VOL. LIII, NO. 48, JUNE 23, 1990



THE MUSIC TRADE MAGAZINE

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SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

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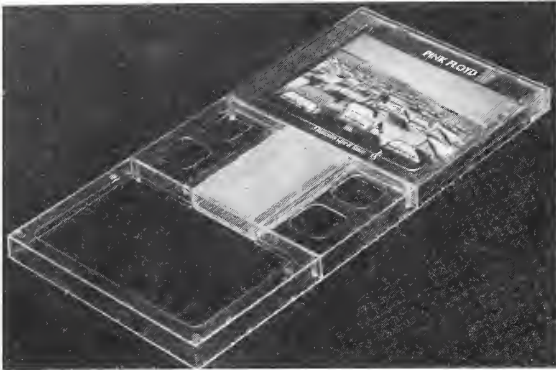
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AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

COASTING

MORE OF CONTROVERSY: Now that we have (grudgingly) accepted the compact disc as the musical format of the present and the future, there are still a few problems that need to be ironed out, the most important of which is packaging. In an era where the environment is not just a popular concern but an imperative one, the long-box packaging of CDs has come under fire, to the extent that there is now an organization dedicated solely to banning the 6" x 12" packaging. According to information released by the **Ban the Box** coalition, as of April 1 of this year, the U.S. is the only country in the world that uses this kind of packaging. It also states that CD sales in this country will exceed 250 million units this year.

That's a lot of cardboard. Think about the last time you bought a CD: you tore off the shrinkrap, ripped the CD out of the box, and tossed the box in the trash. I don't know about you, but even though most of the CDs we receive in this office are *not* in long-boxes, the volume of useless cardboard generated by those that are is pretty frightening. The point is, long-boxes are unnecessary. They were designed mainly to prevent theft and to provide more interesting packaging. The packaging part is a lot less important than the impact tons of useless trash is going to have on the wastestream. As far as theft goes, the Ban the Box organization has the following recommendations for display systems that serve the same function, without the wasted resources required to produce long-boxes.



The first is a reusable plastic frame that locks the jewel-box into the top portion, where it's easily viewed by customers, and fits into the type of bins many record stores are currently using. It also makes product readily available on the sales floor,

in the same way records and CDs are now. The coalition is recommending that all record companies contribute \$.20 for every compact disc sold in the past six months toward purchasing the frames. The frames would then be distributed to retailers during the first few months of 1991, and by April 1, 1991, ultimately all CDs could then be shipped in shrink-wrapped jewel-boxes. In addition to, or in place of, the plastic frames, other suggestions are a "stepped" display case, which would also allow sealed jewel-boxes to be kept on the sales floor, by virtue of the racks themselves and the storage space underneath the display units. Two more suggestions would have CD booklets used as display items—in one case housed in reusable plastic frames, and in the other in wall-mounted flip-racks. The CDs and the jewel-boxes in the first case would be stored behind the counter, and the booklet added at the time of purchase. In the flip-rack system, the jewel-box and the booklet are displayed; the CD is replaced in the jewel-box at the time of purchase.

Several New York City record stores are using both of the latter systems to good advantage. Not only do they save on the expense and waste of the long-box, but they also conserve space, which is at a premium outside of the major chain-stores.

Namedropping isn't really necessary with an issue like this, but it never hurts. The Ban the Box coalition is an intra-industry organization, created by music industry executives, record companies and artists, some of which include Rykodisc, Rhino Records, I.R.S. Records, Rounder Records, Fantasy Records, SST Records, Smithsonian/Folkways Records, Dog Gone Records, the Grateful Dead, R.E.M., Kris Kristofferson, Olivia Newton-John, Island Records president Mike Bone, Global Pacific Records, Q Prime Inc., and the Earth Communications Office. For more information on the issue itself, or on how you can get involved, contact the coalition at 12 East 41st St., Suite 1600, New York NY 10017.

It's something to think about the next time you rip open that new CD.

ON A LIGHTER NOTE: And they say rock and roll is a bad influence. Delicious Vinyl's new monster band **Masters of Reality** inadvertently contributed to the first-ever no-hitter in the history of the Seattle Mariners. As the story goes, **Andy Allen** from Island passed along a copy of the new **Masters of Reality** single, "The Candy Song" to a friend of his in the Mariners' camp, who in turn passed it on to pitcher **Randy Johnson**. Johnson proceeded to play the damn thing over and over and over and over for a reported four and a half hours, then went out to pitch that legendary no-hitter. When someone asked him what was his inspiration, he said "The Candy Song." Now, it was recommended that someone ought to send a copy to the Mets, but at this point I think it would be more appropriate to send it to my hometown hoop team, the Portland Trailblazers. We need all the help we can get right now. My 13-year-old NBA Championship mug is getting pretty dusty.

Peace.

—KAREN WOODS

LONDON CALLING

WISHIN' AND HOPIN': Dusty Springfield gargles her latest single, "Reputation," from the album of the same name. Half the album is Pet Shop Boys-produced techno moody, nostalgic and sad. The other half's more of a disco blast.

Although on the single she breathlessly sings, "I Don't Care What They're Whispering," she tells me, "Of course I care. I'm fragile glass that's easily shattered. But I've come to terms with my own vulnerability after all these years. I've learned to say that I won't put up with a situation if it's hurting me. I stayed in Los Angeles for 15 years because I was born with the American dream that everything in America is wonderful. And when it turned out not to be, I still clung to the dream, thinking tomorrow it will be better, tomorrow it might rain. It never was. It never did. Now I know how to move on."



Dusty Springfield

She moved on to Amsterdam because it was the place nearest to London that she could view from afar and still know what was going on, and because her beloved cats would not need to be quarantined. After 18 months she took the plunge, coming back to Britain and making a home in the lush countryside of Buckinghamshire, near where she was born.

"Sometimes I can just listen to a stream or look at a field of corn and it makes me cry," she says. "I'm still a very emotional person."

Springfield still wears the blackened eyes and 20 tons of mascara of her '60s heyday. "I had a phase in Los Angeles of going for the natural, tanned look. But I felt like an old leather handbag. Now no one ever sees me without my make-up, not even room service."

Not that she really needs all that protection. She's breathy and nervy, but she's looking better than ever, very thin.

"I put that down to my fish-and-chip diet. You can always lose weight if you decide to eat just one thing—eventually you get bored with it and don't eat at all."

Reputation, the album, includes the theme from *Scandal*, "Nothing Has Been Proved," which already was a big hit in the UK. Springfield, however, treats the prospect of success or failure philosophically.

"The one obsession that has stayed with me is my cats. Regardless of success, I have this fear that one day I might join Celia [Hammond, former paramour of Jeff Beck] and her cat hospital on salvation duties. Celia gets up at six or works through the night capturing females and taking them to the vet to be neutered. She also houses battered strays.

"I love my cat Nicholas. Unfortunately my little girl cat, after making her way through the desert, through Mexico, through quarantine, ran out into the Buckinghamshire countryside and got flattened by a car. I miss her, because Nicholas Nicholaivich [named so because of his imperviousness] actually doesn't like me. He was a very sick cat and he blames me for all the nasty medicine and injections. He won't eat when I'm around. He can't relax when he's near me. The more difficult he is, the harder I try, the more I like him."

Sounds like the masochist's metaphor for life.

PLANNIN' AND DREAMIN': We've inherited **Wilson Phillips**. Steaming up the charts though they are, they're none too happy with Britain. At a reception at the Waldorf Hotel, journalists were giggling as they referred to **Carnie Wilson** as the "Beach Ball." Well, she is a big girlie. But she was terribly hurt when one tactless hack approached her with, "Gosh, it's hard to believe you're related to your sister."

—CHRISSE ILEY

On Top

BY ERNEST HARDY

WHILE THOSE WACKY KIDS

Leroy, Coco and Doris of television's High School of the Performing Arts (*Fame*) were getting into all kinds of zany shenanigans ("You say you think you're pregnant, your long-lost brother—the black sheep of the family—is back, you're failing algebra, and you might be gay? That reminds me of a song..."), two of their real-life counterparts at New Jersey's School of Performing Arts had to be content with studying reading, writing, arithmetic, media and foreign and classical music, to name just a few courses. While Coco and her friends have, sadly, failed to live forever, Sean Pennington and Julius James have gone on to form the group On Top.

Pennington cites influences such as "opera diva Leontyne Price, Donny Hathaway, Jennifer Holiday, Stevie Wonder and Patti Labelle," which explains the duo's potent pop/R&B/gospel sound, recently heard on their club hit, "Unity."

"[We've also been influenced by] anyone who has made an outstanding mark in music from the '60s through the '90s," adds James. "Musically, we have no boundaries. We don't want to be classified."

"Our singing is very emotional," continues Pennington, stating the obvious for anyone who's heard their work. "I doubt very seriously that we



will ever be very poppy."

The hit, "Unity," a hint of things to come as the duo put the finishing touches on their upcoming album, is similar to Bigbeat labelmate Jay Williams' anti-apartheid anthem, "Sweat," in that it calls for an end to social injustice. "Unity," however, is broader in scope, addressing a variety of issues.

"It's time," says Pennington. "We're saying something that needs to be said. We believe people will take to it and respond. We are dedicated to establishing a positive identity for Black men." ○

Child's Play

BY ALEX HENDERSON

WHEN ONE THINKS OF THE TYPE OF BLUE-COLLAR boogie that documents working-class life as white folks know it in such cities as Philadelphia,

Chicago, Baltimore and Cleveland, the names Bruce Springsteen and John Cougar Mellencamp come to mind instead of names like Def Leppard or



Poison. Musically, Child's Play's new album, *Rat Race* (on Chrysalis Records), is closer to Little Caesar than Springsteen. But lyrically, the long-haired Baltimore rockers project a strong blue-collar persona.

"We have a lot of songs that are pay-your-dues or times-are-tough sort of ideas," drummer John Allen explains. "We all come from working-class backgrounds, so we've got the stories and inspiration to write songs about trying to get ahead. Our fans relate to our down-to-earth attitude. We write and sing about real-life stuff—the relationships, pressures and frustrations that middle-class people go through."

In Baltimore and Washington, D.C., Child's Play has acquired a small but loyal following, which has had a long wait for the band's first full-length album. Child's Play made its vinyl debut in 1986 with an EP released on the small Rampant label, but not until *Rat Race* has an LP by the band been released. "A lot of our fans wondered why we didn't get a national deal four years ago after our mini-LP came out," lead vocalist Brian Jack notes. "We're glad it didn't happen then. Now we're really ready to compete with anybody. Our sound has evolved much more, and everything is in its place." ○

Doug Stone

BY KAY KNIGHT

NEWCOMER DOUG STONE IS THE FIRST CBS ARTIST in 26 years whose debut single has gone to the top 10 on the national country charts.

"It's really ironic in a way," explains Stone, laughing. "It's been 26 years since CBS has had this happen with a new artist, and it's taken me 26 years to do it!"

Not that Stone is that old, believe me. It's just that he started performing publicly when he was only seven years old. "I'd sing those songs," says the Georgia native, "and people in the audience would be crying. But I was just a kid. I really didn't know what I was singing. Then I started growing up and experiencing life's pain. The songs I'd been singing all along really came alive to me. I started singing from my heart, and it's never changed."

Stone's lead single, "I'd Be Better Off (In a Pine Box)," from his self-titled debut album, epitomizes the raw emotional impact that this talented entertainer can wield with his voice. He brings the vivid lyrics to life, and that quality holds true throughout the diverse collection on *Doug Stone*.

Stone says his philosophy in life is, "You've got to learn to go up and down like a pea in a whistle. Then you can make it. The main thing is to be happy in what you're doing. You have to learn to survive the bad times. If you never go to the bottom, it's hard to really see what the top looks like."

Stone says he's seen a lot of rain in his career, along with the sunshine, but that he has never considered giving up his dream of a recording career.

"I've always known that music was



where I wanted to be. But I'm also glad that I learned a regular trade from my dad when growing up."

That trade was mechanics and Stone has worked on every kind of engine, from a diesel to a lawnmower, through the years. "I don't ever want to go back into the mechanic business, but someday I want to build me a shop somewhere and build myself a racetrack so I can race go-carts when I'm not doing anything else."

One of the singles on the debut album is titled "High Weeds and Rust," and, with the speed at which his career is zooming, we have a feeling that that racetrack may be covered with both before Doug Stone finds the time to race those go-carts. ○

Rap from the Retailer

BY CASH BOX STAFF
 ST. PETERSBURG, Fla.
 LORRAINE HANCOCK

Reporting: **And Orlando**

"Well, our biggest pop seller is obviously Madonna. Digital Underground is a big, big mover for us. The local pop station is playing the hell out of 'The Humpty Dance.' The 4 of Us' 'Drag My Bad Name Down' is a big seller. Biggest three R&B would be Johnny Gill, En Vogue and Bell Biv Devoe. The new Taylor Dayne single is moving real well for a new thing. It started out real hot. The hottest R&B single is Milira. She's on the Motown label and does a remake of Marvin Gaye's 'Mercy Mercy Me,' and that's real hot. k.d. lang's 'Riding the Rails,' from the *Dick Tracy* soundtrack, is moving well. She always sells well here. Doug Stone, Lyle Lovett and Clint Black are still solid throughout, even though they don't have a new product out right now. 'My Hoop-tie,' by Sir Mix-a-Lot, and Marcia Griffith's 'I Like to Boogie,' on Mango, are our two hottest indie singles right now. One of the artists that we are pushing as part of our new artist program are the Katydids. They are on Reprise and were produced by Nick Lowe. That always sells when we play it in the store. The Lou Reed/John Cale and the Van Morrison also sell real well when we play them in the store. I think Jane Child's *Welcome to the Real World* will be a big seller soon."

TOWER RECORDS, San Diego, California

Reporting: **Janet Greenhalgh**

"Madonna is doing probably the best right now. Sinead O'Connor is right there hanging in at #2. M.C. Hammer is still up there. *The Beat Farmers Live* is doing really well here, since they are a local band. That's blowing out of here. The Steve Vai album is really blowing out of here. Country-wise, Clint Black and Travis Tritt are selling o.k., but not real great. We do pretty well with R&B. Johnny Gill and Bell Biv Devoe are doing real well. The new Soul II Soul is starting to happen. Indie-wise, other than Steve Vai, DOA and Ice Cube are doing

real well. Everytime we play Otmar Liebert in the store, somebody asks for it. I think Julee Cruise, Maria Carey and the Sundays will all be big."

LIEBERMAN'S, Norcross, Georgia

Reporting: **Jim Scaglione**

"Heart and the New Kids on the Block are doing extremely well. M.C. Hammer is also a strong seller. Country-wise, we are still moving Clint Black and the new George Strait. I'm sure that Lita Ford and Bruce Hornsby will do well. Maybe Jeff Healey as well. The Steve Vai seems to be doing well, as far as the independents go."

TRACKS RECORDS, Norfolk, Virginia

Reporting: **Donna Aggesto**

"The New Kids and Wilson Phillips are selling really well here. Sinead [O'Connor] is still selling. The Billy Idol is moving well. The En Vogue is doing well. The Johnny Gill and M.C. Hammer are selling well. Madonna is our #1, but we don't know what to expect from her in the future. With soundtracks, *Pretty Woman* is doing the best. Babyface, Lisa Stansfield and Taylor Dayne have become our reliable stand-bys. The Alabama is doing really well. The Clint Black, Alan Jackson, Doug Stone and Travis Tritt are all steady country sellers. Patti Loveless and George Strait are doing very well. On the indies, Steve Vai is blowing out the door. The Jeff Healey did better than I expected it to do. It was in our top 20 its first week out. I think the new Cameo is going to do well. Maria Carey and Steve Earle will both do well. We are already getting requests for the new Anita Baker."

RECORD ARCHIVES, Rochester, New York

Reporting: **Micheal Paz**

"Pop-wise, it's M.C. Hammer. We're out of it constantly. Same goes for Digital Underground. Bell Biv Devoe and Sinead [O'Connor] are constant sellers. The Madonna 12" single is always sold out. But her album isn't doing that well. *The Best of Van Morrison* is a



strong seller. k.d. lang is hotter than hell. Same way with Lyle Lovett. Alabama was medium-strong. The new Soul II Soul does well with in-store play. We got positive response from Tony Toni Toné, which surprised me. Heart, Pretenders and Depeche Mode all sell well. I really think that Wilson Phillips is bigger than anyone knows yet, and will be a consistent sell-through. Joan Armatrading is very under-rated. She should be as big as Tracy Chapman, if not bigger."

BANANAS, St. Petersburg, Florida

Reporting: **John Smith**

"Obviously, Sinead [O'Connor]'s new album and Bonnie Raitt's *Nick of Time* are selling like hotcakes. We sell Bonnie on all formats, even vinyl. Midnight Oil is a big seller. Anything that has been reissued by Frank Zappa and Bowie goes like mad. Depeche Mode sells well. Marsha Ball, Bobby Blue Bland and B.B. King, a lot of the big oldies, go real well. We sell a lot of the old soul. For example, we have been pushing the Stylistics this month. We have been selling that on every possible format. Country-wise, k.d. lang goes real well. Randy Travis, Reba McEntire and the Desert Rose Band have been selling well. Indie-wise, we have a lot of stuff on Rounder Records. We sell a lot of folk and ethnic, like Peter Rowan, Nanci Griffith and Mara O'Connell. We sell a lot of stuff that is hard for people to find in other stores."

NATIONAL RECORD MART, Pittsburgh, Pennsylvania

Reporting: **Dave Goist**

"New Kids are our #1, and it's

just done unreal for us so far. The video is even doing great. M.C. Hammer is still real hot. The Bell Biv Devoe has done steady increases for us every week. We are getting a lot of movement out of Ice Cube. Wilson Phillips is still hanging in there. Johnny Gill has had some movement this week as well. Soul II Soul is off to a good start this week and should top last week. The Alabama is still hot. The Milli Vanilli remix album is stiffing. We've gotten big gains out of Faith No More. It should hit our top 25 this week. Depeche Mode is picking back up again. We're are starting to notice some moves on Garth Brooks and Vince Gill. Steve Vai is our number one independent. It really came out strong. I'm hearing some word on Scatterbrain, on In-Effect. We have a couple of things coming out that we expect to do well with. We are getting a buzz on Jeff Lynne and Bad Company. We're getting a lot of requests on Eric B, that is due out June 19. I'm curious about this Mariah Carey. I think that once they start playing They Might Be Giants' new single, 'Istanbul,' it will really do wonders for the record."

NORWALK RECORD DIST., Anaheim, California

Reporting: **Dave Shropshall Jr**

"New Kids are going out really well—tonage! M.C. Hammer is doing very well. Sinead [O'Connor] is still doing well. Johnny Gill is starting to kick. The new Ice Cube is really starting to scream. It is doing incredibly well. Wilson Phillips and Heart are still selling. Tony Toni Toné is starting to do very well. Mellow Man Ace has to be my biggest cassette single. It is just doing incredibly well. The tape and CD are both screaming, too. The only country artist that we are doing well with is Restless Heart. Madonna is just starting to kick in now. It went out well, but then died. Billy Idol was depressing out of the box, but is starting to really kick in. Damn Yankees are starting to do very well. X-Clan has been doing well for me for some time. Digital Underground are still selling. I'm getting a lot of buzz on Gary Moore and Keith Sweat. The buzz is incredible for 'We're All in the Same Gang.' It will do really well."

BY ALEX HENDERSON

INDIE PROFILE



Bryan Turner

PRIORITY

AS RECENTLY AS 1987, PRIORITY RECORDS SPECIALIZED in compilation albums. But after getting into frontline product and signing N.W.A. and Eazy-E, Priority released Eazy's platinum *Eazy-Duz-It* in 1988 and delivered one of 1989's most controversial albums, N.W.A.'s platinum *Straight Outta Compton*. In 1990, Priority's has another controversial album in Ice Cube's graphic, hard-hitting *AmeriKKKa's Most Wanted*, which went gold in about two weeks. One thing Priority certainly cannot be accused of is a fear of taking risks.

Besides N.W.A., Cube and Eazy, artists on Priority include fellow rappers Low Profile, Big Lady K and KMC, a Southern California crew with a highly unorthodox sound that is enjoyably spastic. Label president Bryan Turner explains, "Last year, I passed on a number of groups that sounded like N.W.A. I didn't want to exploit N.W.A.'s success by coming out with an N.W.A. clone. I'm always looking for something different, something that will stand apart from what I already have. I've never heard anything like KMC. They're so hyper. It's like speed-rap."

Two issues of great concern to Turner are censorship and counterfeiting. As he sees it, industry organizations like NARM and NAIRD should be more vocal in their opposition to efforts declaring 2 Live Crew's music obscene and banned in certain areas. "The issues we're faced with today in the record business are major issues, and these organizations are falling short in addressing them," Turner declares. "If we've sold two million

albums by N.W.A. and Eazy, and we lose 10 percent to counterfeiters, that's 200,000 albums—which is a lot of money. As an independent, that affects me dramatically." Turner adds that banning an album in an area encourages counterfeiters to provide listeners with the popular releases they cannot purchase legally there.

"If nothing else," Turner explains, "the controversy with the 2 Live Crew should rally the creative community. All of the organizations that are supposed to be supportive of record companies aren't being as supportive of [Luke's Records president] Luther Campbell as they could be."

Although most of its frontline releases have been rap, Priority is venturing into R&B/pop/dance territory this year with the female trio Tres. "We're learning what it takes to make a more conventional record happen with radio promotion, club promotion. That's very different from using street promotion, as we've done with rap."

INDIE NEWS

PROFILE: In July, Profile is scheduled to release new albums by *Special Ed* and thrashers *Leeway*. In late July or early August, a new *Dana Dane* album may hit the streets. Run D.M.C.'s fifth album may come out in August or September. Motor City homeboy *Euro-K* should have an album out this summer and *Twin Hype*'s second album may be out in the fall, boyeeee...

LUKE'S RECORDS: Despite the banning of 2 Live Crew's platinum *As Nasty As They Wanna Be* in some areas, the recent arrest of Crew members on bogus obscenity charges and efforts to censor the Crew on the part of Florida

Governor Bob Martinez and other right-wing thought-police, Luke's Records (formerly Luke Skywalker Records) is still gettin' stoopid busy. On July 4, a day celebrating freedom, the Miami-based label is scheduled to release the debut solo album by label president and 2 Live Crew member **Luther Campbell**. Appropriately, its title is *Banned in the U.S.A.* Later in July, Luke's Records plans to drop the *Poison Crew*'s debut album, *Two Lowlife Muthas* and *Tales From the Dark Side*, the debut album by Philly Black consciousness posse the *Rhythm Radicals*. The socio-political album will include a song titled "Know Who Your Enemy Is" and "Brother to Brother," the dopejam that Luke's released as a single in '89. And in September, 2 Live Crew's fourth album may hit the streets—although Martinez and his Constitution-bashing ilk would rather that it not. If the reactionary right can succeed in banning the Crew and other controversial rappers like N.W.A. and Ice-T, it's only a matter of time until Joan Baez, U2 and Bob Dylan are banned. Yo, Luke! Keep on fightin' the power, homeboy!...

AVC ENTERTAINMENT: This summer, the CEMA-distributed AVC label is releasing the Motor City Tuff Girls' debut single, "Girl's Got Rhythm," a rap/rock/R&B interpretation of a slamjam from AC/DC's *Highway to Hell* album. The single's special guest is p-funkmaster George Clinton. The Holy Mothership still got it goin' on. Another AVC act to watch out for is *Le Klass*, a soul-pop-rock band from Augusta, Georgia, whose debut single, "No Hope," and album, *School of Cool*, are also scheduled for summer release. *Le Klass* created a serious buzz in Soul Godfather Mr. Please Please James Brown's hometown with an EP it released on its own *Chez* label. AVC's third summer release is by *Rocca*, an Italian-American homeboy from L.A. who both raps and sings, who is updating Wild Cherry's "Play That Funky Music," with "Rap Those Funky Lyrics." Judging from reactions in L.A. clubs, *Rocca*'s likely to heat up the dancefloors. For more information, call (213) 285-3300...

INDIE MISCELLANEOUS: Indies will be glad to learn that *Digital House* has become a member of the National Association of Independent Record Distributors (NAIRD). *Digital House* provides such services as mastering, replication, graphic design and printing for labels... *Roadrunner*'s new *RC Revisited* label has reissued two early-'80s albums by *Raven*: *Rock Until You Drop* and *Wiped Out*. Both albums were recorded during the British headbangers' pre-Atlantic days... *Pigmy Love Circus* are recording a live album for *Triple X* at *Raji*'s in L.A. on June 12... A recent *Rhino* reissue worth investigating is *Del Shannon's Little Town Flirt*, which boasts such '60s pop/rock hits as "Runaway," "Runaround Sue," "Hey, Little Girl" and "Hats off to Larry"...

INDIE REVIEWS

SINGLES

JULLIET: "Revvin' Me Up" (Enigma EPRO-270)

While it may not be the most innovative song on Earth, "Revvin' Me Up" is



one of those hook-happy, AOR-friendly hard-rock ditties that grabs ya with its sheer infectiousness. Whiteboy pop critics will whine because Julliet (an all-male band) doesn't sound like Elvis Costello, but when was the last time a pseudo-intellectual geek with a word-processor influenced the record-buying public? Like, crank it, dude.

ALBUMS

THE FORBIDDEN: *Twisted Into Form* (Combat/Relativity 88561-2014)



The problem with some thrash bands is that they play so fast so much that they render their vocals inaudible and come across as musically one-dimensional. *Twisted Into Form* underscores the fact that the Forbidden, like Anthrax and Testament, can thrash with a vengeance, but offers strong hooks, interesting harmonies and audible lyrics. When lead vocalist Russ Anderson sings about extreme depression on "Step by Step," or religious hypocrisy on "One Foot in Hell," the band slows down enough for head-bangers to hear what he's saying. Menacing harmonies are heard on "R.I.P.," which examines the possibility of global annihilation, and "Tossed Away," a gut-level attack on social apathy. To alter the O'Jays' words of wisdom, understand while you mosh.

GANG GREEN: *Can't LIVE Without It* (Emergo EMC 9380)

In the early '80s, Gang Green ruled Boston's hardcore punk scene along with Jerry's Kids, SS Decontrol and the F.U.'s. This album, recorded live at London's Marquee, boasts the classics "Rabies" and "Have Fun" (both of which appeared on the classic 1982 compilation, *This Is Boston, Not L.A.*, on Modern Method Records) as well as more recent material like "Bedroom of Doom" and "Lost Chapter." Although its musicianship has improved since the early '80s, Gang Green hasn't lost the raw energy that made its music appealing in the first place. Enter the pit!

...to
...appointment
...vice president
...Florida. A well-
...Who are the
South Central Kids? Check Lance
Freed's interview in the publishing
special section immediately following
this page...

CBS MUSIC: Cherie Fonorow, VP, creative affairs, proudly announces BMI awards presented to Epic/Solar's L.A. & Babyface for "Every Little Step," "On Our Own" and "The Way You Love Me." The pair also walked away with the Top Songwriter Award for 1989...

CHERRY LANE MUSIC: Steve Mandel has informed us that writer/artist Blues Saraceno has entered into an exclusive, long-term co-publishing agreement with the company. Saraceno is currently in pre-production on his second LP for the Cherry Lane-affiliated label Guitars... The company has also re-signed Jon Carroll to an exclusive songwriter contract. Carroll wrote Linda Ronstadt's '81 hit "Get Closer" and was a member of the Starland Vocal Band, in which he won a Grammy for their #1 hit, "Afternoon Delight." Most recently he played keyboards on both of Mary Chapin Carpenter's (CBS) albums, prior to producing his first solo album, *Home & Away*, which focuses on Carroll's own style of "romantic soul"...

GEFFEN MUSIC: The company goes to the movies in a big way this summer with songs included in three of the top box-office films of the 1990 season. With songs in the films and on the soundtracks of *Pretty Woman* and the forthcoming blockbusters *Days of Thunder* and *Dick Tracy*, Geffen Music is looking at major revenues in the near future. Ronny Vance, president of Geffen Music, explains that the songs included in *Dick Tracy* are the result of the company's prestigious signing several years ago of renowned Broadway composer Stephen Sondheim, who wrote the three songs performed in the film by Madonna's character, Breathless Mahoney. The songs are included in Madonna's newly released album, *I'm Breathless*, which is sub-titled "Music from and inspired by *Dick Tracy*." The *Pretty Woman* soundtrack includes "Wild Women Do," by Natalie Cole, and composed by Matthew Wilder. Four Geffen tunes are included in Tom Cruise's car-racing *Days of Thunder*. The songs are performed by Chicago, Apollo Smile, Maria McKee and Joan Jett. In addition to its film soundtrack dominance, the company is currently represented on the charts with songs recorded by Heart, Wilson Phillips, Howard Hewett, the Sundays and Michael McDonald, among others...

PEERMUSIC: Frank Carrado informs us from N.Y. that the P.S.O. has signed N.Y.-based rock band House of Usher. The arrangement is executed jointly through Peer's London and N.Y. offices. The exclusive worldwide pub

agreement includes George Usher (formerly of the Bongos and Beat Rodeo) as a writer, in addition to the aforementioned House of Usher entity...

WINDSWEPT/PACIFIC: JoDee Omer reports that London-based songwriter Bob Mitchell is currently in L.A., and writing with Precious Metal (Chameleon) and N.Y.C. (Chrysalis). He has also co-written eight songs with Kon Kan (Atlantic), currently in the studio recording their upcoming album... Wendy Waldman is writing with Nashville rock band Walk the West. She has also co-written one song and produced Marea Berg's (RCA) album, due to be released in the fall. Waldman will also be working with new artist Julie Christensen (PolyGram)... "Look Who's Lonely Now," written by Roy Freeland and Bill Labounty, is included on the just-released Ricky Peterson (Warner Brothers) album... L.A.-based writer Steve Dubin has co-written three songs with Robbie Nevil (MCA) to be included on Nevil's upcoming LP... Steven Ray, a member of Def Con 4 (Reprise), has recently written and produced two songs for Kyle Jason (Virgin)... And Troy Johnson (RCA) is currently working on his second album...

NASHVILLE: Bug Music Nashville, celebrating their fifth successful year, announced an administration deal with newly formed pub company Tulagi Music. Owned by manager Chuck Morris (Nitty Gritty Dirt Band, Desert Rose Band, Highway 101), the company's first signing is songwriter/artist Tom Kell. Kell's "Walk Away," co-written with Bob Carpenter of the NGDB, has been recorded by Kenny Rogers for his next LP... Kell enters the studio this month to start his debut (WB) release, with Josh Leo producing...

