

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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Johnny Gill

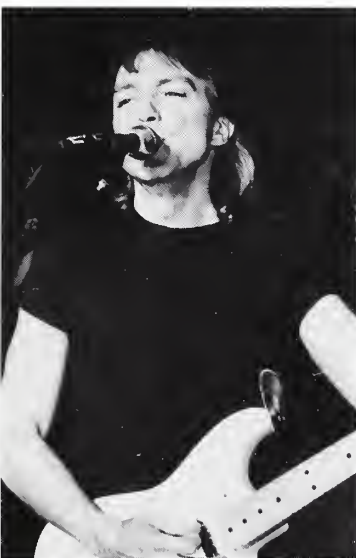
AT LEAST THEY AGREE ON ONE

THING: Twenty-three record labels have recently joined forces to promote environmental education. Among the participating labels are A&M, Arista, BMG-RCA, Capitol, Chameleon, Columbia, Elektra, EMI, Enigma, MCA, Rhino and Virgin. All have agreed to rotate a series of pro-environmental consumer messages on their packaging as early as June, 1990. The messages are specific, consumer-oriented tips that advise the record-buying public as to how they may contribute to the lessening of air pollution, waste-water production and other environmental concerns. In total, there will be ten messages that will rotate among the companies and be affixed to a minimum of 100 million units.

REMEMBER NOT TO FORGET: The New Music Seminar will take place July 14-18 at New York City's Marriot Marquis Hotel. Laurie Anderson and Irving Azoff will be keynote speakers, but the usual nonsense will take place. For info, call (212) 751-9852.

RADIO & RECORDS & EXPENSE

ACCOUNTS: The 1990 Radio & Records Convention will be held at the Century Plaza Hotel in L.A., May 9-13. The convention will provide attendees an opportunity to discuss the latest trends, technologies and business strategies. Topical issues to be tackled include: format fragmentation, labeling and censorship, corporate buy-outs of radio stations, and the music industry's responsibility for improving our environment. Besides all that, it should be fun.



KEITH PARTRIDGE STILL BRINGIN' THE HOUSE DOWN:

Enigma Records hosted the last bash ever to be held at the legendary Coconut Grove in Los Angeles. Too many years ago to remember, when Los Angeles was a paradise awash in money, glamor and style, the palm trees swayed nightly to the big-band swinging that emanated from the Coconut Grove. The club's imminent destruction by its new owner, Donald Trump, marks the end of many industry memories and forever closes a chapter in our grandparents' lives. In recognition of the significance of the club, Enigma and Fuji Tape held a grand old party at the Coconut Grove, in conjunction with the NARM convention this past March. The palm trees

swayed for one last time as several Enigma recording artists, including David Cassidy, entertained the crowd.

YOU WIN FOUR GRAND AND A

BLACK T-SHIRT: Jennifer Terami of Seattle's Shorecrest High School, won the \$4,000 scholarship first prize in the "Tracy Chapman Crossroads in Black History" essay contest, sponsored by Chapman and Elektra Entertainment. Yvonne Bermudez of the Bronx won second place (a \$3,000 scholarship). Elsa Chiu of Oakland took third place (\$2,000). Gil Lahav of Panorama City, California, and New York's City's Bruce Ruiz and Rashida Harris were runners-up (\$1,000 each).

SOUNDS LIKE A LAW FIRM:

Leonard Bernstein, Stephen Sondheim and Stevie Wonder will be honored with the Third Century Awards for creative genius in music, as part of the Bicentennial Celebration for U.S. Patent and Copyright Legislation, May 8-13 in Washington, D.C.

NOW FOR THE REALLY BIG PIC-

TURE: Granada Television has committed to financing a new U.K. company, Big Pictures, which will provide worldwide television and music programming for international broadcast and home video distribution. Big Pictures will enter screaming with its first broadcast—the highly touted Rolling Stones *Steel Wheels* Tour, for which it has all global broadcast rights, excluding North America and Japan. In addition, it has acquired the broadcast rights to Tina Turner's *Foreign Affair* Tour, and the New Kids on the Block's *Live in Your House* special. Big Pictures also has access to Granada's archives, which contain early footage of the Beatles, the Doors, and Rolling Stones—along with various music shows featuring such heavyweights as Michael Jackson, Elton John, David Bowie, Whitney Houston and Elvis Costello.

YIKES, I SCRATCHED MY NOSE AND NOW I'M STUCK WITH

MEATLOAF'S OVERALLS: The third annual Rock & Roll Spectacular Auction and Sale to benefit the Philadelphia Music Foundation's educational and scholarship programs and Stop Child Abuse Now will be held April 29 at that city's Holiday Inn City Line. Lots of stuff will be for sale, from Nikki Sixx's leather pants, an Eric Clapton guitar, and a Sting bass to autographed T-shirts. It starts at 4 p.m. and costs five bucks to get in. Call (215) 561-4338 if there's more you'd like to know.

HOROWITZ: THE LAST RECORD-

ING TO BE AIRED VIA PUB RADIO: CBS Record's Sony Classical division will premiere over public radio the last Vladimir Horowitz recording, made days before his death last November. The hour-long broadcast is co-produced by KNPR-FM, Las Vegas and American Public Radio, Minneapolis-St. Paul. The program will be distributed to 375 American Public Radio Station affiliates, which began airing the program April 18.

ROAD HOGS: UB40 begins a three-month American tour on May 4 in Hawaii (can you blame them?), in sup-

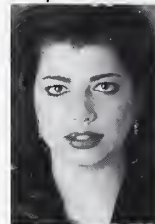
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EXECUTIVES ON THE MOVE

■ **CBS** has the following announcements this week. At **CBS International**, **Julian Shapiro** has been promoted to vice president, marketing. Shapiro has been with CBS Records since 1979, when he joined as director, field communications. He moved to CBS International later that year; his most recent position was director, marketing and sales. **Bob Garland** has been named vice president, singles promotion for **Columbia**, a move up from director, singles promotion, West Coast, a position he held since 1988. He has been with the label since 1977. **Michele Anthony** has been appointed to the newly created position of senior vice president of **CBS Records**. She comes to CBS from Manatt, Phelps, Rothenberg & Phillips, where she was a partner. **Karen Jacob** has been named director, print media for CBS Records. She joined the media department of CRU Advertising, CBS Records' in-house advertising agency, in 1986; prior to that, she was Midwest branch administrator for five years. In the personnel department, **Mary Moriarty** has been named director, retirement plans, **Judith Calandra** has been named director, insured benefits, **Donald Burgham** is the new manager, employee investment fund, and **Virginia O'Leary** has been appointed supervisor, insured benefits. ■ **Geffen Records** has put its newly restructured AOR department in order with the appointments of **Mark Di Dia** as national AOR director, with **Warren Christensen** and **Susan Naramore** to handle national AOR and secondary AOR/metal respectively. Di Dia joined Geffen Records in 1988 as co-head of national AOR promotion. ■ **Virgin Records** has announced the following appointments: **Cledra White** has been promoted to national director, artist development, while **Paule Micallef** and **Jean Rousseau** have respectively been promoted to international director and international coordinator. White has been with the label since its 1987 inception and will now coordinate and oversee the touring and promotional activities of Virgin artists, as well as liaising with management and all of the various departments within the label. Micallef will be responsible for planning the international releases of Virgin artists and overseeing the day-to-day communication between Virgin International departments worldwide. Rousseau's duties include departmental project organization and communication coordination. ■ At **EMI**, **Nancy Brizzi** has been promoted to associate director, production. She has been with the label for over four years, most recently as manager, production. Also, **Shari Siegel** has been named director, business affairs. Prior to being named director, Siegel was an attorney for EMI. She has been with the label for two years. EMI also gave **Glynice Coleman** the title of national director, urban promotion, a promotion from her previous position as director, urban promotion, Northeast. She will now oversee her staff's activities, as well as product management activity for Dianne Reeves, Natalie Cole and Caron Wheeler. ■ **Capitol Records** appointed **Domenique Leomporra** and **Joanne Brown** to the respective posts of director, East Coast media and artist relations, and manager, East Coast media and artist relations. Leomporra's duties involve the implementation of national press based in N.Y. She previously held the manager position that Brown now inherits. Brown's duties include Eastern U.S. tour publicity and special national publicity projects, such as *Lloyd Cole*. She formerly served as editorial publicity manager for *Cable Guide* and *TV Time* magazines, and was VP for Kathryn Schenker & Associates Public Relations. ■ **Island** has the following sales and marketing announcements: **Dave Yeskel** has been promoted to director of product development, a move up from national sales director. **Fred Kelly** has been promoted to national sales director, special projects. He most recently was manager, special projects. **Julie Freeman** joins the Los Angeles staff as national retail director. She was formerly regional sales director for Enigma. And **Lisa Scott** is the new national director, urban retail for the label. She comes to Island from Best Performances, an independent marketing firm. ■ In Nashville, **Bonnie Rasmussen** and **Tammi Jackson** have opened Creative Media Services, Inc., a full-line public relations firm on Music Row. Rasmussen, who has 18 years experience in the country music business, will be acting as president of the company. Prior to forming Creative Media Services, she was director of creative services for Capitol Records/Nashville. Jackson, who fills the position of vice president, has ten years of media experience, having most recently served as publicity coordinator for Capitol Records/Nashville.



Shapiro



Anthony



Di Dia



Micallef



Brown



Scott



Rasmussen



Jackson

CASH BOX

THE MUSIC TRADE MAGAZINE

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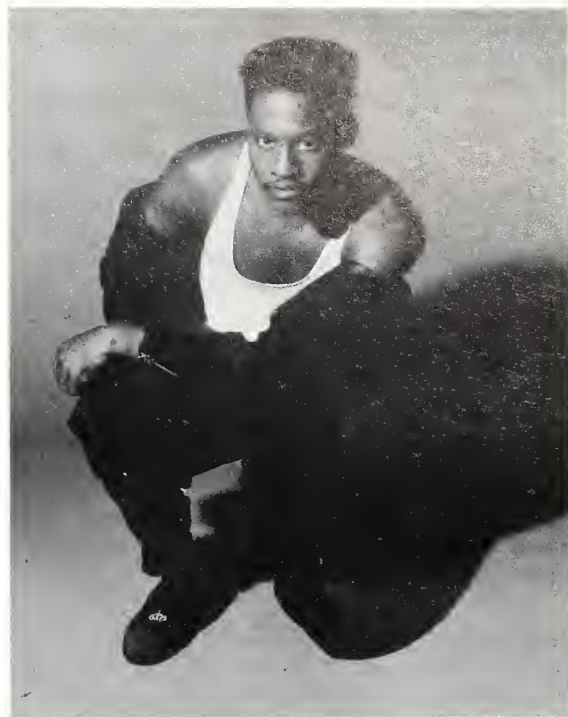
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ON THE COVER

JOHNNY GILL

BY ALEX HENDERSON

JOHNNY GILL'S THIRD SOLO ALBUM was supposed to hit the streets in 1988. That year, Gill was in the process of recording the album when a pleasant interruption came in the form of an invitation to replace Bobby Brown as New Edition's lead vocalist. Accepting the offer meant putting *Johnny Gill* on hold, but it also meant exposure on New Edition's platinum *Heartbreak*.

"This solo project was two and a half years in the making," notes Gill, who records for Motown as a solo artist and for MCA as a New Edition member. "When it was finished, I was ready to jump up in the sky."

Now that *Johnny Gill* has finally been released, Motown is giving it a major promotional push. The album's first single, "Rub You the Right Way," has rapidly climbed the R&B charts. Most of *Johnny Gill* was produced by either L.A. & Babyface or Jimmy Jam & Terry Lewis—two of the most successful production teams in contemporary R&B. While L.A. & Babyface have produced hits for Bobby Brown, Karyn White, Paula Abdul, the Whispers, Pebbles, Sheena Easton, After 7 and the Boys, Jam & Lewis have done the same for Janet Jackson, Alexander O'Neal, Cherrille, Morris Day, the S.O.S. Band, the Human League and New Edition. Having L.A. & Babyface and Jam & Lewis produce material for the same album may be unprecedented.