FILM/TV: Windswept/Pacific's writer/artist/producer Wendy Waldman has recently collaborated with K.T. Oslin on a song to be included in the Universal picture *White Palace*. Also for W/P, Jamey Jaz and Ren Toppano currently have a song in the Columbia/Tri-Star film *Side Out*... Jon Bon Jovi took a break from his group long enough to do a solo album for *Young Guns 2*. The project also features Jeff Beck, Little Richard and Elton John. What a mix of artists!... Academy Award-winner Maurice Jarre is composing the score to *Solar Crisis*... Composer/pianist Earl Rose has been nominated for an Emmy Award for his score for ABC-TV's Afterschool Special *My Dad Can't Be Crazy...Can He?* This is Rose's fourth nomination in five years. His prior nominations were for his music for ABC-TV's award-winning series *Ryan's Hope*. Music publishing rights for the theme will be represented by Famous Music via a co-pub agreement between Rose and Famous, and it will be available in printed edition format from CPP/Belwin Inc. Rose is current-

ly composing music for NBC-TV's *Another World*, and also acts as assistant music conductor for NBC-TV's *Tonight Show*. His latest album is *Earl Rose Plays Irving Berlin*, and next fall he will begin an Irving Berlin concert tour of over 100 cities with his orchestra...

PRINT: Warner Brothers Publications has pacted with Canadian publisher Gordon V. Thompson, to distribute Thompson's music-training materials and textbooks that WB will introduce as part of workshops and music conferences... A new print music co-pub agreement has been signed by gospel companies Integrity Music and the Sparrow Corporation that will combine choral and print products of the two companies on joint-venture marketing...

U.S./MOSCOW: The first album to share significant royalties with Soviet writers and its government copyright agency VAAAP, will soon be released by CBS/Epic. The album, *Music Speaks Louder Than Words*, is a result of the historic Songwriter's Summit in Moscow, which brought together songwriters of the Soviet Union and the U.S. The LP features nearly a dozen songs performed by Earth, Wind & Fire, Anne Murray, Cyndi Lauper and Atlantic Starr, to name just four. Congratulations to the creators of the *Music Speaks Louder Than Words* organization—Robyn Whitney, Alan Roy Scott and Antero Paivalainen...

EAST MEETS WEST (CONT'D): Soviet and East German musicians join U.S. celebrities in Philadelphia for "Bringing Down the Walls," a five-day tribute to Independence Day. Richie Havens, the Hooters, and other U.S. acts will be joined Soviet rock group Jammin' and East German band Petra Zieger...

DID YOU MISS OUT DEPT?: If you immediately ran out to buy the Beach Boys' classic *Pet Sounds* on CD, you may have missed Paul McCartney's liner notes that were put in on subsequent releases of the CD. If so, you can get the missing song-by-song McCartney pontifications by sending a postcard to Capitol Records...

SPOTLIGHT—PEER MUSICS' ROBERT REILLY: A few weeks ago I had the pleasure to meet and hear what I feel will be one of the new major singer/songwriters of the '90s. At the Peer castle (although they don't like to call it that) in L.A., Stuart Ongley, managing director of Peer's London office, introduced British-born Scarlett recording artist Robert Reilly to an informal, small group of press and professional music executives. Reilly, an extremely personable young man, proceeded to perform about five songs, accompanying himself with acoustic guitar and piano. At the end of his short set the quality of his vocals and songwriting had transported the room to another dimension. I don't know if I can accurately describe the experience, but it was like when I first heard Elton John perform "Your Song." "Mesmerizing" is a good word. Peer has taken Reilly all over the world, and has been making this type of presentation—no glitz, just the real deal and it worked. Reilly and his band, the Buffalo Club, are signed in the U.K. to Scarlett Records, founded by producer Robin Millar, whose track record includes Sade and the Fine Young Cannibals. Keep an ear open for this great new talent. I know you won't be disappointed...

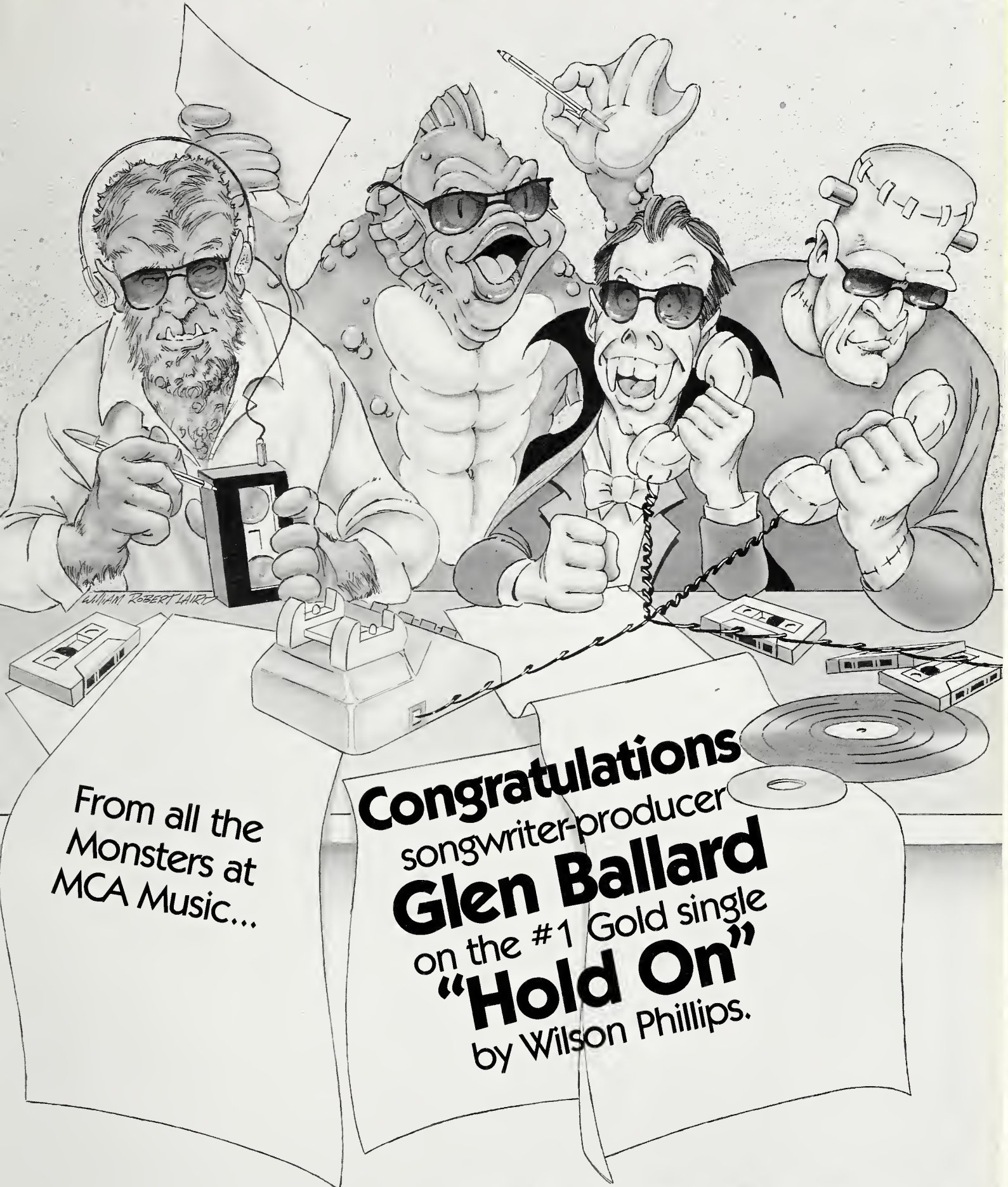
NARAS: Last week NARAS honored Jerry Moss and Johnny Mathis. It was a special afternoon, as these are two people who are well respected and loved in the music business. The Inner-voice Singers, an a capella girls quartet, sang a tribute to Mathis with a medley of songs from "Johnny Angel" to "Johnny B. Goode" to "Chances Are," which Mathis joined in on, melting the room with *that voice*. Next, Brenda Russell, accompanied by Burt Bacharach on piano, sang "Close to You," and blew the place away, followed by another great performance of "This Guy's in Love With You," sung by Moss' lifetime friend and partner, Herb Alpert. The place went wild, and a good time was had by all...

To be continued...



Peer Music's Robert Reilly, a winner for the '90's

We are the Monsters of Music.



From all the
Monsters at
MCA Music...

Congratulations
songwriter-producer
Glen Ballard
on the #1 Gold single
"Hold On"
by Wilson Phillips.

MCA MUSIC PUBLISHING
Ahead of the pack

We support the right to be seen as well as heard.

MUSIC PUBLISHING

Where is the music publishing business going?
 What is the music publishing business going in the future?
 How do you see yourself in the big picture?

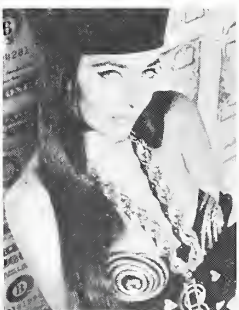
...LEEDS, PRESIDENT AND CEO...
 ...giant...
 ...dollar for...
 ...acquisitions...
 ...world domination of...
 ...share. When I first thought...
 ...[MCA] be like when we...
 ...grow up? I used Almo/Irving as...
 ...prototype. Skewed towards...
 ...writers/writer-artists, and now...
 ...writer/artist/producers. Robbie...
 ...Neville, who started with us as...
 ...writer/producer and is now a...
 ...writer/producer/artist, is one...
 ...example of the areas we focus on...
 ...development and building futures. A...
 ...lot of companies don't want to do it. It's...
 ...time-consuming. We do it. We have...
 ...24-track recording studios in many of...
 ...our branches. Two in L.A., one in the...
 ...U.K., one in N.Y., one in Nashville, and...
 ...more in progress... Also, we are looking...
 ...overseas for expansion. The foreign...
 ...market in not a new venture for us. We...
 ...have been in the U.K. since '53, in...
 ...France for 15 years, and we used to...
 ...represent Warner Brothers, Aldon,...
 ...Screen Gems, U.A. and ATV overseas. We...
 ...have heavy action in Australia, like...
 ...our representative Chris Gilbey bring-...
 ...ing in the major group INXS. We put...
 ...Germany into motion two and a half...
 ...years ago. We're new in Holland, and...
 ...we will have three new major ter-...
 ...ritories before the end of 1990. Another...
 ...major foreign acquisition, is Milli Van-...
 ...illi, which we got out of our U.K. office...
 ...We have learned from the best. We...
 ...offer a serious alternative to the giants. ...
 ...People seem to be open. The business...
 ...is in a major transition mode/period. ...
 ...How you respond to the marketplace...
 ...is build a better or different mousetrap. ...
 ...The marketplace provides oppor-...
 ...tunity, and needs personal service. ...
 ...Prices of deals go up and it is extremely...
 ...competitive, with no signs of it letting...
 ...up. MCA is also in a transition mode, ...
 ...in the kind of music we are ad-...
 ...ding/focusing on. We were always...
 ...into R&B. We're expanding into more...
 ...rock and roll, rap and new acts. We are...
 ...also involved with third-party deals...
 ...for international representation. You...
 ...have to grow with a game plan. John...
 ...Brands, our European director, under-



Leeds Levy

stands the continent on a worldwide musical and financial basis. The music publishing business is a people business, and we have an impressive executive roster. The type of people who have graduated from MCA speaks for itself. Danny Strick at BMG, Rick Shoemaker at Warner-Chappell, Jonathan Stone at Windswept Pacific, P. Waterman at PWL Records, to name just a few, have been schooled at MCA and are now in all areas of music publishing as key people in the decision-making... With big dollars being spent I don't know if it may not be deficit financing. I do believe if you've got something, someone's got to deal with you to get it. Also, foreign dollars are greatly influencing this business. I'm anticipating all kinds of market-saturation concerns. How will it be market-outlet-wise? The key, as always, is to have what they want. The last 10 years have shown that mostly all major catalogues were label-associated, and many of those labels had a particular sound. Most of those companies have been purchased, and I feel the future great catalogues may also have to be label-affiliated. It's not enough to have a great artist/writer.

There are many more components than just talent. To make it happen is also the game. I like to think we're a little bit of everything. It's quite a challenge!"



Carole Davis



(l to r) Les Bider, Warner/Chappell, Michael Douglas and Richard Bieber, Stonbridge Ent., and Dick Rudolph, Third Stone Music.

WARNER/CHAPPELL:
 LES BIDER/PRESIDENT AND CEO; JAY MORGENSTERN/ EXECUTIVE VICE PRESIDENT/GM AND PRESIDENT, WB PUBLICATIONS; RICK SHOEMAKER / SR. VP—

"Warner Brothers was the first publishers' offices to have pianos in songwriters' rooms. Also, we were always geared to the singer / songwriter /artist. Warner Brothers has aggressively reached out for the talents,



Warner/Chappell Execs (l to r) Jay Morgenstern-Exec V.P. and G. M. and President WB Publications, Shelly Weiss-Cash Box Music Publishing Editor, Les Bider-President and CEO, Rick Shoemaker-Senior V. P.

rather than just walk-ins. We are extremely active in the development of new writers. We have found that A&R departments have been looking towards us for more input. We pride ourselves in being a full-line publisher. We have a hands-on creative staff, and have been, and are, a continuously forming repertory company with extensive services rendered using the "Brill Building" philosophy. Currently we are mixing and matching writers from all territories and countries, such as sending L.A. writers to Nashville and having European writers come to meet and work with L.A. writers. Involvement is the key. One example of our hands-on involvement is Rick working with the writers in one of our new bands, East of Eden which is signed to Capitol, and fine-tuning the songs to make sure this is a strong package. We also introduce film/tv outlets to and for our roster. The staff at the company has diversified experience, with a mix and match of strong roots of the business executives, with new on-the-street people, which gives us a cross-section and foundation that can focus on all areas. One way we stay plugged into the streets is by our company having deals with certain major club owners and managers in

such areas as Atlanta and Chicago, whereby these talent scouts can inform us of a local or passing-through act that has or may be creating a lot of positive response and that may be of interest to us... W/C is also unique in that it is still the only publishing company in the print business worldwide, with ownership of all its sub-publishers. The slogan of the print co. is "The Best Sound in Town," and we believe it. Back to service for publishers is something we feel is one of the keys. In the '50s, publishers just published songs. In the '60s, the writers started holding and recording songs for themselves. The '70s and '80s had administration as the focus, and the '90s is back to creative service... Internationally, we are strong and getting stronger. We pride ourselves in our foreign executives, with people like John Bromell in Australia, and Jean Davoust in France, who have been leading the way in the international market for years, and due to their creative thinking and know-how will continue to do so... As far as the future for Warner/Chappell, we believe that our professional/creative people and the services we offer will be the kind of company that the best talents will want to be associated with..."

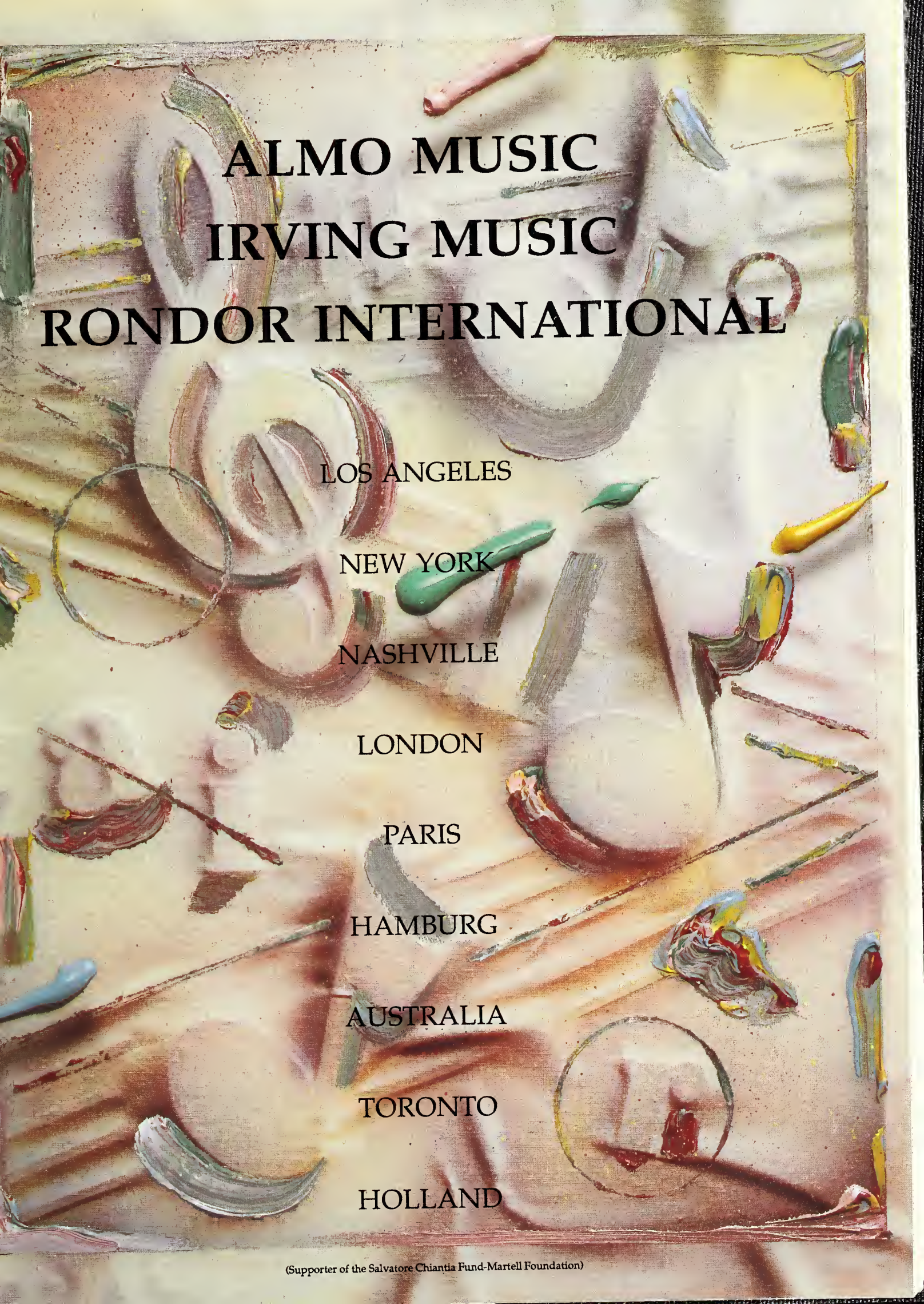
EMI MUSIC PUBLISHING-DEIDRE O'HARA/V.P. CREATIVE AFFAIRS WEST COAST

"Some publishing companies such as EMI are building 24 track studios for their writers, on the premises. The writers can record in a creative environment, work with fellow artists and create high quality demos with minimal cost. The studio on the premises allows us more interaction with the writers and ultimately more opportunities to place them into other collaborative situations with artists or their representatives. Many artists are finding it more feasible to sign with a top international publisher first. The publishing company gives them the financial security to allow them to concentrate on being an artist. Artists are realizing that publishers have a broad base of contacts and have the ability to introduce them to the right people. Another important area where a good publisher can make the difference is in film and TV. EMI has made a major commitment in this area and I think you will continue to see our writers very well represented in both mediums... When an artist approaches a record company with great songs, unique talent and a committed team of professionals around them, the record company is more likely to make both a creative and financial commitment. The right publisher is a very important factor in this package... EMI started the trend with publishers actively promoting their artists' product in the U.S. While it was happening overseas, this concept broke totally new ground in America. Managers welcomed the added commitment since it had become so competitive to break a new act. On an international level our creative staff inerts with the record companies and has the ability to make additional promotional commitments as needed... The many mergers and acquisitions have changed the climate of publishing and the entrepreneurial executives will have to find ways, no matter how large the companies become, to maintain a personal touch. This will



Deidre O'Hara

require more staff to service current catalogue, and specialists to focus on the back catalogue. EMI makes the works of our important back catalogue writers readily available to our creative staff worldwide. Our specialist provides us with the best available sound of the songs, and historical information on both the songs and the writers. This information becomes more crucial as the catalogues increase in size and the person who originally signed the writer no works for the company. Back catalogue is something we've always make a substantial commitment to, and it just becomes more important every day. I think that the other companies will have no choice but to follow suit... In the 90's publishers will have an increased role in discovering, nurturing and breaking new talent. At the competition grows stiffer and the stakes become higher, publishers will have to find new ways to get in on the ground floor... To EMI the 1990's will mean increased commitment to our writers and their individual needs. All our writers, artist/writers, and producer/writers can count on us to help them realize their goals!..."



**ALMO MUSIC
IRVING MUSIC
RONDOR INTERNATIONAL**

LOS ANGELES

NEW YORK

NASHVILLE

LONDON

PARIS

HAMBURG

AUSTRALIA

TORONTO

HOLLAND

MUSIC PUBLISHING

Where is the music publishing business today?
Where is the music publishing business going in the future?
How do you see yourself in the big picture?

ALMO: LANCE FREED, PRESIDENT—Three or four years ago, the music publishing business was in the middle of acquisitions, and we were called the "Pac-Man" company gobbling up another. The music publishing business is now more centralized, like the record labels of the '50s. There's only four major companies, all multi-national. The natural response to centralization is you can't get in the door. I think we're seeing a rise of the independent as a result. Delicious Vinyl, Slash Records, Def-Jam and Tommy Boy are just a few examples of the small new label. Surrounding these labels are little publishing "stars," and to that degree I see the larger intermediates teaming up with independents based on music, not necessarily dollars. That's a bit of what's happening now. To a great degree market share is the focus of the giants. These companies need to be fed... The reason I see to get involved with a writer is because you love the music. It's being able to reach down and touch the streets, where all American music comes from. The vitality and changes come from the bottom up. You have to pay attention to the foundation or you wind up on shaky ground. The key here for us [Almo] is to become a lot more involved with the basics. That does not exclude writing checks or writing the big checks when necessary. Fifty percent of our time is geared to sticking to the music. One example of our "street ears" is what we call the "South Central kids" project. A former Motown A&R executive, who became a teacher in South Central L.A., took over the gym at his school on the weekends to let the kids have a place to go to express themselves artistically. He felt after a short while that there



Lance Freed

was an amazing amount of untapped talent and he approached his old friend, senior vice president Brenda Andrews of Almo, to let her know what was going on. These 15- and 16-year-old kids really had the goods. Our company heard some of the music and invested in a recording studio so that they could get hands-on experience. Since this association with the kids, and a few years of fine-tuning, two bands are in the process of being signed and one of the kids is writing for a Virgin Records artist. For one of these acts we have invested money for a master tape, because we feel it's all there except for dressing up. So we dressed it up, and it's hot! Our future is to develop from within. You can't do everything from your office. You've got to go where the action is—the streets, clubs, cities, states. It's back to basics. I'm optimistic about our future. I can't speak for everyone else. Ultimately as a company you're alone in this business. To look over your shoulder is not what it's about. We wanna have some fun and make some music. If we pay attention to the songwriters and the music, we're gonna keep on winning. I can't stress that enough. If there's gonna be a business, more attention should be paid to [the fact] that you're gonna own the copyrights in 10 years, rather than renting them for the weekend and hoping for the big payoff! If the industry pays attention to the basics, by creating opportunities, it will bring itself up a notch. There's much more to it than just writing checks!..."

BMG MUSIC: DANNY STRICK, VICE PRESIDENT AND GENERAL MANAGER

—“Mergers of giant publishing operations have created an environment where strongly funded independents as well as smaller corporate multi-national publishers can thrive. This is based on the ability of their operations to compete for deals on a financial level while offering an atmosphere more suited to nurturing writer / producers and developing artist / writers. The scrambling of the majors to sign every mega-deal that comes along will only strengthen their smaller competitors' ability to keep their individual company closer to the needs of the creative people with whom they sign deals... The important players of the future will have to develop a multi-national profile in order to be competitive. An international team of music-oriented managing directors can aggressively contribute to the marketing of artist / writers on a worldwide basis. The publisher of the '90s will not be able to sign up the street and then sit back and hope that record companies make their deals successful. An intensive focus on developing songwriters, writer / producers and artist / writers does not end with the individual cut, production, or record deal. It is the long-term perspective for the roster that will make the difference... Our [BMG's] commitment to new artists has paid off in the last year. The success of artists like Cowboy Junkies, Michael Penn, Lisa Stansfield and Bad-

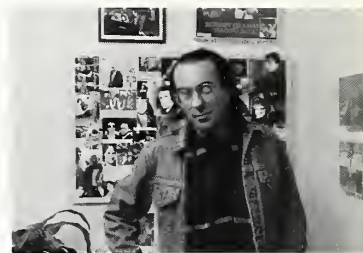


Danny Strick

lands strengthens our resolve towards artist development on a multi-national basis. Our support of writer / producers like Rhett Lawrence has led to exciting cuts on Mariah Carey's debut Columbia album, and a cut on SBK's *Ninja Turtle* soundtrack. We have also made a strong commitment towards development of writer / producers in the Black music area. BMG staffer John Barnes III recently scored a top-5 Black single with the Good Girls' "Your Sweetness," and wrote and produced the first single for MC Trouble, on Motown. We look forward to upcoming releases by John Hiatt—whose list of upcoming covers, from the Dirt Band to Iggy Pop are quite exciting—and Atooz on EMI, and new bands like Young Turk on Geffen, Sugarpop, and Finsbury Pavement... BMG has the unique characteristic of being a multi-national player while maintaining a focused U.S. roster. We will continue to grow through acquisition of small catalogues where we feel we can maximize the copyrights. Recent purchases have included Christopher Cross, Marshall Way, MTM and others. We will balance our acquisition momentum with the strongest possible development profile we can muster..."

GEFFEN MUSIC: RON VANCE, PRESIDENT

—“Everyone is buying everything in order to corner the marketplace. They're investing in catalogues, managers, club owners, etc. When you buy a three million dollar catalogue, that generates 300 hundred thousand per year and it will generate approximately that income for 20 years—term deals like signing a group or a writer end. Ownership is the way to go. It will keep making money forever... Being associated with David Geffen commands attention because of the association with David's larger-than-life, successful profile. Geffen Music is only a three-man operation. We try to compete with the majors—we're not only in the personal service business. We're open for catalogue deals from time to time. We signed



Ron Vance

Brenda Russell. We signed the Sundays out of the U.K.—both, not light money deals... I'm not overly concerned about where the business is going. I'm concerned about the music. I'm not going to make myself crazy about where the business is going. I will try to stay next to the people who make the best music..."

CBS MUSIC: CHERIE FONOROW, VICE PRESIDENT/CREATIVE AFFAIRS

—“When I first took an interest in music publishing 10 years ago, the business was quite different than it is today. The emphasis back then was more on songs and song-plugging than the current trend of writer/artists and writer/producers, which parallels my own career moves. The industry seemed more concerned about a good song than a good image. The entire music business was much smaller and probably less adventurous than it is today. With the record-buying public increasing in drastic numbers, more music is being made available than ever before. The business, in many ways, is going through a phase of abundance.

With so many new artists being signed, the diversity of music has probably never been greater, which suggests it's never been healthier. But this influx of new talent can be extremely confusing for the consumer as well as the labels. It's important and necessary that every label and publisher have a well-rounded roster, drawing from the great talent pool that is actively developing. At present, the trend in the publishing industry is to sign self-contained bands and writer / producers, therefore guaranteeing product in the marketplace. Because of this, outlets once open to the pure songwriter — whose main strength is strictly writing — have become incredibly limited, compared with the past decade.

Many good writers are finding it increasingly difficult to sustain their previous level of 'cover' success as projects become closed to outside songs. The key is that writers now need to become more experienced at production, arrangement and artist development—looking for talent to develop on their own, as A&R people do. Many new writers are finding this is an attractive alternative to trying to perform in a band situation, and it has also become a great source for A&R, completed projects coming in the door. Not as many record companies are signing the pure, traditional singer as in the past, which is why writers need to become more active in this area in order to promote their work.

With the different attributes brought to projects by notable and successful songwriters, I feel this will keep the door open to the obvious need for outside writers and outside material,

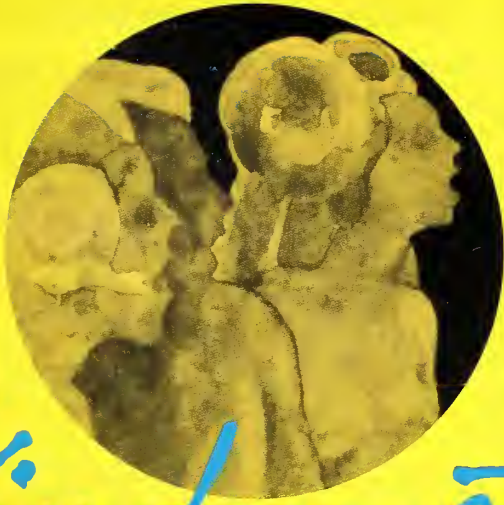


Cherie Fonorow

regardless of how self-contained a project may be when it is originally signed. There are many great songwriters—both newly developing, and those with established track records—that can bring some wonderful songs to an artist, but only if A&R and the artists are open to it. I believe this is one of the reasons several labels have been so successful. Having had many songs recorded by various artists—including Whitney [Houston], Vixen and Jeff Healey—they continue to value the contributions songwriters have given to their artists and never sacrifice an album in lieu of a hit song. A great deal of care and selectivity must be taken in providing the public with the best 10-song record that is within their control.

Without the benefit of a crystal ball, I cannot say where the publishing business will be in the '90s. Some think it will only be self-contained projects and the writer/producer trend. I'd like to believe the focus will be on the individualist, writer-oriented approach. Originality will be the important factor. We need to constantly be on the look-out for fresh ideas. Otherwise we fall into the trap of repeating our past accomplishments. The diversity of styles of music makes it an exciting time. We here at CBS Music are committed to establishing a company focused on writer development, by working closely with our writers to further their careers. Whether they are already recording artists who want to develop as writers, or new writers who we will nurture and secure record deals for, or pure writers who work well in collaborations and need song-plugging services, they are all important to us and we are committed to establishing this as our strength in the marketplace of music publishing."

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THAT HAVE SUPPORTED US !!!**

Where is the music publishing business today?
Where is the music publishing business going in the future?
How do you see yourself in the big picture?

EMERALD FOREST ENTERTAINMENT—MARIA McNALLY & LINDA BLUM-HUNTINGTON/RULERS OF THE BUSINESS—As the major publishing companies buy and merge with one another we are beginning to see the elimination of creative music publishing. The overwhelming size of these corporations, as in many business, creates an impossible environment for the necessary one on one relationship with the artists/writers/producers. This situation tends to create a holding house for copyrights rather than an environment in which these talents/careers can flourish and grow... In retribution for their size and lack of personal attention, the majors are having to entice relationships through astronomical advances and short term copyright rental creating an opportunity for the alternative creative publisher to fill a most desperately needed void... We have begun to see a few small but extremely aggressive publishing companies open their doors over the past 12 months. Companies that have the creative time and "peoplepower" to bring back the "BRILL BUILDING" philosophy of the past thus creating a brand new publishing industry... EMERALD FOREST ENTERTAINMENT was formed out of a desire to concentrate



Maria McNally & Linda Blum-Huntington

on creativity again as music publishers. 'Never say never' is the philosophy that we will always subscribe to and in doing so we can achieve our writers/artists goals as well as our own... So in answer to your question Shelly...where do we see music publishing in the future?... at 345 N. Maple Drive, Suite 275, Bev. Hills, Ca... and where do we see ourselves?... on the cover of ROLLING STONE!...

KENWON/GOLD HILL MUSIC—KEN WEISS/MANAGING DIRECTOR—Music Publishing today is finally recognized as the big business we have always known it to be. The results of that recognition however, can be a double edged sword. On the positive side, the opportunities now are substantially greater with new openings in motion pictures, TV, commercials and so many others. Also, today's presentations of songs are so much more complete than before. The songwriters themselves are often artists and/or producers in their own right. It makes my job as a publisher more efficient when I can make a presentation that truly conveys the spirit of the song. The down side of publishing today is the competition within an industry where big dollar deals are more common than ever. Unfortunately, my attention too often must be focused on the economics of the deal. But in some ways it has been very positive, particularly for an independent. I am more diligent in the deals I make and in the effort I put forth to produce results. And unlike the majors, I can pick and choose my foreign representatives based solely on their ability to exploit the particular catalogue or group of songs. I find that my dealings in the foreign territories are more personal and creative. If I am unhappy in a particular arrangement, I move on. I am not locked in for lifelong exclusivity. Despite the tremendous growth of the industry, I am still able to maintain a close, working relationships with my writers and am thoroughly familiar with their



Ken Weiss

songs. These relationships and my involvement in the creative process has been the most rewarding part for me, and is largely why our catalogs have a recorded rate of over 80%. I must say however, that I really miss the more speculative, out of the commercial sphere projects. I don't feel the market is in a very experimental mode right now. And again, the economics of our business are such that it is simply not prudent to take too many speculative shots. I look forward to change in this area. With all the new technology here and on the horizon, the potential for publishers, songwriters and users as well, is limitless. If we can dream it up, we can do it. It is an incredibly exciting time to be in the business. I am thrilled to be a part of it...



(l to r) Cathy Walman-EFE, Norman Aladjem-Innovative Talent, Sean Ricigliano-EFE, Tyler Collins-BMG/RCA, Maria McNally-EFE, Linda Blum-Huntington-EFE, Candice Hanson-lawyer, Stuart Griffin-Innovative Talent

ZOMBA PUBLISHING: DAVID RENZER, VICE PRESIDENT OF CREATIVE—"In general, the business is in a very healthy state—an expanding marketplace for copyrights, sync. licenses for film and TV, the added value of rap, metal, pop, etc. The current fueling of publishing mergers leads catalogues to be valued at higher multiples. The need for majors to increase their market share will keep driving the catalogues' worth. I think where I see potential problems, as happened in book publishing, is where numerous mergers and reconstructing caused a major shake-out due to lack of profits. However, as the larger publishing companies have their back catalogues as a cushion, they may not be as vulnerable. Zomba in particular has always tended to swim against the tide, and where we will place greater emphasis is on development. By that I mean signing

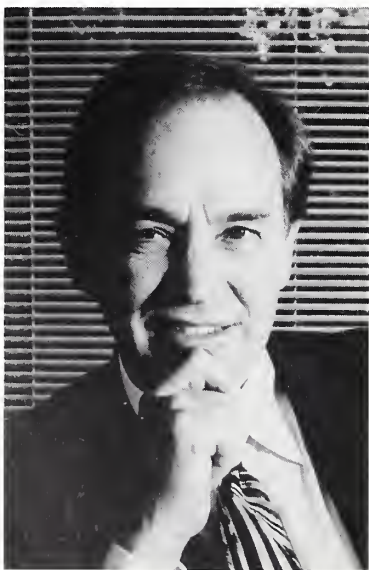


David Renzer

young writer/artist/producers that we can put in our own recording studios, with our artists, and again release through our own label, Jive Records. Therefore, we have the multiple benefits of creating hot producers and artists along with said copyrights... The publishing business is growing continuously, and being fueled by the increased earnings in the mechanical rate in Canada and hopefully Europe, and the increasing success of the foreign repertory in our marketplace—a la Alanna Miles—and our ability to create hits for foreign markets as well, what I see is the continued importance that the independent music publisher will play. Our concern is not so much market share, but rather the benefit that a healthy publisher/writer relationship can provide."

ALL NATIONS MUSIC: BILLY MESHEL, PRESIDENT—"At this time there is a buying-and-selling fever that makes any rational catalogue purchase attractive. The fever works against making administration deals that carry with them a meaningful advance. Administration deals are less attractive than ever in my memory. The reasoning is, why tie up a lot of money and own nothing a few years down the line? Similarly, big/successful writers are too expensive to make any kind of deal with, and the terms for these deals are so difficult that it makes the new writer that one believes in infinitely more exciting to work with. It is important that the new writer have potential for artistry and/or production.

I believe that the future holds great opportunity for boutique publishers. Know-how music people present an alternative to the giant companies, the alternative being a close, personal, working partnership with those one signs. With the increases in all areas of royalties, starting up publishing companies for the next several years



Billy Meshel

guarantees the entrepreneur opportunities in the best possible atmosphere."



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MUSIC PUBLISHING

BY SHELLY WITTE

Where is the music publishing business today?
Where is the music publishing business going in the future?
How do you see yourself in the big picture?

DISNEY/TOUCHSTONE PITCH LIEB/DIRECTOR OF MUSICAL MUSIC—“The level it's still solid and always... music super... and directors with... and catalogues. The... the '90s have been the higher price-tag for talent and synchronization fees, let alone a greater awareness of the copyright—more controlled copyright deals, not just giving the song away to the film company. The film company also sees the value of the copyrights and they want total control. They [the film companies] have a lesser desire to let the publishing company or writer keep the publishing... I think the professional manager of today is much more savvy to the benefits of licensing for film/TV and it's really become a specialty over the last four years. Henceforth, you see majors setting up creative film/TV departments, not just licensing as in the old days. Also, one of the greater assets is not their ability to pitch the song but to get his company to work along the financial guidelines of the music budget as set by the producers or film company. On an independent film how that interfaces with the publisher is that areas open up a little more, as the servicing isn't limited to just soliciting but in that the majority of these smaller film companies don't have any domestic or foreign collection of the song/score of the copyrights in their own movies. Therefore it gives a greater opportunity for the publisher to be in business with the filmmaker on a larger scale, representing also the film company's publishing interests.



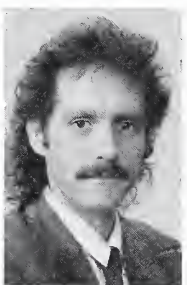
Mitch Lieb

house writer / composer talents much like in the olden days. I think that you will see a greater demand for new talent because of the necessity for fresh and innovative ideas. There are more movies being made, therefore there's a greater need for music and the *creative* music publisher. For the smart publisher there's a lot more money to be made out there. There are a lot of great *creative* music publishers who keep calling even when they don't get an immediate return call. Persistence and the ability to be flexible in an inflexible situation is what it takes! It's all about return business and continuing relationships. Sometimes if the publisher holds his ground for higher dollars, he might get it once, but he'll get nothing else. Do a guy a favor, work with him, bail him out of a tough budgetary spot and it's a guarantee you'll see him again! Fees are on the rise and film producers these days are buying everything, from the old classics to demo masters by unknown talent. It's all about return business and continuing relationships. Overall, it looks like a good time now and a good future for music and the movies!”

There's a much greater potential involvement with the independent than with the major... The future is pure speculation. Who knows? I think that film companies and producers may sign up their own

FILM/TV—LORIMAR PRODUCTIONS-GREG SILL/V.P. OF MUSIC

“More & more it's become this way even when I was in the publishing business. You have to market your catalogue. Utilizing appropriate marketing tools, CD's, tapes, folios, whatever it takes. Publishers are more aggressive because of the potential of TV and the amount of income it can generate. They have been forced to become more aware of different markets ala TV/film, that brings with it exposure and the ability to break a new writer/artist. What's happening now is as a publisher you still have to deal with A&R people, but they also have a special staff focusing and primarily responsible for TV/film. When I was at WARNER BROS. part of the overall equation for signing a band or writer was the ability to utilize their songs for TV/film. There's a huge profit center when you focus performance income generated for TV shows. On a network prime time show you get a featured use that can generate upwards of one thousand dollars, and when you factor in reruns and exposure it's an extremely important part of the publishing business. Again, I think that the business has had to address the changing role of the music publisher. They've had to diversify, and overall they have been very astute because they have to compete to survive.... As far as the futures, the primary reason I was hired at LORIMAR was to change the overall scope/attitude of the application of music to TV relative to their shows. Innovation is what LORIMAR is looking for. My job is to establish LORIMAR as a musical entity and draw attention



Greg Sill

to our shows, with the use of music. Once you've established a new and creative musical identity you essentially attract new as well as very important talent. It's about respectability and creativity. We are currently working on some new projects that I feel will impact the way music is used on TV. LORIMAR is currently looking to develop music oriented TV shows utilizing new creative formats, as well as experimenting with new ways of scoring and underscoring our TV projects by using a fresh application of music to scene and story. Like being deliberate but not obvious. Also, I think TV has lost some of its audience because it has not been an educational tool as well as just an entertainment device. Cable has more flexibility as far as language, use of story line, and the ability to expound upon a subject, more than your basic TV sitcoms. The bottom line is people are bored with TV! You have to tantalize them and find new ways to excite them. Music is a major contributor in this area. One example is what MIAMI VICE did with music. It captivated audiences, and when MIAMI VICE was on everyone was glued to the front of their TV. Music was one of the major keys to the success of this show. It shows the power of creative music application!”

There's a much greater potential involvement with the independent than with the major... The future is pure speculation. Who knows? I think that film companies and producers may sign up their own

EMI MUSIC/INTERNATIONAL DIVISION: YOST VAN OS, DIRECTOR OF EUROPEAN OPERATIONS

“Although we are open for all musics, it seems at the present time that dance-oriented music is the most common denominator in the European marketplace. Now, just the giants acquire the market share of all musics. Similar to record companies in which the smaller companies became distributed by the major labels, the multi-nationals that have the machinery in place will be able to administer and export the independent, who will need the worldwide networking. There is definite room for the independent. We need them. They will give new licensing or administration for talent that they have personally honed. We [the majors] also still have management and personnel out there competing for the new talent. We are out there and in the streets on a worldwide basis. We have adopted as a company, the Charles Koppleman philosophy of signing new talent (Tracy Chapman, Wilson Phillips, etc.) and overlooking it all the way to the top... I believe you will see more of a link within publishing companies to also act as a production company—publishers finding and developing talent / artists, and then taking it to a label and also over-

seeing the marketing and promotion activities. This is where the major publishing companies can offer what no indie can—solid worldwide help

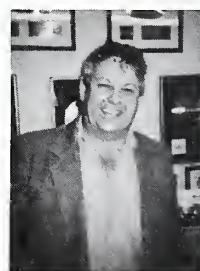


Yost Van Os

and support. My responsibility overall is that I lead the international office of EMI Music Publishing, co-ordinating with the New York office, with the goal to acquire international catalogues, writers and copyrights 'round the world, and to exploit them in all the areas previously mentioned...”

INTERNATIONAL—WARNER/CH APPELL, AUSTRALIA: JOHN BROMELL, MANAGING DIRECTOR

“Today in Australia, developing is the key. Publishers are recognized as part of the development, as A&R was of a band/writer. In years gone by there was a gap between writers and publishers. But now that has changed. Apart from their collection and protection of rights we now actively operate to develop new acts—a more hands-on operation. In my territory, we publishers are in the process of negotiating a levy on blank tapes and a levy on photo-copying of sheet music in the schools. For those people who are the non-believers, the ones that feel there shouldn't be a fee for photo-copying, I strongly feel there should because it's going to continue and get bigger irrespective of any fee. Any duplicating of a person's works and/or livelihood for free is unfair. In Australia, we are looking at these avenues where we feel monies should be collected. If and when the tape levy gets passed—and it's real close—a percentage will go to the musicians' union, the record companies, the publishing companies and the writers... For the future, satellite rights are a concern. TV shows will be beamed into many countries without rights being payed to the writers. Even though we've been told that there will be collections, the processing of this area seems at present almost an impossibility... Our company has been expanding into films



John Bromell

and printed music. The educational side of printed music is also on our sights. When printed music is sold in shops in conjunction with instruments it keeps the customer coming back not only to buy new strings, but to continue with the follow-up series of educational books he originally purchased. As far as films, we have a film specialist. In our territory we're one of the only companies that have that professional position. We believe there's no better way to have a captive audience than in a movie house. We also have street scouts, apart from Boris our professional manager, located in different states to keep a beat on what's happening that's new. Australia been unique in that we have great venues that have developed major acts like INXS and Midnight Oil. We are fortunate while venues still exist in our country, that it will remain a developing ground for the unique Australian sound that has also proved successful at home and abroad. The future of publishing in Australia looks bright for us and our up-and-coming writer/artists. There will always be rights to protect, fees to collect and exciting music to present to the rest of the world!...”

"1989 BMI MUSIC PUBLISHER OF THE YEAR"

SONGTASTIC!

CONGRATULATIONS TO ALL THE SONGWRITERS WHO MADE IT POSSIBLE

Toni Wine Carole Bayer Sager

Deon Estus Susanna Hoffs Per Gessle

Charlie Midnight Eddie Schwartz

Gerry Goffin Carole King Phil Cilia Chris Duffy

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EMI MUSIC PUBLISHING
The World's Leading Music Publisher

ASCAP's Seventh Annual Pop Awards Dinner

ASCAP HELD ITS SEVENTH ANNUAL POP AWARDS DINNER on May 16, 1990 at the Regent Beverly Wilshire Hotel in Beverly Hills. The black-tie event, attended by over 700 leading songwriters, publishers, recording artists and other industry notables, honored the writers and publishers of the most-performed pop songs in the ASCAP repertory during the 1989 survey year (October 1, 1988 through September 30, 1989). The evening was highlighted by the presentation of the Society's American Classic Award to Dick Clark for his contribution in bringing countless great songs and new talents to generations of music lovers.

Lionel Richie joined ASCAP President Morton Gould in making the presentation to Clark. A video montage was shown featuring performances of many of the artists who appeared on Clark's *American Bandstand* during the four decades of Clark's broadcast career, and several of the songwriters and performers whose music he brought to the public's attention were on hand to pay tribute to him.



Diane Warren

Diane Warren was named Songwriter of the Year with the greatest number of award-winning songs during the 1989 ASCAP survey year. Warren's songs were "If I Could Turn Back Time," recorded by Cher, and "I Don't Wanna Live Without Your Love" and "Look Away," both recorded by Chicago. Presenting the award to Warren were Debbie Gibson and the team of Jimmy Jam and Terry Lewis, who received Songwriter(s) of the Year honors in the two previous years, respectively.

The award for most performed song of the year went to "Straight Up," written by Elliot Wolff and published by Virgin Music, Inc. and Elliot Wolff Music. The song was recorded by Paula Abdul. The award was presented by Donald Markowitz, Frankie Previte and John De Nicola, the writers of last year's song of the year ("I've Had) The Time of My Life"). The other titles in the top-five most performed songs of the year

were: "Giving You the Best That I Got," "Kokomo," "Wind Beneath My Wings" and "You Got It."

Publisher of the Year, which goes to the publisher of the greatest number of award-winning songs during the survey year, was Warner/Chappell Music, Inc. The award-winning songs published by the company were: "Desire," "Heaven Help Me," "Kissing a Fool," "As Long as You Follow," "Express Yourself," "Forever Young," "Like a Prayer," "Walk on Water," "What I Am" and "Wind Beneath My Wings."

The award winners who attended the dinner included Stephen Bray, Simon Climie, Thomas Dolby, Escape Club, Fleetwood Mac, Peter Frampton, Debbie Gibson, Bruce Hornsby, Jimmy Jam, Howard Jones, Tom Kelly, Jerry Leiber, Terry Lewis, Jeff Lynne, Martika, Michael Masser, Safire, Billy Steinberg, Rod Stewart, Mike Stoller, Donna Summer, Diane Warren and Elliot Wolff. Also attending were members of the Time: Morris Day, Jesse Johnson, Jerome Benton, Jellybean Johnson and Monte Moir.

ASCAP members Charlotte Caffey, Thomas Dolby, Dr. Dre (Andre Young), Eazy-E (Eric Wright), Martika, Michel'le, Harry Shearer, Tairrie B., Jane Wiedlin and MTV's Katie Wagner presented the awards with ASCAP president Morton Gould, ASCAP managing director Gloria Messinger and ASCAP's Todd Brabec, Jerry Davis, Julie Horton, Loretta Munoz, Lisa Schmidt and Ron Sobel. The legendary songwriting team of Jerry Lieber and Mike Stoller helped present awards for pop standards.

Multiple songwriter winners were: Diane Warren, Roland Gift/David Steele, David Gasper/Marcus Lillington, Albert Hammond, Madonna, Richard Marx, George Michael, Maurice Starr and Elliot Wolff.

Multiple publisher winners were: Warner Chappell Music, Inc., EMI April Music Inc., Virgin Music, Inc., Realsongs, MCA, Inc., Almo Music Corporation, Bleu Disque Music Co., Inc., Geffen Music, Walt Disney Music Company, Albert Hammond Enterprises, Inc., Chi-Boy Music, Elliot Wolff Music, Maurice Starr Music and Webo Girl Publishing, Inc.

Jerry Leiber and Mike Stoller joined Morton Gould in a special presentation honoring 10 ASCAP standards, which have been among the most-performed songs over the last 10 years: "Mona

Lisa," "Have Yourself a Merry Little Christmas," "Dancing in the Street," "I Only Have Eyes for You," "Singin' in the Rain," "Blueberry Hill," "Silver

Bells," "That's Entertainment," "Rudolph the Red Nosed Reindeer" and "Orange Blossom Special."

ASCAP's Most-Performed Songs

AS LONG AS YOU FOLLOW

Writers: Eddy Quintels, Christine McVie

Publisher: WB Music Corp.

BABY DON'T FORGET MY NUMBER

Writers: Roger D. Dalton (GEMA), Frank Farian (GEMA), B. Nail (GEMA)

Publisher: MCA, INC.

BABY I LOVE YOUR WAY

Writer: Peter Frampton

Publishers: Almo Music Corporation, Nuages Music Ltd.

COLD HEARTED

Writer: Elliott Wolff

Publishers: Elliot Wolff Music, Virgin Music, Inc.

DESIRE

Bono (PRS), Adam Clayton (PRS), The Edge (PRS), Larry Mullen (PRS)

Publisher: Warner/Chappell Music, Inc.

DON'T RUSH ME

Writers: Alexandra Forbes, Jeff Franzel

Publisher: Almo Music Corporation

DON'T TELL ME LIES

Writers: David Gasper (PRS), Marcus Lillington (PRS)

Publisher: Virgin Music, Inc.

DREAMIN'

Writers: Michael V. Forte, Lisa Montgomery, Geneva Paschal

Publishers: Depom Music Inc., Jobette Music Co., Inc.

THE END OF THE INNOCENCE

Writers: Don Henley, Bruce Hornsby

Publishers: Cass County Music Company, Zappo Music

ETERNAL FLAME:

Writers: Tom Kelly, Billy Steinberg, Susanna Hoffs

Publishers: Billy Steinberg Music, Denise Barry Music

EVERLASTING LOVE

Writer: Howard Jones (PRS)

Publisher: Hojo Global Music

EXPRESS YOURSELF

Writers: Stephen Bray, Madonna

Publishers: Black Lion Music, Bleu Disque Music Co., Inc., WB Music Corp., Webo Girl Publishing, Inc.

FAST CAR

Writer: Tracy Chapman

Publishers: EMI April Music Inc., Purple Rabbit Music

FOREVER YOUNG

Writers: Jim Cregan (PRS), Bob Dylan, Kevin Savigar, Rod Stewart

Publishers: Kevin Davigar Music, PSO Limited, Rod Stewart, Special Rider Music, WB Music Corp.

FOREVER YOUR GIRL

Writer: Oliver Leiber

Publishers: Oliver Leiber Music, Virgin Music, Inc.

GIVING YOU THE BEST THAT I GOT

Writers: Randy Holland, Anita Baker, Clarence Scarborough

Publisher: Eyedot Music

GOOD THING

Writers: Roland Gift (PRS), David Steele (PRS)

Publisher: Walt Disney Music Company

HEAVEN HELP ME

Writers: George Michael, Deon Estus

Publisher: Warner/Chappell Music, Inc.

HOW CAN I FALL

Writers: David Gasper (PRS), Marcus Lillington (PRS)

Publisher: Virgin Music, Inc.

I DON'T WANNA LIVE WITHOUT YOUR LOVE

Writers: Albert Hammond, Diane Warren

Publishers: Albert Hammond Enterprises, Inc., Realsongs

I REMEMBER HOLDING YOU

Writer: Joe Pasquale

Publisher: Joe Pasquale Music

IF I COULD TURN BACK TIME

Writer: Diane Warren

Publisher: Realsongs

IF IT ISN'T LOVE

Writers: Jimmy Jam, Terry Lewis

Publisher: Flyte Tyme Tunes

I'LL ALWAYS LOVE YOU

Writer: Jimmy George

Publishers: Auspitz Music, Lucky Break

I'LL BE LOVING YOU (FOREVER)

Writer: Maurice Starr

Publishers: EMI April Music Inc., Maurice Starr Music

I'LL BE THERE FOR YOU

Writers: Jon Bon Jovi, Richie Sambora

Publishers: Bon Jovi Publishing, New Jersey Underground Music Inc., PRI Music, Inc.

(I'VE HAD) THE TIME OF MY LIFE

Writers: John De Nicola, Donald Markowitz, Franke Previte

Publishers: Damusic Co., Inc., Donald Jay Music Ltd., Knockout Music Company, R U Cyrius Publishing

JUST BECAUSE

Writers: Sami McKinney, Alexandra Brown, Michael O'Hara

Publishers: Avid One Music, EMI April Music

KISSING A FOOL

Writer: George Michael

Publisher: Warner/Chappell Music, Inc.

KOKOMO

Writers: John Phillips, Michael Love, Scott McKenzie, Terrance Melcher

Publishers: Honest John Music, Walt Disney Music Company

(Continued on page 40)

#1 AROUND THE WORLD



WARNER/CHAPPELL MUSIC, INC.

THANKS TO THE BEST WRITERS AND THE BEST STAFF. YOU MAKE IT HAPPEN.



A Warner Communications Company

BMI Celebrates 50th Anniversary

AS BMI HONORED ITS TOP POP SONGWRITERS and motion picture and television composers, the performing rights organization once again underscores its commitment to the development of American music during its 50th anniversary year. Known since its inception for its "open door" to songwriters and publishers of every musical genre, BMI today is a broad-based home for talent. This year, BMI anniversary activities saluted not only its solid history, but the substantial contribution of the creative people it represents.

"A golden anniversary is an especially opportune time to reflect on both our growth and the tremendous evolution of popular music over the past five decades," says BMI President and CEO Frances W. Preston. "BMI songwriters, composers and publishers have had an unprecedented impact on art and entertainment, and during this year, we intend to emphasize that point at our annual events and other special presentations."

The overall theme of BMI's 50th Anniversary is "The Explosion of American Music." Special salutes incorporating this theme were highlights of the Pop Awards Dinner on May 22 and the Motion Picture & Television Awards Dinner on May 23, both in Los Angeles. The inauguration of "The BMI Michael Jackson Award," established in the 50th anniversary year to recognize a songwriter of significant achievement, was presented to Jackson at a gala luncheon in Beverly Hills on May 8. The organization's regularly scheduled Country Awards Dinner in Nashville in October will also feature special anniversary salutes. In addition, BMI jazz composers will be featured at the BMI Jazz Festival in June. The contributions of gospel music songwriters and publishers were honored during Gospel Music Week in April. Also in April, the works of film and television composers and jazz writers were the focus of a Los Angeles concert of orchestral jazz repertoire by the New American Orchestra.

Further 50th Anniversary activities included a contemporary concert music composer's salute by the Young Musicians' Foundation Orchestra, under the direction of BMI composer Laio Schiffrin, in March. Recognition of the contributions of Great Britain's PRS (Performing Rights Society) membership to BMI repertoire will take place in London in the fall. Other events will be announced shortly.

These established events, and much of the world's most influential music, would not be the focus of such honor if not for the synergy of a group of people with the foresight and the will to expand the then-established boundaries of "contemporary" music. The year-long celebration will serve to remind the industry of BMI's history-making role in the mainstreaming of America's

ethnic music—in essence, its leadership in the course taken by popular music in the past half-century.

BMI was officially declared operational on February 15, 1940 in New York City. More than 400 radio stations pledged fees and moral support and, through sincere acquisition efforts by early staffers, BMI was, by the end of the year, licensing more than 36,000 copyrights. BMI became a much-needed competitive source of licensed music for radio and other users of the merging American music forms. It also gave the writers and composers of that music their first opportunity to participate in performing rights royalties.

"It's hard to imagine what music would be like today without BMI," says Jerry Wexler, legendary producer and executive with Atlantic Records. "Before World War II, there was only one kind of music that seemed to be allowable in America. It was the continuation of what had been the European tradition of 32-bar songs, whether they came from shows or popular songwriters. And it was an elite club. The lid was kept on R&B, country, ethnic music, folk. Once the lid was lifted—which happened when BMI entered the picture—the vacuum was filled by all these archetypical American musics."

BMI's performing rights innovations coincided with dramatic changes in media technology and consumer tastes, and as a result, all kinds of indigenous American music came to be heard throughout the U.S. Eventually, BMI was at the forefront of the hit parade, acting as virtual mid-wife to rock and roll. It also encouraged new jazz composers and the burgeoning fields for television and film.

BMI executive talent accomplished this by a careful nurturing of regional musics largely ignored by the mainstream. They built a far-ranging repertoire from blues, jazz, country, gospel and Latin composers. In the early days of its existence, BMI also supported struggling publishers and songwriters with advances, enabling them to gain a foothold in a quick-changing industry.

"BMI has been a big part of my career," says Barry Mann, who with partner Cynthia Weil has authored many of pop's biggest hits ("You've Lost That Lovin' Feelin'," "Somewhere Out There"). "They always gave us a sense of security, which made it easier for us to pour our energies into the creative aspects of our lives."

In addition to the psychological benefits provided to songwriters and publishers, BMI through the years has developed revolutionary new logging techniques for tracking airplay and other uses. It currently maintains a computers listing of more than 1.5 million compositions and regularly distributes performances royalties to its copyright holders. Today, BMI reper-

toire includes works by many of the world's best-known songwriters and composers in all genres of music: pop, rock, country, R&B, gospel, jazz, rap film and television music, and contemporary concert music, to name only a few.

A sampling of the more than 100,000 songwriters, composers and publishers whose works are represented by BMI includes pop and rock innovators John Lennon & Paul McCartney, Michael Jackson, Chuck Berry, Billy Joel, Paul Simon, Barry Manilow and GLoria Estefan; country standard-bearers Hank Williams, Jr. and Hank Williams, Sr., Willie Nelson, Eddie Arnold, Paul Overstreet, Dolly Parton, the Judds and members of Alabama; blues legends Muddy Waters and Willie Dixon; soul greats James Brown,

Aretha Franklin and Otis Redding; gospel songwriters/artists Thomas A. Dorsey, BeBe & CeCe Winans and Sandi Patti; jazz innovators Charlie Parker, Miles Davis, John Coltrane, Pat Metheny and Bobby McFerrin; film and television co posers John Williams, Patrick Williams, Mike Post, Danny Elfman and Michael Kamen; and concert music composers William Schuman, Charles Ives and Otto Luening.

"BMI's open-door policy in the past 50 years has played a significant role in the explosion of American music," says Preston, echoing BMI's golden anniversary theme. "We look forward to an exciting year, a time for celebration and a time for looking ahead as well as back."

Carole Bayer Sager

CAROLE BAYER SAGER IS A RARITY—a popular songwriter with the vision to express in her lyrics the collective emotion of a generation. Co-writer (with Toni Wine) of the 1990 BMI Song of the Year, "A Groovy Kind of Love," Sager has once again proven she writes tunes that stand the test of time. Sager's simple lyrics in "A Groovy Kind of Love"—amazingly, the first song she ever wrote—conveyed the wide-eyed naivete of the 1960s, especially as performed in the classic version by Wayne Fontana & the Mindbenders. With last year's melancholy rendition by Phil Collins, the song has again captured the mood of a generation—now older and a little wiser—but no less enchanted by Sager's romanticism.

In a career that has spanned nearly 25 years, Sager has written scores of memorable songs, including hits ranging from the personal "Don't Cry Out Loud" to the glib Academy Award-winning "Arthur's Theme (Best That You Can Do)," to the E.T.-inspired "Heartlight" to the bawdy "Nobody Does It Better" to the stirring "On My Own."

But Sager may be best remembered for "That's What Friends Are For," penned with husband Burt Bacharach and dedicated to the fight against AIDS. The song has raised over \$1.25 million for AIDS research. Recorded by Dionne Warwick, Stevie Wonder, Elton John and Gladys Knight, it was the #1 song of 1986, winning a Grammy Award for Song of the Year. More importantly, it served to raise the consciousness of millions of people about the tragedy of AIDS, conveying in simple, human terms the kind of loving support people afflicted with AIDS deserve. It is indeed rare that a song can have a direct, positive effect on people's lives.

Some of the prolific Sager's recent hits include "Love Power," performed by Dionne Warwick and Jeffrey Osborne; "Everchanging Times," sung by Siedah Garrett (from the film *Baby Boom*); "Love Always," performed by El DeBarge; "Over You," recorded by Natalie Cole and Ray Parker, Jr.; and



Kenny Rogers' rendition of "They Don't Make Them Like They Used To." Sager is a woman of varied talents. She has three solo albums, which have yielded the hit singles "Stronger Than Before" and "You're Not Moving Today." She has also written a novel, *Extravagant Gestures*, published in hard-cover in 1985 by Arbor House.

"I try to stay in the present," Sager comments. "It's nice to know I've grown when I hear some of the older work—I'm happy that period of my life has passed."

Sager began writing songs as a student at New York City's High School of Music and Art. A graduate of New York University in speech, English and dramatic arts, she went on to become one of America's most successful writers, with songs covered by Frank Sinatra, Barbra Streisand, Neil Diamond, Ray Charles, Michael Jackson, Gladys Knight, Roberta Flack, Johnny Mathis, Carly Simon, Bette Midler, Aretha Franklin, Bob Dylan and many others.

Sager and co-writer Burt Bacharach celebrated their Academy Award for "Arthur's Theme (Best That You Can Do)" by getting married a few days later, in April, 1982. Their collaborations include son Christopher Elton, age five.

"I've always had a feeling I'd do well in life," Sager reflects. She has learned to trust her feelings, as we have learned to trust her sensitive lyrics—words that brilliantly convey matters of the heart. Carole Bayer Sager has indeed "done well," not only for herself, but for the millions touched by her songs.

It all starts with a song...