Gill asserts that the danceable "Rub You the Right Way" was an excellent choice for *Johnny Gill*'s first single because he hasn't had enough exposure in the dance market. During his years with Atlantic (for which he recorded two solo albums), Gill became known primarily for ballads like 1984's "Perfect Combination," a duet with Stacy Lattisaw.

"Uptempo-wise, I haven't had many hits," Gill explains. "If you notice, Johnny Gill has always been known for ballads—and I didn't want to get stuck in that mold. 'Rub You the Right Way' has become the most successful single of my solo career. So I think I've finally mastered the game of uptempo records. I enjoy dancing as well as singing ballads, and I think this album solidifies that." ○

NY

IT'S PUPPIES AND PUPPIES AND PUPPIES ALL THE WAY, BOO: Couple of interesting kibbles 'n' bits of the canine persuasion this week.

Item one: didja notice that the new Hewlett-Packard advertisements look an awful lot like the Animal Logic logo? The IRS band's logo has three dalmations in a row. The H-P ad has three dalmations in a row (reversed, so it's not a *direct* nick) and a dalmation puppy. So, that for a... um, calculated move, wouldn't you say? They say, however, that imitation is the sincerest form of flattery, which leads us to...

Item two: this band called Atrophy is releasing a 12-inch single called "Puppies and Friends" in the near future. It's about cruel and unnecessary animal testing. Get a life. A rip-off that blatant should be called "Skinny Puppies and Friends."

PARTIES AND PARTIES AND PARTIES: IRS threw a soiree for the Aquanettas last week, at a East Village club called Spiral. Nice little party, nice little venue, nice band. If you like the Bangles and were a Go-Go's fan, this band combines the better elements of both, with a distinctly New York edge. The album is called *Love With the Proper Stranger*, and like MC 900 Foot Jesus (I know I mentioned both last time; it's been *Netzwerk* and IRS Week in these parts), comes to IRS via *Netzwerk Productions*. Keep an ear out.

ALSO KEEP AN EAR OUT FOR: Second Self's *Mood Ring*, on EMI, which has one of the prettiest acoustic tracks I've heard in a while, in "I Stand, You Spin"; and the Sundays' first American release, *Reading, Writing and Arithmetic*, the latter of which I have a hard time spelling, let alone doing (Oh! Taxes are due, aren't they?). On Geffen. Last but never least, keep 'em peeled for the new *Revolting Cocks* record from Wax Trax. I think it's called *Steers, Beers and Queers*. Leave it to the Cocks to make people regret asking what you're listening to.

The t-shirt of the month award goes to *Underneath What*. It has the band logo in graffiti on the front, and says something on the back, but I have no idea what I have trouble reading, as well. Cool shirt, though.

Recycle.

—KAREN WOODS



NA

COUNTRY MUSIC HAS FOUND its answer to Michael Bolton in newcomer Donnie Marsico. His hair might not be quite as long as Bolton's but his voice is just as powerful and spellbinding. "Awesome" is the first word that comes to mind in trying to describe this fellow's voice and his musical style.

Marsico recently showcased at the Cannery in Nashville and had the SRO crowd eating out of his hand. He opened the show with a rockin' tune called "Bolt Out of the Blue" and the electricity was in the air the remainder of the night. Not only is Marsico a class act, his band is one of the best I've heard in ages, especially the red-hot keyboard player named Al.

Things only got better as the show progressed, with Marsico charming the audience with his stage presence and with the delivery of top-notch tunes like "Don't Let a Good Thing Die," "Heaven Help Me" and "Into the Night." This talented newcomer can also go straight to the heartstrings with soul-moving ballads like "Your Kisses Don't Lie" and his current chart-climber, "I Will Stand By You."

Marsico topped off the night's entertainment with a stunning *cappella* version of the Eagles' "Heartache Tonight" (with a little help from fellow bandmembers Al and Curt) and with a fun-filled tune called "I'm Havin' Fun," in which Marsico left center stage to treat us to a fine display of his expertise on the drums.

Before coming to Nashville to showcase his stellar talents, Marsico had made a name for himself recording commercial jingles for such companies as Coca Cola, McDonald's and Lay's Potato Chips. He has also gathered a large following in nightclubs in his native Pittsburgh.

Marsico, who I've already described as a country Michael Bolton, with maybe a touch of Lee Greenwood (but with his own distinct style), admits that his biggest musical influences have been people like the Rascals, Three Dog Night, Stevie Wonder and Hank Williams. "I know that may sound like a pretty diverse group of people," explained Marsico. "But in my book, music falls into two categories no matter what genre it is: good and bad."

If good or bad were the only simple adjectives allowed to describe Donnie Marsico and his unique sound and style, I would have to say that this talented singer/songwriter is definitely in the extreme upperclass of GOOD.

—KAY KNIGHT

UK

PEARSON TO PERSON: Remember Five Star? The heroes of Romford? Possibly not. The three girls and two boys, who believed themselves to be the British Jacksons—a belief encouraged by their father/manager, Buster Pearson—disappeared for a couple of years, but have returned, with what they hope is a world-shattering vengeance, to a new deal with Epic.

There is a feeling that this family-cutsie-dancey-soulless soul is outmoded, but not old-fashioned enough to be nostalgic. The first single, "Treat Me Like a Lady," is okay, but when you know the Lorraine Pearson story behind it, it becomes pathetic in the Greek tragedy mode.

Lorraine does the interviews. This is because where Lorraine lives is a world of her own, a bubble, from which she sees out. The others live in loopy cloud—a very thick cloud built high in the sky of fantasy from which there is possibly no way out.

This family is weird: cossetted, over-protected. Their mother, a Jamaican-Indian, makes sandwiches and *vol au vents* for visiting journalists and is often mistaken for the family maid. They live in a huge mansion set on picture-book grounds once owned by the Queen Mother. Various limos, Mercedes and Ferraris litter the gravelly drive (all the Pearsons owned a matching one of these sporty status symbols before they were old enough to drive them).

Lorraine was forced to enter the real world via a kind of romance with Eddie Murphy.

"All my life I have watched old movies of dreamy romance," she says. "Clark Gable." She wanted her life to be like those movies until she met a real-life movie star.

"The bubble burst, but I grew from it," she says, coming on a touch like the tragic heroine. "I feel so strange when I watch those movies now, I don't believe in them. I wanted so much the happy ending and it didn't work out for me."

Goggle-eyed and motor-mouthed, Murphy as first boyfriend is a hard act to follow. They shared a taste in hefty security and heftier gold jewelry, with diamonds on the pinkies. She says they were brought up in the same way, to have respect. But it seems that Eddie got a little too fresh with this particular freshman.

"He wanted too much, too soon. He wanted to marry me, and although the time might have been right for him—he's already a star—I couldn't leave my career, leave Five Star." (The Five Star family remains not only united as a singing sensation, but firmly under their father's roof.)

"I tried to tell him that we must be friends, but it didn't sink in. He was so ready for it. All men want classy ladies, and Eddie was my ideal man. But he shouldn't have tried to rush me. Above anything else, I want to be treated like a lady."

So there you have it, the romance became a song. But it also became a novella.

"A year after the split, I still think about him. He inspired me. He is an original. He brought me into reality, and I've written a book about me growing up."

"When I go back into my dream world, my writing sorts me out. I worry about my brothers and sisters because if we want to grow as a group and write our own songs and sing the words with real meaning, we will have to have relationships. But I don't want anyone lesser than myself, which doesn't mean I need someone very famous. I've already known men who were afraid of it and felt emasculated with the woman earning the money. No matter how much I earn I expect the man who takes me out to dinner to pay for it as well. Treat me like a lady."

Five Star will begin an international tour later this year. One can only hope that the articulate Lorraine will be an educating influence on her brothers and sisters, who tend to do too much squealing and squeaking. All of them have been inbred with determination "to make Five Star the biggest group in the world." They believe in themselves so strongly that with sheer guts alone they may go at least halfway towards achieving their goal.

—CHRISSE ILEY



TOO CROWDED FOR US: Everybody's favorite sensitive pop dude, Jules Shear, recently hosted *MTV Unplugged*, starring New Zealand's pop gods Crowded House and solo god Tim Finn. Crowded House and Finn jammed on a damn fine buncha tunes, including an achingly wonderful cover of an old Hunters and Collectors tune. The show will air Sunday, May 13 at 11:00 p.m. (ET/PT). Don't you dare miss it, chum. Pictured are Crowded House, with Tim Finn on the right and Jules Shear (bar-chording like a crazy man) in the middle. Hidden behind Tim Finn, are *Cash Box* editor Keith Gorman and ex-*Cash Box* associate editor Robb Moore. Really.

BY SHELLY WEISS



BMI hosted and toasted Chameleon recording artists Mary's Danish at its L.A. office to welcome the band members as BMI writers. Gathered, (l to r): (kneeling) BMI assistant VP Barbara Cane, Atomic Management's Thomas Herens, BMI's Julie Gordon and Rick Schwanke; (standing) Atomic Management's John Switzer, Mary's Danish (James Bradley Jr., Julie Ritter, Chris Wagner, Gretchen Seager and David King); and attorney Gary Wishik.



Parc/Epic recording artist Ana is welcomed to the label's New York office by staffers preparing for the release of her new album, *Body Language*. Pictured (l-r): Miguel Rodriguez, Ana's manager; Dave Glew, president of Epic Records; Polly Anthony, Epic senior VP of promotion; Ana; Tony Martell, senior VP and general manager, Epic Associated Labels; and Dan Beck, Epic VP of product management.



Lance Freed of Almo/Irving Music Publishing signed with A&M recording artist Wendy MaHarry an administrative agreement. Also present is her manager, Perry Watts Russell.



Martin Page has signed an exclusive worldwide administration deal with the Famous Music Publishing Companies, it was announced recently by Robert Fead, president. Under the terms of the deal, Famous Music will administer the catalogue for Page's publishing company, Martin Page Music. Pictured (l-r): Alan Melina, VP, Famous Music; Jody Graham Dunitz, attorney; Diane Poncher, manager; Bob Fead, president, Famous Music; Martin Page; Jim Vellutato, creative director, Famous Music.



Warner Brothers recording artist Jane Child (center), currently dancing up the charts with "I Don't Wanna Fall in Love," put all her cards on the table with Warner/Chappell Music. Commemorating her signing of an exclusive worldwide publishing agreement are (left) Michael Sandoval, VP creative, Warner/Chappell Music and (right) Rick Shoemaker, senior VP, creative, WCM.



Jane Wiedlin is set to release her second album, titled *Tangled*, on June 18. To be launched stateside by EMI Records, the album's first single, "World on Fire," will be issued June 25, in tandem with the launch of the album. Wiedlin also has a track on the current EMI soundtrack to *Pretty Woman*, called "Tangled." Spotted backstage at the recent Go-Go's reunion in L.A. is Jane Wiedlin (center) with EMI executives Rob Gordon (left) and Ron Fair (right).

Jay Williams and the House of "Sweat"

By LINDSEY HARDY

FLUCK D' ONCE REFERRED TO HOUSE MUSIC as "de-Blackened, de-politicized" music. KRS-One of Boogie Down Productions recently took issue with the hybrid form, *hip-house*, saying it diluted the message of pure hip-hop. Many music critics (particularly champions of rap) still view House as a form devoid of substance or relevance.

As rap purists get themselves worked up over the relevance and/or validity of House, though, it's quickly evolving into a rich and diverse form, from the pop-house that is currently storming radio to the latest strain, *ambient house*, which comes courtesy of British devotees (who, by and large, have been far more responsive to the music than their American counterparts).

What promises to be the most-watched trend in House—certainly the most accessible to many of its harshest critics—is the emergence of a social/political conscience. Already, except in the more underground or experimental of clubs, the hypnotic, monotonous groove is no longer

enough. People like Joe Smooth, On Top, Dancin' Danny D (of D-Mob), and the Beloved are either writing or covering real songs for the genre, in some instances with overtly political themes.

Jay Williams' club phenomenon, "Sweat," will one day go down as the forerunner to a specific offshoot of House: politically or socially charged dance anthems. A checklist of the evils in South Africa, "Sweat," with Williams' throaty gospel inflections and call to "sweat to free this land," is already taking on the trappings of myth. After its genesis as a demo that the record company didn't want to release (too political), a reel-to-reel copy of the track was given to a New York club deejay at the Sound Factory and quickly became the most-requested item. Soon, unauthorized copies were turning up in clubs all over town. Famed radio deejay Frankie Crocker started playing it on his show and chaos ensued. At one point, the Greenwich Village record store, Vinyl Mania, put up a sign begging customers not to ask for the single—it

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Now Is the Lilac Time

By KAREN WOODS



ONCE UPON A TIME, there was an English kid, like many other English kids, who happened upon a Clash record during a very impressionable period of his life. The kid was Stephen Duffy, and his reaction was fairly typical. "The Clash were everything to me," he says. "For three years, I lived for the Clash. I saw them four times in 1977 and '78. I saw them on the 'White Riot' tour, and it just basically changed my life. When the album came out, I had long hair. I listened to the album once, and I just leant over and sheared my hair off. It was great."

Over lunch at a loud, trendy restaurant in midtown Manhattan, the sort of place where the eponymous

Trixie's mother comes over to the table to see what you're doing, the man behind the Lilac Time recounted his initial fascination with music, his current thoughts on music and revolution and musical revolution, and admitted to being as big a fan of Winnie the Pooh as I am. "Pooh is god bear," he says.

But back to the Clash. "Did you see *Rude Boy*, the Clash film? I'm in it, for about five seconds, dancing in a most useless manner." He shakes his head. "But when they released *Sandinista!*, I felt incredibly let down, because punk hadn't changed everything. And I actually made 'Kiss Me' to get back at them."

"Kiss Me" was a lovely little techno-

pop single that came out in the early '80s. You probably still hear it on radio stations like New York's WDRE. It's the sort of sweetly innocuous thing that commercial alternative stations will play forever. But that was years ago. Since then, Duffy gathered 'round family members to form the Lilac Time—namely brother Nick on various stringed instruments, cousin Mickey Hawkins on bass, and drummer Michael Giri, who isn't a relative. Duffy is in charge of acoustic guitar, words, melodies and sly, gentle humor. The first Lilac Time album came out in 1988, self-titled, quiet, acoustic, pretty. Then came *Paradise Circus* at the end of 1989, still quiet, still acoustic, even pret-

tier. So much for "Kiss Me," techno pop or anything of that ilk. This is the future of pop music.

Going back to acoustic music was a calculated move on Duffy's part, in the sense that it was a direct reaction to everything that had gone before, starting with his lopping off his long hair.

"[Punk] did have an effect on people," he explains, "that there was going to be a revolution and there wasn't. It was like, if the Sex Pistols were the last rock and roll group, what could we do but make dance records and promote them in discos? Because you couldn't be in a rock and roll group

(Continued on page 18)

SHOCK OF THE NEW

BY KAREN WOODS

FIREBOMB TELECOM. Last week, in a fit of passion over a demo tape, I decided to do a column on former Lucy Show frontman Mark Bandola's new project, the Chamberlains. So I got him on the phone, from the UK, where he is in the studio, playing guitar with a band called Vagabond Joy. No problem. He sent me photos. They got here on time. No problem there, either.



Mark Bandola

Spanish radio station better. It's funny, because the salsa has shown up before, but very faintly. This time it was just music, no interview at all. I must have asked some dumb questions...

But it doesn't matter. Poltergeist or no poltergeist, I'm going to do the column anyway. You'll just have to take my word for it that the story you're about to hear is true, and none of the names have been changed to protect anyone. So there.

The saga begins in Winnipeg, Canada, where young Bandola started messing around with music. He left Winnipeg for England, where in 1982 he and another Canadian named Rob Vandeven formed a band called the Lucy Show. They released a single, called "Leonardo da Vinci," then signed to A&M and released a four-song EP.

Then came the first album, *Undone...* in 1985. It quickly became one of my favorite records of 1985, 1986, and all the years between then and now. *Undone* was one of those truly rare records by a truly rare band that could walk the line between pragmatic and mystical without getting mired down by either, that could blend guitar-based pop with experimental keyboards without sounding either pretentious or naive. The Lucy Show landed squarely and solidly in the middle of the entire alternative music genre, and consequently no one knew what the hell to do with them. They were dropped by A&M.

Then came *Mania*, which was released by Big Time. This one was a good follow-up, but not as perfect as *Undone*. The Lucy Show toured for that one, I remember. I saw them three times, twice in Washington, once in Philadelphia. I really liked this band. Bad luck struck again, and when Big Time folded, the Lucy Show was again without a label, and this time decided to call it a day. No syndication. No reruns. No Lucy Show.

That was 1988. In the interim, Bandola got back in touch with John Leggett, the Lucy Show's drummer, and enlisted former China Crisis bass player Gary Johnson to form the Chamberlains, a name that Bandola says was just sort of there. They needed to call it something, and that happened to pop into someone's head. The Chamberlains sent a demo to legendary Southern jangle-guy Mitch Easter (Let's Active, Drive In Studios), who lent production skills, guitars and backing vocals to what is now known as *The Album*.

During our ill-fated phone call, Bandola said that in the Lucy Show's songwriting team of Bandola and Vandeven, he was more or less the lighter half, the pop grounding to Vandeven's more ethereal, enigmatic stuff. That pop sensibility is readily apparent on *The Album*, particularly on songs like "These Mad Occasions" or "9th Life" or "Last Song of Summer" or even in the choice of a cover, a song Three Dog Night made immensely popular in the mid-'70s, called "One." Combined with Bandola's distinctive phrasing, both lyrically and musically, and the caliber of playing, the rather generically titled *Album* is anything but generic. Instead it has its own easily identifiable character, one that is both familiar and different and is a peculiar combination of warmth and something that borders on sadness or isolation as well. It does not, however, sound like the Lucy Show.

I'd really like to chuck this mis-taped interview out the window at this point, because my rattling on about this tape and this guy and this band doesn't have quite the same impact as letting Bandola speak for himself. Bloody Spanish radio station... I'll make a deal with you. Contact Michael Kattou at RK Management, (213) 469-8106, and ask him nicely for a copy of *The Album*. You won't be sorry. Then, when Bandola and Co. come over for the showcases they expect to be doing in the next couple of months, I'll sit down with him face to face, out of range of any radio stations, and we'll try this again. Shock of the Nueva, indeed. Rats.

Stay Tuned.

Then today, I go to transcribe the tape. I hear something weird. I shake my head, think I haven't gotten enough sleep, rewind it, start all over again. Same thing. No Karen voice. No Mark voice. Just a Spanish voice. Then salsa music. More Spanish. More salsa. Instead of recording the phoner, the ghost in my tape machine decided it liked this

TICKERTAPE

(Continued from page 2)

port of their *Labour of Love II* album (gee, we miss being able to call those LPs)... And Sinéad O'Connor will be keeping haircutting salons busy all across the land, starting May 1, the day she kicks off her *I Do Not Want What I Haven't Got* American tour in Atlanta. Look for her on *Saturday Night Live* May 12, just after two Beacon Theatre dates.

WHOSE SORRY NOW? The Los Angeles Wherehouse record store that hosted the Depeche Mode mob last March 20 still feels bad about the in-store promotion that turned into a "disturbance" when thousands of fans unexpectedly blew in from the four corners to get a glimpse of the group. The Wherehouse has reimbursed the city \$25,000 in expenses for police crowd control, and this week announced that it was sending apologies to neighboring residents. More importantly, it also included a 30% discount voucher with the apology. Finally, the store manager went over the top and announced that, for a limited time, \$1 from every sale of Depeche Mode's *Violator* album will be given to the neighborhood's Free Clinic. Imagine the costs if Zamfir had granted an in-store audience...

BRIGHT LIGHTS, BIG CITY: Applications for the BMI-Lehman Engel Musical Theatre Workshop and Librettist Workshop are now being accepted. If the Great White Way beckons you, contact Norman Grossman, BMI, 320 W. 57th St., New York, NY 10019, (212) 586-2000 for details.

HIRE AND HIRE: *Jobs in Arts and Media*

Williams

(Continued from page 6)

hadn't even been released yet.

"I stopped in front of Macy's one day," recalls Williams, "and I was talking to one of my friends, who had a radio in his hand, when 'Sweat' came on. I got so scared. I said, 'How the heck did he get a copy of that?' Up to this day I still don't know how they got that song. But my friend told me, 'This is the hottest song in the clubs now.' That was around Christmas time. I talked to my record company about it and they said they'd taken the reel-to-reel around to various clubs and the clubs were now asking for bookings and test pressings and the record... The label had had no intention of putting it out at the time, and were kind of [forced] into it in a way. They were pushed by deejays and club-goers and record stores... I remember going to Vinyl Mania and introducing myself and they said, 'Do you know what you're doing to us? We have teenagers coming in here every single day. What is this song? That's the song [everyone wants].' It really amazed me."

Though the song injected a bit of harsh reality onto the dancefloor, Williams doesn't view himself as a political artist, saying "Sweat" was merely an outpouring of his feelings at a specific time. Not only does he have no plans to follow up the hit with another political piece, he's leery of recording artists who make careers out of mixing politics into their music.

"It's not that I can't sit down and

Management: What They Are and How to Get One by Stephen Langley and James Abruzzo has just been published by the American Council for the Arts. If you call (800) 321-4510, you can order a copy for \$21.95 plus \$3 shipping and handling.

DEAD FLOWERS: Audubon, the 600,000-member organization dedicated to "protecting and improving environmental quality of life," has produced its first music video, to the tune of the Grateful Dead's "We Can Run," the first of an intended series of "environmental music videos."

SO THIS IS WHAT THEY'RE TEACHING IN COLLEGE

NOWADAYS: AEMMP Records, Columbia College Chicago's record company (!?), has helped negotiate a five-year, multi-album contract between the Bad Examples and Holland's CNR Records—"the first time," they tell us, "a non-profit, student-run record company has helped arrange a substantial record contract with a major label for one of its artists." Major label?

SEIZED: U.S. Optical Disc, a CD manufacturing plant in Sanford, Maine, was the subject of an FBI raid in late March that yielded over 76,000 allegedly pirated CDs, many of them previously uncollected anthologies of major artists. The RIAA aided the six-month investigation. "Sources close to the investigation," says the RIAA, claim the product was manufactured at the request of Tony Harrington and T.H.E. company and were to be shipped to Japan.

—Lee Jeske and
Scott Harvey

write something [else that is political]," Williams insists. "But there's a difference between sitting down and writing a message song and singing it, and sitting down, writing a message song, singing and feeling it at the same time. And that's the whole thing. The majority of songs on my [upcoming] album... [pause] If I'm gonna write about something meaningful, something with a message, I'm not gonna just open up the music and say, 'Ooo, let me write about cancer today.' It has to be something I really feel. So, as to whether or not the rest of the album will be political...no. All my music is positive and uplifting, whether it's about love or whatever."

Williams, who was easygoing and wisecracking throughout the interview, only chafed once during the conversation—when Chuck D's comment about House music being "de-Blacked" was brought up.