CBS *music* _____

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POP

POP chart listing songs like "B-Girls (P-Man, BM)", "All Around The World (BMG, ASCAP/Black & G...)", "I Wanna Do It Make Love To You (Zomba, ASCAP)", etc.

POP chart listing songs like "Enjoy The Silence (Emi, ASCAP)", "Expression (Next Plateau, ASCAP/Sons Of K-Oss, ASCAP)", "Getting Away With It (Virgin, ASCAP/Cage/10)", etc.

POP chart listing songs like "Nicely (Ruthless Attack, ASCAP)", "Nothing Compares 2 U (Controversy, ASCAP/WB, ASCAP)", "Notice Me (Sikki Rki, ASCAP/Padavan, BM)", etc.

POP chart listing songs like "Turtle Power (EMI Blackwood, BM/Kinitt, BM)", "U Can't Touch This (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BM/Bust-I, BM)", etc.

R&B

R&B chart listing songs like "1911 Is A Joke (Def America, BM)", "All I Do Is Think Of You (Stone Diamond, BM/Gold Forever, BM)", "Alright (Flyte Tyme, ASCAP/Black Ice, BM)", etc.

R&B chart listing songs like "I Want It Now (Better Nights/PRI, ASCAP/BM)", "I Wonder Who She's Loving (CBS, ASCAP/Sister Teresa, ASCAP/Nutsty, ASCAP/Bridgeport, BM)", "I'd Like To Get To Know Ya (Colgems-EMI, ASCAP)", etc.

R&B chart listing songs like "Real Love (SBK April Music Inc./100th St. Pub./Anita Inter. Inc.)", "Rub You The Right Way (Flyte Tyme, ASCAP)", "Same Old Love (Gold Songs/Tones Tas/Mayhall Music Comp.-K10)", etc.

R&B chart listing songs like "Why It Gotta Be Like That (Raydo, ASCAP)", "U Can't Deny It (Big Life, PRS)", "Do Me (MCA Music/Zomba Music, Ascip/54)", etc.

COUNTRY

COUNTRY chart listing songs like "A Little Hunk Of Heaven (Beckaroo/Careers-BMI/49)", "Ain't No Wrong Time (Little Biff-BMI/68)", "Another One Of My Near M's (Ryan John Boy-ASCAP/80)", etc.

COUNTRY chart listing songs like "Happy Ever After (Cross Keys-ASCAP/100)", "He Talks To Me (Lodge Hall/Chappell/RMB-ASCAP/15)", "He Walked On Water (Hayes Street/Almo-ASCAP/3)", etc.

COUNTRY chart listing songs like "Love Without End, Amen (O-Tex/Bill Butler-BMI/1)", "Lovelight (Allanwood-BMI/81)", "Maybe That's All It Takes (Warner/Refuge/Macy Place-ASCAP/33)", etc.

COUNTRY chart listing songs like "Tanqueray (Tree-BM/Hookem/JMV-ASCAP/50)", "The Dance (Marganactive/Pookie Bear-ASCAP/6)", "The Domino Theory (Screen Gems/WB Tamerlane/Honeyfarm-BMI/60)", etc.

THREE YEARS BEHIND BARS AND LOOK AT US NOW.

Two ASCAP Awards for Most Performed Song:

Edie Brickell & New Bohemians
"What I Am"

Jesse Harms
"Walk On Water" recorded by Eddie Money

Music In Some Of The Year's Biggest Films:

"Dick Tracy"
Songs by Stephen Sondheim

"Pretty Woman"
Songs by Matthew Wilder

"Days Of Thunder"
Songs by Randy Cantor, Michael Caruso,
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GEFFEN

TOP 200 ALBUMS

June 23, 1990

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



High Debut: New Kids On The Block #15

		Total Weeks ▼	Last Week ▼
1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	1	15
2	I'M BREATHLESS (Sire/Warner Bros. 26209)	20	3
3	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)	2	12
4	PRETTY WOMAN (EMI 93492)	5	11
5	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	4	9
6	POISON (MCA 6387)	6	11
7	WILSON PHILLIPS (SBK 93745)	9	10
4	SHUT UP AND DANCE (Virgin 91326)	8	5
9	CHARMED LIFE (Capitol 21735)	7	6
10	BRIGADE (Capitol 91820)	3	10
11	VIOLATER (Sire/Reprise 26081)	10	12
12	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	11	38
13	SOUL PROVIDER (Columbia 45012)CBS(P)	12	48
14	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	15	30
15	STEP BY STEP (Columbia C45129)	DEBUT	
15	PASSION AND WARFARE (Relativity 1037)	54	3
17	JOHNNY GILL (Motown 6283)	13	8
18	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	14	64
19	BORN TO SING (Atlantic C82084)	19	9
20	AMERIKKA'S MOST WANTED (Priority CDL-4XL-SL57120)	52	4
21	PUMP (Geffen GHS 24234)WEA 8.98(P2)	16	39
22	AFFECTION (Arista 8554)	18	15
23	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	17	9
24	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	21	50
25	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G)	34	32
26	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)		
	ROD STEWART	22	13
27	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	24	82
28	STICK IT TO YA(Chrysalis 21702)CEMA 9.98	25	18
29	SEX PACKET (Tommy Boy 1026)	27	11
30	BEHIND THE MASK (Warner Bros. 26111)	23	9
31	LIVIN' IT UP (MCA 6415)	33	3
32	KILLIN' TIME (RCA 9668)BMG 8.98(P)	26	56
33	DAMN YANKEES (Warner Bros. 26159)	28	13
34	LONDON WARSAW NEW YORK (Epic 45472)CBS	29	17
35	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)		
	LINDA RONDSTADT (Featuring Aaron Neville)	31	35
36	ALANNAH MYLES (Atlantic 81956)WEA 8.98	32	22
37	MANIC NIRVANA (Atlantic 91336)	30	12
38	COSMIC THING (Reprise 25854)WEA 8.98(P)	36	50
39	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL		
	THE KENTUCKY HEADHUNTERS	35	27
40	COCKED & LOADED (Vertigo/Polygram 5921)	53	8
41	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	61	27
42	QUICK MOVES (Arista 8622)	116	3
43	AFTER 7 (Virgin 91061)	62	31
44	PACKED (Sire/Warner Bros. 26219)	72	3
45	BEST OF (Polygram 841970)	49	5
46	VOL. II 1990 A NEW DECADE (Virgin 91367)	91	2
47	CHANGESBOWIE (Rykodisc RALP 0171)	37	11
48	HELL TO PAY (Arista 8632)	99	2

49	THE REVIVAL (Wing/Polygram 841902)	TONY, TONI, TONE	38	5
50	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	39	48
51	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	TECHNOTRONIC	40	27
52	THE DAY THE LAUGHTER DIED (Geffen 24287)	ANDREW DICE CLAY	41	10
53	WAKE ME WHEN ITS OVER (Elektra 60883)	FASTER PUSSYCAT	42	11
54	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	43	40
55	LOCK UP THE WOLVES (Reprise 4-26212)	DIO	55	4
56	PASS IT ON DOWN (RCA 2108)	ALABAMA	108	3
57	BACK ON THE BLOCK (Qwest/Warner Bros 26020)WEA 8.98(P)	QUINCY JONES	44	29
58	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	MILLI VANILLI	45	66
59	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	46	14
60	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	59	13
61	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	47	11
62	LINEAR (Atlantic 82090)	LINEAR	48	8
63	REPRESENTING THE MAMBO (Warner Bros. 26163)	LITTLE FEAT	50	9
64	DAYS OF OPEN HAND (A&M 15293)	SUZANNE VEGA	51	8
65	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	56	34
66	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	57	31
67	STILETTO (RCA 2090-1-R)	LITA FORD	100	3
68	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	58	48
69	MY ROMANCE (Arista 8582)	CARLY SIMON	60	12
70	BLACK'S MAGIC (Next Plateau PL1019)	SALT -N- PEPA	63	11
71	PAINTING IN MY MIND (Sire/Warner Bros 26148)WEA 9.98	TOMMY PAGE	64	13
72	MICHEL'LE (Ruthless/Alco 91282)	MICHEL'LE	65	23
73	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	FAITH NO MORE	82	17
74	LAST OF THE RUNAWAYS (A&M SP5272)	GIANT	80	8
75	READING, WRITING AND ARITHMATIC (Rough Trade/DGC 24277)	THE SUNDAYS	90	4
76	KENNY G LIVE (Arista 8613)BMG 8.98(G)	KENNY G	66	29
77	TO THE EAST, BLACKWARDS (4th & B'Way 444019)	X CLAN	86	6
78	TOKYO BLUE (EMI CAP90096)	NAJEE	67	9
79	RATED PG (Columbia 46070)	PERFECT GENTLEMEN	68	4
80	FLOATING INTO THE NIGHT (Curb/Warner Bros. 25859)	JULEE CRUISE	145	3
81	CLOUDCUCKOOLAND (MCA 6404)	THE LIGHTNING SEEDS	88	7
82	TAKE IT TO HEART (Warner Bros./Reprise 25979)	MICHAEL McDONALD	87	4
83	TEN (Warner Bros. 24283)	Y&T	81	4
84	FULL MOON FEVER (MCA 6253)MCA 9.98(P2)	TOM PETTY	69	59
85	WORLD PARTY (Arista 8563)	SNAP	DEBUT	
86	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 2 LIVE CREW	70	49	
87	JUMBO GOODBYE (Capitol 21654)	WORLD PARTY	93	4
88	MANNERS & PHYSIQUE (MCA 6315)	ADAM ANT	71	16
89	WAKING HOURS (A&M 5287)	DEL AMITRI	89	11
90	TATTOOED MILLIONAIRE (Columbia 46139)	BRUCE DICKINSON	95	4
91	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	73	95
92	GARTH BROOKS (Capitol 90897)	GARTH BROOKS	128	6
93	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98(P)	YOUNG M.C.	74	40
94	LIVIN' LIKE HUSTLERS (Ruthless 46041)	ABOVE THE LAW	94	11
95	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	75	27
96	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	76	20
97	LOOK SHARP! (EMI 91098)CEMA 9.98(P)	ROXETTE	77	62
98	JANE CHILD (Warner Bros. 25858)WEA 9.98	JANE CHILD	78	16
99	A ROUND AND ABOUT (I.R.S./Deptford Fun City 1)	SQUEEZE	109	4
100	GIRLS NIGHT OUT (RCA 9642)	TYLER COLLINS	123	4
101	THE CAUTION HORSES (RCA 2058)	COWBOY JUNKIES	79	13
102	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)	THE NOTTING HILLBILLIES	83	14
103	THE CHIMES (Columbia 46008)	THE CHIMES	103	5
104	GOLDEN AFTERNOON FIX (Arista 8579)	THE CHURCH	84	13
105	LOVE CHILD (Alco 91307)	SWEET SENSATION	85	8
106	GREATEST HITS (Columbia 46125)	BANGLES	92	4
107	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	96	31
108	THE BEST OF LUTHER(Epic 45320-EK45423)CBS(P)	LUTHER VANDROSS	97	34
109	A BIT OF WHAT YOU FANCY (Capitol 93177)	THE LONDON QUIRE BOYS	110	7
110	ESCAPE FROM HAVANA (Capitol 91295)	MELLOWMAN ACE	143	3
111	WILLOW IN THE WIND (Mercury 836 9501)	KATHY MATTEA	98	16

112	BEACHES (G) (Atlantic 81933)WEA 9.98(P2)	101	75	172	ROAD TO HELL (Geffen GHS 24276)	162	14
	ORIGINAL MOTION PICTURE SOUNDTRACK						
113	RETURN (Qwest/Warner Bros. 26161)	104	6	173	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	161	21
114	ECLIPSE (Polygram 843361)	102	5	174	FREEDOM (Reprise 25899)WEA 8.98(G)	164	36
115	SON OF ALBERT (Columbia 46188)	DEBUT		175	THE LION AND THE COBRA (Ensign/Chrysalis 21612)	163	10
116	SONGS FOR DRELLA (Sire 26140)	105	7	176	KOJIKI (Geffen 24255)	167	6
117	HEAD OVER HEALS (Orpheus/EMI 75615)	117	4	177	STEEL WHEELS (Columbia 45333)CBS(P2)	168	41
118	SKID ROW (Atlantic 81936)WEA 8.98(P3)	106	72	178	HIT LIST (Epic 45473)CBS	169	20
119	HEART OF STONE (Geffen 24239)WEA 8.98(P)	111	49	179	THE LEADER OF THE BANNED (Warner Bros. 26073)	170	10
120	THE LANGUAGE OF LIFE (Atlantic 82057)	107	14	180	CRUEL,CRAZY,BEAUTIFUL WORLD (Capitol 93446)		
121	HERE IN THE REAL WORLD (Elektra 8623)	112	12			187	6
122	LABOUR OF LOVE II (Virgin 91324)	113	22	181	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98(P6)	171	102
123	WALK ON WATER (Fly/Sire/Warner Bros. 25943)			182	LET THEM EAT BINGO (Elektra 60921)	172	5
	JERRY HARRISON: CASUAL GODS	114	4	183	CARVED IN THE SAND (Mercury 842 251)	183	14
124	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98(G)	115	41	184	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98(P2)		
125	SEMINAR (Nasty Mix 70150)	118	32			173	68
126	PRETTY HATE MACHINE (TVT 2610)IND	119	19	185	HERE COMES TROUBLE (In-Effect/Relativity 3012)	DEBUT	
127	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98(P)	120	69	186	BIG TYME (MCA 42302)MCA 8.98 (P)	192	52
128	REPEAT OFFENDER (EMI 90380)CEMA 9.98(P3)	121	58	187	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	174	21
129	SOMETHING TO GET YOU HYPED (Pandisc 8809)	122	7	188	UP TO HERE (MCA 6310)	176	6
130	COUNTRY CLUB (Warner Bros. 126094)	138	12	189	APPETITE FOR DESTRUCTION (Geffen GHS 24148)		
131	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	124	33			177	2
132	AH VIA MUSICOM (Capitol 90517)	125	9	190	PRESTO (Atlantic)WEA 8.98(G)	178	30
133	YOUNG LIONS (Atlantic 82099)	133	3	191	NEVER TOO FAR (EMI 92401)	180	15
134	SCREWED, BLUED'N TATTOOED (Atlantic 82069)	153	5	192	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98(G)	194	32
135	LIKE A PRAYER (Sire 25844)WEA 9.98(P3)	142	64	193	MOTHER'S MILK (EMI-92152)CEMA 8.98	182	42
136	WORLD BEAT (Epic 46010)CBS(G)	126	22	194	PORCELAIN (Virgin 91325)WEA 9.98	196	18
137	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98(P)	127	30	195	THE SEEDS OF LOVE (Fontana 838730)POL(P)	184	38
138	KID 'N PLAY'S FUN HOUSE (Select 21638)	129	12	196	HOUSEPARTY (Motown 6296)	185	11
139	I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainment 60861)KEITH SWEAT	DEBUT		197	THE HOUSE OF LOVE (Fontana 842-293-4)	186	7
140	THE MAN IS BACK (A&M 5256)	144	5	198	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL(G)	188	30
141	BLOODLETTING (I.R.S./MCA 82037)	181	2	199	PERSONAL (MCA 6335)	189	13
142	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98(P)	131	31	200	SLAVE TO THE THRILL (Enigma/Capitol 73577)	190	10
143	LOVE IS GONNA GETCHA (GRP 9603)	130	10				
144	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	132	55				
145	A DAY IN THE LIFE (Atlantic 82100)	DEBUT					
146	GRIP IT ON THE OTHER LEVEL (Rap-A-Lot 103)	134	6				
147	ALL THE WAY (Solar/Epic 75310)	135	12				
148	DOUG STONE (Epic 45303)	151	5				
149	ORIGINAL LONDON CAST (Polydor 8315631)						
	PHANTOM OF THE OPERA HIGHLIGHTS	136	14				
150	SOCIAL DESTORTION (Epic/CBS 46055)	150	7				
151	PAWNS IN THE GAME (Skywalker XR111)						
	PROFESSOR GRIFF AND THE ASIATIC DISCIPLES	137	12				
152	A VIEW FROM 3RD STREET (Reprise 26164)	152	7				
153	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98						
	SEDUCTION	139	34				
154	FUNK -O- METAL CARPET RIDE (Atco 91337)	165	3				
155	MARIAH CAREY (Columbia 45202)	DEBUT					
156	HOLY INTELLECT (Profile 1289)	166	2				
157	KEEP ON MOVIN' (Virgin 91267)WEA 9.98(P)	140	51				
158	THE STATE I'M IN (WTG/Epic 45285)	158	3				
159	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98(P)	141	35				
160	HOT IN THE SHADE (PolyGram 838 913)POL(G)	146	34				
161	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98(P)	147	34				
162	NEW FUNKY NATION (4TH & B'Way/Island 4017)	148	8				
163	DIRTY WEAPONS (Epic 45139)	149	8				
164	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)						
	A TRIBE CALLED QUEST	154	9				
165	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	156	22				
166	STAY WITH ME (Columbia 44367)CBS(G)	155	42				
167	HIGHWAYMAN 2 (Columbia/CBS 45240)	157	14				
168	SHAKE YOURSELF (Atlantic 82073)	159	3				
169	FULL FRONTAL ATTACK (RCA 9889-1-R)	179	2				
170	"C" YA (Profile 1284)	175	5				
171	LAURA BRANIGAN (Atlantic 82062)	160	8				

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 86	Del Amitri / 89	Kinison, Sam / 179	Pretenders / 44	Tritt, Travis / 130
Abdul, Paula(1st) / 27	Depeche Mode / 11	Kiss / 160	Professor Griff / 151	Troop / 107
Abdul, Paula(new) / 8	Dickinson, Bruce / 90	Kitaro / 176	Public Enemy / 5	UB40 / 122
Above The Law / 94	Digital Underground / 29	Kwame / 145	Raitt, Bonnie / 18	Vai, Steve / 16
Adam Ant / 88	Do / 55	L.A. Guns / 40	Rea, Chris / 172	Vandross, Luther / 108
Aerosmith / 21	Electric Boys / 154	Lang K.D. / 144	Red Hot Chili Peppers / 193	Vega, Suzanne / 64
Alter 7 / 43	En Vogue / 19	Lightning Seeds / 81	Reed/Cale / 116	Whitesnake / 142
Alabama / 56	Estefan, Gloria / 68	Linear / 62	Reeves, Dianne / 191	Wilson Phillips / 7
Austin Patti / 143	Everything But The Girl / 120	Little Feat / 63	Ridgely, Andrew / 115	Winans / 113
B.S.'s / 38	Faith No More / 73	London Quire Boys / 109	Rolling Stones / 177	World Party / 87
Babyface / 50	Faster Pussycat / 53	Louie Louie / 158	Ron C. / 170	X Clan / 77
Bangles / 106	Fine Young Cannibals / 184	M.C. Hammer / 1	Rondstadt, Linda / 35	Y & T / 83
Basia / 34	Fleetwood Mac / 30	Madonna / 135	Roxette / 97	Young M.C. / 93
Baton Rouge / 168	Ford, Lita / 67	Madonna(new) / 2	Rush / 190	Young, Neil / 174
Beats International / 182	Forndam, Julia / 194	Malmsteen, Yngwie / 114	Salt N' Pepa / 70	Young & Restless / 129
Belov, Andrew / 133	Ghetto Boys / 146	Marx, Richard / 128	Satriani, Joe / 192	Soundtracks:
Bell Biv DeVoe / 6	Giant / 74	Matta, Kathy / 111	Scatter Brain / 185	Beaches / 112
Belle Regina / 166	Gill, Johnny / 17	McDonald, Michael / 82	Scorpions / 198	Born On The Fourth Of July / 173
Black, Clint / 32	Guns N' Roses / 189	Mellow Man Ace / 110	Seduction / 153	House Party / 196
Black Crowes / 59	Harrison, Jerry / 123	Metallica / 171	Silencers / 199	Little Mermaid / 41
Bolton, Michael / 113	Healey, Jeff / 48	Mich'd'e / 72	Simon, Carly / 69	Phantom of Opera/Highlights/ 149
Boo-Yaa T.R.I.B.E. / 162	Heart / 10	Midnight Oil / 60	Sir Mix A Lot / 125	Pretty Woman / 4
Brannigan, Laura / 171	Heavy D & The Boyz / 186	Mission U.K. / 183	Skid Row / 118	Teenage Mutant Ninja Turtles / 23
Brooks, Garth / 92	Henley, Don / 24	Myles, Alannah / 36	Slaughter / 28	
Bowie, David / 47	Hewett, Howard / 61	Milli Vanilli / 58	Sleez Beez / 134	
Brown, Bobby / 181	Highway Man / 167	Milli Vanilli(re-mix) / 42	Smithereens / 131	
Brown, Bobby(Dance) / 137	House Of Love / 197	Morgan L'rie / 187	Snap / 85	
Bugnon, Alex / 117	Howard, George / 199	Morison, Van / 45	Social Distortion / 150	
Calloway / 147	Hurricane / 200	Motley Crue / 54	Soul II Soul / 157	
Carey, Mariah / 155	Ice Cube / 20	Murphy, Peter / 96	Soul II Soul(Vol.2) / 46	
Carey, Mariah / 155	Idol, Billy / 9	Najee / 78	Squeeze / 99	
Cher / 119	Jackson, Alan / 121	New Kids(hangin') / 91	Stansfield, Lisa / 22	
Child, Jane / 98	Jackson, Janet / 12	New Kids(new) / 15	Stewart, Rod / 26	
Chimes / 103	Jelt Joan / 178	Nine Inch Nails / 126	Stone, Doug / 148	
Church / 104	Joel, Billy / 65	Notting Hillbillies / 102	Stone Roses / 165	
Clapton, Eric / 66	John, Elton / 124	N.W.A. / 127	Strait, George / 31	
Clay, Andrew Dice / 52	Johnson, Eric / 132	O'Conner, Sinead(new) / 3	Sundays / 75	
Clegg, Johnny / 180	Jones, Quincy / 57	O'conner, Sinead / 175	Sweet, Keith / 139	
Cole, Jude / 152	Kaoma / 136	Page, Tommy / 71	Sweet Sensation / 105	
Collins, Phil / 14	Kenny - G / 76	Penn, Michael / 95	Tears For Fears / 195	
Collins, Tyler / 100	Kentucky Head-hunters / 39	Perfect Gentleman / 79	Technotronic / 51	
Concrete Blonde / 141	Kid 'N Play / 138	Petty, Tom / 84	Tesla / 161	
Cowboy Junkies / 101	Killer Dwarfs / 163	Piant, Robert / 37	Tikaram, Tanita / 191	
Cruise, Julee / 80	Kings Of The Sun / 169	Poor Rightbus Teachers / 156	Tony Toni Tone / 49	
Clegg, Johnny / 180			Tragically Hip / 188	
Damian Michael / 200			Travis, Randy / 159	
Damn Yankees / 33			Tribe Called Quest / 164	
Dayne, Taylor / 25				

METAL

BY BILL RYDERSON

STUDIO SAVAGERY: MegaForce is scheduled to release thrash posse Violence's *Oppress the Masses* on July 24. An advance cassette boasting such frantic moshmagic as "Torture Tactics," "Mentally Afflicted" and "Engulfed in Flames" reveals that Violence hasn't lost its touch when it comes to examining the darker side of life (and death). "I Profit" deals with obsessive greed, while "Liquid Courage" seems to be about coping with pain with the bottle. Pleasant dreams, headbangers... White Zombie is writing material for an album that Caroline may release in late 1990. These zombies of the Caucasian persuasion have been known to rock the living dead... The London Quireboys' *A Bit of What You Fancy* is gold in England, Italy, Germany, Japan, Greece and Spain...

HIGHWAY TO HELL: Aerosmith plans to launch the fourth leg of its *Pump* Tour, for which the Black Crowes will be an opening act, on June 17 and remain on the roads of America until July 28. Worldwide, Aerosmith's latest album, *Pump*, has sold more than 5 million copies... Lita Ford and Aussie rockers the Kings of the Sun are scheduled to begin a U.S. tour in late July... On July 15, Iron Maiden's Bruce Dickinson commences his first tour as a solo artist and is scheduled to remain on the road through August. Jagged Edge UK, whose drummer Sabio DeI Rio plays on Dickinson's def *Tattooed Millionaire* LP, is opening... Aerosmith, Whitesnake, Poison and the London Quireboys are among the headbangers appearing at Britain's Monsters of Rock festival on August 18. In mid-to late June, the London Quireboys are scheduled to play some American dates with L.A. Guns...



Jagged Edge

VILLAINS ON VIDEO: In what may be unprecedented, comedian/singer Sam Kinison (whose latest album, *Leader of the Banned*, includes a cover of AC/DC's "Highway to Hell") has asked MTV to take his "Under My Thump" video off the air. MTV has been airing a revised version of the clip, which excludes the scantily-clad babes who appeared in the original version. In a telegram to MTV, Kinison likened the revised clip to "cutting the best parts out of a movie"... Mark Friedman Productions reports that Thunder is scheduled to begin shooting a video for its version of Spencer Davis' "Give Me Some Lovin'" in London on June 11... File this one under Jailhouse Rock: Dirty White Boy filmed the video for its first single, "Lazy Crazy," at a maximum security prison—the Los Angeles Correctional Institute in suburban Saugus, California, where cult leader Tony Alamo has been known to hang out. The video was directed by Julien Temple, who has also directed videos for David Bowie, Neil Young, Janet Jackson and Tom Petty... Skid Row recently received an award for winning MTV's Video Madness contest with its "I Remember You" video... Babylon A.D. has completed a video for "The Kids Go Wild," which will be heard in the forthcoming film *Robocop II*...

METALHEAD MISCELLANEOUS: New Jersey's headbanging Grand Slam Records is now being distributed by I.R.S., which is also handling marketing and production for the label. Under the agreement, Grand Slam will operate out of I.R.S.'s Noo Yawk offices... MegaForce/Atlantic has released a dope CD single by Testament containing previously unreleased live versions of "Greenhouse Effect" and "The Ballad," both of which demonstrate the energy the thrashheads project on stage. Before "Greenhouse Effect," moshers are warned that if they find it hard to breathe in the pit, atmospheric conditions will become really uncomfortable if the greenhouse effect continues to destroy the planet...

EAR RINGERS

□ **BRUCE DICKINSON:** *Tattooed Millionaire* (Columbia CT 46139)

Iron Maiden's lead vocalist Bruce Dickinson has thrown us a curve-ball on his debut solo album, *Tattooed Millionaire*. Instead of the type of gothic fantasy metal associated with Maiden, *Tattooed Millionaire* is a striking rock and hard-rock collection that ranges from the gutsy ballad "Son of a Gun," to a passionate cover of "All the Young Dudes" (a song associated with David Bowie and Mott the Hoople), to the humorous non-metal title track. Sorcerers and demons are in short supply on the album, and Dickinson's command of the material is so strong that they aren't even missed.



SHOCK OF THE NEW

BY KAREN WOODS

THE FIRST TIME I heard the new Nitzer Ebb record, *Showtime*, I didn't like it. I'm not exactly sure why, except it sounded—on first listen—like an attempt to go pop, to forsake all of us so-called weird f**ers who are into so-called industrial music, and to earn them the kind of rabble-rousing superstardom their U.K. labelmates and current tourmates Depeche Mode have. I really thought Nitzer Ebb wanted to be famous enough to cause riots in L.A.

Okay, I was brain-dead that day. The next time I listened to it, I realized that there is a big difference between *Showtime* and the last album, *Belief*, but it's all a matter of degree. Where *Belief* was angry, *Showtime* is menacing. Where *Belief* relied mostly on big, big percussion sounds, *Showtime* actually incorporates melody. That must have been what threw me off. But the basic Nitzer Ebb edge is still there. I just missed it because of those damn melodies. Not that Nitzer Ebb is starting to sound like R.E.M. or anything, mind you—the melodies mentioned are so tied to and buried in the percussion that they are almost hard to spot at first, and therefore disconcerting. If you've never heard Nitzer Ebb, I know you have no idea what I'm talking about. It's a unique band.

Nitzer Ebb-er Bon Harris has run up against the same sort of brain-dead reaction to the new record several times, but he accepts it cheerfully and philosophically. "One of the hardest things to do is [to try to] further people's preconceptions of what's acceptable and what isn't," Harris explains. "The *Showtime* album is different from the album before it, and it's hard trying to coax people along the road to enlightenment." Don't take this as arrogance; Harris is one of those people who even when completely serious isn't completely serious. "I guess it's just human nature, but most people don't like too much radical change too much. They have to be eased into it, familiarized with it." I suggest that perhaps they (I?) should be sent letters far enough in advance to dull the shock, and he laughs. "Yeah: 'There are changes coming. Brace yourselves.'"

"With the first two albums, we'd pretty much dug the minimalist hole as deep as we wanted to dig it," Harris says, "and we're always looking for a new challenge and something to keep us fresh and enthusiastic about making music. And the one thing that we've always had a fascination with and wondered if we could actually do is take the unconventional approach and attitude of Nitzer Ebb and then take a traditional, strong song-structure, and blend the two, see if we could come up with anything even remotely palatable. That was pretty much one of the aims of the album—to try and combine more traditional elements but still keep the edge and the intensity we had before."

With that in mind, I ask which songs he considers the best examples. "Lightning Man" is a good case, something that is obviously melodic, but not soft and pappy. And there are other tracks that I particularly like, like "One Man's Burden" and "Nobody Knows." They've got a lot of traditional things in them—you get what you want when you want it in those tracks, but it's not a cop-out in any way. We were very aware of that, popping out for the sake of it, and we tried to stay away from that." He asks me which songs I like, and without hesitation, I say "Getting Closer." Harris laughs and says that track is the most typically Nitzer Ebb song on the record. That figures.

Because of the heavy reliance on percussion and the angry-young-man vocals, Nitzer Ebb has been dumped unceremoniously into the increasingly crowded industrial bin, along with about 200 other bands that bear no relation to one another outside of technology. "That's been getting a little bit frustrating for us, because perhaps at one time there were a few bands that had similar outlooks and approaches, and were trying to do a similar thing. Maybe that tag would have been viable four years ago, but now we feel that we've grown into more of a band in our own right. We've got our own particular style. But some people still don't want to see us beyond this little clique they've got us in."

"Sometimes that can get a bit frustrating, because when we do something we feel quite strongly about, there are still people who say 'Aw, it's not as good as your old stuff.'" But then again, there are going to be people in five years' time who will say about the 1995 Nitzer Ebb release that is isn't as good as *Showtime*, right? "Exactly," Harris laughs. "Exactly. So we don't take these things to heart. Without wanting to appear too conceited, at times I think we've been a bit too far ahead of our time. But it's good to be a pioneer, you know? Pioneers are always poor and struggling, but that's okay."

A bit of background is in order here. Nitzer Ebb began in 1983, when Harris and Douglas McCarthy got together with a schoolmate called David Gooday and started creating the kind of rhythm-based noise that eventually got them signed to the Power of Voice Communications label, which released "Isn't It Funny How Your Body Works." A few more singles solidified the band's place in the alternative and dance charts and created a worldwide argument on the correct pronunciation of "Nitzer" (for the record, it's "Night-zer"). An alliance with Mute UK and Geffen Records stateside resulted in the first album, *That Total Age*, and in another hit single, called "Join in the Chant." *Belief* followed in 1989, and Gooday was replaced with Julian Beeston, who is still with the band, although in a non-writing capacity. Nitzer Ebb first toured the states for *Belief*, and an incident in Washington D.C. was the creative spark for the first single from the new album, "Lightning Man." Listen to it, you'll get the picture.

In the meantime, catch them live when they open for Depeche Mode. Riot status can't be far behind now.

Stay tuned.

ON JAZZ

BY LEE JESKE



HARGROVE-IN' HIGH: When young trumpeter Roy Hargrove played the Village Vanguard recently, his label, RCA Novus, was out in force. Here, celebrating *Diamond in the Rough*, are (from left) Skip Miller, Miller London, Rick Cohen, boss Steve Backer, Hargrove, manager Larry Clothier and Basil Marshall.

NEW YORK POPS: August 4 is the date of the first ASCAP/Louis Armstrong Jazz Composers Workshop. On that day, from 1:00 to 5:00 p.m., at a New York location to be named later, "prominent panelists representing all aspects of the jazz world, including composers, artists, publishers, producers and A&R executives" will "discuss various topics of interest to composers and review material written by participants." Material? That's right, material. Writers interested in applying for participation in the workshop need to send a cassette containing two original works, along with a brief music resumé, to ASCAP Louis Armstrong Jazz Workshop, One Lincoln Plaza, New York, NY 10023. All submissions must be postmarked by July 20. Billy Taylor will moderate the panel.

Meanwhile, the final concert of the year by the BMI Jazz Composers Workshop (coinciding with the two-year advanced course's first graduation) is set for July 2 at 8:00 p.m. at Merkin Concert Hall. It's free and open to the public.

TIMELESS MATERIAL: Holland's Timeless Records has always been something of an oddball among European jazz labels in that it's basically a mainstream label, always has been. The label has an impressive bebop, hard-bop (including most of the Art Blakey records recorded over the past 15 years), salsa (including a Machito Grammy winner), big-band and whatnot roster—all of it reflecting the taste of owner Wim Wigt—but the label's been somewhat slippery when it comes to American distribution. It's got it; it doesn't; it's got it; it doesn't... The most recent Timeless deal was with Ricky Schultz at MCA. First it was with Ricky Schultz and Zebra, but when Schultz went to MCA, the Timeless deal went with him, and 10 or solo albums managed to drip out before Schultz and MCA parted company. Well, you can't keep a good label down, and Timeless has again resurfaced. The indefatigable Russ Musto, who wears many jazz hats, but usually wears only one real hat, is the new guy behind Timeless in the U.S. Distribution deals have been penned with TRIP/Tower Records, North Country Distributors and Rick Ballard Imports. New from Timeless: recent albums by Blakey & the Jazz Messengers with guest Freddie Hubbard, the McCoy Tyner Trio, Archie Shepp with a singer named Annette Lowman, Pharoah Sanders, an '86 Chet Baker quartet date (I know you ask yourself: Does the world need more Chet Baker albums?), the superb duo of Hank Jones and Red Mitchell, a Dutch ensemble called Futre Shock, and, best of all, a brilliant, superb album by the Tommy Flanagan Trio called, quite correctly, *Jazz Poet*. Timeless, and Mr. Musto, can be reached at (212) 529-3655.

AT YOUR SERVICE: The National Jazz Service Organization was formed a few years ago to try to put all the jazz eggs in one basket—to more or less do for jazz what the Country Music Foundation does for country music (although I haven't really got a clue exactly what the CMF is). Anyway, I can't really admit to being that up on the NJSO, but I do know that they held a New York pow-wow recently and that they publish a quarterly newsletter, the second issue of which just arrived. Along with the journal was a cover letter stating that the Washington, D.C.-based organization just received two grants: \$30,000 from the Rockefeller Foundation, \$20,000 from the Pew Charitable Trusts. Good. I hope the NJSO somehow pulls it together; jazz needs it. Anyway, some of the stuff I learned from the newsletter: there's currently a tour of Herman Leonard's photos out there in the world (it's in Atlanta now, Chicago next month); there's a hot debate raging as to whether June 10, 1990 should have been celebrated as the centennial of jazz (if it was, I guess I missed it); the fourth annual Thelonious Monk Institute of Jazz contest, set for this November, is focusing for the first time on trumpeters, not pianists; \$283,000 in Meet the Composers/Rockefeller Foundation/AT&T Jazz Program grants last year went to Hannibal Marvin Peterson, Geri Allen, Leroy Jenkins, Kenny Burrell, Henry Threadgill, Andrew Cyrille, Butch Morris, Roy Nathanson, Benny Carter, Billy Taylor, Oliver Lake, Bob Moses, the String Trio of New York, Stanley Cowell, Julius Hemphill and Ahmad Jamal; and it takes 40 jazz purists to screw in a lightbulb (one to screw it in and 39 to complain that it's electric).

CONTEMPORARY JAZZ

June 23, 1990 The square bullet indicates strong upward chart movement

Total Weeks ▼
Last Week ▼

1	TOKYO BLUE (EMI 92248)	NAJEE	2	7
2	CORNUCOPIA (Blue Note/Capitol 92356)	STANLEY JORDAN	6	9
3	LONDON WARSAW NEW YORK (Epic E 45472)	BASIA	1	15
4	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	3	9
5	NEW PANTS (Warner Bros. 26152)	FLIMM AND THE BB'S	5	7
6	PERSONAL (MCA 6335)	GEORGE HOWARD	4	11
7	A LADY WITH A SONG (Columbia C 45378)	NANCY WILSON	7	9
8	INSIDEOUT (GRP 9601)	CHICK COREA	8	13
9	DELIVERANCE (Jive/RCA 1329)	JONATHAN BUTLER	15	3
10	LOVE GODDESS (Startrak/Ichiban 4021)	LONNIE LISTON SMITH	14	5
11	TOE TO TOE (MCA 6334)	RANDY BRECKER	13	5
12	HEAD OVER HEALS (Orpheus/EMI 75615)	ALEX BUGNON	DEBUT	
13	BELA FLECK & THE FLECKTONES (Warner Bros. 26124)	BELA FLECK & THE FLECKTONES	25	3
14	OUT OF THE SHADOWS (Atlantic 82065)	PAUL JACKSON JR.	DEBUT	
15	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	9	15
16	EDGE OF THE WORLD (Verve Forecast/Polygram 843 011)	TOM GRANT	20	3
17	AT LAST (Spindletop 129)	SAM RINEY	10	15
18	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	QUINCY JONES	11	23
19	NO BORDERS (MCA 6380)	KEIKO MATSUI	DEBUT	
20	JUST LIKE MAGIC (GRP 9609)	SPECIAL EFX	DEBUT	
21	RAVEN (GRP 9602)	DON GRUSIN	12	11
22	A TIME FOR LOVE (Muse 5381)	GLORIA LYNNE	DEBUT	
23	PENSYL SKETCHES #2 (Optimism 3223)	KIM PENSYL	16	21
24	LIVE (Arista 8613)	KENNY G	17	23
25	MIL AMORES (Narada 63010)	DOUG CAMERON	18	13
26	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	19	26
27	BEAUTY WITHIN (Blue Note/Capitol 91650)	CHARNETT MOFFETT	21	21
28	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	22	34
29	SWEET AND SAXY (Warlock 2713)	KIM WATERS	23	17
30	PUBLIC ACCESS (GRP 9598)	STEVE KAHN	26	13
31	ZIL (Verve Forecast/Polygram 841 929)	ZIL	24	7
32	STREET SMART (Columbia C 45397)	EDDIE GOMEZ	27	9
33	DIFFERENT PLACES (NOVA 116)	TONY GUERREO	28	11
34	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	29	32
35	FRONT SEAT (Elektra 60906)	SADAO WATANABE	30	23
36	RITUALS (PRIVATE MUSIC 2062)	MICHAEL COLINA	31	11
37	TIME WILL TELL (Intima 73503)	FATBURGER	32	26
38	UPTOWNSHIP (RCA 3070)	HUGH MASEKELA	33	21
39	FRIENDS TO LOVERS (Headfirst/K-Tel 31311)	GARY HERBIG	34	23
40	MOSAIQUE (Elektra 60892)	GIPSY KINGS	35	17

BOPPING AROUND: In a bad mood? Grumpy? Cranky? You need a copy of *Zooma Zooma: The Best of Louis Prima* (Rhino), a reissue that should bring a smile to the surliest countenance... Ch-ch-ch-changes: the New York JVC Festival, set for later this month, will *not* be doing a tribute to Spike Lee and will *not* be doing an Oscar Peterson show at Carnegie Hall. August's Classical Jazz at Lincoln Center festival will *not* be doing tributes to Wayne Shorter and Ornette Coleman, but will be doing one to Jackie McLean.

JAZZ PICKS

□ **BILL FRISELL:** *Is That You* (Elektra/Musician 60956-2)

Frisell's fractured, indescribable guitar sound and style (sometimes he plays like the dwarf in *Twin Peaks* spoke) shines in this sly, subtle album. Originals mainly, but nicely restructured versions of "Chain of Fools" and "Days of Wine and Roses" are here, too, as are keyboardist Wayne Horvitz and drummer Joey Baron (and, for a minute, bassist/tubaist Dave Hofstra). Frisell also adds his own bass, banjo, ukulele and clarinet to the richly textured mix.

□ **STEPHANE GRAPPELLI:** *Olympia '88* (Atlantic Jazz 7-82095-2)

There's nothing new under this sun, but, hey, with the octogenarian swing-violin virtuoso reeling off great standards to a live audience, what could be bad? French piano giant Martial Solal and Danish fiddler Svend Asmussen guest. Classy stuff, *naturalmente*.

RHYTHM & BLUES

BY SOB LONG

STOKES SOLO DEBUT: "As an artist I feel that I have a responsibility to the public," says singer/composer/producer Otis Stokes. "There's too much negativity all around us these days. There are important subjects I want to deal with in my writing."

Stokes' commitment to category-spanning, high-quality music is evident throughout *Wishful Thinking*, his first solo album for Curb Records. The former lead singer with the hit-making R&B/pop group Lakeside now steps out with a debut solo album that has something for everyone. Stokes takes chances on *Wishful Thinking*, while retaining all the energy and high spirits of his Lakeside days.



Otis Stokes

The album combines modern R&B rhythms with a classic pop songwriting craft and an aggressive rock and roll edge. "A Woman Like You" is a festive techno-funk tune. Such songs as "Happy Feeling," the new single, and "Keep You Satisfied" likewise are upbeat and romantic. "You Took Away My Sunshine" smoothly mixes a soulful melody with a biting rock arrangement. "Wishful Thinking," "This Thing Called Love" and "The Peace Song" convey a message of idealism and brotherhood in heartfelt terms.

Stokes devoted special care to the album's songwriting. "I think it's a shame that nowadays songwriters are not paying more attention to their writing. I admire composers like Smokey Robinson and Stevie Wonder, who write songs that live for years. That's what I'm striving for."

Wishful Thinking is a strong musical statement from an artist who isn't afraid to challenge himself. The LP reveals new sides to Stokes' talent—but then, he has always wanted to take chances in his approach to music. Born and raised in Dayton, Ohio, Stokes never considered anything besides music as a career.

After 11 successful years with Lakeside, Stokes (who plays all instruments) departed the group in 1986 to pursue a solo career. He first concentrated on honing his songwriting and production skills. Previously, he had worked as a writer/producer with such artists as the Whispers, Shalamar and Klymaxx. He branched out internationally to work with French recording artist Emmanuelle and South American vocalist Jeronimo. He also spent some time touring in Europe as an opening act for Rod Stewart.

Stokes has emerged as an individual talent with unique creative vision on his solo debut. "I want to make quality music that people can appreciate. Records seem to all follow formulas now—but people like good music no matter what the category." Breaking the molds and making music his way, Stokes has returned to record-making with his finest work ever.

DEMO MASTER/CHOICE MANAGEMENT: For Southern California's future recording artists, a new management company has opportunities for the ambitious entertainers of the '90s. Robert Smith, president of Demo Master recording studio, and Miller B. Martin, Jr., president of Corniche Productions, have announced the formation of Choice Management, an independent management firm based in Los Angeles.

Smith and Martin's past credits include working with the industry's most prominent artists, musicians and producers. Their most recent community-involved project is the "Captain Drugbuster Campaign," a program fighting America's most troubling problem, drug abuse.

In making the announcement, Smith and Martin had this to say: "Although the industry is hard to break into, our plans are to assist the inexperienced individuals in dealing with the various aspects of the business. However, we don't want to be confined. We also have interest and expertise in record production and songwriting with great and unique music."

Choice Management has several clients signed to recording contracts, despite the fact the company was formed just six months ago. The management company is located within the Demo Master facilities, a 16-track studio with every piece of equipment necessary to produce a record. Advanced students are given an opportunity to participate in Corniche Productions Talent Showcases.

Both of these companies have excellent local representation. Smith and Martin have said, "The initial philosophy of the company will be to motivate, counsel, represent and advise all applicants and clients, with no strings attached."

Smith and Martin says, "Our approach in the management business shall be different and equal. We believe that, in all fairness, our association with individuals should be handled in a democratic and honest manner, to gain confidence and trust from our applicants and clients." For more information, contact Robert Smith or Miller B. Martin, Jr., at (213) 295-0817.

R&B ALBUMS

June 23, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

Rank	Album	Label	Total Weeks	Last Week
1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P3)	M.C. Hammer	1	15
2	JOHNNY GILL (Motown 6283)	Johnny Gill	2	8
3	POISON (MCA 6387)(P)	Bell Biv DeVoe	3	11
4	BORN TO SING (Atlantic 82084)	En Vogue	4	9
5	THE REVIVAL (Wing/Polygram 841 902)	Tony Toni Tone	10	5
6	FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)	Public Enemy	5	9
7	AFFECTION (Arista 8554)(P)	Lisa Stansfield	6	14
8	HOWARD HEWETT (Elektra 60904)	Howard Hewett	9	11
9	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	7	37
10	SEX PACKETS (Tommy Boy 1026)	Digital Underground	8	11
11	RETURN (Qwest/Warner Bros. 26161)	The Winans	13	6
12	AFTER 7 (Virgin 91061)(G)	After 7	11	38
13	ATTITUDE (Atlantic 82035)	Troop	15	31
14	BACK ON THE BLOCK (Qwest/Warner Bros. 28020)(P)	Quincy Jones	12	28
15	AMERIKKA'S MOST WANTED (Priority 57120)	Ice Cube	17	3
16	TENDER LOVER (Solar/Epic FZ45288)(P)	Babyface	14	47
17	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	18	10
18	TOKYO BLUE (EMI 92248)	Najee	16	9
19	TO THE EAST, BLACKWARDS (4th & B'Way 444019)	X Clan	21	6
20	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	20	39
21	MICHEL'LE (Ruthless 91282)(G)	Michelle	19	23
22	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	30	13
23	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A Tribe Called Quest	28	9
24	BLACK'S MAGIC (Next Plateau 1019)	Salt 'N' Pepa	22	11
25	J BOYS (Reprise 26076)	The Jamaica Boys	34	8
26	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	37	13
27	KID N'PLAYS FUN HOUSE (Select 21638)	Kid N' Play	23	13
28	HOLY INTELLECT (Profile 1289)	Poor Righteous Teachers	38	4
29	THE MAN IS BACK (A&M 5256)	Barry White	27	29
30	NEVER TO FAR (EMI 92401)	Diane Reeves	24	17
31	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	26	7
32	NICE & SMOOTH (Sleeping Bag 82013)	Nice & Smooth	31	5
33	PLAY IT AGAIN SHAN (Cold Chillin/Reprise 26155)	M.C. Shan	40	6
34	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	41	32
35	VOL. II 1990 A NEW DECADE (Virgin 91367)	Soul II Soul	DEBUT	
36	HEAD OVER HEALS (Orpheus 75615)	Alex Bugnon	36	4
37	THE CACTUS ALBUM (Columbia FC 45415)(G)	3rd Bass	32	29
38	PAWNS IN THE GAME (Skyywalker 1111)	Profeser Griff And The Asiatic Disciples	33	12
39	RATED PG (Columbia 46070)	Perfect Gentlemen	47	3
40	NEW FUNKY NATION (4th & B'way 4017)	Boo Yaa Tribe	42	10
41	HOUSE PARTY (Motown 6269)	Soundtrack	25	12
42	JANE CHILD (Warner Bros. 26858)	Jane Child	49	2
43	SOUNDTRACK (SBK 91066)	Teenage Mutant Ninja Turtles	43	5
44	MIKI HOWARD (Atlantic 82024)	Miki Howard	29	31
45	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	35	33
46	THE DOGS (JR 2003)	The Dogs	46	8
47	THE MAXX IS BACK (MCA 6376)	Klymaxx	62	2
48	WORLD POWER (Arista 8536)	Snap	DEBUT	
49	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	53	34
50	AS NASTY AS THEY WANNA BE (Luke Skyywalker 107)(P)	2 Live Crew	45	48
51	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	39	23
52	LAYIN' IN WAIT (Crush 230)	Lenny Williams	44	12
53	LOVE, SMOKEY (Motown 6288)	Smokey Robinson	48	15
54	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Cristopher Williams	50	14
55	SOUL EXPOSED (Capitol 92355)	Melba Moore	51	6
56	ALLWAYS AND FOREVER (THE ALBUM)(Select 21635)	Whistle	52	9
57	ALL OF YOUR LOVE (Motown 6278)	The Good Girls	55	27
58	SPECIAL (Motown 6275)	The Temptations	54	41
59	PARADISE (Jive/RCA 1298)	Ruby Turner	60	4
60	TOO MUCH PAIN (Malaco 7453)	Little Milton	57	12
61	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	58	31
62	SHUT UP AND DANCE (Virgin 91362)	Paula Abdul	DEBUT	
63	PERSONAL (MCA 6335)	George Howard	59	13
64	MILIRA (Apollo Theatre/Motown 6297)	Milira	DEBUT	
65	LOVE IS GONNA GETCHA (GRP 9603)	Patti Austin	65	9
66	KEEP ON MOVIN' (Virgin 91267)(P)	Soul II Soul	63	51
67	BIG TYME (MCA 42302)(P)	Heavy D. & The Boyz	61	51
68	ALL THE WAY (Solar 75310)	Calloway	56	10
69	HOME (MCA 6312)(G)	Stephanie Mills	64	49
70	PUMP UP THE JAM - THE ALBUM (SBK 73422)(P)	Technotronic	66	26
71	ROUND TRIP (Capitol 90799)	The Gap Band	67	30
72	LIVE (Arista 8613)(G)	Kenny G	69	23
73	CONTROVERSY (Rap A Lot 104)	Willy Dee	68	12
74	LOVE GODDESS (4021)	Lonnie Liston Smith	70	10
75	WILD & LOOSE (Capitol 90926)	Oaktowns 357	71	8

TOP R&B SINGLES

June 23, 1990



#1 Single: M.C. Hammer



High Debut: Anita Baker #60



To Watch: Bell Biv DeVoe #53

		Total Weeks ▼ Last Week ▼				Total Weeks ▼ Last Week ▼			
1	U CAN'T TOUCH THIS (Capitol 44552)	M.C. Hammer	4	11	51	MY BABYS HOUSE (Reprise 7-19937)	Micheel Cooper	23	14
2	ALL I DO IS THINK OF U (Arista 87952)	Troop	6	8	52	SIR LANCELOT (Solar/Epic 4-74008)	Calloway	27	12
3	YOU CAN'T DENY IT (Arista 2024)	Lisa Stansfield	9	7	53	MY GIRL (Capitol V-15587)	Kool Skool	57	3
4	WHY YOU GET FUNKY ON ME (Motown 2036)	Today	2	13	54	DO ME (MCA L3318381)	Bell Biv DeVoe	72	3
5	GOOD LOVE (MCA 24000)	Klymaxx	10	10	55	REAL LOVE (MCA 79031)	Stephanie Mills	58	5
6	IT'S TIME (Quest/Warner Bros. 4-19911)	Winans	3	13	56	GOD MADE ME FUNKE (Jive/RCA)	Kool Moe Dee	54	6
7	TOMORROW (A BETTER YOU, BETTER ME) (Quest/Warner Bros. 4-9881)	Quincy Jones Featuring Tevin Campbell	1	12	57	THE HUMPTY DANCE (Tommy Boy 944)	Digital Underground	42	11
8	GHETTO HEAVEN (Atlantic 4-87997)	Family Stand	16	12	58	IF I TOLD U ONCE (SBK KI-05337)	Terry Steele	74	3
9	SHAKE IT UP (Reprise 4-19963)	Jamaican Boy	21	13	59	SAME OLD LOVE (Motown MOT-4723)	Smokey Robinson	59	5
10	OOH LA LA (Columbia 38-73211)	Perfect Gentlemen	5	10	60	TALK TO ME (Elektra 64964)	Anita Baker	DEBUT	
11	LIFT EVERY VOICE AND SING (Capitol 4450)	Melba Moore	11	11	61	WE'RE ALL IN THE SAME (Warner Bros. 19819)	West Coast Rap All Stars	76	2
12	NICETY (Atco 7-98980)	Michel'le	12	9	62	ITCHIN IN MY PANTS (Epic 73331)	D'La Vance	62	5
13	PARADISE (Jive/RCA 1341-1-JD)	Ruby Turner	13	12	63	TAKE ME NOW (Geffen 4-19695)	David Peaston	79	3
14	THIS IS LOVE (Columbia 73346)	Regina Belle	14	6	64	CAN'T GET ENOUGH OF YOU (Alpha Int'l 73004)	Robbie Mychals	73	13
15	MERCY MERCY ME (Apollo/Motown MOT-6297)	Milira	15	9	65	NOT ON THE OUTSIDE (OBR-Columbia 44-73188)	Alyson Williams	69	4
16	MY MY MY (Motown MOT6283)	Johnny Gill	34	4	66	TURTLE POWER (SBK 07325)	Partners In Crime	50	6
17	DON'T WANNA FALL IN LOVE (Warner Bros. 7-19933)	Jane Child	17	10	67	HUNGRY FOR ME (Orpheus 43M72282)(C)(T)	Ashford & Simpson	39	7
18	I'D LIKE TO GET TO KNOW U (Arista AS-2029)	Jermaine Jackson	18	8	68	TEMPTATION (Columbia)	Superiors	85	7
19	UNTIL U COME BACK 2 ME (Atlantic 4-87934)(C)(T)	Miki Howard	19	7	69	COULD THIS BE LOVE (Vendetta/A&M 7502)	Seduction	89	2
20	FOR THE LOVE OF YOU (Columbia 44-73193)	Earth, Wind & Fire	20	7	70	OBSESSION (Startrak/Ichiban 044)	Lonnie Liston Smith Featuring Phyllis Hymann	70	2
21	THE POWER (Arista 2013)	Snap	28	6	71	SONGS OF LOVE (Warner Bros. 19833)	Maze	90	2
22	STAY (RCA/Jive 1344-4J5)	Glen Jones	36	8	72	STEP BY STEP (Columbia 38-73343)	New Kids On The Block	77	2
23	THE BLUES (Polygram 873995-1)	Tony Toni Tone	7	11	73	GOTTA GOOD THING (Arista AS-2022)	Geoff McBride	DEBUT	
24	WE CAN MAKE IT ALRIGHT (Capitol 44531)	The Gap Band	24	8	74	SO DELICIOUS (WHM/Hitmaker 1010)	Maln Event	80	3
25	DO IT (Epic 74602)	Mid-Night Star	31	7	75	OWNLEE EUE (Atlantic 096494)	Kwame & A New Beginning	DEBUT	
26	CAN YOU GIVE ME WHAT I WANT (Capitol 4-JM-44526)	Mellisa Morgan	25	6	76	HOW DEEP DOES IT GO (GRP 3033)	Carl Anderson	DEBUT	
27	DON'T FEEL MUCH LIKE CRYING (Warner Bros. 4-19840)	Randy Crawford	29	7	77	I'M THE MAGNIFICENT (Profile 7287)	Special Ed	75	3
28	MAKE YOU SWEAT (Elektra 60861)	Keith Sweat	43	4	78	DO RIGHT (EMI 50315)	Evelyn King	78	4
29	CAN'T STOP (Virgin 96470)	After 7	49	4	79	SWEAT YOU (Def Jam/Columbia 73301)	Newkirk	61	11
36	I WANT IT NOW (Atlanta Artists/Mercury 877-588-4)	Cameo	47	4	80	ROCK THIS FUNKY JOINT (Profile 7302)	Poor Righteous Teachers	DEBUT	
31	VOGUE (Sire/Warner 0-21513)	Madonna	30	6	81	YOU DO ME (Virgin BUSLP 14)	Sakamoto	81	2
32	I WONDER WHO SHE'S LOVIN' (Epic ZST73306)	Something Special	22	10	82	WHAT YOU DESERVE (EMI 56170)	Answered Questions	DEBUT	
33	WAIT FOR ME (MCA 6385)	Stacy & Kamiko	33	6	83	LET THE RHYTHM HIT EM (MCA 24026)	Eric B & Rakim	DEBUT	
34	LOVE HIGH (MCA 42299)	Jeff Redd	46	6	84	TO BE YOUR MAN (Reprise 19846)	Big Daddy Kane	84	2
35	HELLO STRANGER (Warlock 078)	She	35	11	85	RAINDROPS (RCA 2585-2-RDJ)	Rythem Club	87	2
36	A DREAMS A DREAM (Virgin 98955)	Soul II Soul	56	3	86	SHOW ME (Elektra 7-64978)	Howard Hewett	66	17
37	COME IN (EMI 90264)	Dianne Reeves	32	6	87	ALRIGHT (A&M SP-18021)	Janet Jackson	40	12
38	MID-NIGHT LOVE (Elektra 64956)	Starpoint	37	5	88	IRRESISTIBLE (Island DMD1482)	Miles Jaye	65	9
39	WATCHING YOU (Columbia/OBR 44-7317)	Black Flames	38	7	89	MY HOOPTIE (Nasty Mix 76988-1)	Sir Mix-A-Lot	DEBUT	
40	MASTER KEY (Reprise 26166)	Barbara Weathers	51	4	90	DO WATCHA LIKE (Tommy Boy TB955)	Digital Underground	DEBUT	
41	LAY YOUR TROUBLES DOWN (Mercury/Polygram 8754304)	Angela Winbush	44	5	91	POISON (MCA 53772)	Bell Biv DeVoe	63	16
42	MY KINDA GIRL (Solar/Epic 35-74515)	Babyface	68	2	92	RUB YOU THE RIGHT WAY (Motown 2045)	Johnny Gill	64	15
43	HOLD ON (Atlantic 86234)	En Vogue	8	15	93	SITTIN' IN THE LAP OF LUXURY (Epic 31-45285)	Louie Louie	98	8
44	FRIENDS ADVICE (Motown 1986)	Pointer Sisters	41	5	94	MAKE IT LAST (Atlantic 87944)	Paul Jackson	95	9
45	SHE AIN'T WORTH IT (MCA 79047)	Glen Medeiros/Bobby Brown	48	5	95	THROUGH THE TEST OF TIME (GRP 3032)	Patli Austin	88	10
46	I STILL HAVEN'T FOUND (Columbia 38T-73310)	The Chimes	45	8	96	NUMBER ONE (Orpheus/EMI 72281)	Tamika Patton	100	7
47	VISION OF LOVE (Columbia 38-73348)	Mariah Carey	60	3	97	CRAZY 4 U (Next Plateau JDM50115)	Sybil	71	13
48	ANY LOVE (Orpheus 75602)	Alex Bugnon	53	5	98	B-GIRL (Pandisc 056)	Young & The Restless	96	9
49	LET ME BE YOUR LOVER (Enigma/Capitol 73524)	U-Krew	52	3	99	ALWAYS AND FOREVER (Select 62362)	Whistle	55	15
50	911 IS A JOKE (Def Jam/Columbia 73309)	Public Enemy	26	11	100	READY OR NOT (Virgin 98995)	After 7	83	20



"How can they arrest me for selling 2 Live Crew and not arrest me for selling Andrew Dice Clay or N.W.A.?"

—E.C. Records store owner Charles Freeman, arrested for selling the 2 Live Crew Album, *As Nasty as They Wanna Be*.

"To have a dozen sheriff's officers spending all this time over some dirty lyrics seems to me to be obscene."

—Bruce Rogow, lawyer for 2 Live Crew, after members Luther Campbell and Christopher Wongwon were arrested following a performance of songs from their *As Nasty...* album.

"This decision is like pouring gasoline on fire. The 2 Live Crew case is about sexually explicit material, but I'm afraid this is just the beginning. These right-wingers will soon start going after songs describing social and political opinions they don't agree with."

—Brian Turner, president of Priority Records, home of N.W.A.

"Politicians who don't have communism to worry about are now pointing their finger at Black rappers and saying they're leading their children to suicide and masochism."

—Michael Greene, president, National Academy of Recording Arts and Sciences.

"We're operating in an atmosphere where people feel if they don't like art, they can call in the authorities."

—Barbara Pollack, spokeswoman for Franklin Furnace, a downtown New York venue for experimental art, closed after a recent performance by controversial performance artist Karen Finley.

BY ERNEST HARDY

RECENTLY, I HALF-SERIOUSLY REMARKED TO A FRIEND that I wanted to get symbols of the various minority groups I belong to tattooed on my body, only to have him dryly respond, "Just wait a little while and the government will do it for you." That was my first thought when reading Charles Freeman's question—just wait, it'll happen.

The past week, whether or not you're a fan of rap in general, or 2 Live Crew specifically, was one of the most frightening imaginable for the music industry. Not that I imagine too many in this biz will actually view it that way. As long as their own bank accounts are not threatened, freedom of speech, artistic expression, and the First Amendment are someone else's concerns. The usual suspects—Frank Zappa, rock critic Dave Marsh—are left fighting the good fight.

One thing I don't understand is why the rap community hasn't taken steps to protect its own. (I've just about given up hope on the music industry as a whole. The bottom line and who, figuratively, is sleeping with whom dictate procedures there.) But the rap community has long been the stepchild of the music industry, and merely raking in huge profits for the industry isn't going to change that. So, why haven't committees and panels been formed from within that community to counteract the attacks? When I put that question to both Professor Griff and Ice Cube recently, they both said the same thing—it comes down to dollars and egos. No one wants to disrupt the flow of hits and money, so they bury their heads, hope it all blows over, and pray they aren't targeted in the meantime. Petty dissing and competitions have made it so that some of the biggest names in rap bear deep grudges against one another and simply *won't* work together. So much for the "positive tip" everyone is supposedly on. Cameo appearances on each other's albums ultimately mean nothing more than career moves if some serious "networking" doesn't take place.