"De-Blacked? Please. That's Public Enemy? Well, my feeling is that anyone who would say that is the public's enemy. House music appeals to all people. As far as Black and White and all of that, I'm not really into that when it comes down to music. Nor politics. 'Cause I'm not a political person at all. I'm really not into politics. I'm into people. Whether it's for a White, Black or whatever audience, I'm not looking to direct myself at any particular [group]. Whoever wants to come along for the ride, then fine, come on. That's really what it's all about. Some people are just overly conscious of their race. I make music for everyone." O

HEAVY METAL

BY ALEX HENDERSON

METAL NOTES: *Hungry*, Lita Ford's first album since 1988's platinum *Lita*, is scheduled for a May 25 release on RCA. The album will include a cover of Alice Cooper's "Only Women Bleed." *Hungry*'s first single, which ships to radio May 14, is tentatively titled "I'm Hungry for Your Sex." Talk about a healthy appetite... More than six years of struggle on the competitive L.A. rock scene finally paid off for hard-rock bad girls Vixen when, in 1988, EMI released their debut album, and it went platinum. *Rev It Up*, Vixen's second album, is scheduled for a July release... That same month, the third album by fellow L.A. femme fatales Precious Metal is due out on Chameleon... *Full Frontal Attack* is the title of the Kings of the Sun's new RCA album, which is scheduled for May release. The album's first single is "Drop the Gun"... Speed-metallers Megadeth have started working on the follow-up to 1988's outstanding *so far so good...so what*. Capitol is looking at a possible August release date... Bruce Dickinson, lead vocalist for Iron Maiden, has completed his first solo album for Columbia, *Tattooed Millionaire*, which will be released May 8. Dickinson, who's scheduled to tour as a solo artist in July and August, hasn't left Maiden. Nor has Maiden axeman Janick Gers, who'll join him on the road... Warrant is entering the studio with producer Beau Hill (Ratt, Winger) to record its second album for Columbia... Meanwhile, Big Apple speed-metallers Leeway are working on an album for Profile... Boston headbangers Extreme are in the studio with producer Michael Wagner, who has worked with Motley Crue, Skid Row, Dokken and White Lion. A&M is looking at a July or August release date for *Extreme II: Porno Graffiti*... Suicidal's amusingly-titled *Lights, Camera, Revolution* is scheduled for a June 18 release on Epic. This is one revolution that probably will be televised... On the thrash tip, Combat is releasing *Twisted Into Form*, the Forbidden's follow-up to *Forbidden Evil*, in May, and Dark Angel's first live album, *Live Scars*, in June... *Gumble Millennium*, the follow-up to metal/punk/funk/rap posse 24-7 Spyz' slammin' debut album, *Harder Than You*, is due out in June on Relativity. The album was originally going to be called *Woodstock 1990*, a title that was changed for fear of legal hassles... Hard rockers Nevada Beach are working on their first full-length LP for Metal Blade/Warner Brothers.

After almost a year on the road, the Cult has completed an extensive tour of the U.S. and Canada that started in May, 1989 and ended on April 3... Meanwhile, D.A.D. is presently touring Japan and will tour the headbanging Netherlands in May... On May 4, Slaughter begins a national tour, opening for Kiss. *Stick It to Ya*, the hard-rock foursome's debut album on Chrysalis, is rapidly climbing the pop charts and has exceeded sales of 250,000, two months after its release... Britny Fox leaves Joan Jett's current tour on April 22, after which time the Philly rockers will concentrate on club dates... In mid-May, Love/Hate leaves for a national tour in coordination with Z-Rock... Metal Blade thrashers D.R.I. will mosh it up on a European tour in April and May... Finally, Seattle speed-metalheads Forced Entry are touring with Coroner and Atrophy...

Raunchy comedian/rock and roller Sam Kinison has invited the manic Ozzy Osbourne to appear in his video for "Under My Thumb." Kinison's interpretation of the Rolling Stones' '60s classic is the first single from his *Leader of the Banned* album on Warner Brothers.

Metal Blade, which now has a distribution deal with Warner Brothers, is helping its distributor with street-level PR on Jane's Addiction. It seems that Warner appreciates Metal Blade's many contacts in the land of underground metal mags...

The Heavys' "Metal Marathon" single on RCA is an amusing Stars on 45-like, non-stop mega-medley of hard-rock and metal classics, including Deep Purple's "Smoke on the Water," Ted Nugent's "Catch Scratch Fever," Kiss' "Rock 'n' Roll All Night," AC/DC's "Highway to Hell," the Scorpions' "Rock You Like a Hurricane" and quite a few others. Hardcore metalheads will probably cringe at this lightweight novelty item, but it's better to laugh than tear your hair-extensions out.

■ EAR RINGERS

VICIOUS RUMORS: *Vicious Rumors* (Atlantic 7 82075-4)

Blistering and bombastic, yet with a strong sense of melody and harmony, *Vicious Rumors* is among 1990's most appealing metal efforts thus far. The versatile album ranges from the haunting "Ship of Fools," which is almost a metal ballad, to the relentless aggression of "On the Edge" and "Hellraiser." Carl Albert's lead vocals at times suggest Judas Priest's Rob Halford and Ronnie James Dio, although Albert's clearly no imitator. Neither speed metal nor so-called "pop-metal," *Vicious Rumors* is heavy metal with a difference.

LOSTBOYS: *Lost and Found* (Atlantic 7 82023-4)

What hard-rock posse the Lostboys lack in innovation they make up with gutsy vocals, strong melodies and commanding guitar riffs on the engaging *Lost and Found*. While lead singer/lyricist Randy O.—whose emotional vocals often take on an obsessive quality—and lead guitarist Jeff Duncan can handle full-fledged rockers like "The Boulevard" and "Cool Me Down," they are especially impressive on moodier, mid-tempo material such as "Cryin' Out," "Seaside Lover" and the eerie ballad, "Flying Free." No innovation here, just powerful rock.

ROOTS

BY LEE JESKE

LEON: The pop music of the early '70s, contrary to popular opinion, wasn't all bad. Because there, buried amid the growing pile of musical muck and mire, was Leon Russell.

Leon was my man in those days. His boozy Southern blend of rock, gospel and country, displayed on a superb series of albums for his and Denny Cordell's Shelter Records, was my escape from the goo. He was a dandy piano player, his voice was an effectively abrasive instrument, and he was a terrific songwriter. "Delta Lady," "This Masquerade," "A Song for You," "Hummingbird"... Leon Russell penned standards. His country album, *Hank Wilson's Back*, was a delightfully authentic nod to traditional country music recorded when Randy Travis and Dwight Yoakam were but sprouts. Leon live—I saw him at the Fillmore East in his heyday (it was a typical Bill Graham triple bill: Donny Hathaway and Taj Mahal's tuba band opened)—was freewheeling, loose, cares-to-the-wind rock and roll.

Russell was a huge star in those days, thanks mainly to the traveling Mad Dogs and Englishmen road circus he had assembled for Joe Cocker. He even played at the Concert for Bangladesh.

In any case, I hadn't thought much about Leon Russell in recent years, except to notice his bearded visage—if possible, even greyer and hairier—in ads for his occasional New York appearances, frequently double-billed with another grey ghost of the '70s, Edgar Winter.

So, when I first noticed that Digital Compact Classics was reissuing Leon Russell's Shelter albums on CD, I was intrigued and a bit skeptical. Too much music that bedazzled me in my youth has made me cringe with embarrassment in recent years.

The bottom line is this: these are great albums, particularly *Leon Russell* (the all-star debut whose title was to be *Can a Blue Man Sing the Whites?*), *Leon Russell and the Shelter People*, *Carney* and *Hank Wilson's Back*, although *Will O' the Wisp* and *Stop All That Jazz* are also worth seeking out. Together they represent an impressive body of work—Southern roots-rock with brains and heart. With some extra tracks rounded up (...*Shelter People* includes three additional Dylan covers; Russell was one of Bob Dylan's finest and more original interpreters), and excellent engineering by the inestimable Steve Hoffman, Leon Russell's Shelter output deserves—*demand*s—rediscovery and reevaluation.

I don't know what "The Master of Space and Time" is up to these days, but for five years he was the top of the heap. It was a pretty lousy heap, I'll admit, but these albums need no excuses. Check 'em out.

LEON: Another musical saving grace of the early '70s was Leon Redbone, a man whose antic take on '20s crooning grabbed me from the day I caught him opening for Maria Muldaur at Boston's Passim folk club in 1973. He was loopy, sure—the hat, the glasses, the walking stick, the patter—but the bottom line for these ears was the music.

He didn't just sing old music in an old style, he re-created a unique vaudeville hybrid that was part blues, part New Orleans-style jazz, part country, and part early-20th Century showbiz corn. His syrupy bass-baritone, his ability to sniff out great old songs, and his attention to the musical details of the period were often buried by the *schtick* (and, yes, it's him on all those commercials), but Leon Redbone wouldn't have lasted this long on just *schtick*. As of last weekend, he's on the road again, in support of his fine debut Private Music album, *Sugar*.

"What I do is basically re-creating renditions of tunes from a certain time in the way that a character from that period might have done it if perhaps that same individual was transported into the future," says Redbone. "Because obviously my rendition of a tune, even back in the '20s, would be a little unusual. So it's sort of a glimpse back into the past almost."

"Most of what I do comes from the tradition of vaudeville and minstrel shows. There was a great crossover when the minstrel shows were going out of style—some of that music, some of that humor, was somehow filtered into the jazz thing of the '20s."

Redbone is a serious student of the music he performs—it's evident in the music—although he says "most of my interest in music is my desire to pick out those wonderful melodies that always will remain constant and valid, beautiful songs. That's basically what interests me. I'm not really interested in who recorded what in what year and just the novelty/nostalgia related in that kind of music."

Still, he'd like to bring his interest and research to radio.

"I have some different ideas for a radio show," Redbone says. "I think it can be entertaining, not only to play the 78s, but to also talk about the people involved in a slice of the Americana music scene of the first 20 years of this century. It's a subject not too many people know much about."



ON JAZZ

BY LEE JESKE

OVER THERE: For centuries we've been told that the Europeans love and respect American jazz more than Americans. Me, I'm not so sure about that (I mean, the Europeans love and respect lots of things American, like Jerry Lewis and Kentucky Fried Chicken). Wynton Marsalis, I think, had it right a few years ago, when he told me that the Europeans liked the *idea* of jazz more than they liked jazz. What he meant was that they liked the fact that it was the expression of an American minority—of Americans, to their Eurothinking, disenfranchised. They liked embracing something that America's pop culture was, for the most part, ignoring.

It is hard to deny, though, that European labels have filled an enormous number of gaps in the recording of American jazz. The cutting edge of jazz always seems to find a home in the recording studios of Europe before American labels feel the stuff is safe enough, sellable enough, for them. Hat Art, Black Saint/Soul Note, JMT, Owl, Sound Aspects... Much of the best jazz of the '70s and '80s would have gone unrecorded without those adventurous Europeans.



Cecil Taylor

Two things bring all of this to mind: a gigantic boxed set of CDs, *Cecil Taylor in Berlin '88*, released by Germany's FMP label; and notice that **Muhai Richard Abrams**, one of jazz's finest, and most neglected, pianists and composers, won Denmark's Jazzpar Prize for 1990, an honor that includes, among other niceties, a cash award of some \$30,000.

I guess it does say something about something (including business and economics) that the same month that Cecil Taylor—the most steadfast keeper of the avant-garde flame—releases his first album for an American label in ages (*In Florescence*, A&M Horizon), I receive this mammoth European set of Taylor: some 12

hours of music on 11 CDs, with what might be the most extravagant book to ever accompany a set of albums. (In addition, each CD has individual liner notes and there's a separate booklet with complete discographies of all the players.)

What's most amazing about the set is that this is not some historical anthology, but the fruits of a month that Cecil Taylor spent in Berlin in 1988, a month in which he taught, performed and was feted in European style (he is considered a great American artist in much of Europe).

Every disc in this set features Taylor in a different setting: from solo, to a series of duets with notable European percussionists (Paul Lovens, Han Bennink, Tony Oxley, Louis Moholo and Gunter Sommer), to a duet with British guitarist **Derek Bailey**, to an all-star European avant-garde jamboree (with **Enrico Rava**, **Tomasz Stanko**, **Peter Brotzmann**, etc.), to a session with students in his Berlin workshop.

How much you are going to want this depends on, basically, two things. One, how available it is here in the States (and what price it'll cost you once you find it). Two, how you feel about Cecil Taylor in general. This set is the ultimate expression of Cecil Taylor's talent at this point in his career, a point where he has so crystallized, so purified, the torrents of sound that he can coax out of a piano that they have little left in the way of surprise. Cecil Taylor—a supreme American musical original, a man whose music is just as difficult as it was 30 years ago, and just as repulsive to those who don't like it—has become a monument, like Louis Armstrong.