Let's forget altruism, then. Let's put aside the once-noble beliefs that any idea, no matter how repugnant it may appear to some, deserves a forum; and that the person holding the idea has the unquestionable right to express it. Let's tie the issue to what is really important—the dollar. If the rap community specifically, and the music industry as a whole, don't fight the right-wing fanatics on principle (and like Brian Turner says, this is only the beginning—the ultimate goal is undoubtedly to control the beliefs, politics and ideas expressed), then fight them to protect the pocketbook. ("Gee, those raunchy rappers/politically explosive rappers/inflammatory metaloids are making money. Let's protect these golden geese.") It's disappointing to think that the only way you can rouse up support for the First Amendment is to underline the endangered purse. But if that's what it takes...

What I personally find obscene is that an industry with as many resources and creative and intelligent people as this one would remain so passive until this point.

It's appalling that with AIDS, homelessness, unemployment, near-weekly oil spills, mounting racial tensions, the Savings and Loan fiascos and countless other true crises to deal with, the public turns into sheep, blindly allowing themselves to be whipped into hysteria to save the flag, ban rap music and render the NEA impotent (if it's allowed to exist at all), falling somewhere between a cure-the-symptom and kill-the-messenger mentality while pressing issues go unaddressed.

And how was your week?

RAP ALBUMS

June 23, 1990 The square bullet indicates strong upward chart movement.

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Last Week ▼

1	PLEASE DON'T HURT 'EM (Capitol 92857)	M.C. Hammer	1	13
2	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	Public Enemy	2	7
3	SEX PACKETS (Tommy Boy TBC 1026)	Digital Underground	6	9
4	BLACKS MAGIC (Next Plateau 1019)	Salt 'N' Pepa	11	3
5	AMERIKKKA'S MOST WANTED (Priority 57210)	Ice Cube	15	3
6	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros.	3	21
7	FUN HOUSE (Select 21638)	Kid 'N Play	4	11
8	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	5	30
9	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RYTHEM (Jive 1331)	A Tribe Called Quest	12	7
10	NEW FUNKY TRIBE (4th & B'Way 4017)	Boo-Yaa T.R.I.B.E.	10	9
11	PAWNS IN THE GAME (Skywalker XR111)	Profeser Griff And The Asiatic Disciples	8	13
12	A SHADE OF RED (Virgin 91269-4)	Redhead Kingpin & the F.B.I.	7	21
13	THE INCREDIBLE BASE (Profile 1285)	Rob Base	9	21
14	TO THE EAST, BLACKWARDS (4th & B'Way/Island 444 019)	X-Cian	20	5
15	PLAY IT AGAIN, SHAN (Cold Chillin/Warner Bros. 26155)	M.C. Shan	18	7
16	HOLY INTELLECT (Profile 1289)	Poor Righteous Teachers	23	5
17	PETERS POSSE (Peters 1001)	Various Artists	17	9
18	LIVIN' LIKE HUSTLERS (Ruthless 4604)	Above The Law	DEBUT	
19	THE DOGS (On Top 2003)	The Dogs	16	11
20	DON'T SWEAT ME (On Top 9003)	M.C. Shy D	13	11
21	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	14	28
22	LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)	Tony M.F. Rock	19	15
23	4 (Reprise 26049)	Def Con 4	21	11
24	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	22	32
25	2-4 THE BASS (Sedona 7521)	Def Dames	24	15
26	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grand Master Slice & Izzy Chill	25	33
27	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	27	46
28	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	26	33
29	BIG TYME (MCA 42302)	Heavy D. & The Boyz	28	50
30	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	29	37
31	FUNKT TECHNICIAN (Wild Pitch 2003)	Lord Finesse & D.J. Mike Smooth	30	9
32	LARGE AND IN CHARGE (MCA 6354)	Chunky A	31	26
33	TO HELL AND BACK (Profile 1283)	Nemesis	32	23
34	HIP HOP PRANKSTER (Priority 57117)	Bobby Jimmy & The Critters	33	13
35	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	35	30
36	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	36	66
37	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)	Ice-T	34	34
38	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	37	44
39	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	38	36
40	EAZY DUZ IT (Priority 57100)	Eazy-E	39	72

COCINANDO

BY TONY SABOURNIN

SHAME, SHAME, SHAME ON YOU, DAILY NEWS: A June 3 article by Bill Bell in New York's self-advertised "hometown paper" incorrectly and misleadingly reported that WNWK's chairman **Guy LeBow** will put up a vigorous and protracted legal struggle to prevent the transfer of the station's license to **Las Américas Communications** (a consortium headed by former WSKQ co-owner and head of Audiorama Records Distributors **Rafael Díaz Gutiérrez** and **Raúl Bernard**) which, according to Bell, plans to turn to an all-Spanish format.

LeBow, who has operated the station as a trusteeship licensee (granted by the FCC only under special circumstances), alluded in the *Daily News* article that this fight is carried on on behalf of WNWK's four million listeners from Europe and the Middle East, who need a polylingual station.

According to an exclusive *Cocinando* interview with Díaz Gutiérrez, nothing could be further from the truth. The FCC issued a final transfer determination on February 28. Las Américas formally takes over very soon with the same multilingual format it's always had. WNWK will move to 515 Madison Avenue.

"Once we determine what the new leasing costs will be, all programming lessors will have the opportunity to decide whether or not they will continue with their programs," said Gutiérrez. "But we certainly will not force anyone out."

EVEN OUT-OF-TOWNERS KNOW THAT ANYTHING IS POSSIBLE AT NEW YORK'S LEGENDARY TIMES SQUARE: Yet, my jaw almost fell out of its socket when I saw NARAS president **Mike Greene**—the perfectly radiant, pink-tanned picture of Californian health—taking his morning walk in the area.

Having just announced the Grammy show's return to the Big Apple next year, Greene said that the oft-discussed plans to initiate a full-blast push for increased NARAS membership from the Latin community will be fully revealed in the next two months. More importantly, he asked that all friends and acquaintances of musician **Mike Melvoin**, one of the most admired and charming members of the NARAS executive board, join their souls in prayer for his complete and successful recovery from his recent illness.

WHEN YOU'RE FEELING DOWN AND OUT, WONDERING WHAT THIS WORLD IS ALL ABOUT (with apologies to Chuck Mangione and his "Land of Make Believe"), go to Newark Airport, and you'll find the secret. There, entrepreneur and artist manager **Avelino Pozo** (also former owner of the most famous latin after-hours joint New York has ever known) channeled a delegation of Puerto Rico and New York artists to Tenerife, Canary Islands, for their performance at the annual salsa festival there. These included bandleader **Tommy Olivencia**, whose orchestra was to provide musical support for vocalists **Adalberto Santiago**, **Roberto Blades**, **Marvin Santiago**, **Melcochita** and **Viti Ruiz**.

This was a sight to behold for several reasons. First was the obvious irony of *los isleños's* continuously growing admiration for salsa icons while virtually ignoring the Latin American exploits of Canarian balladist **Braulio**, a public idol in this part of the world, who has NEVER performed in his native land.

Then there was the genuine atmosphere of camaraderie existing among these musicians, a sentiment totally contrary to the fierce competition being waged by the various labels to which they are affiliated. Also, the particular exuberant excitement of respected percussionist **Angel "Cachete" Maldonado**, beaming as he spoke of the forthcoming reunion of the original members of his *Batacumbele* group.

Add to this bunch collector/producer **Rafael Viera**: owner of his own Parada 15 distribution concern; father of Richie Viera, Capitol/EMI-Latin's top *hombre* in Puerto Rico; part-time, long-distance commentator for several radio stations throughout Latin America; and now guardian angel of Viti Ruiz's destiny.

Then, there was Marvin Santiago—flourishingly attired in fluorescent-lime-green shorts and Hawaiian shirt, crowned by a *jipi-japa* hat—spinning the raunchiest jokes this side of Redd Foxx, using his forthcoming album as musical backdrop. By the way, from what I heard there, this production may just put Santiago back in salsa's top echelon.

PUERTO RICO LATIN LPs

June 23, 1990 The square bullet indicates strong upward chart movement.

- 1 OJALA QUE LLUEVA CAFE (Karen) GRUPO 4-40
- 2 SI TU QUIERES BAILAR (WEA Latina) JULIAN
- 3 EL CANTINERO (TTH Records) LA PATRULLA 15
- 4 UN TOQUE DE MISTERIO (TH/Rodven) RICARDO MONTANER
- 5 MI MUNDO (CBS Discos) LUIS ENRIQUE
- 6 QUIEN COMO TU (CBS Discos) ANA GABRIEL
- 7 SEÑALES DE VIDA (CBS Discos) LUIS ANGEL
- 8 UNA PRUEBA DE AMOR (WEA Latina) SUZY GONZALEZ
- 9 EL PRIMERO (Capitol/EMI-Latin) JUAN M. LEBRON
- 10 SALSA EN MOVIMIENTO (Combo) GILBERTO SANTARROSA
- 11 XUXA (Globo Records) XUXA
- 12 999 RAZONES (Capitol/EMI-Latin) PANDORA
- 13 CLASE APARTE (TH/Rodven) HECTOR TRICOCHÉ
- 14 LO MIO ES AMOR (RMM/CBS Discos) TONY VEGA
- 15 EN BUSCA DE UNA MUJER (WEA Latina) LUIS MIGUEL
- 16 EL CONJUNTO DEL AMOR (Hit Makers) CONJUNTO CHANEY
- 17 MAS GRANDE QUE NUNCA (TH/Rodven) FRANKIE RUIZ
- 18 FUERA DE SERIE (Karen) LOS HERMANOS ROSARIO
- 19 SEXACIONAL (TH/Rodven) LALO RODRIGUEZ
- 20 LOS FEELINGS DE CHEO (RMM/CBS) CHEO FELICIANO

MEMO FROM AN AFRO-CARIBBEAN REGARDING AN AFRO-AMERICAN: The recent Florida court ruling decreeing 2 Live Crew's *As Nasty As They Wanna Be* obscene and the subsequent arrest of the group (including leader **Luther Campbell**) during a concert smacks this conservative mind as narrow-minded, racist harassment.

Irrespective of the free million-dollar publicity this situation has generated for the group and album, it's morally unconscionable that this same court doesn't enact similar energetic sanctions against Caucasian rock stars who have expressed far more obscene notions in their productions than 2 Live Crew.

More germane to our business segment, Cuban comedian **Guillermo Alvarez Guedes** has made a living for the past three decades in the Miami area thanks to the funniest, most risqué jokes these ears have ever heard. Alvarez G. has also released during this period approximately 20 recordings in his own Gema Records label, each naughtier than its predecessor, including some English-only sides. Rather than being maligned for his chosen artistic course, *Guillo* has been an avidly sought product sponsor. Needless to say, he's never been arrested, and his highly remunerative nightclub appearances usually sell out.

I'd bet half of my trust fund the Hispanic-surnamed judge who issued the ruling against 2 Live Crew rolls hilariously around the floor with family and friends on weekends as a result of Alvarez Guedes' raunchy *chistes*.

This is a most shameful chapter in the history of the American justice system.

REVIEWS

SINGLES

□ **L.A.P.D.:** "James Brown"/"Jesus"/"Sting Like a Bee" (Triple X 51089)



From the Red Hot Chili Peppers to the Electric Boys to 24-7 Spyz, fusions of soul/funk and guitar-crunching metal and/or punk are in full effect. The three songs on L.A.P.D.'s latest single are somewhat comparable to the Peppers' in-yo-face-ism, although the posse's funk/metal/punk hybrids have a more ominous and menacing quality. Rick Morrill's manic vocals, Reggie Arizu's funk-up bass, James Shaffer's crunching guitar and David Silveria's frantic drumming make for some bitchin' dopejams. (Alex Henderson)

□ **MADONNA:** "Hanky Panky" (Sire/Warner Brothers)

This is the song that had to be toned down because of its association with *Dick Tracy*, a Disney film. Deleted, reportedly, were references to masturbation and heavy duty S&M. What's left is a tribute to the pleasures of light S&M, done in a brassy '30s style. Madonna sings in a lower key than usual, tosses off risqué lines, and heads for the top of the charts with barely an effort. (Ernest Hardy)

□ **MIKI HOWARD:** "Until You Come Back to Me" (Atlantic 3261-2)

Aretha Franklin put her stamp on this Stevie Wonder composition as surely as she made Otis Redding's "Respect" her own, and unless a singer has the goods, he or she shouldn't even attempt to do to Aretha what the Queen did to those two heavyweights. Miki Howard has the goods. Aretha's version of "Come Back" is still the definitive one, but Howard blows through this with talent, confidence and ease. Remixes ensure (dance) crossover potential. (EH)

ALBUMS

□ **THE BLACK FLAMES:** *The Black Flames* (OBR/Columbia 44030)

Like Bell Biv DeVoe, the Black Flames blend R&B, hip-hop (influen-



ces), and pop into a '90s-style funk groove. But where BBD depend almost exclusively on attitude to drive their disc, the Flames possess actual and legitimate vocal talent. Also like BBD, they are enthusiastic and engaging performers. Unfortunately, all this talent is only serving mediocre material. This is another example of the production being far more noteworthy than the actual content. The mock-operatic opening of "Dance for Me," with its humor and style, shows more imagination than any lyric you'll hear here. State-of-the-art R&B that, by definition, only rarely goes deeper than *style*. (EH)

□ **CHUCK WILLIS:** *Footprints in My Bed* (Ichiban ICH 1054)

B.B. King, Little Milton and Bobby "Blue" Bland are among the bluesmen who have often crossed over to soul. Similarly, Chuck Willis is primarily a bluesman, but shows different sides of his talent on *Footprints in My Bed*. While cuts like "Love Crazy" and "Hello Central" are straight-up blues, Willis ventures into soul territory on "Big Red Caboose" (which is the Wilson Pickett/Sam & Dave vein) and "What's to Become of the World," a ballad stressing soul's gospel heritage. The singer/guitarist embraces soul-edged rock on "Roll the Dice," and there's even a reggae/pop tune titled "Jack You Up" dat be inna de rude boy stylee, mon. (AH)

□ **ELECTRIC BOYS:** *Funk-O-Metal Carpet Ride* (Atco 91337)

Despite what its title implies, the soul/funk element isn't as prominent on *Funk-O-Metal Carpet Ride* as it is in the funk/metal/punk experiments of the Red Hot Chili Peppers or 24-7 Spyz. Rather, the Electric Boys add a touch of funk to a guitar-crunching hard-rock foundation, incorporate some psychedelic elements (such as a sitar—little Beatles influence), and come up with one of 1990's most individualistic rock efforts. Cheers to producer Bob Rock (the Cult, Motley Crue, Little Caesar, Blue Murder) for bringing out the best in the Swedish headbangers. (AH)



THEY'RE REALLY NOT THAT SHORT: Lektion/PolyGram group Witness recently returned to their native Detroit, where they wowed a sold-out crowd at the Palace, home of the roundball team that beat a crippled Lakers last year for their current, tarnished NBA crown (go 'Blazers!). After a rousing version of the National Anthem, the group posed with the Pistons' John Sailey. Pictured (l to r): Witness stars Diane Campbell and Yolanda Harris, Sailey, and Witness' Tina Brooks and Lisa Page.



TWO WEAR HATS, THE OTHER'S BLEW OFF BY SHEER FORCE OF HAIRSTYLE: The triply redundant Tony! Toni! Toné!, Wing/PolyGram superstars, riding the radio success of their single, "The Blues," visited New York's WBLS after completing a nationwide promotional tour in support of their album, *The Revival*. Pictured in the studio with Ray Boyd, WBLS' program director (c), are (l to r): Tony! Toni! Toné! members Dwayne Wiggins, Raphael Wiggins and Tim Christian.



DID SOMEONE SAY DECLINE OF WESTERN CIVILIZATION, PART III? Epic staffers and media folk congratulate Social Distortion, following the band's headlining appearance at the Marquee in New York City. Pictured are: (rear, l to r) Dan Beck, Epic vice president, product development; Robert Greenbaum, music director, WDRE; Mike Ness, Social Distortion; Jack Isquith, Epic senior director, alternative music; Dennis Danell, Social Distortion; Rick Kram, MTV; Polly Anthony, Epic senior vice president, promotion; Abby Konowich, MTV; and (front, l to r) Christopher Reece, Social Distortion; John Mauer, Social Distortion; Glen Brunman, Epic vice president, media & artist development; Steve Backer, director, national video & pop promotion; and Jim Guerinot, manager, Social Distortion.



HERE'S A BAND WHOSE NAME IS GONNA GET REAL TIRED, REAL QUICK, FOR THEIR POOR PUBLICIST: It must get almost as bad as "Who's on first?" for the members of Brixton, England's Under Neath What, shown here celebrating backstage at the Cat Club in New York City. The Atco recording group's performance was part of a tour that took them to San Francisco and Chicago, as well as this stop in Manhattan. Pictured are: (top row, l to r) Mark Snider, Atco promotion, mid-Atlantic region; Steve Kleinberg, vice president, marketing; Tim Ashton, Under Neath What's

TOP 100 SINGLES

June 23, 1990



#1 Single: New Kids On The Block



High Debut: Madonna #54



To Watch: Tony! Toni! Tone!

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	STEP BY STEP (Columbia 38-73343)(C)(CD)(M)(T)	6	5	51	WELCOME TO THE REAL WORLD (Warner Bros. 19834)	55	4
2	IT MUST HAVE BEEN LOVE (EMI 4JM-50283)(C)	4	12	52	IF WISHES CAME TRUE (Atco PRCD 3361-2)	58	3
3	POISON (MCA 53772)(T)(C)	2	11	53	THIS OLD HEART OF MINE (Warner Bros. 4-19983)	30	14
4	U CAN'T TOUCH THIS (Capitol 15571)(T)	5	12	54	HANKY PANKY (Sire/Warner Bros. 19789)	DEBUT	
5	HOLD ON (SBK 07322)(C)	1	14	55	YOUR BABY NEVER LOOKED GOOD IN BLUE (Arista 2011)(C)	32	13
6	READY OR NOT (Virgin 7-98995)(C)	9	12	56	BOUNCE BACK (MCA 53802)(C)(T)	72	4
7	VOGUE (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD)	3	11	57	I WANNA BE RICH (Solar/Epic 74005)(T)(C)	35	18
8	DO YOU REMEMBER (Atlantic 87955)(C)	11	9	58	LOVE CHILD (Atco PRCD 3242)(T)(C)	36	15
8	HOLD ON (Atlantic 7-87984)(C)(T)	12	7	59	I DIDN'T WANT TO NEED YOU (Capitol 79073)	DEBUT	
10	ALL I WANNA DO IS MAKE LOVE TO YOU (Capitol 44507)(C)	7	13	60	MY KINDA GIRL (Solar/Epic 35-74515)	65	2
11	BABY, IT'S TONIGHT (Warner Bros. 4-19869)(C)	13	11	61	FOLLOW MY HEARTBEAT (RCA 2620-7-R)	70	2
12	CHILDREN OF THE NIGHT (Capitol 72283)(C)	15	9	62	WHAT IT TAKES (Geffen 19944)(C)	43	15
13	I'LL BE YOUR SHELTER (Arista AS-2005)(C)	16	8	63	ACROSS THE RIVER (RCA 2621)	DEBUT	
14	ALRIGHT (A&M SP-18021)(T)(C)	8	12	64	GOT TO TELL YOU SOMETHING (Pare/Epic 7317)(C)(T)	64	5
15	SHE AIN'T WORTH IT (MCA 53831)(C)	19	6	65	THE OTHER SIDE (Geffen 4-19927)	DEBUT	
16	ENJOY THE SILENCE (Sire/Warner Bros. 0-21490)(T)(C)(M)(CD)	21	11	66	CRUISING FOR A BRUISING (Epic 34-73239)(C)	46	11
17	RUB YOU THE RIGHT WAY (Motown 2045)(C)(T)	22	7	67	EPIC (Warner Bros. 19813)	67	3
18	CRADLE OF LOVE (Chrysalis B-23509)(C)	24	8	68	ALWAYS AND FOREVER (Select 2014)(T)(C)	53	11
19	SENDING ALL MY LOVE (Atlantic 4-87961)(T)(C)	14	17	69	WHAT ARE YOU DOING WITH A FOOL LIKE ME (Capitol 79025)	74	2
20	SITTIN' IN THE LAP OF LUXURY (WTG/Epic 31-45285)(C)(T)	23	8	70	LET ME BE YOUR LOVER (Enigma 75069)	89	2
21	THE POWER (Arista 2013)(C)(T)	29	8	71	THE EMPEROR'S NEW CLOTHES (Ensignn/Chrysalis 4JM-23528)	DEBUT	
22	OOH LA LA (I CAN'T GET OVER YOU) (Columbia 38-73211)(C)	10	10	72	HOW CAN WE BE LOVERS (Columbia 38T73257)(C)	54	17
23	GIRLS NIGHT OUT (RCA 9174)(C)(T)	52	8	73	WHIP APPEAL (Solar/Epic 4-74007)(C)	56	17
24	UP ALL NIGHT (Chrysalis 23486)(C)	28	7	74	BANG BANG (Epic 34-73380)(C)	84	3
25	DARE TO FALL IN LOVE (Charisma 4-98971)(C)	25	8	75	GETTING AWAY WITH IT (Warner Bros. 4-19880)(T)(C)(M)(CD)	57	12
26	NOTICE ME (Geffen 4-19946)(C)	31	8	76	SHOW ME (Elektra 4-64978)(C)	59	4
27	WHEN I'M BACK ON MY FEET (Columbia 38-73342)	33	5	77	DON'T WANNA FALL IN LOVE (Warner Bros. 21476)(T)(C)	62	20
28	TURTLE POWER (SBK 07325)(T)(C)	17	9	78	EXPRESSION (Next Plateau 50101)(T)(M)	68	15
29	MENTIROSA (Capitol 44533)(C)(T)	37	6	79	RISE TO IT (Mercury/Polydor 875 098-4)	85	2
30	I'LL SEE YOU IN MY DREAMS (A&M 1495)(C)	18	13	80	THE RIGHT COMBINATION (Columbia 38-73417)	DEBUT	
31	THE BALLAD OF JANE (Vertigo/Polygram 876 984-4)(C)	41	11	81	NOW YOU'RE GONE (Geffen 4-19976)(C)	82	3
32	CLUB AT THE END OF THE STREET (MCA 53818)(C)	34	8	82	DON'T YOU LOVE ME (4th & B'Way 440506)	DEBUT	
33	VISION OF LOVE (Columbia 73348)(C)	45	4	83	"B" GIRLS (Pandisc 056)(C)(T)	69	7
34	YOU CAN'T DENY IT (Arista 2038)(C)	44	5	89	CHAIN OF FOOLS (DGC/Geffen 4-19693)	DEBUT	
35	LOVE IS (Atlantic 87945)(C)	39	8	85	TOMORROW (A BETTER YOU, BETTER ME) (Quest/Warner Bros. 7-19881)(C)(CD)(M)(T)	71	4
36	WHEN I DREAM OF YOU (Warner Bros. 19839)(C)	40	7	86	ALL AROUND THE WORLD (Arista 8554)(T)(C)	73	21
37	NOTHING COMPARES 2 U (Chrysalis 23488)(C)	20	14	87	THIS AND THAT (RCA 2512RS)(C)	75	9
38	THE HUMPTY DANCE (Tommy Boy 7944)(T)(C)(M)	38	14	88	TAKE IT TO HEART (Reprise 4-19828)	93	2
39	KING OF WISFUL THINKING (EMI 50307)(C)(T)	49	5	89	I'LL BE YOUR EVERYTHING (Sire/Warner Bros. 38-73095)(C)	76	18
40	KISS THIS THING GOODBYE (A&M 1485)(C)	48	6	90	ROOM AT THE TOP (MCA 6315)(T)(C)	77	16
41	BAD OF THE HEART (Columbia 38-7337)(C)(T)	47	6	91	HOUSE OF PAIN (Elektra 7-64995)(C)	91	17
42	DOUBLE BACK (Warner Bros. 19812)(C)	42	6	92	JEALOUS AGAIN (Def America/Geffen 4-19697)(C)	92	6
43	DON'T GO AWAY MAD (Elektra 64962)	50	5	93	THATS THE WAY OF THE WORLD (Polydor 8869811)(C)(T)	78	9
44	NICETY (Atco 7-98980)(T)(C)	26	10	94	THE DOWNEASTER "ALEXA" (Columbia 38-73333)(C)	79	7
45	POSSESSION (Epic ECK-73398)	51	3	95	COMING OF AGE (Warner Bros. 4-19838)(C)	80	9
45	MAKE YOU SWEAT (Elektra 7-64961)	66	4	96	WITHOUT YOU (Elektra 64985)(C)	81	18
47	THE BLUES (Wing/Polydor 873 994-7)(C)(T)	61	3	97	SAVE ME (Warner Bros. 19866)(C)	83	12
48	COULD THIS BE LOVE (Vendetta/A&M 7502)	60	3	98	HERE AND NOW (Epic 34-73029)(C)	86	23
49	DEAD BEAT CLUB (Reprise 19938)(C)	27	10	99	SHAKE (Columbia 38T-73337)(C)	88	8
50	PURE (MCA 53816)(C)(T)	63	5	100	HEARTBEAT (Vendetta/A&M 1473)(T)(C)	90	17

The square bullet indicates strong upward chart movement. Alphabetical and Publisher list on page 22

REVENUE: Schwartz reported revenues of \$100 million for the fiscal year ended January 31, up from \$97,926,967 the previous year. They attributed the rise to increased sales of cassettes, CDs and videos, in all markets.

WALTER DAVIS JR. DIES: Walter Davis Jr., one of jazz's foremost bebop pianists, died of complications from an aneurysm on June 2 in New York City. Davis, who played with Art Blakey & the Jazz Messengers, Sonny Rollins, Dizzy Gillespie and many others, was a musical disciple of pianist Bud Powell. He was probably Powell's greatest living interpreter. Walter Davis Jr. was 57.

ROAD WARRIORS: M.C. Hammer launched a mammoth summer tour in Louisville, Kentucky on June 20. He'll then roll along, hitting a city near you, if not your city, until September... Wilson Phillips will be opening Richard Marx's summer tour. They're the daughters of John and Michelle Phillips and Brian Wilson; he's the son of Groucho Marx... Zachary Richard, the recent A&M signee and a man who was once called "the Cajun Mick Jagger," will be opening Jimmy Buffett's summer tour.

RAP IT UP, WE'LL TAKE IT: California retailer Music Plus, in cooperation with Epic Records, has begun a statewide contest to find unsigned rappers for inclusion on a compilation cassette. Rappers have to drop off a tape at a Music Plus between June 21 and July 15, along with an entry blank. The contest and the eventual album is called *Music Plus Street Rap '90*.

TWO SPOONFULS: Two Benson & Hedges Blues Festivals will be cranking out those three-chord tunes this week, one in Dallas, one in Atlanta. Concerts, seminars, films, and singers who don't enunciate too well...the works.

GERITOL'S THIKING OF ADVERTISING: VH-1 is dedicating ten days to *alte rockers*. Really. "Still Rockin' After All These Years" will air all sorts of old people (Jagger, Winwood, McCartney, Raitt, people like that) from June 15-23. Get those hearing aids tuned, fans.

YOU KNOW, THE GUYS WHO HAVE MARINERS GAMES ON TV AT 3:00 IN THE MORNING: ESPN is being sued by 23 copyright owners on behalf of all ASCAP members. ESPN has refused to apply for an ASCAP license, says ASCAP, so anytime ESPN plays one of its members' songs, the cable network is violating somebody's copyright.

STIV BATORS DIES: Stiv Bators, the lead singer of the Dead Boys, a seminal punk band, was killed on June 4, after he was hit by a car in Paris. Bators was

most recently the founder of the New Lords of the New Church. He was 40.

BEAT IT: *The Jack Kerouac Collection*, a four-LP, four-cassette, three-CD set of the complete recorded works of the bard of the Beat Generation, will be available from Rhino on June 26. Kerouac recorded three albums of readings from his works in the '50s, some of them accompanied by such jazz greats as Zoot Sims and Al Cohn. The Rhino set includes all three albums, along with some previously unreleased stuff, and packages it with a 40-page booklet with writing by, among others, Allen Ginsberg, William Burroughs and Jerry Garcia.

NO HIP-HOP: The Ben & Jerry's Newport Folk Festival will rock (rock?) Newport's Fort Adams State Park on August 11 and 12. The opening day will headline Joan Baez (no Newport stranger), the Indigo Girls, Christine Lavin, Ladysmith Black Mambazo, Greg Brown, the Subdudes and Luka Bloom. The next day will feature the Roches, Sweet Honey in the Rock, Richard Thompson, the Wild Magnolias, the Rebirth Jazz Band, Ashley Cleveland, and others. Crafts, food and seminars round out the weekend. Ticketmasters has the ducats.

RARE TWO-STEPS: *Le Gran Mamou: A Cajun Music Anthology*, a 25-song album of very rare cajun recordings from the RCA Bluebird vaults, has been released by the Country Music Foundation. Featured are such pioneers as Dennis McGee, Amedee Ardoin, Leo Soileau, the Hackberry Ramblers and Nathan Abshire, and the package comes with a handsome, well-researched booklet.

BUSINESS NEWS: Music publisher Tim Whitsett has formed Urgent! Records and Most Urgent! Publishing. The Jackson, Mississippi-based label's "initial A&R focus is Southern R&B"... New Jersey-based Metropolitan Entertainment, John Scher's concert promotion and talent management company, has established a new division of corporate and special events. Michael F. Abudato Jr. will helm the division.

LEFRAK JOBBER: RCA Records and Lefrak Moelis Records have signed an exclusive long-term licensing deal. Stevie B, Jaya, Maestro Fresh-Wes and Charles Christopher is the current LMR roster.

DAVEY JOHNSON, WE HARDLY KNEW YE.

MUSIC, NU?: Laurie Anderson and Irving Azoff will deliver the keynote addresses at the upcoming (July 14-18) New Music Seminar. By the way, Daniel Miller, Mute Records founder, and Rick Rubin, head of the new Def American label, will receive the 1990 Joel Webber Prizes for Excellence in Music and Business at the same affair.

EXECUTIVES ON THE MOVE

■ Epic has named **Richard Griffiths** president, Epic/Associated Records. He will be relocating to New York from Los Angeles, where he has been working as senior vice president, West Coast for CBS Records since April of this year. Prior to coming to CBS, Griffiths spent nine years with Virgin Music. And **Frank Ceraolo** has been appointed manager, national dance music promotion. Ceraolo has been with Epic since 1987, when he joined as a college intern on the West Coast. He has been working in the promotion department since 1988. ■ **MCA Music Entertainment Group** has announced two appointments this week. **Dave Clark** has been named to the new position of vice president, controller. Clark will be responsible for financial reporting, internal controls and other accounting matters involving all the companies of the MCA Music Entertainment Group. He has been with MCA for over 11 years, most recently as group controller, MCA Records and MCA Publishing. Meanwhile, **Merriel Morris** has been appointed assistant controller. Morris will be involved in various MCA Music Entertainment Group financial reporting and accounting matters. She has been with MCA for over six years, most recently as assistant controller, MCA Records. Over at **MCA Records**, **Angee Jenkins** has been appointed to the post of manager, publicity. Jenkins will be based in MCA's Universal City office. She will design and implement media campaigns for MCA artists, with emphasis on the rock and metal areas, and she will assist with the tour publicity for various acts. She has been with MCA since 1986, most recently as publicist. ■ **Elektra** has promoted **Suzanne Berg** to vice president of AC promotions, a move up from director of national AC promotions. She has been with the label since 1987, when she joined as associate director of AC promotions and artist development. ■ At **Enigma**, **Dave Gerber** has been appointed senior director, A&R. For the past two years, Gerber has been vice president/general manager of Restless Records, Enigma's independently distributed label. Taking Gerber's place at Restless is **Jim McCarthy**, who comes to the label from Absolute Records, which he founded and managed. ■ **Arista** has promoted **Larry Jenkins** to senior director, national publicity. He joined the label in 1987 as director, publicity, West Coast. And **Dina Mercaldi** has been named director, creative administration/advertising. She has been with the label for almost two years, in the creative services department. ■ At **CBS Records**, **Mary Ellen Palmacci** has been named associate director, accounting services operations. She comes to the label from information services, where she was a senior human resource/payroll consultant. ■ **MTV Networks** has named **Patricia Brennan** vice president, Central region affiliate sales and marketing. She was most recently regional manager in the same department. ■ At **RCA**, **Ray Carlton** has been promoted to national director of field promotion. He will be based in Cincinnati, and will continue his present role as area promotion and marketing rep as well. Prior to joining RCA, Carlton spent 10 years working in various promotion capacities for Elektra. And in the recording administration department, **Laurie Marks** and **Sherry Rettig-Alain** have both been named associate directors, East and West Coasts respectively. Prior to the promotions, Marks was manager, recording administration, East Coast, a position she had held since 1983; and Rettig-Alain held the same position on the West Coast. She has been with the label since 1984. ■ **Atlantic** has named **Vicky Germaise** to the newly created position of product manager, EastWest UK. She will be responsible for overseeing all phases of product development for EastWest UK artists distributed domestically by Atlantic. She comes to the label from Deniz Productions, where she was creative director.



Griffiths



Ceraolo



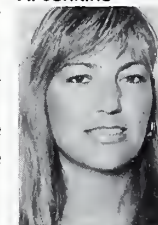
Clark



Morris



A. Jenkins



Berg



L. Jenkins



Mercaldi

TNN-Music City News Awards

BY KAY KNIGHT



Ricky Van Shelton

CBS RECORDING ARTIST RICKY VAN SHELTON was the top winner during this year's TNN-Music City News Country Awards presentation, taking home the coveted Entertainer of the Year award, as well as Male Vocalist of the Year honors—much to his surprise, it appeared.

"I think there must be some mistake," said Shelton, shyly. "I'm truly shocked. I feel like I don't deserve it. I thought it would take more years than this."

Before addressing the press with these remarks, Shelton had actually stopped in the Grand Ole Opry House hallway, opened the envelope and checked the name himself.

A very happy Patty Loveless won her first Female Vocalist of the Year Award. Backstage, Loveless appeared just as surprised to receive her honor as Ricky Van Shelton was.

"Oh, mercy," she exclaimed. "It feels so wonderful. I'm still shaking inside."

Clint Black, the Statler Brothers and Hank Williams Jr. were the other big winners of the evening—all three taking home double awards.

Black took home the Star of Tomorrow and Album of the Year (for *Killin' Time*) awards. The handsome young artist, with his Roy Rogers squint and smile, was charming, thanking his producers, engineers and instrumentalists involved in creating his debut album, which is holding its own at the #1 spot on the country album charts.

Backstage, Black acknowledged his contribution—the songs, stating that those were his strongest contribution to his album. On accepting the Star of Tomorrow award, Clint smiled sheepishly and remarked, "I really don't feel like I'm a star, or don't know what I would call a 'star.' But if that's a title the fans want to give me, I'll gladly accept it."



Patty Loveless

The Statler Brothers, the only veteran act to win against the dominating younger competition,



Statler Brothers

MUSIC CITY NEWS Country Awards



Tennessee Ernie Ford & Minnie Pearl

took awards for Single of the Year for "More Than a Name on the Wall," and for Vocal Group of the Year.

"We're happy to be here, and it's always better to win than to lose," said Don Reid. "We apparently keep doing something that the fans like. We try to keep fresh without changing who we are and what we do. We try to keep it honest."

Hank Williams Jr.'s high-tech video duet with his late father on the 1989 hit "There's a Tear in My Beer," also picked up two awards. It won for Top Vocal Collaboration and Best Music Video.

Other winners were the Judds for Vocal Duo of the Year; Ray Stevens for Comedian of the Year; Ricky Skaggs for Instrumentalist of the Year; and the Chuck Wagon Gang for Gospel Group of the Year.

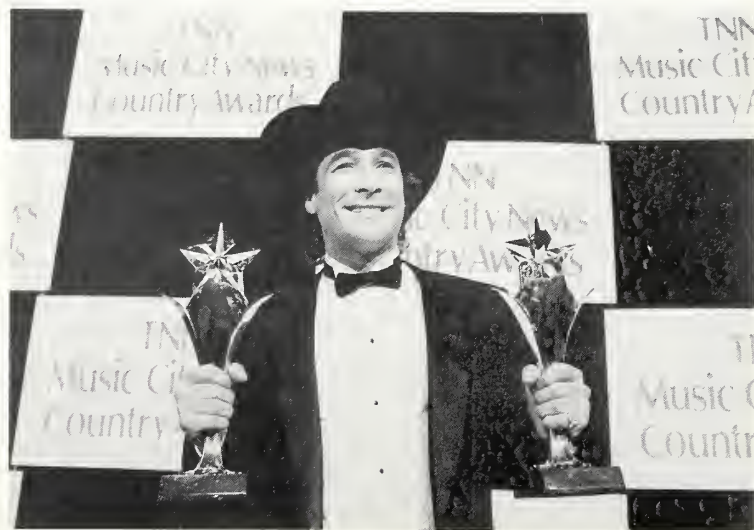
In special categories, Minnie Pearl, known off-stage as Mrs. Sarah Ophelia Cannon, presented the third annual "Minnie Pearl Award" to Tennessee Ernie Ford, honoring him for a lifetime of dedication to the country music industry. Ford, who recently celebrated his 50th anniversary in show business with a special on TNN, has left an indelible mark on American culture through five

decades of entertainment.

Ford, who fought tears of surprise as his name was announced, said, "Many things have happened in my career. But if ever I felt like a milk bucket under a bull, it's now." Backstage he added, "I never had no respect for anyone, man or woman, who can't shed a tear. I'm straight as a string and pretty strong, and I just turned 71, so I guess I feel pretty successful right now."

Merle Haggard joined the prestigious list of country music greats to win the Living Legend award. The award, which recognizes the living performer whom readers of the *Music City News* feel made the greatest contribution to country music over a career spanning 25 years or more, was announced by Loretta Lynn.

The TNN-Music City News Country Music Awards winners received an original, hand-crafted award designed by Tom Griscom, one of the founders of TNN, who is currently senior vice president, broadcasting, Opryland USA, Inc. The awards are chosen through ballots included in the monthly magazine and through special 1-900 telephone numbers sponsored by TNN. ○



Clint Black

June 23, 1990



#1 Single: George Strait



High Debut: Travis Tritt #43



To Watch: Dan Seals #30



#1 Indie: Andi & The Browns #46

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

Rank	Single	Artist	Weeks	Rank	Single	Artist	Weeks
1	LOVE WITHOUT END, AMEN (MCA 79015)	George Strait	7	51	PLENTY OF LOVE (Step One SOR 416)	Jerry Lansdowne	53
2	WALK ON (MCA 79009)	Reba McEntire	5	52	WHY WON'T THE PHONE RING FOR ME (MRC 5170)	Joey Davis	54
3	HE WALKED ON WATER (Warner Bros 7-19878)	Randy Travis	11	53	COMO SE DICE (I LOVE YOU) (Columbia 38 73360)	Sweethearts Of The Rodeo	DEBUT
4	PASS IT ON DOWN (RCA 2519)	Alabama	1	54	I DON'T HURT ANYMORE (RCA 2510)	Prairie Oyster	76
5	SHE CAME FROM FT. WORTH (Mercury 199)	Kathy Mattea	6	55	EVEN COWBOYS CAN ROCK N' ROLL (F&L FL558)	Storm Seymour	62
6	THE DANCE (Capitol 79024)	Garth Brooks	9	56	SOMETHING OF A DREAMER (Columbia 38 73361)	Mary-Chapin Carpenter	DEBUT
7	DANCY'S DREAM (RCA 2503)	Restless Heart	8	57	YOU NEVER WILL BE TRUE (American Image AI-6001)	Eddie Bond	64
6	ON DOWN THE LINE (MCA 790004)	Patty Loveless	14	58	THERE'S THE DOOR (Teleproductions T-9013)	Hermalee	61
9	HUMMINGBIRD (Epic 34-73312)	Ricky Skaggs	10	59	I CAN'T WAIT (Lost Gold LG-1003)	Tony Sands	65
10	ISLAND (Capitol 79987)	Eddy Raven	12	60	THE DOMINO THEORY (MCA 53733)	Steve Wariner	35
11	NOBODY'S TALKING (Arista AS-2009)	Exile	13	61	WALKIN' AWAY (RCA 2520)	Clint Black	36
12	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Warner Bros 19872)	Hank Williams Jr.	20	62	YOU CAN'T THROW DIRT (Columbia 38 73332)	Tim Mensy	50
13	RUNNIN' WITH THE WIND (Capitol 18329)	Eddie Rabbitt	4	63	CADILAC KIND OF A GIRL (Table Rock TRR 1001)	Lezlee Ann	70
14	THE RICHEST MAN ON EARTH (RCA 2505)	Paul Overstreet	22	64	ROSEANNE (Atlantic 3278)	Jeff Stevens & The Bullets	57
15	HE TALKS TO ME (RCA 2508)	Lorrie Morgan	23	65	HONKY TONK GIRL (Soundwaves SW-4836)	Billy Parker and Cal Smith	72
16	WHEN I CALL YOUR NAME (MCA 79011)	Vince Gill	24	66	ROSES AND GOLD (Fraternity F-3558)	Ray Ballou	66
17	MY ANNIVERSARY FOR BEING A FOOL (Warner Bros 7-19847)	Holly Dunn	18	67	DON'T START STOPPIN' (NSD NSD-267)	Harold Garrett	73
18	WALKING SHOES (Capitol 44520)	Tanya Tucker	2	68	AIN'T NO WRONG TIME (Killer K-127)	James Fransen	74
19	THIS SIDE OF GOODBYE (Warner Bros 4068)	Highway 101	29	69	WHAT IS A GOOD LOVE FOR (NSD NSD-269)	Travis Hoffman	78
20	SEARCHIN' FOR SOME KIND OF CLUE (Atlantic 3265)	Billy Joe Royal	21	70	TAKE A LITTLE TIME (Legacy LR-1006)	South Point	80
21	WHITE LIMOZEEN (Columbia 38 73341)	Dolly Parton	26	71	HONKY TONK HEARTACHE (Bitter Creek BCR-3990)	David Speegle	75
22	OH LONESOME ME (Mercury 246)	The Kentucky HeadHunters	37	72	BIG HOUSE ON THE CORNER (Legend LR0051)	Carolyn Rice	79
23	LOOKS AREN'T EVERYTHING (MCA 79023)	Mark Collie	25	73	I NEVER KISS AND TELL (Interstate 40 4041044)	Scott Ellison	77
24	HILLBILLY ROCK (MCA 79001)	Marty Stuart	15	74	I'LL LIE MYSELF TO SLEEP (Epic 34 73319)	Shelby Lynne	95
25	WRONG (Epic 34 73352)	Waylon Jennings	33	75	EVERY TIME YOU LEAVE (Hal Kat Kountry HKK-357)	Charlie Louvin	84
26	PUTTIN' THE DARK BACK INTO THE NIGHT (Capitol 79040)	Sawyer Brown	28	76	WRAP YOUR LOVE AROUND MY HEART (Killer K-128)	Debbie Williams	82
27	MEXICAN WIND (Curb NR-76815)	Jann Browne	40	77	I'M GONNA GIVE YOU THIS LOVE SONG (Hal Kat Kountry HKK-22)	David Rogers	85
28	FIT TO BE TIED DOWN (MCA 79000)	Conway Twitty	17	78	OFF THE COAST OF OKLAHOMA (Hal Kat Kountry 43068)	Kent Crawford	86
29	TOO BLUE TO BE TRUE (Mercury 236)	Larry Boone	32	79	EVERYBODY'S REACHING FOR SOMEONE (Capitol 79054)	Crystal Gayle	96
30	GOOD TIMES (Capitol 79120)	Dan Seals	45	80	ANOTHER ONE OF MY NEAR MRS. (Playback P-1342)	Donnie Bowser/Bobby Bare	87
31	PERFECT (RCA 2500)	Baillie & The Boys	19	81	LOVELIGHT (Playback P-1334)	Cleve Francis	88
32	GUARDIAN ANGEL (RCA/Curb 2524)	The Judds	3	82	THE HARDEST THING I'LL EVER DO (Fraternity F-3559)	VETTZ	DEBUT
33	MAYBE THAT'S ALL IT TAKES (Capitol 2507)	Don Williams	47	83	MICHAEL WOULD DIE (Sing Me SM-45-50)	Lorie Ann	93
34	I'VE CRIED MY LAST TEAR (Columbia 38 73263)	Ricky Van Shelton	16	84	PICK ME UP ON YOUR WAY DOWN (Evergreen EV-1119)	Phyllis Ann	DEBUT
35	TILL I SEE YOU AGAIN (Reprise 3945)	Kevin Welch	42	85	UNTIL WE GET IT RIGHT (Door Knob DK90-344)	Bobby G. Rice	90
36	BABY, WALK ON (RCA 2504)	Matraca Berg	41	86	BRIGHT LIGHTS, BIG CITY (Overton Lee OLR-142)	Beau Dean	94
37	NEW KIND OF LOVE (Arista AS-2002)	Michelle Wright	39	87	WHEN SHE TURNS ME OFF (Playme PM-713)	Leon Womack	DEBUT
38	KNOWIN' YOU WERE LEAVIN' (Epic 34 73264)	Les Taylor	27	88	FENCES AROUND HER HEART (Bubster BRC-001)	Bubba	DEBUT
39	IF YOU COULD ONLY SEE ME NOW (Capitol B-44534)	T. Graham Brown	38	89	NOBODY GETS OFF IN THIS TOWN (Curb 76814)	Moe Bandy	89
40	IF LOOKS COULD KILL (Columbia 38732)	Rodney Crowell	30	90	IF I COULD SAY I LOVE YOU (Fraternity F-3556)	Angela Christie	91
41	I WATCHED IT ALL (ON MY RADIO) (MCA53779)	Lionel Cartwright	31	91	HEARTACHE ROAD (Oak 1088)	Burbank Station	97
42	WHERE DID WE GO WRONG (Capitol 79042)	Wild Rose	34	92	HOT LOOKIN COOL DANCIN' COWGIRL (Lost Gold LGR-1008)	Cody Lee Jones	92
43	I'M GONNA BE SOMEBODY (Warner Bros 7-19797)	Travis Tritt	DEBUT	93	BLAME IT ON THE MOONLIGHT (Orbit OR-5853)	Da-Kota	DEBUT
44	FROM SMALL THINGS (MCA79013)	Nitty Gritty Dirt Band	58	94	IF THIS AIN'T HEAVEN (Oak 109)	Carlette	99
45	NEXT TO YOU, NEXT TO ME (Columbia 38 73373)	Shenandoah	DEBUT	95	LOVE AFTER YOU (NSD NSD-268)	Faded Blue	DEBUT
46	YOU'VE BEEN LYIN' TO ME (Door Knob DK90-346)	Andi And The Browns	51	96	BALLAD OF JOHN WAYNE (Lost Gold LG-1006)	Don Vinson	98
47	WANTED (Arista AS-2032)	Alan Jackson	DEBUT	97	IS IT LOVE (RCA 2502)	Foster & Lloyd	43
48	I'M OVER YOU (RCA 9122)	Kelth Whitley	46	98	FATHER NUMBER ONE (Door Knob DK90-345)	Big Al Downing	59
49	A LITTLE HUNK OF HEAVEN (Curb NR-76758)	Becky Hobbs	49	99	DRIVE SOUTH (Warner Bros 7-19874)	Forester Sisters/Bellamy Bros.	44
50	TANQUERAY (Columbia 38 73350)	Vern Gosdin	DEBUT	100	HAPPY EVER AFTER (Capitol 79985)	Gail Davies	52

COUNTRY MUSIC

LENDING A HELPING HAND: For the first time in over three years, Dwight Yoakam has had a couple of months off the road. But instead of immediately hitting the studio to record a new album, Yoakam put his honky-tonk talent to work to benefit others, performing and contributing to both the Roy Orbison Tribute Special for the homeless and the recent Farm Aid concert. Yoakam is an outspoken advocate of increased support for the homeless and the farmers. Yoakam is now getting back to business and is in the studio working on that new album, set for early fall.



Also helping out is MCA recording artist Patty Loveless. Loveless recently lended support to K.I.D. (Kids in Danger), a project that teaches children safety rules, using a *Knight Rider*-type talking car. Prior to her recent concert in Pittsburgh, Pennsylvania, Patty met with the car's designer, Sgt. Glen Younge, and a group of kids, demonstrating the use of the car and reminding them of the value of safe thinking.

Another country star whose charity work is almost as legendary as her singing career, Lynn Anderson lent a hand and her vocal chords to a project benefitting the Association for Retarded Citizens (ARC). She stopped by Gary Vincent's Nashville studio, where Vincent and fellow writer/artist Zane Baxter were recording their co-penned "Hand in Hand," created especially for ARC's Wheeling, West Virginia benefit.

RECEIVING HONORS: The American Coalition for Traffic Safety (ACTS) recently presented its second annual "Buckle-Up Award" to country superstar Reba McEntire. McEntire was chosen to receive the special judges' award for her encouragement of and dedication to highway safety by volunteering her time and talent to record radio public service announcements (PSAs) promoting safety-belt use among the nation's truck and automobile drivers. McEntire's PSAs have been distributed since 1984 to 1,000 country radio stations. Conservative estimates are that the messages have been broadcast over 50,000 times, reaching millions of listeners. McEntire recently kicked off her 115-city, 1990 tour, right on the heels of completing work on her latest album, set for release in late August.



Also bringing in the honors is Scene Three Productions, which recently brought home four Houston International Film Festival awards. The Nashville-based film and television production company, headed by Kitty Moon, received a Gold Award (first place) for a graphics package designed by Scene Three for the Argosy Network; a Silver Award (second place) for "Did It for Love," a Sawyer Brown music video directed by Marc W. Ball and produced for Capitol Records; another Silver Award for a 30-second Toyota commercial, "Addicted to Love," directed by Larry Boothby; and a Bronze Award (third place) for another 30-second Toyota commercial, "Dollars and Sense," directed by Larry Boothby. Congratulations!

Award (second place) for "Did It for Love," a Sawyer Brown music video directed by Marc W. Ball and produced for Capitol Records; another Silver Award for a 30-second Toyota commercial, "Addicted to Love," directed by Larry Boothby; and a Bronze Award (third place) for another 30-second Toyota commercial, "Dollars and Sense," directed by Larry Boothby. Congratulations!



WHEN SAWYER BROWN'S DRUMMER was unable to attend a recent photo session due to illness, the group's booking agent, Dan Wojcik of Entertainment Artists, Inc., was called in to round out the shot. Pictured are (l to r): Gregg Hubbard, Mark Miller, Jim Scholten, Wojcik and Bobby Randall. Wojcik, who recently signed Sawyer Brown to an exclusive booking contract, has denied rumors that he is abandoning his agency to become drummer Joe Smyth's permanent replacement.

COUNTRY ALBUMS

June 23, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

#1 ALBUM:
Clint Black



TO WATCH:
Shenandoah
#23

1	KILLIN' TIME (RCA 8781)	Clint Black	1	57
2	PICKIN' ON NASHVILLE (Mercury 838 744)	Kentucky HeadHunters	2	30
3	COUNTRY CLUB (Warner Bros 26094)	Travis Tritt	3	12
4	HERE IN THE REAL WORLD (Arista 8623)	Alan Jackson	4	15
5	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	5	20
6	NO HOLDIN' BACK (Warner Bros 25988)	Randy Travis	6	35
7	GARTH BROOKS (Capitol 90897)	Garth Brooks	8	45
8	LONE WOLF (Warner Bros/Curb 26090)	Hank Williams Jr.	7	18
9	WILLOW IN THE WIND (Mercury 836 950)	Kathy Mattea	10	58
10	HIGHWAYMAN 2 (Capitol 45240)	Waylon, Willie, Johnny & Kris	9	16
11	DOUG STONE (Epic 45303)	Doug Stone	12	9
12	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	11	46
13	PASS IT ON (RCA 2108)	Alabama	39	2
14	FAST MOVIN' TRAIN (RCA9961)	Restless Heart	13	20
15	SIMPLE MAN (Epic 45316)	Charlie Daniels Band	15	30
16	ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877)	k.d.lang	16	19
17	LIVIN' IT UP (MCA 6415)	George Strait	18	4
18	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	14	86
19	ON DOWN THE LINE (MCA 6401)	Patty Loveless	30	3
20	KEYS TO THE HIGHWAY (Columbia 45242)	Rodney Crowell	20	30
21	LOVE ON ARRIVAL (Capitol 91782)	Dan Seals	17	9
22	VERSION OF THE TRUTH (RCA 2113)	Foster & Lloyd	24	4
23	EXTRA MILE (Columbia 45490)	Shenandoah	52	2
24	SOWIN' LOVE (RCA 9717)	Paul Overstreet	19	19
25	BLACK VELVET (Atlantic 82085)	Robin Lee	22	12
26	TENNESSEE WOMEN (Capitol 91821)	Tanya Tucker	27	7
27	THE BOYS ARE BACK (Capitol/Curb 93258)	Sawyer Brown	21	28
28	ALONE (Columbia 5104)	Vern Gosdin	23	9
29	I WONDER DO YOU THINK OF ME (RCA9889)	Keith Whitley	25	42
30	BREAKIN' NEW GROUND (Capitol 93885)	Wild Rose	31	8
31	JERSEY BOY (Capitol 93882)	Eddie Rabbitt	26	8
32	BEYOND THE BLUE NEON (MCA 42266)	George Strait	29	68
33	LAREDO (MCA 42335)	Steve Warnier	33	9
34	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	35	52
35	PAGES OF LIFE (MCA/Curb 9479)	Desert Rose Band	36	21
36	LOOKIN' FOR A HIT (Reprise 25939)	Dwight Yoakam	32	35
37	STATE OF THE HEART (Columbia 44228)	Mary-Chaplin Carpenter	37	28
38	ALWAYS AND FOREVER (Warner Bros 25568)	Randy Travis	34	8
39	GREATEST HITS (MCA MCA-12)	Patsy Cline	40	9
40	TELL ME WHY (Curb 10630)	Jann Browne	41	8
41	GREATEST HITS (RCA/Curb 8318)	The Judds	38	8
42	REBA LIVE (MCA 8034)	Reba McEntire	42	37
43	I WATCHED IT ON THE RADIO (MCA 42336)	Lionel Cartwright	45	3
44	LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	44	8
45	THE ROAD NOT TAKEN (Columbia 44468)	Shenandoah	28	66
46	PAINT THE TOWN (Warner Bros 25992)	Highway 101	43	9
47	LACY J DALTON (Capitol 93912)	Lacy J. Dalton	47	6
48	GREATEST HITS III (Warner Bros/Curb 25834)	Hank Williams Jr.	48	68
49	SHADOWLAND (Warner Bros/Sire 25724)	k.d.lang	50	8
50	BUFFALO ZONE (Columbia 45373)	Sweethearts Of The Rodeo	46	8
51	RIVER OF TIME (RCA/Curb 9595)	The Judds	49	11
52	HEART FULL OF LOVE (Warner Bros 9-26173)	Holly Dunn	67	2
53	COUNTRY LINE (Warner Bros 25895)	Southern Pacific	51	8
54	HILLBILLY ROCK (MCA 42312)	Marty Stuart	54	8
55	SOUTHERN STAR (RCA 8587)	Alabama	53	13
56	DIFFERENT KIND OF FIRE (RCA2049)	Prairie Oyster	59	4
57	THE LIGHTS OF HOME (BMG/RCA2114)	Baillie & The Boys	DEBUT	
58	BUMPER TO BUMPER (Capitol 91780)	T. Graham Brown	60	3
59	GREATEST HITS VOLUME II (RCA 2043)	Earl Thomas Conley	58	9
60	WILL THE CIRCLE BE UNBROKEN (Warner Bros 285301)	Nitty Gritty Dirt Band	56	55
61	WOOD, WIND AND STONE (Mercury 836951)	David Lynn Jones	57	6
62	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	64	8
63	IMAGINE THAT (Columbia 45131)	The O'Kanes	66	8
64	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	62	8
65	GREATEST HITS (RCA 6825)	Alabama	63	8
66	COME HOLD ME (Warner Bros 26141)	Forester Sisters	55	5
67	STILL STANDING (Arista 8624)	Exile	65	7
68	MARSHA THORNTON (MCA 42319)	Marsha Thornton	71	8
69	THIS WOMEN (RCA 8369)	K.T. Oslin	69	8
70	DIAMONDS AND DIRT (Columbia 44076)	Rodney Crowell	70	9
71	LOVING PROOF (Columbia 44221)	Ricky Van Shelton	68	8
72	DON'T CLOSE YOUR EYES (RCA 6494)	Keith Whitley	72	8
73	HAVE A LITTLE FAITH (RCA 59718)	Jo-Ei Sonnier	73	8
74	TEMPORARY SANITY (Capitol 90289)	Eddy Raven	74	6
75	SOMETHING INSIDE SO STRONG (Warner/Reprise 25792)	Kenny Rogers	61	8

INSIGHT



Hank Thompson

THERE IS A LOT OF ACTION GOING ON with independent artists around town. "The King of Western Swing," Hank Thompson, has joined the client roster of WorldClass Talent for career representation. Thompson, the newest addition to country music's prestigious Hall of Fame, remains one of the busiest legendary artists on the performing circuit. His new affiliation with the WorldClass complex will re-align Thompson and WorldClass president, JoAnn Berry, who was actively involved in this artist's career at an earlier stage. Thompson has also completed negotiations for a major-label affiliation, to be announced immediately. His first single under the new association is expected to be released soon.

TWO EVERGREEN RECORDS ARTISTS

have signed representation agreements with Publicity Plus. Phyllis Ann, a resident of Marshfield, Wisconsin, and Julie Jordan, of Fairbanks, Alaska, each have a brand new single. Phyllis Ann's debut single is "Pick Me up on Your Way Down" and Julie Jordan's second Evergreen release is entitled "I Need You."

DIXIE HARRISON has a new single just released called "Shadows of My Mind," on Stop Hunger Records, based in Nashville. This Arkansas native has been a favorite with DJs across America, so this latest release should be well received. A video of "Shadows of My Mind" is now in production. Dixie's husband, Jim "Moose" Sowards, who is a director of TNN's *Nashville Now* program, will produce the project.



Pictured (l to r): Jim "Moose" Sowards, Dixie Harrison and producer Robert Metzgar.

INDIE SINGLE REVIEWS

INDIE FEATURE PICK

□ **SANDY ELWANGER:** "Walkin' in My Shoes" (Door Knob DK90-350)

Enhancing a snappy tempo with catchy lyrics, Door Knob recording artist Sandy Elwanger adds pure country pleasure to this honky-tonk swinger. "Walkin' in My Shoes," produced by Gene Kennedy and penned by Ralph Porter along with Elwanger, flaunts a powerful, bluesy vocal drive in a tune that should garner some elite radio recognition. Elwanger wails from the gut, showing off skill and natural singing talent. Keep 'em coming—we'd like to hear more.

UP & COMING

□ **JON DENNIS SMITH:** "Please Let Me Love You" (First American FA-900430)

□ **SUSAN THOMPSON:** "Does It Matter That I Love You" (Door Knob DK90-349)

□ **TERRY SMITH:** "Hard Times Come Easy to Me" (Ridgewood R-3013)

□ **EDDIE SEVILLE:** "Savannah's Song" (Roto Noto RN-1097)

□ **MARTY ROSS:** "Daddy Don't Drive" (Wingate WR-81084)

□ **CHRIS BARBIERI:** "Night Magic" (Much More ACS-7231)

□ **BEN SANDERS:** "Jezebel" (Soundwaves 800/251-1576)

□ **BOB EGGERT:** "Old Weeping Willow" (Wingate WR-81083)

LOOKING AHEAD

June 23, 1990 Independent product most likely to reach the Top 100 Country Chart

- 1 **ANYTHING BUT YOU** (Oak) Trisha Lynn
- 2 **A MAN FROM DUST** (Sundial) Hal Gibson
- 3 **LETTING ALL HER MEMORIES GO** (TNT) Danny Little
- 4 **RAMSEY'S MONKEY** (Safari) Ramsey Kearney
- 5 **SHE DON'T LOVE ME ALL THE TIME** (Player) Ed Gary
- 6 **ROUGH AROUND THE EDGES** (Stargem) Barbara Richardson
- 7 **GONE WITH THE MORNING SUN** (Soundwaves) Larry Dalton Band
- 8 **LOOK OUT LORETTA** (Door Knob) Perry LaPointe
- 9 **HE'LL HAVE TO GO** (Player) Rollin Michaels
- 10 **MOMMA'S SONG** (Gospel Tone) Tomma Chase
- 11 **CRYSTAL CHANDELIER** (Country International) Joy Ford
- 12 **ONE OF A KIND** (Starway) Suzl Beatty
- 13 **LIFT YOUR LEG** (ROW) Chris Gaffney
- 14 **SANTA BARBARA** (Blue Moon) Vince Hatfield
- 15 **SOMEBODY LOVES YOU** (Southern Tracks) Gale Kessinger
- 16 **WITH EVERY BEAT OF MY HEART** (Door Knob) Ricky Lee Jackson
- 17 **FINAL TOUCHES** (Stargem) Dale Schare
- 18 **NO CAN DO** (ROS) Becky Redding
- 19 **LOCAL SWIMMER DISRUPTS BAPTISM** (NSD) Dick Richard
- 20 **IF FOREVER DOES YOU WRONG** (Earth Tone) Bruce Bartlett

INDIE ALBUM REVIEW

□ **CLEVE FRANCIS:** *Last Call for Love* (Playback PC-13020)



This fellow is a practicing cardiologist by day, and moonlights as the featured entertainer at nightclubs in the Washington D.C. area by night. Also a talented songwriter, Francis sings only one of his originals on this debut album—a beautiful ballad called "Moonlight Lover." His soulful vocals also flow smoothly on "Lovelight," "Endlessly" and "After You." Stellar production by Jack Gale and Jim Pierce, along with the magic in Francis' delivery, are sure to take this talented newcomer and his debut album release far in his quest for national attention.