What I've listened to of the set has swept me up. When the mood is right, Cecil Taylor's music is filled with a brittle beauty that is incomparable. His is a voice so pure, so unique and, in a way, so American that it hits your emotions with an undistilled power: Bam!

When the mood is wrong, however, his music strikes me as too predictable—as predictable as a set by a dixieland group. His *modus operandi* changes little from disc to disc, from year to year, from decade to decade. This set is quite wonderful in that it gives you Taylor in settings that themselves are filled with variety (the five drummers don't sound anything like each other, and none of them sounds anything like Max Roach).

My friend Jeff Levenson made an analogy once between Cecil Taylor and new age music, and, listening here, it's not that far-fetched. Cecil's music washes over you the way new age music is meant to, but the difference is enormous. New age music ends at your ears. Cecil Taylor ends in your guts.

Without Europe, artists like Cecil Taylor and **Muhai Richard Abrams** would be a lot poorer. Despite the seemingly healthy state of American jazz recording, no American label is going to devote 11 CDs to Cecil Taylor (and no American city is going to host the kind of month-long residency that led to the set). Certainly no American jazz prize carries a \$30,000 cash award.

Europeans may not love jazz more than Americans, but, somehow, they sometimes treat it with the kind of artistic respect it deserves.

CONTEMPORARY JAZZ

April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	2	7
2	LONDON WARSAW NEW YORK (Epic E 45472)	BASIA	3	7
3	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	QUINCY JONES	1	15
4	INSIDEOUT (GRP 9601)	CHICK COREA	7	5
5	PERSONAL (MCA 6335)	GEORGE HOWARD	18	3
6	LIVE (Arista 8613)	KENNY G	4	15
7	PENSYL SKETCHES #2 (Optimism 3223)	KIM PENSYL	5	13
8	BEAUTY WITHIN (Blue Note/Capitol 91650)	CHARNETT MOFFETT	8	13
9	UPTOWNSHIP (RCA 3070)	HUGH MASEKELA	6	13
10	AT LAST (Spindletop 129)	SAM RINEY	13	7
11	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	10	26
12	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	9	18
13	FRONT SEAT (Elektra 60906)	SADAO WATANABE	11	15
14	SWEET AND SAXY (Warlock 2713)	KIM WATERS	17	9
15	CORNUCOPIA (Blue Note/Capitol 92356)	STANLEY JORDAN	DEBUT	
16	PUBLIC ACCESS (GRP 9598)	STEVE KAHN	16	5
17	RAVEN (GRP 9602)	DON GRUSIN	20	3
18	DIFFERENT PLACES (NOVA 116)	TONY GUERREO	25	3
19	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	DEBUT	
20	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	12	24
21	MIL AMORES (Narada 63010)	DOUG CAMERON	21	5
22	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	14	34
23	TIME WILL TELL (Intima 73503)	FATBURGER	15	18
24	RITUALS (PRIVATE MUSIC 2062)	MICHAEL COLINA	28	3
25	STREET SMART (Columbia C 45397)	EDDIE GOMEZ	DEBUT	
26	FRIENDS TO LOVERS (Headfirst/K-Tel 31311)	GARY HERBIG	19	15
27	MOSAIQUE (Elektra 60892)	GIPSY KINGS	22	9
28	PRISONER OF LOVE (Atlantic 82046)	KENNY GARRETT	24	15
29	FOR MY FRIENDS (Headfirst/K-Tel 215)	GREG MATHIESON	26	13
30	A LADY WITH A SONG (Columbia C 45378)	NANCY WILSON	DEBUT	
31	LOVE WARRIORS (Windham Hill JazzWH 0116)	TUCK & PATTI	27	43
32	MIGRATION (GRP 9592)	DAVE GRUSIN	29	28
33	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	30	26
34	COLOR RIT (GRP 9594)	LEE RITENOUR	31	28
35	AT LAST (Blue Note 91937)	LOU RAWLS	32	36
36	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	33	39
37	LITTLE SECRETS (Windham Hill/A&M 0120)	ANDY NARELL	34	24
38	TEN DEGREES NORTH (MCA 6328)	DAVE SAMUELS	35	18
39	NOTHING BUT THE TRUTH (Artful Balance 7216/JCI)	DAVID DIGGS	36	11
40	JIGSAW (Atlantic 82027)	MIKE STERN	36	32

JAZZ PICKS

MARLON JORDAN: *For You Only* (Columbia CK 45200)

The instrument (trumpet), hometown (New Orleans) and sidemen (including Branford Marsalis) sound familiar, as does the name (his brother is flutist Kent, his dad is altoist Kidd). A brassy, close-to-the-vest young hard-bopper, whose playing oozes of warmth, in an impressively focused debut.

JOHN SCOFIELD: *Time on My Hands* (Blue Note 92894)

The jazz guitarist of the moment debuts on Blue Note with a cool, skin-tight quartet session. Jack DeJohnette, Charlie Haden and Joe Lovano round out the band, but it's Scofield's date all the way. His hazy blue guitar sculpts craggy solos, on his own craggy tunes, in a style that's the missing link between mainstream and fusion guitar.

BENNY CARTER: *Cookin' at Carlos 1* (Musicmasters CIJD6 0230)

A man who helped define the alto sax in the '20s is still playing its pants off today. A loose, swinging '88 club date with Carter, a veteran rhythm section and a bunch of standards. Benny Carter blowing—nothing wrong with that.

RAP

BY ERNEST HARDY

NEWS: For those of you who have seen the film *House Party*, you're already familiar with the rap trio Groove B Chill. Everyone else will know them soon. They have a single, "Hip Hop Music," coming out soon on A&M Records.

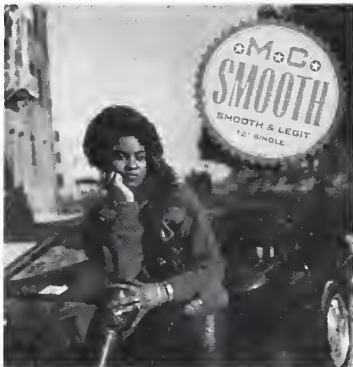


Groove B Chill

The following discs have all just been certified gold: the single "Just a Friend," from Biz Markie's gold album, *The Biz Never Sleeps*; *The Iceberg/Freedom of Speech...Just Watch What You Say*, Ice-T's latest album; and "The Secret Garden," the second single from Quincy Jones' album, *Back on the Block*.

SINGLES

M.C. SMOOTH: "Smooth & Legit" (Crush Music A 409-6)



Yet another resume set to beats. Credentials: she's tough, takes no sh—, and, of course, you want her. At least that's what she tells us. What she doesn't tell us is why we should care. A forceful rapper who is wasting her time with this self-serving (and dated) approach.

MCJX: Stand up for Something (LSN Records OET 30008)

MCJX
STAND UP FOR
SOMETHING



It's a bad sign when this newcomer tells us he's controversial. You know he's going to go out of his way to demonstrate it and, chances are, it won't be provocative so much as reactionary. "Stand up for something or

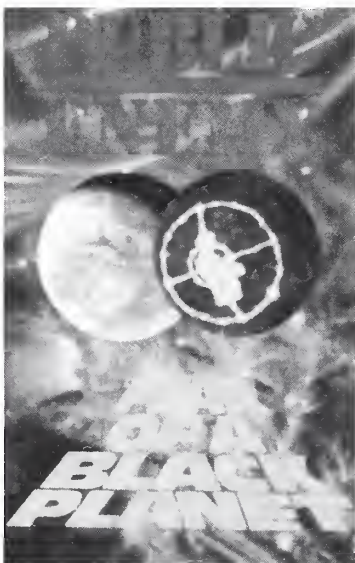
you'll fall for anything," we're told, and as an outline of foolish choices and misplaced priorities are outlined, the feeling of dread recedes. Then MCJX tells of a young man who is about to become a father and is skirting his responsibilities. A combination punishment and consequence of his not being "a man" about his responsibilities is that he eventually finds himself, "marching with the gays in the AIDS parade." Give me half a break.

MC SHAN: "It Don't Mean a Thing" (Cold Chillin'/Warner Bros. 9 21501-0)

For when frat boys wanna party, dude.

ALBUMS

PUBLIC ENEMY: *Fear of a Black Planet* (Def Jam/Columbia 45413)



Relentless. Dense tracks filled with artfully injected samples, create a jagged and jarring landscape that is often as hilarious ("Burn Hollywood Burn") as it is politically charged. Focused anger is what continues to set PE apart from their many clones—even if some of the anger is *mis*-focused (as in the AIDS-concerned "Meet the G That Killed Me" and its wrongheaded lyrics: "Man to man / I don't know if they can / From what I know / the parts don't fit / [ahh sh—l]"). Also tackled is the issue of inter-racial dating (surprise, surprise, PE come down heavily against it) as well as Black image and self-awareness. As promised, the *Eurocentric* view is challenged throughout. Though they don't actually say an awful lot they haven't already said, they are tighter, harder and much more concentrated; there isn't a superfluous syllable on the disc. They will continue to open cans of worms with *Fear* (some of their stands are *not* those of progressives) but dialogue *will* be sparked, and that is half the point anyway.

RAP ALBUMS

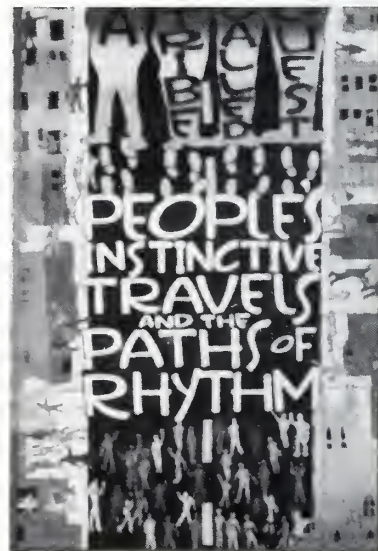
April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	PLEASE DON'T HURT'EM (Capitol 92857)	M.C. Hammer	7	5
2	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	2	22
3	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros.	5	13
4	A SHADE OF RED (Virgin 91269-4)	Redhead Kingpin & the F.B.I.	4	13
5	THE INCREDIBLE BASE (Profile 1285)	Rob Base	1	13
6	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	3	20
7	AND IN THIS CORNER...(Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	6	24
8	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	8	25
9	BIG TYME (MCA 42302)	Heavy D. & The Boyz	9	42
10	FUN HOUSE (Select 21638)	Kid'N Play	22	3
11	PAWNS IN THE GAME (Skywalker XR111)	Profeser Griff And The Asiatic Disciples	14	5
12	2-4 THE BASS (Sedona 7521)	Def Dames	15	7
13	LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)	Tony M.F. Rock	16	10
14	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grand Master Slice & Izzy Chill	18	25
15	4 (Reprise 26049)	Def Con 4	25	3
16	LARGE AND IN CHARGE (MCA 6354)	Chunky A	10	18
17	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	11	29
18	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	12	38
19	HIP HOP PRANKSTER (Priority 57117)	Bobby Jimmy & The Critters	20	5
20	SEX PACKETS (Tommy Boy TBC 1026)	Digital Underground	DEBUT	
21	TO HELL AND BACK (Profile 1283)	Nemesis	13	15
22	DON'T SWEAT ME (On Top 9003)	M.C. Shy D	30	3
23	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	16	22
24	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)	Ice-T	19	26
25	NEW FUNKY TRIBE (4th & B'Way 4017)	Boo-Yaa T.R.I.B.E.	DEBUT	
26	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	19	36
27	THE DOGS (On Top 2003)	The Dogs	34	3
28	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	22	28
29	"C" YA (Profile 1284)	Ron C	24	7
30	PETERS POSSE (Peters 1001)	Various Artists	DEBUT	
31	NO MORE MR. NICE GUY (Wild Pitch 2001)	Gang Starr	26	9
32	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	27	58
33	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	27	20
34	EAZY DUZ IT (Priority 57100)	Eazy-E	29	64
35	FUNKT TECHNICIAN (Wild Pitch 2003)	Lord Finesse & D.J. Mike Smooth	DEBUT	
36	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	31	64
37	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)	The Ghetto Boys	32	15
38	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	32	36
39	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	35	64
40	JUST A POET WITH SOUL (Delicious Vinyl 30001)	Def Jef	36	15

A TRIBE CALLED QUEST:
People's Instinctive Travels and the Paths of Rhythm (Jive 331-4-J)

This is a tough one to call. Quite obviously, there's an incredible collective imagination at work here, and their huge jazz influence is both refreshing and a means of taking you off-guard. Having worked with De La Soul and the Jungle Brothers, among others, Tribe are firm members of hip-hop's eccentric/eclectic branch. Unfortunately, they never really rocket into the realm of the *truly* inspired. It's frustrating because they come so close and their lyrical/world perspective is just left enough of center that you wish they'd gone just a little further with it. Definitely worth checking out, if for no other reason than to start the complete set of what promises to be a rich career.