KENT CRAWFORD, HAL KAT recording artist (left), and his producer, Hal Wayne (right), are all smiles as they look at the charts for Kent's latest single, "Off the Coast of Oklahoma," which is currently at #78 on the *Cash Box* Top 100 Country Singles chart.

COUNTRY RADIO

MOST ADDED SINGLES

1. TRAVIS TRITT—"I'm Gonna Be Somebody"—Warner Brothers—43 reports
2. VERN GOSDIN—"Tanqueray"—Columbia—41 reports
3. SHENANDOAH—"Next to You, Next to Me"—Columbia—38 reports

MOST ACTIVE SINGLES

1. THE KENTUCKY HEADHUNTERS—"Oh, Lonesome Me"—Poly-Gram—69 reports
2. DAN SEALS—"Good Times"—Capitol—66 reports
3. JANN BROWNE—"Mexican Wind"—Curb—65 reports

HOT PHONES

1. GEORGE STRAIT—"Love Without End, Amen"—MCA
2. ALABAMA—"Pass It on Down"—RCA
3. GARTH BROOKS—"The Dance"—Capitol

J.D.'s Corner

KLAC'S MORNING MAN, STAN CAMPBELL, was recently found up to his neck in Lipton Cup-a-Soup, which filled a spa from Cal-Spas. In a joint promotional effort, Cal-Spas and 570 KLAC-AM gave away a brand new hot tub to the listener who guessed how many cups of Lipton Cup-a-Soup it would take to fill the spa. Stan is still trying to get the tomato soup stains off his skin, despite comments from fellow workers of how tan he looks.



KLAC's Stan Campbell

WPBK radio in Whitehall, Michigan, is now WPBK-AM stereo. Music director Sharon Leigh says they still play country music—only now it sounds better. Leigh also says the station does not discriminate against indies or majors—if it sounds good, it gets air-play. WPBK-AM is an active *Cash Box* reporting station, and Leigh works very close with promoters like Chuck Dixon, Gary Bradshaw, Robert Gentry and others to assure her listeners of the best in country music.

MOVERS AND SHAKERS: There have been some changes at KWDJ, Riverside, California. Program director Bill Georgi has announced that Norm Visger, Jr. (formerly of KLAC/KZLA), is now the overnight jock and assistant music director there.

KWKH-FM 94.5, in Shreveport, Louisiana, has announced the addition of two new on-air ranch hands, and the promotion of another. Tripper Lewis joins KWKH as creative director and will fill an afternoon air-shift. Lewis comes to KWKH from KNAN-Monroe and most recently from WHHY-Montgomery, Alabama. Danny Fox makes the segue to middays from crosstown rival KRMD-FM, where he spent the last five years on-air as production director. Mike Martindale ("Mike in the Morning," as he's known on air) is upped to assistant program manager.

KFDI RADIO announces the addition of Leslie Reed to its sales and marketing staff. Reed is a four-year broadcast veteran, having most recently sold advertising time for KICY Radio in Wichita. She will join KFDI as an account executive, representing the station to numerous key advertising clients.

Congratulations to all!

THUMBS UP TO OUR TOP REPORTING STATIONS THIS WEEK: Dennis Fowler, WAGI, Gaffney, South Carolina; Dann Scott, WRIX, Anderson, South Carolina. Ken Johnson, WYRK, Buffalo, New York; Scott Ewing, KBOE, Os-kaloosa, Iowa; Ron Colter, WQST, Forest, Mississippi.

CALENDAR OF EVENTS

COMING UP

THE W.O. SMITH NASHVILLE COMMUNITY MUSIC SCHOOL will sponsor a summer music camp for young musicians, June 24-30, at Montgomery Bell State Park.

All students who qualify for Metro's reduced-price lunch program are eligible for the camp, which will include opportunities to sing and play, as well as swimming, hiking, softball, dramatics and movement.

Fee for the one-week camp is \$25.00, with some scholarships available. For further information, call (615) 255-8355

BACK IN TIME

JUNE 17—Alabama's "Fallin' Again" spends its second and final week at #1 (1988)

JUNE 18—Hank Williams climbs the country chart with "Take These Chains From My Heart" (1953)

JUNE 19—Loretta Lynn's first single, "Honky Tonk Girl," enters the charts (1960)

JUNE 20—Happy Birthday to Chet Atkins (1924) and to Ann Murray (1946)

JUNE 21—Happy Birthday to Kathy Mattea (1959)

JUNE 22—Happy Birthday to Kris Kristofferson (1936)

JUNE 23—Happy Birthday to June Carter Cash (1929)

COUNTRY HOT CUTS

1. HANK WILLIAMS JR.: "Man to Man" *Lone Wolf* (Warner Brothers/Curb)
2. RICKY SKAGGS: "Kentucky Thunder" *Kentucky Thunder* (Epic)
3. ALABAMA: "Down Home" *Pass It on Down* (RCA)
4. FOSTER & LLOYD: "Version of the Truth" *Version of the Truth* (RCA)
5. TANYA TUCKER: "Shotgun" *Tennessee Woman* (Capitol)

TOP 10 SINGLES—10 YEARS AGO

1. THE OAK RIDGE BOYS: "Trying to Love Two Women" (MCA)
2. GEORGE JONES: "He Stopped Loving Her Today" (Epic)
3. CHRISTY LANE: "One Day at a Time" (United Artists)
4. RONNIE MILSAP: "My Heart/Silent Night" (RCA)
5. KENNY ROGERS/KIM CARNES: "Don't Fall in Love With a Dreamer" (United Artists)
6. MEL TILLIS: "Your Body Is an Outlaw" (Elektra)



A RECEPTION WAS HELD recently, celebrating the debut MCA release of WSIX funnyman Gerry House's *Cheater's Telethon*. Shown during the festivities are (l to r): Jim Sharp, *Cash Box* director of operations/Nashville; Shelia Shipley, vice president of promotion, MCA/Nashville; Gerry House; and David Manning, general manager, WSIX Radio. (photo: Alan Mayor)

SINGLE RELEASES

OUT OF THE BOX

□ DANNY KENNEDY: "Don't Live Without You" (Atlantic 3279-2)
 Kennedy is a country artist with an average traditional sound, yet there's a new sound that's been created here that creates a definite tomorrow's star. "Don't Live Without You," self-penned and self-produced, pumps out an urging melody and beat that resembles one of Merle Haggard's classic honky-tonkers. Nevertheless, Kennedy grips his own direction—raw-edged vocals with a crisp and power-driving delivery, in addition to down-to-earth lyrics crooned with a pure country charm.

FEATURE PICKS

□ EARL THOMAS CONLEY: "Who's Gonna Tell Her Goodbye" (RCA 2511-7)

Hold back the tears, but give Conley a hand. Producers Randy Scruggs and Conley combine excellent instrumentation with an emotion-flowing melody that turns out a ballad at its best. "Who's Gonna Tell Her Goodbye," written by Bill and Sharon Rice, tells the sad story about a third party's suffering due to a tragic break-up. As usual, Conley flaunts a sensual voice with his familiar cry-from-the-soul delivery.

□ ROBIN LEE: "How About Goodbye" (Atlantic 3378-2)

After practically devoting her entire life to music, Lee is finally receiving the recognition she's long deserved. Following her commanding "Black Velvet" performance, this home-town Nashville gal doesn't fall short a lick with her second Atlantic release. "How About Goodbye," produced by Nelson Larkin and written by Thom Schuyler, is a dashing radio number with a sensual edge that nobody but Lee could dial any better. Pumping high-tech energy into a voice that trills with skill and country-rock spice, she not only displays ultimate control, she fires out only positive vibes for the future.

□ SKIP EWING: "I'm Your Man" (MCA 79050)

We love this new-found groove. "I'm Your Man," penned by Ewing and Rick Bowies, sparks a sultry blues tune that features Ewing like never before. In addition to Ewing's mastered vocals is a jazz-flavored ensemble underlining sharp lyrics and a melody that clutches. A double thumbs-up also goes to producer Randy Scruggs. This cut should be a summer sizzler.

□ RICKY VAN SHELTON: "I Meant Every Word He Said" (Columbia 38 73413)

The tempo flows with a traditional country grace, and Shelton simply adds his soulful magic. Produced by Steve Buckingham, "I Meant Every Word He Said" gives us a ballad with the catchiest hook we've heard in a while. There's definitely a bit of the green-eyed monster involved in the lyrics, but Shelton somehow tames the monster with his wailing, sincere vocals—creating a tune full of tender emotion and radio destiny.

□ ALAN JACKSON: "Wanted" (Arista AS-2032)

□ CARLENE CARTER: "I Fell in Love" (Reprise 7-19915)

□ JOHNNY CASH: "Cats in the Cradle" (Mercury 8756264)

□ LEE GREENWOOD: "Holdin' a Good Hand" (Capitol 79106)

□ LITTLE JOE: "I'll Be Waiting" (Columbia 38 73406)

□ JACK SCOTT: "Cooper, Cagney & Gable" (Curb NR-76820)

ALBUM RELEASES

□ ALABAMA: *Pass It on Down* (RCA 2108-4)



The "Artist of the Decade" title fits this group to a T, as this LP project well proves. Somehow, this foursome continues to release music that is new and versatile, yet so much the "Alabama sound." There are toe-tappin', fiddlin' tunes like "Moonlight Lounge"; and heart-wrenching ballads like "Goodbye (Kelly's Song)" and "Forever's as Far as I'll Go" that no one can sing like Randy Owen; and there's "Down Home" and the environmentally conscious "Pass It on Down," which portray Alabama's concern not only for their own musical careers but for the land in which we all must live. Expert production by Josh Leo, Larry Michael Lee and Alabama, plus stellar delivery, is sure to take *Pass It on Down* right on down the line to platinum.

□ BELLAMY BROTHERS: *Reality Check* (MCA/Curb 42340)



The hippies of country music continue to deliver the same harmonies and story-telling tunes that we've delighted in for years—songs like "Makin' Promises," "Too Late" and "What's This World Coming To," a song about saving our planet that we all need to heed. It also includes a look at life with that true love by your side in the title cut, and a touching love song, "I Don't Wanna Lose You." Produced by Emory Gordy, Jr., this album project is sure to be another in a long line of Bellamy winners.

ASCAP

(Continued from page 18)



ASCAP Composer Stewart Copeland with ASCAP's Nancy Knutsen

LIKE A PRAYER

Writers: Madonna, Patrick Leonard
 Publishers: Bleu Disque Music Co., Inc., WB Music Corp., Webo Girl Publishing, Inc.

LOOK AWAY

Writer: Diane Warren
 Publisher: Realsongs

LOST IN YOUR EYES

Writer: Debbie Gibson
 Publishers: Deborah Ann's Music, Walden Music, Inc.

LOVE BITES

Writers: Steve Clark (PRS), Phil Collen (PRS), Joe Elliot (PRS), Robert John "Mutt" Lange (SAMRO), Rick Savage (PRS)

Publisher: Zomba Enterprises Inc.

MISS YOU LIKE CRAZY

Writers: Michael Masser, Preston Glass, Gerry Goffin

Publisher: Prince Street Music

MY HEART CAN'T TELL YOU NO

Writers: Simon Climie (PRS), Dennis Morgan

Publisher: Chrysalis Music

MY PREROGATIVE

Writers: Bobby Brown, Gene Griffin
 Publishers: Bobby Brown Music, MCA, Inc.

NEVER TEAR US APART

Writers: Andrew Farriss (APRA), Michael Hutchence (APRA)
 Publisher: MCA, Inc.

ONE GOOD WOMAN

Writers: Peter Cetera, Patrick Leonard
 Publisher: Fall Line Orange Music

ONE MOMENT IN TIME

Writers: John Bettis, Albert Hammond
 Publishers: Albert Hammond Enterprises, Inc., John Bettis Music

REAL LOVE

Writers: Andre Cymone, Jody Watley
 Publishers: EMI April Music Inc., Ultrawave Music

RIGHT HERE WAITING

Writer: Richard Marx
 Publisher: Chi-Boy Music

ROCK ON

Writer: David Essex

SATISFIED

Writer: Richard Marx
 Publisher: Chi-Boy Music

SECOND CHANCE

Writers: Jeff Carlisi, Max Carl, Calvin Curtis

Publisher: Rocknocker Music Company

SHE DRIVES ME CRAZY

Writers: Roland Gift (PRS), David

Steele (PRS)

Publisher: Virgin Music, Inc.

SIMPLY IRRESISTIBLE

Writer: Robert Palmer

Publisher: Bungalow Music

STAND BY ME

Writers: Jerry Leiber, Mike Stoller, Ben E. King

Publisher: Leiber-Stoller Songs, Inc.

STRAIGHT UP

Writer: Elliot Wolff

Publishers: Elliot Wolff Music, Virgin Music, Inc.

SWEET CHILD O' MINE

Writers: Steven Adler, Duff McKagan, Axl Rose, Slash, Izzy Stradlin

Publisher: Guns N' Roses Music

THINKING OF YOU

Writers: Russell De Salvo, Safire, Bob Steele

Publisher: Cutting Records Music

THIS TIME I KNOW IT'S FOR REAL

Writers: Donna Summer, Matthew Aitken, Michael Stock, Peter Waterman

Publisher: Sweet Summer Night Music

TOY SOLDIERS

Writers: Martika, Michael Jay

Publishers: Famous Music Corporation, Tika Tunes

WALK ON WATER

Writer: Jesse Harms

Publishers: Geffen Music, Thornwall Music, WB Music Corp.

WHAT I AM

Writers: Brandon Aly, Edie Brickell, John Bush, Brad Houser, Kenneth Withrow

Publishers: Edie Brickell Songs, Enlightened Kitty Music, Geffen Music, Strange Mind Productions, WB Music Corp., Withrow Publishing

WHAT'S ON YOUR MIND (PURE ENERGY)

Writers: Paul Robb, Kurt Valaquen
 Publishers: Incoc Music, T-Boy Music Publishing Inc.

WILD THING

Writers: Matt Dike, Michael Ross, Anthony Smith, Marvin Young

Publisher: Varry White Music

WILD WILD WEST

Writers: Johnnie Christo (PRS), John Holliday (PRS), Moss Shapiro (PRS), Trevor Steel (PRS), Milan Zekavica (PRS)

Publishers: Colgems-EMI Music Inc., Virgin Music, Inc.

WIND BENEATH MY WINGS

Writers: Jeff Silbar, Larry Henley

Publisher: WB Gold Music Corp.

YOU GOT IT

Writers: Jeff Lynne, Tom Petty, Roy Orbison

Publishers: Gone Gator Music, EMI April Music Inc.

YOU GOT IT (THE RIGHT STUFF)

Writer: Maurice Starr

Publishers: EMI April Music, Maurice Starr Music.

SONGWRITER OF THE YEAR: Dianne Warren

"I Don't Wanna Live Without Your Love," "If I Could Turn Back Time," "Look Away"

SONG OF THE YEAR: "Straight Up"

Writer: Elliot Wolff

Publisher: Elliot Wolf Music, Virgin Music, Inc.

Gospel...Hot off the Press...

CHUCK WAGON GANG PROCLAIMED GOSPEL GROUP OF THE YEAR IN TNN-MUSIC CITY NEWS COUNTRY AWARDS: The Chuck Wagon Gang proudly display their award for Gospel Group of the Year at the first annual TNN-Music City News Country Awards. The two-hour gala was telecast live on TNN: The Nashville Network, Monday, June 4, from Nashville's Grand Ole



Opry House. TNN: The Nashville Network is the #1 one source of country music entertainment, offering original concert specials, high-quality entertainment news and interviews, live variety, country lifestyle information, exclusive sports coverage, original drama and classic westerns. Having celebrated its seventh anniversary on March 7, 1990, TNN is now seen in more than 50 million cable-television households. Programming for this 18-hour-a-day, advertiser-supported service is produced by TNN, a division of Opryland USA Inc. of Nashville, Tennessee, while marketing and distribution are handled by Group W Satellite Communications of Stamford, Connecticut.

TYSCOT RECORDS HIRES CHICAGO P.R. FIRM FOR WORLDWIDE MULTI-ARTIST CAMPAIGN: Tyscot Records, the nation's oldest and largest independent, Black-owned gospel record/publishing company, has retained Chicago's Renaissance Communications public relations firm for handling national/international media relations for the company as well as for the 12 traditional and contemporary gospel groups, choirs, solo and duet vocalists presently on the label.

CONGRATULATIONS ON THE RECENT ESTABLISHMENT OF MOVIN' UP RECORDS: In the coming weeks, Movin' Up Records will release products on their first four artists: Fernando, Art Mapa, Heritage and Chris Willis. Movin' Up Records is based in Pasadena, California.

STRYPHER/BENSON DISTRIBUTION AGREEMENT TERMINATED: The Benson Company is terminating its distribution into the Christian marketplace of audio products by the group Stryper, it was recently announced. "In the group's recently completed album, *Against the Law*, the band has taken a different approach with lyrical content, one that does not contain overtly Christian lyrics. This indicates a new direction that does not confirm to the mission of the Benson Company," stated Jerry Park, general manager and chief operating officer. "We wish the members of Stryper well in its future endeavors."



Zondervan Music honored Gloria Gaither, following the recent premiere of the musical, which she created and wrote, *Declare His Glory*, at MusiCalifornia. Pictured at the presentation (l to r): Vince Wilcox, vice president of marketing for Zondervan Music; Gaither; Tom Howard, arranger; and Dan Perrin, director of the sanctuary choir at Skyland Wesleyan Church in Lemon Grove, California. MusiCalifornia is the nation's largest print music conference, this year attended by over 900.

CONTEMPORARY TOP SLOT



#1 Single: Rich Mullins



#1 Debut: Morgan Cryar #26

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

June 23, 1990 The square bullet indicates strong upward chart movement

Total Weeks

Last Week ▼

1	WHILE THE NATIONS RAGE (Reunion 7010053)	Rich Mullins	2	8
2	LOVE YOU WITH MY LIFE (Sparrow SPC 1201)	Steven Curtis Chapman	1	8
3	LIFT UP THE SUFFERING SYMBOL (Sparrow SPC-1219)	Michael Card	4	7
4	MARVELOUS (Word 719136508)	Scott Wesley Brown	6	7
5	WHILE YOU WAIT (Benson CO2617)	Billy and Sarah Gaines	5	9
6	EVERYONE NEEDS THE LORD (Frontline CO9051)	Jon Gibson	9	6
7	TABLE IN THE WILDERNESS (Myrrh 7016880389)	Russ Taff	8	6
8	YOURS ALONE (Urgent ISBN#0001381849)	Bob Bennett	3	8
9	I WILL FOLLOW YOU (Star Song SSC8144)	Imperials	15	3
10	WHERE THERE IS FAITH (Benson CO2624)	4 HIM	18	4
11	THE GREAT EXCHANGE (Word 701-9986536)	Bruce Carroll	7	12
12	SECRET PLACE (Reunion 7010049726)	Kim Hill	10	10
13	IT'S RAINING AGAIN (Star Song SSD 8144)	Imperials	11	16
14	LOVE CARRIER (Urgent 0001373188)	Billy Crockett	16	6
15	UNBELIEVABLE (DaySpring 7014187570)	Cynthia Clawson	12	13
16	UP FROM THE DEAD (Benson CO2638)	Dana Key	13	10
17	SOMETHING CHRIST DID (Frontline 9088)	Crystal Lewis	20	4
18	WARRIOR (Benson BR05955)	Harvest	14	12
19	NO GREATER LOVE (Word 7019112609)	Helen Baylor	21	5
20	DEAR FRIEND (Sparrow SPC 1217)	Charlie Peacock	23	4
21	I'M YOURS (River 7901300000)	Greg X. Volz	28	3
22	HOW COULD YOU SAY NO (Myrrh 7016895386)	Julie Miller	17	12
23	WHEN I SEE YOUR SMILE (Alleluia Music AM2)	Matthew Ward	25	3
24	I WILL PRAISE THE LORD (Diadem 7-90113-057-1)	Ray Boltz	19	13
25	SHALL WE GATHER AT THE RIVER (Frontline CO9050)	Benny Hester	27	5
26	FATHER (Reunion 7010056528)	Morgan Cryar	DEBUT	
27	LEARNING TO TRUST (Star Song SSC 8137)	David Meece	22	13
28	TO THE GLORY OF GOD (Star Song SSC8137)	David Meece	39	2
29	PEACE BE STILL (Benson CDO2673)	Al Denson	24	11
30	THE WORLD'S LAST NIGHT (Image 7 7017839439)	Connie Scott	34	2
31	SOLOMON'S SHOES (Sparrow SGD WNTR-90)	Margaret Becker	26	15
32	DOWN TO BUSINESS (Good News 9016473157)	Roby Duke	38	2
33	YOU PUT THIS LOVE IN MY HEART (Benson CO2602)	Glad	29	9
34	EVERYDAY THE SAME (Warner Bros. WBC4100)	The Winans	DEBUT	
35	BREAKING THROUGH (Myrrh 7010889386)	First Call	30	17
36	SET IT INTO MOTION (ForeFront CO2685)	Jeffery Benward	DEBUT	
37	IN THE QUIET (Benson CO2548)	Michele Wagner	DEBUT	
38	REASON ENOUGH (Reunion CD 7010046 727)	Morgan Cryar	31	16
39	LOVE HAS A PLACE (Giant CD02555)	David & The Giants	32	9
40	MEANTIME (Sparrow SPD-1169)	BeBe & CeCe Winans	33	18

UP & COMING

Product most likely to reach the Top 40 Contemporary Christian Chart

1. Cynthia Clawson (DaySpring)—"Oh (How Could I Live Without You)"
2. DeGarmo & Key (Benson)—"Who Will"
3. First Call (Myrrh)—"Some Day"

Rochetti Forms Double Play, Inc.

CHICAGO—Ben Rochetti, formerly vice president of manufacturing at Taito America Corp., has formed his own company called Double Play, Inc., which is located in Schiller Park, Illinois.

A well-known figure in the trade, Rochetti has considerable experience in all levels of the business. As he told *Cash Box*, this new venture serves to underscore his desire to retain his visibility in the coin-op industry.

Double Play, Inc. will concentrate on the design, manufacture and sale

of products to the coin-op industry. "We will also channel our efforts into the marketing of products that are no longer being sold by OEMs [original equipment manufacturers]," he added.

Operation Thunderbolt, the Taito America game, is presently being made available to distributors by Double Play, Inc.

Further information may be obtained by contacting Ben Rochetti at (708) 678-9520. The fax number is (708) 678-9506.

AMOA Discount Fares to Expo '90 Plus a "Win a Trip" Raffle to Expo '91

CHICAGO—Special discount fares to this year's AMOA exposition in New Orleans are being offered by AMOA in cooperation with American and Delta Airlines and Association Travel, Inc., which is AMOA's travel coordinator.

There will be a bonus five-percent discount on all American or Delta published fares, ranging from first class to ultra-saver. Those who cannot meet the discount fare restrictions are offered a 45-percent discount on American or Delta unrestricted, published, round-trip coach fares. However, a seven-day advance reservation is required with no cancellation or change fees. For members originating travel in Canada, a 35 percent discount for regular coach (Y) fares is being offered, with a seven-day advance purchase required (but there is a \$30 penalty fee for cancellation of tickets purchased).

To qualify for these special reduced rates, you must fly American or Delta

round-trip. The lowest possible fares and most convenient flights from the specific cities of origin will be quoted. Upon acceptance of the discounted rates, passengers are subject to the accompanying restrictions. The discounts are applicable for travel to New Orleans between October 22-30, 1990. The American Airlines number to call is 1-800-433-1790 (ask for file #S13ZOKS). At Delta Airlines, call 1-800-241-6760 (ask for file #RO628).

There's an added incentive this year for those participating in AMOA's Expo '90 airline program. The names will be entered into a raffle for two free round-trip tickets to AMOA Expo '91, to be held September 13-15, 1991, in Las Vegas. If you choose not to participate in the program, you can still enter the raffle by sending your name, address, telephone number and the words "AMOA Expo '91" on a 3x5 card to Association Travel, Inc., 111 E. Wacker Drive, Chicago, IL 60601.

NAMA Addresses Teenage Smoking Habits

CHICAGO—At a recent meeting of the Interagency Committee on Smoking and Health, the National Automatic Merchandising Association (NAMA) filed a statement declaring that, according to research data, the major influence on teenagers' decisions to begin smoking stems from whether their parents or their peers smoke.

The meeting focused on the prevention of children's access to tobacco products. NAMA's chief counsel Richard W. Funk addressed the assemblage on behalf of the merchandise vending industry, stating that vending machines are the least-likely source of cigarettes for teenagers in the 13-through-17 age-bracket. He cited a variety of studies and other data supporting this contention, such as: the sale of cigarettes through vending machines represents only 3.5 percent of the total tobacco market; 80 percent of the approximately 375,000 cigarette vending machines on location throughout the country are in establishments where persons under the

age of 18 are either not allowed or rarely frequent; 28 percent of smokers under 18 do not purchase cigarettes but instead get them from friends and family; and almost half (45 percent) of teenage smokers are permitted by their parents to purchase cigarettes.

Funk also referred to a 1989 study conducted by the independent market research firm, Response Research, Inc. of Chicago, Illinois, analyzing the smoking and purchasing habits of 13-through-17-year-olds, which revealed that frequent purchasers of cigarettes rely much more on over-the-counter sources than on vending machines. The most frequently used over-the-counter sources are convenience stores, gas stations, grocery stores and drug stores.

Funk concluded that parental and school influence is the necessary ingredient for discouraging youngsters from beginning to smoke and that vending is the least-attractive and least-accessible source for teenagers to secure cigarettes.

AROUND THE ROUTE

BY CAMILLE COMPASIO

IN LAST WEEK'S ISSUE, *Cash Box* reported that AMOA Expo was already 90 percent sold out (in exhibit space). Well, at this point in time, with a little over four months to go, the show is completely sold out. All 682 exhibits have been spoken for, with a waiting list now being formed. The convention will be taking place October 25-27 at the New Orleans Convention Center... Looking ahead to next year, Expo will be returning to Las Vegas, where the show will be held during the period of September 13-15, 1991. Just thought we'd throw that in for you...

SPOKE BRIEFLY WITH ATARI GAMES' marketing chief Mary Fujihara, in the aftermath of the factory's recent distribs meeting, which, by the way, ranks among the most well-attended meetings Atari has ever hosted. Do you think the Hawaii locale had anything to do with it? At any rate, Fujihara said the pieces shown were well received, which obviously added to the enjoyment of the trip. *Hydra* (dedicated) has been bringing in "stable and consistent earnings" on test and went into shipment in mid-June. The *Thunder Jaws* kit hit the market in early June, and the *Gumball Rally* redemption piece will go into delivery in late June, so Atari distribs should have all of this new equipment in stock before you know it...

DOES THE NAME SIMPSON mean anything to you? Of course it does, via the media exposure this little character has been receiving—both pro and con (which is what makes for a celeb). Look for Data East to come out with a Simpson—pinball, maybe...

DURING THE COURSE OF OUR calls to distributors over these past few weeks, we've been getting some not-so-great reports, such as "money is tight," "business is soft," and so forth. While this represents a consensus, it does not necessarily reflect the total picture. Take Mondial, in Springfield, New Jersey, for example, where equipment is moving and there are no signs as yet of the summer doldrums, so to speak. Weather permitting, there'll be a good season on the shore, where all of the city folk go to enjoy summertime activities, which will make this distrib even happier. Actually, Mondial's veepee Tony Yula, Sr. had no complaints to register. Konami's *TMNT* is still running beautifully. Premier's *Silver Slugger* pin has been doing well in arcades, and ops really appreciated its price tag. Williams' *Smash T.V.* is going great. Yula told us he's looking forward to Premier's new *Vegas* pin, and is anxiously awaiting delivery of Atari's *Hard Drivin'*. In other words, everything's a-okay for now...

WITH THE THEATER OPENING of *Phantom of the Opera* in Chicago, there's even more activity with the Data East Pinball model by the same name. We've also heard that their upcoming new pin, *Back to the Future*, is testing out very well...

SNK CORPORATION OF AMERICA PREXY Paul Jacobs was in Chicago a couple of weeks back, for the CES summer convention, where four new SNK home products were shown in the Nintendo exhibit. In addition, SNK held a private showing, in their suite, of the firm's upcoming *NEO-GEO* home system, which was "enthusiastically received," but is not targeted for official introduction until late 1990. There'll be no coin-op conflict whatsoever. The summer CES (Consumer Electronics Show) is noted for attracting six-digit attendance and widespread media coverage. The latter definitely prevailed, especially on the local level, but Jacobs' feeling was that while the video area was heavily populated by showgoers, attendance on the whole appeared to be half of what it was last year...

WE WISH A SPEEDY RECOVERY to coinbiz vet Joe Robbins, who underwent by-pass surgery recovery on June 4 at Presbyterian St. Luke hospital in Chicago. Thank God, he came through the four-way by-pass with flying colors, was already out of intensive care at presstime and is doing very well...

LET US FIRST SAY THAT the newly opened Atlas Distribution branch in Indianapolis (*Cash Box*, June 19, 1990) is off and running full-speed ahead; and let us then clarify that the parts manager out there is Jill Reams (and not Jim Reams as was erroneously printed in the story). Why do people always assume that a parts manager has to be a male? Sorry, Jill... As for what's happening at Atlas headquarters in Chicago, prexy Jerry Marcus tells us that all staffers are getting ready for the big move into the distrib's sharp new facilities at 4500 W. Dickens (a stone's throw from their present site). Construction work has been completed; all that remains is the decorating and cosmetics. From what we hear, this will be one grand facility. Target date for the move is between July 15-20... Product-wise, Marcus tells us that American Technos' *Combatribes* is bringing in "superb" test results; Capcom's *Mercs* has been selling extremely well; and Data East Pinball's *Back to the Future* is "testing like gang-busters"...

GOOD LUCK TO coinbiz vet Ben Rochetti, who recently established a business of his own called *Double Play, Inc.* See further details elsewhere in this issue.

CLASSIFIED

**CLASSIFIED AD RATE
35 CENTS PER WORD**

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - \$230 Classified Advertiser (Outside USA add \$80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of \$.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: ASSAULT; ESCAPE FROM THE PLANET; TOOBIN; ROBOCOP; SHOWDOWN; QUARTERBACK; SUPER OFF ROAD; VS RBI/RBI; GAIN GROUND 3 PL; CRACKDOWN; THUNDERBLADE; IKARI III; MECHANIZED ATTACK; TEMCO 4 PL FOOTBALL; CRIME FIGHTER 4 PL. FLIPPERS: PLAYBOY; BONE BUSTER; FIRE. KITS: ARCH

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