COCINANDO

BY TONY SABOURNIN

THIS WEEK NEW YORK RADIO LOST SOME OF ITS LUMINESCENCE, and maybe more. It started with the departure of Gilda Mirós from WJIT (Radio America) to relocate to Miami's WCMQ (FM-92). For 17 years Mirós created a demographically important daily audience, fed by her caressing, sensually groaning patterns and topics. Always affectionate, intelligent and very ladylike, her segment was prime time for balladeers' interviews and record-buyers' pockets. It's not quite certain whether she will have a similar format at FM-92, which must fill the gaping crater caused by Betty Pino's transfer to Ritmo 98.

What is sure is that Mirós will not have nearly the programming influence Pino had at FM-92. Consequently, this: 1.) consolidates Raul Alarcon, Sr.'s homogeneous (it is hoped) programming format for his respective FMs in New York and Miami; 2.) blindsides Pino with a formidable, chiseled-contoured *faccia* competitor, Mirós, with extensive credentials in radio, TV, theater and *el cine*; since 3.) Pino's other potential competitor, Maria Cristina Ruiz, is out of the Latin jock/programming scene. As the proven winner she is, Mirós will do well anytime, anywhere. However, it's the Jimmy Jimenez situation that looms as the circuit-breaker in this *tinglado*.

JIMMY JIMENEZ HAS BEEN THE MOST ENIGMATIC POWER figure of the New York music scene for the past decade. From his throne at New York's WKDM-AM, this Newark-born 31-year-old wielded the most indecipherable type of power: not a fearing one, but the type affably repressed behind a courteous smile—intellectual, though firm—that separated a hit from a flunk. No other PD has been more impervious to every promotional hype technique known. Jimenez was always faithfully guided by his own ears, and the unending programming-and-ratings chess-game carried against his main competitor, WSKQ.

Jimenez's 10-year climb to this pinnacle of power was most deserving. Freshly graduated with a communications degree, he came to WBNX to establish a semblance of programming continuity to a station optimistically remembered, as a result of FCC sanctions, as a chaotic milieu. Fighting the extra distraction of ballads' blossoming in the Big Apple's gusto, Jimenez developed a faithful following with tropical-heavy programming and uncanny microphone talents, headed by the venerable Polito Vega, he with the Orson Wellesian tenor and bod.

By 1984, luck came to assist hard work. The FCC lifted WBNX's sanctions, allowing the station to change its call letters to WKDM and elevating its programming to 24-hour status. Jimenez's programming style provided a marked counterpoint to other *Gran Manzana's* stations. All jock shifts played the same format consistently, its 10 top hits broadcast, approximately but infallibly, every three hours.

The results were, defined understatedly, explosive. WKDM's ratings roared upward, as its public developed an honest audience loyalty to hit songs. Labels were even happier, with sales increasing as the result of radio repetition. Albums, the system-fueling nutrient, *lived* longer, thanks to the synchronization between the station and the projected single sequence. More than playing otherwise-unwanted tropical icons, WKDM fiercely supported young and local artistic talent. Subsequently, it became, justifiably, the labels' and clubs' primary advertising route to reach the young, money-spending, dancing, record-purchasing audience.

Eventually, the station acquired such an importance that orchestras' dancing tours around the Northeast were determined singularly on whether the group's single was on WKDM's rotation. Since then, Jimenez, in his dual position as general manager and programming director, has maintained a fierce ratings fight, intensified with the advent of New York's first full-time Spanish FM station, WSKQ, which has raided away valuable WKDM mike talent, including Polito Vega.

Doubling for the past two years as WKDM's general manager in addition to his programming duties has exacted its toll on Jimenez's body. His hair now has a white Tongolele-like streak atop the head. Coffee and cigarettes are consumed at a faster rate than liberal doctors would allow. It has now been reported that, as of April 27, Jimmy Jimenez will cease his duties at WKDM to become vice president/general manager at KCOR, a San Antonio station focused on the international pop and Mexican regional sounds, and owned by Tischner Communications, widely considered the largest Spanish radio group in the nation.

"The only reason was an opportunity to grow at a corporate level," said Jimenez of his career move, before adding his eternal gratitude to United Broadcasting for giving him the opportunity to grow to his current status. He was quick and emphatic in dispelling the various rumors surrounding his departure, particularly the one that has him returning to the New York market to work on a soon-to-open commercial FM station.

Jimenez's departure leaves a hard-to-duplicate historic legacy. Those of us who have depended on his decisions for business continuity, and have disagreed—vociferously and to his face—with his programming choices, will now admit openly they were often better than our clients, and always more consistent and accessible than the competition's. But more importantly, Jimenez also leaves the station's future quite murky, as United Broadcasting commences the search for two individuals to replace his dual duties, especially program-

MIAMI LATIN LPs

April 28, 1990 The square bullet indicates strong upward chart movement.

- 1 WORLD BEAT (CBS Discos) KAOMA
- 2 EN ACCION (Sonotone) JOE ARROYO
- 3 SE ME ENAMORA EL ALMA (BMG) ISABEL PANTOJA
- 4 LOS GRANDES EXITOS (CBS Discos) J.L. RODRIGUEZ
- 5 SALSA EN CALLE OCHO '90 (TH/Rodven) VARIOUS
- 6 LOS GRANDES DEL MERENGUE (Karen) VARIOUS
- 7 UN TOQUE DE MISTERIO (TH/Rodven) RICARDO MONTANER
- 8 CON EL MARIACHI VARGAS (PolyGram) J.L. RODRIGUEZ
- 9 12 ESTRELLAS DEL MERENGUE (Sonotone) VARIOUS
- 10 MARAVILLOSO CORAZON (CBS Discos) RAPHAEL

NEW YORK LATIN LPs

April 28, 1990 The square bullet indicates strong upward chart movement.

- 1 LOS GRANDES EXITOS (CBS Discos) J.L. RODRIGUEZ
- 2 LAMBADA (CBS Discos) KAOMA
- 3 SALSA EN CALLE OCHO '90 (TH/Rodven) VARIOUS
- 4 UNA PRUEBA DE AMOR (WEA Latina) SUZY GONZALEZ
- 5 MAS GRANDE QUE NUNCA (TH/Rodven) FRANKIE RUIZ
- 6 SONRIE (CBS Discos) ROBERTO CARLOS
- 7 UNA AVENTURA (WEA Latina) TONY RIVAS
- 8 QUE SERA DE MI (Combo) MARIO ORTIZ
- 9 CUMBIAS CON SABOR NORTEÑO (Fonovisa) VARIOUS
- 10 QUIEN COMO TU (CBS Discos) ANA GABRIEL

ming—ratings being constantly threatened by New York audiences' fickle fads and the absence of a dependable research methodology.

This is an unwanted added strain to N.Y.'s music industry, already hurt by format changes to talk-radio effected at WADO (also half-owned by Tischner), and Radio America, whose firesale *remata* was substantially leavened with the bye-bye of Mirós' solid six-digit salary. Jimenez's PD replacement will have to learn to delicately balance Hispanic New York's consistently convoluting *caldero*, without becoming a carbon copy of Raul Alarcon, Sr.'s eclectic (and often off-the-wall) programming style at WSKQ, and the station's permanent penchant for self-promotion. Until this person is selected, there will be, understandably, considerable concern about the region's future as a productive sales market.

Either way, I will miss the geographical-nearness comfort of Jimmy Jimenez, the friend who always made time to talk about current market trends, future projects and life aspirations; one who stood by on bad days, when life wasn't as rosy as today. He'll do a good job at KCOR. He'll give the station 200% dedication, and whoever deals with him with earnest respect will have a true friend. As much as I am happy for the betterment of his and Gilda Mirós' financial future, I can't help feeling spiritually poorer for their departure.

RHYTHM & BLUES

BY BOB LONG

THE SECOND-HARDEST WORKING MAN IN SHOW BUSINESS: From the road with the popular Janet Jackson Rhythm Nation Tour, we heard reports that Atlantic recording artist Chuckii Booker was preparing his second album. It's not that uncommon for a musician to write on the road, but this is on top



of performing a solo spot as the opening act and, after a brief rest, returning to lead Jackson's group as the musical director and main keyboardist during her 90-minute show. Whew!

In a recent chat from Chicago, Booker stated he isn't pushing his recording at this point. "I've recorded a couple of songs in various studios on my down-time," Booker says, "but it has gotten a little crazy doing two shows a night and then going into the studio. I wasn't getting any rest. I would rather wait until after the tour, because when I start to record I like to go all night."

While the new material awaits, Booker's debut is getting a revived push because of his high visibility on this major, sold-out tour. His first single, "Turned Away," still gets airplay, which he finds very satisfying. "It was the last song I recorded, a rush job recorded and mixed in one day," Booker recalls. "I was just clowning on the piano when I came

up with it and it has been the song that's commanded the most attention."

As for life on the road, he cautions, "while it looks glamorous, it's very hard work and serious business. One must stay in shape and get lots of rest with all the traveling and pacing." As for working with Jackson, Booker says what started as a simple meeting has launched his career into the big leagues. "Janet's a lot of fun. She's a hard worker and a real motivator. She cares about everyone and I couldn't be in a better position than I'm in now." The tour hits their hometown of L.A. this week before continuing its cross-country trek.

BORN TO SING: It would be impossible to find a more fitting title for Atlantic recording artist En Vogue's debut album than *Born to Sing*. The four young women who make up the group all started singing at about the same time they started walking. They grew up in separate parts of the country, but when they converged at an audition in California's Bay Area in 1988, they found themselves harmonizing with the ease of childhood friends.



Cindy Herron (from San Francisco), Terry Ellis (from Texas), Maxine Jones (from New Jersey), and Dawn Robinson (from Connecticut) continued their string of chance meetings when all four women showed up at auditions being held by the hot production team of Denzil Foster and Thomas McElroy. At that time, Foster and McElroy were looking to put together a female vocal group for their Atlantic Records concept album, *FM2*. Herron, Ellis, Jones and Robinson were chosen, and the group En Vogue was born.

The album, produced by Foster and McElroy, blends a variety of musical styles: R&B, rap, hip-hop and soul. The four singers' skills are brilliantly showcased in such cuts as "Hold On," the first single, which opens with a beautiful *cappella* passage. Other standout tracks include a clever '90s rendition of the '40s standard "Boogie Woogie Bugle Boy," retitled "Hip-Hop Bugle Boy." *Born to Sing* debuted at number 42 with a bullet on *Cash Box's* Black album charts—this week's highest debut.

"Working with Foster and McElroy was great," says Jones. "They really wanted our input and made this a real collaborative effort. We're all very excited about the group. It's where we want to be right now." With the recording of their debut album behind them, and live performances on tap, En Vogue's excitement is justified. It is very evident these young women were born to sing—together.

R&B ALBUMS

April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P)	M.C. Hammer	3	7
2	TENDER LOVER (Solar/Epic FZ45288)	Babyface	1	39
3	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)	Quincy Jones	2	20
4	POISON (MCA 6387)	Bell Biv DeVoe	10	3
5	AFTER 7 (Virgin 91061)	After 7	6	30
6	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	4	29
7	AFFECTION (Arista 8554)	Lisa Stansfield	7	6
8	ATTITUDE (Atlantic 82035)	Troop	5	23
9	MIKI HOWARD (Atlantic 82024)	Miki Howard	8	23
10	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	9	25
11	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	11	31
12	KID N'PLAYS FUN HOUSE (Select 21638)	Kid N' Play	14	5
13	MICHEL'LE (Ruthless 91282)	Michelle	18	15
14	NEVER TO FAR (EMI 92401)	Diane Reeves	13	9
15	BLACK'S MAGIC (Next Plateau 1019)	Salt 'N' Pepa	23	3
16	THE CACTUS ALBUM (Columbia FC 45415)	3rd Bass	15	21
17	SEX PACKETS (Tommy Boy 1026)	Digital Underground	25	3
18	HOME (MCA 6312)(G)	Stephanie Mills	12	41
19	LOVE, SMOKEY (Motown 6288)	Smokey Robinson	19	7
20	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	22	15
21	BIG TYME (MCA 42302)(P)	Heavy D. & The Boyz	16	43
22	KEEP ON MOVIN' (Virgin 91267)(P)	Soul II Soul	21	43
23	LIVE (Arista 8613)(G)	Kenny G	20	15
24	HOWARD HEWETT (Elektra 60904)	Howard Hewett	42	3
25	HOUSE PARTY (Motown 6269)	Soundtrack	30	4
26	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Christopher Williams	26	6
27	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	29	23
28	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	33	26
29	RAW (Def Jam FC 45015)	Alyson Williams	34	55
30	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	28	24
31	SPECIAL (Motown 6275)	The Temptations	27	33
32	PAWNS IN THE GAME (Skiyywalker 1111)	Professor Griff And The Asiatic Disciples	36	4
33	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	24	23
34	HERITAGE (Columbia C45268)	Earth Wind & Fire	17	10
35	ROUND TRIP (Capitol 90799)	The Gap Band	35	22
36	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	47	2
37	PUMP UP THE JAM - THE ALBUM (SBK 73422)(G)	Technotronic	32	18
38	PERSONAL (MCA 6335)	George Howard	39	5
39	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	41	5
40	THE MAN IS BACK (A&M 5256)	Barry White	44	21
41	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	48	5
42	BORN TO SING (Atlantic 82084)	En Vogue	DEBUT	
43	SILKY SOUL (Warner Bros. 25802)(G)	Maze Featuring Frankie Beverly	38	31
44	THE INCREDIBLE BASE (Profile 1285)(G)	Rob Base	40	21
45	ALL OF YOUR LOVE (Motown 6278)	The Good Girls	45	19
46	AS NASTY AS THEY WANNA BE (Luke Skyywalker 107)	2 Live Crew	43	40
47	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	31	41
48	A QUIET STORM (MCA 42299)	Jeff Redd	46	5
49	BEYOND A DREAM (Island 91319)	By All Means	66	2
50	TOO MUCH PAIN (Malaco 7453)	Little Milton	59	4
51	LAYIN' IN WAIT (Crush 230)	Lenny Williams	54	4
52	ALL THE WAY (Solar 75310)	Calloway	56	2
53	A LADY WITH SONG (Columbia 45378)	Nancy Wilson	57	3
54	THE REAL DEAL (London 838 593)	Marvin Sease	60	2
55	FOREVER YOUR GIRL (P) (Virgin 90943)(P6)	Paula Abdul	49	67
56	SYBIL (Next Plateau 1018)	Sybil	55	30
57	LOVE GODDESS (4021)	Lonnie Liston Smith	63	2
58	COLOR TAPESTRY (Compose 9904-1)	Dunn Pearson Jr.	58	6
59	ALWAYS AND FOREVER (THE ALEUM)(Select 21635)	Whistle	DEBUT	
60	2-4 THE BASS (Sedona 7521)	Def Dames	50	7
61	CONTROVERSY (Rap A Lot 104)	Willy Dee	65	4
62	TIME OUT OF MIND (Columbia OC 45253)	Grover Washington Jr.	51	8
63	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	52	25
64	NEW FUNKY NATION (4th & B'way 4017)	Boo Yaa Tribe	68	2
65	FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)	Public Enemy	DEBUT	
66	LOVE IS GONNA GETCHA (GRP 9603)	Patti Austin	DEBUT	
67	DON'T SWEAT ME (On Top 9003)	M.C. Shy-D	70	2
68	STONE COLD RHYMIN' (Delicious/Island 91309)(P)	Young M.C.	67	30
69	TOKYO BLUE (EMI 92248)	Najee	DEBUT	
70	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A Tribe Called Quest	DEBUT	
71	WE'RE IN THIS TOGETHER (Priority 57116)	Low Profile	53	6
72	Dance!...Ya Know It (MCA 6342)(P)	Bobby Brown	37	20
73	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Efect	61	30
74	THREE THE HARD WAY (Atlantic 82082)	Rodney O	62	4
75	SEPERATE WAYS (Tabu/Epic 40978)	Mary Davis	64	4

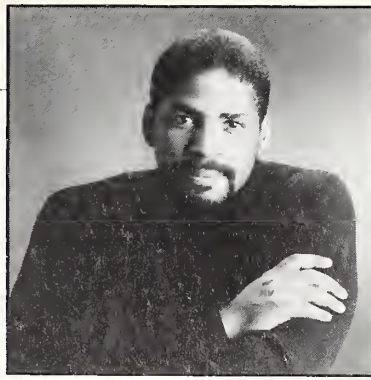
TOP R&B SINGLES

April 28, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Poison



#1 Debut: Miles Jaye #73



To Watch: Melba Moore #33

			Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼		
1	POISON (MCA 53772)	Bell Biv DeVoe	5	8	51	LOVE'S ON THE RUN (Warner Brothers)	Maze featuring Frankie Beverly	15	11
2	READY OR NOT (Virgin 98995)	After 7	2	12	52	ADDICTED TO YOUR LOVE (Capitol 4JM 44490)	Gap Band	10	12
3	SHOW ME (Elektra 7-64978)	Howard Hewett	7	9	53	UNDER NEW MANAGEMENT (Atlantic 88766)	Miki Howard	28	15
4	WHAT GOES AROUND (Columbia 38-73201)	Regina Belle	6	10	54	SECRET GARDEN (Qwest/Warner Bros. 7-19992)	Quincy Jones	46	13
5	RUB YOU THE RIGHT WAY (MCA 1982)	Johnny Gill	8	7	55	WRAP YOU UP (Warner Bros. 719969)	Randy Crawford	47	13
6	WHIP APPEAL (Solar/Epic 816008)	Babyface	1	10	66	HOW' BOUT US (RCA 9163)	Grayson Hugh & Betty Wright	62	4
7	LOVE YOU HONEY (A&M)	Randy & The Gypsys	18	10	57	PARADISE (Jive/RCA 1341-1-JD)	Ruby Turner	60	4
8	ALRIGHT (A&M SP-18021)	Janet Jackson	20	4	58	FRIEND OF A FRIEND (EMI 50295)	O'Jays	63	4
9	THE HUMPTY DANCE (Tommy Boy 944)	Digital Underground	9	3	59	GOOD LOVE (MCA 24000)	Klymaxx	80	2
10	ALL OVER YOU (Orpheus/EMI 7277)	Freddie Jackson	12	9	60	U CAN'T TOUCH THIS (Capitol 44552)	M.C. Hammer	73	3
11	GET A LIFE (Virgin 4-9881)	Soul II Soul	21	5	61	THE COMFORT OF A MAN (MCA 53769)	Stephanie Mills	22	14
12	HOLD ON (Atlantic 86234)	En Vogue	24	7	62	HELP THE CHILDREN (Capitol 4JM 44497)	M.C. Hammer	35	14
13	SOUL TO SOUL (Mowtown-2023)	Temptations	13	10	63	I NEED YOUR LOVIN' (Def Jam/Columbia)	Alyson Williams	37	15
14	LOVE IS LIKE A ITCHIN' (Mowtown 8765)	Good Girls	14	10	84	ONE GIRL (Geffen 4-19877)	Christopher Williams	67	4
15	GIRLS NITE OUT (RCA 9174-1-RD)	Tyler Collins	82	11	65	SWEAT YOU (Def Jam/Columbia 73301)	Newkirk	64	3
16	SACRED KIND OF LOVE (Columbia 38-73234)	Grover Washington Jr. Feat. Phyllis Hyman	16	8	66	I WONDER WHO SHE'S LOVIN' (Epic ZST73306)	Something Special	70	2
17	NO MORE TEARS (Mercury 876 367)	Angela Winbush	17	10	67	HELLO STRANGER (Warlock 078)	She	69	3
18	FOOTSTEPS IN THE DARK (MCA 53768)	Body	19	10	68	RADIO DRIVER (RCA 9172)	Domino Theory	71	2
19	SPREAD MY WINGS (Atlantic 4-88734)	Troop	3	14	69	(TWO SHIPS) IN THE NIGHT (Arista AL-8493)	Jermaine Jackson	48	12
20	DO YOU REMEMBER (Island PR3193)	By All Means	23	7	70	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	32	11
21	TOMORROW (A BETTER YOU,BETTER ME) (Qwest/Warner Bros. 4-9881)	Quincy Jones Featuring Tevin Campbell	33	4	71	MY HEART BEATS FOR YOU (MCA 53773)	The Newtrons	72	3
22	ALWAYS AND FOREVER (Select 62362)	Whistle	25	7	72	THE FORMULA (Ruthless/Atlantic 0-96500)	The D.O.C.	74	3
23	I WANT TO DO IT GOOD TO YA (A&M SP-17997)	Barry White	41	9	73	IRRESISTIBLE (Island DMD1482)	Miles Jaye	DEBUT	
24	THE BLUES (Polygram 873995-1)	Tony Toni Tone	53	3	74	MAKE IT LAST (Atlantic 87944)	Paul Jackson	DEBUT	
25	NEVER TOO FAR (EMI 92401)	Dianne Reeves	31	15	75	GOT TO HAVE YOUR LOVE (Capitol 15521)	Mantronix Featuring Wondress	66	12
26	IT'S TIME (Qwest/Warner Bros. 4-19911)	Winans	39	5	76	ESCAPADE (A&M 1490)	Janet Jackson	40	15
27	MY BABYS HOUSE (Reprise 7-19937)	Micheal Cooper	44	6	77	I CAN'T COMPLAIN (MCA 53774)	Patti Labelle	76	4
28	BLACK MAN (Columbia CSK 73229)	Tashan	49	7	78	KISS THOSE LIPS (Columbia 38-73227)	Full Force	77	3
29	SAY U LOVE ME (Reprise 7-19965)	Def Con 4	52	7	79	MOTHER FUSSIN' (S.D.E.G. PO34)	Daddy D	79	5
30	GET UP AND HAVE A GOOD TIME (Profile 7292)	Rob Base	30	6	80	NICETY (Atco 7-98980)	Michel'le	DEBUT	
31	EVERYTHING YOU TOUCH (Motown MOT 6268)	Smokey Robinson	4	13	81	IF AT FIRST YOU DON'T SUCCEED (TRY AGAIN) (Lecton/Mercury)	Edwin Hawkins	81	3
32	I WANT YOU YOU WANT ME (Elektra 64979-4)	Starpoint	36	8	82	SPIN THAT WHEEL (SBK 07320)	High Tech 3 Feat. Ya Kid K	DEBUT	
33	LIFT EVERY VOICE AND SING (Capitol 4450)	Melba Moore	55	3	83	DON'T WANNA FALL IN LOVE (Warner Bros. 7-19933)	Jane Child	86	2
34	SHAKE IT UP (Reprise 4-19963)	Jamaican Boy	57	5	84	CAN'T GET ENOUGH OF YOU (Alpha Int'l 73004)	Robble Mychals	91	5
35	HARD UP (ORPHEUS 72271)	Eric Gable	34	9	85	THROUGH THE TEST OF TIME (GRP 3032)	Patti Austin	90	2
36	AIN'T NO WOMAN (LIKE THE ONE I GOT) (Arista 9926)	Kashif	51	7	86	THE SEX OF IT (Columbia 73256)	Kid Creole	DEBUT	
37	HERES A TICKET (Crush 866)	Lenny Williams	45	7	87	DON'T WEAR IT OUT (Tabu/Epic 73005)	Mary Davis	75	11
38	WHY IT GOTTA BE LIKE THAT (Wing/Polygram)	Shades Of Lace	54	6	88	BODY TALK (Wing/Polygram 873-599-1)	Sharon Bryant	87	10
39	GHETTO HEAVEN (Atlantic4-87997)	Family Stand	61	4	89	B-GIRL (Pandisc 056)	Young & The Restless	DEBUT	
40	SIR LANCELOT (Solar/Epic 4-74008)	Calloway	65	4	90	MERCY MERCY ME (Apollo/Mowtown MOT-6297)	Milira	DEBUT	
41	WHY YOU GET FUNKY ON ME (Mowtown 2036)	Today	43	5	91	WE'RE ALL IN THIS TOGETHER (Geffen 19950)	David Peaston	50	15
42	SHOWER YOU WITH LOVE (MCA 53697)	George Howard Introducing John Pagano	42	10	92	HERITAGE (Columbia CSK 73205)	Earth, Wind & Fire	38	14
43	JINGLING BABY (Def Jam/Columbia 44-73147)	L.L. Cool J	27	8	93	KEEP IT TOGETHER (Sire/Warner Bros. 7-19933)	Madonna	88	6
44	RISE TO THE TOP (Mega Jam MJDJ-7278-0)	Phalon	58	7	94	VIRGIN GIRL (RCA 9182)	Troy Johnson	78	4
45	CRAZY 4 U (Next Plateau JDM50115)	Sybil	56	5	95	ONE OF A KIND (Warner Bros.19910)	The Isley Brothers	83	9
46	911 IS A JOKE (Def Jam/Columbia 73309)	Public Enemy	59	3	96	I FOUND LOVIN' (Uptown/MCA 53729)	Jeff Redd	85	13
47	TREAT HER RIGHT (Epic XSS-01956A)	Luther Vandross	29	13	97	JUICY GOTCHA CRAZY (Capitol 15510)	Oaktowns 3-5-7	89	8
48	FUN HOUSE (THE HOUSE WE DANCE IN) (Select 62356)	Kid N Play	26	6	98	PRECIOUS LOVE (MCA 53790)	Jody Watley	94	9
49	OOH LA LA (Columbia 38-73211)	Perfect Gentlemen	68	2	99	PROMISES, PROMISES (Geffen/Reprise 7-22781)	Christopher Williams	96	15
50	ALL AROUND THE WORLD (Arista AS1-9928)	Lisa Stanfield	11	14	100	GIRLS, THEY LOVE ME (Uptown/MCA 53784)	Heavy D. & the Boyz	98	15

TOP 200 ALBUMS

April 28, 1990

The square bullet indicates strong upward chart movement

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



#1 Debut: Public Enemy #72

		Total Weeks ▼	Last Week ▼
1	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)	SINEAD O'CONNOR	5 4
2	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	BONNIE RAITT	1 56
3	SOUL PROVIDER (Columbia 45012)CBS(P)	MICHAEL BOLTON	3 40
4	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	JANET JACKSON	4 30
5	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	9 7
6	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	PAULA ABDUL	2 74
7	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	6 14
8	VIOLATER (Sire/Reprise 26081)	DEPECHE MODE	12 4
9	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	PHIL COLLINS	7 22
10	PUMP (Geffen GHS 24254)WEA 8.98(P2)	AEROSMITH	8 31
11	AFFECTION (Arista 8554)	LISA STANSFIELD	14 7
12	MANIC NIRVANA (Atlantic 91336)	ROBERT PLANT	17 4
13	COSMIC THING (Reprise 25854)WEA 8.98(P)	B-52'S	11 42
14	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	TECHNOTRONIC	10 19
15	BACK ON THE BLOCK (Qwest/Warner Bros26020)WEA8.98(P)	QUINCY JONES	15 21
16	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)	LINDA RONDSTADT (Featuring Aaron Neville)	13 27
17	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	MILLI VANILLI	16 58
18	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	18 40
19	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	DON HENLEY	23 42
20	POISON (MCA 6387)	BELL BIV DeVOE	27 3
21	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	19 6
22	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	22 32
23	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	26 9
24	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)	ROD STEWART	29 5
25	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	24 26
26	STICK IT TO YA (Chrysalis 21702)CEMA 9.98	SLAUGHTER	37 10
27	KENNY G LIVE (Arista 8613)BMG 8.98(G)	KENNY G	20 21
28	FULL MOON FEVER (MCA 6253)MCA 9.98(P2)	TOM PETTY	21 51
29	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	30 23
30	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	56 3
31	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G)	TAYLOR DAYNE	25 24
32	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98(P)	YOUNG M.C.	28 32
33	SEX PACKET (Tommy Boy 1026)	DIGITAL UNDERGROUND	79 3
34	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	34 40
35	LOOK SHARP! (EMI 91098)CEMA 9.98(P)	ROXETTE	32 54
36	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	33 19
37	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	31 15
38	PAINTING IN MY MIND (Sire/Warner Bros 26148)WEA 9.98	TOMMY PAGE	40 5
39	THE BEST OF LUTHER (Epic 45320-EK45423)CBS(P)	LUTHER VANDROSS	35 26
40	BEACHES (G) (Atlantic 81933)WEA 9.98(P2)	ORIGINAL MOTION PICTURE SOUNDTRACK	36 67
41	BRIGADE (Capitol 91820)	HEART	94 2
42	BLACK'S MAGIC (Next Plateau PL1019)	SALT -N- PEPA	60 3
43	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	43 87
44	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	47 12
45	THE CAUTION HORSES (RCA 2058)	COWBOY JUNKIES	45 5
46	SKID ROW (Atlantic 81936)WEA 8.98(P3)	SKID ROW	39 64
47	HEART OF STONE (Geffen 24239)WEA 8.98(P)	CHER	53 41
48	CHANGESBOWIE (Rykodisc RALP 0171)	DAVID BOWIE	54 3
49	REPEAT OFFENDER (EMI 90380)CEMA 9.98(P3)	RICHARD MARX	44 50
		THE NOTTING HILLBILLIES	55 6
51	WORLD BEAT (Epic 46010)CBS(G)	KAOMA	41 14
52	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 2	LIVE CREW	50 41
53	JANE CHILD (Warner Bros. 25858)WEA 9.98	JANE CHILD	51 8
54	DAMN YANKEES (Warner Bros. 26159)	DAMN YANKEES	62 5
55	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98(P)	BOBBY BROWN	38 22
56	KID 'N PLAY'S FUN HOUSE (Select 21638)	KID 'N PLAY	57 4
57	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98(P)	WHITESNAKE	42 23
58	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	46 25
59	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98(G)	ELTON JOHN	48 33
60	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	SOUNDTRACK	61 19
61	MY ROMANCE (Arista 8582)	CARLY SIMON	65 4
62	AFTER 7 (Virgin 91061)	AFTER 7	63 23
63	KEEP ON MOVIN' (Virgin 91267)WEA 9.98(P)	SOUL II SOUL	49 43
64	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98	SEDUCTION	52 26
65	HOT IN THE SHADE (PolyGram 838 913)POL(G)	KISS	58 26
66	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98(P)	TESLA	59 26
67	WAKE ME WHEN ITS OVER (Elektra 60883)	FASTER PUSSYCAT	74 3
68	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	69 23
69	MANNERS & PHYSIQUE (MCA 6315)	ADAM ANT	80 8
70	STAY WITH ME (Columbia 44367)CBS(G)	REGINA BELLE	70 34
71	WILSON PHILLIPS (SBK 93745)	WILSON PHILLIPS	104 2
72	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	PUBLIC ENEMY	DEBUT
73	HIGHWAY MAN 2 (Columbia/CBS 45240)	WILLIE,WAYLON,JOHNNY & CRIS	73 6
74	THE LANGUAGE OF LIFE (Atlantic 82057)	EVERYTHING BUT THE GIRL	82 6
75	GOLDEN AFTERNOON FIX (Arista 8579)	THE CHURCH	64 5
76	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	66 13
77	FREEDOM (Reprise 25899)WEA 8.98(G)	NEIL YOUNG	67 28
78	STEEL WHEELS (Columbia 45333)CBS(P2)	THE ROLLING STONES	68 33
79	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98(G)	JIVE BUNNY & THE MIXMASTERS	71 18
80	HIT LIST (Epic 45473)CBS	JOAN JETT	72 12
81	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98(P2)	FINE YOUNG CANNIBALS	75 60
82	JUST SAY OZZY (CBS 45451)	OZZY OSBOURNE	76 9
83	PRESTO (Atlantic)WEA 8.98(G)	RUSH	77 22
84	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	78 7
85	THE SEEDS OF LOVE (Fontana 838730)POL(P)	TEARS FOR FEARS	81 30
86	ALL THE WAY (Solar/Epic 75310)	CALLOWAY	114 4
87	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL(G)	SCORPIONS	83 22
88	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	89 3
89	HERE IN THE REAL WORLD (Elektra 8623)	ALAN JACKSON	105 4
90	WHEN HARRY MET SALLY... (Columbia 45319)CBS(G)	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	84 38
91	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS(P2)	WARRANT	85 63
92	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	86 19
93	COUNTRY CLUB (Warner Bros. 126094)	TRAVIS TRITT	109 4
94	LIVIN' LIKE HUSTLERS (Ruthless 46041)	ABOVE THE LAW	128 3
95	BEHIND THE MASK (Warner Bros. 26111)	FLEETWOOD MAC	DEBUT
96	PORCELAIN (Virgin 91325)WEA 9.98	JULIA FORDHAM	87 10
97	THE HEALER (Chameleon D 1-74808)CEMA 8.98	JOHN LEE HOOKER	88 27
98	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	99 29
99	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	125 2
100	THE DAY THE LAUGHTER DIED (Geffen 24287)	ANDREW DICE CLAY	111 2
101	HOUSEPARTY (Mowtown 6296)	SOUNDTRACK	129 3
102	REPRESENTING THE MAMBO (Warner Bros. 26163)	LITTLE FEAT	DEBUT
103	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCY HEAD HUNTERS	90 19
104	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	SOUNDTRACK	DEBUT
105	PRETTY HATE MACHINE (TVT 2610)IND	NINE INCH NAILS	106110 11
106	HERITAGE (Columbia C45268)CBS	EARTH WIND & FIRE	91 11
107	HATS (A&M 5284)BMG 9.98	THE BLUE NILE	108 10
108	THE LEADER OF THE BANNED (Warner Bros. 26073)	SAM KINISON	145 2
109	BIG TYME (MCA 42302)MCA 8.98(P)	HEAVY D. & THE BOYZ	92 44
110	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	118 GIANTS 5

Table with 3 columns: Rank, Album Title (Artist), and Weeks on Chart. Includes entries like ABSOLUTE TORCH & TWANG, FLOWERS IN THE DIRT, GREATEST HITS 1982-1989, etc.

Table with 3 columns: Rank, Album Title (Artist), and Weeks on Chart. Includes entries like ANIMAL LOGIC, STRAIGHT OUTTA COMPTON, MOTHER'S MILK, etc.

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Table listing artists and their number of albums in the top 200. Includes artists like 2 Live Crew, Abdul, Paula / 6, Above The Law / 94, Adam Ant / 69, Aerosmith / 10, etc.

LONG ON GOSPEL

BY BOB LONG

HELEN BAYLOR PROFILE: The oldest of seven children, Helen Baylor received Christ at an early age and began singing in the church choir by the time she was seven. Shortly after her eleventh birthday, her family moved from Tulsa, Oklahoma to Los Angeles. There she began her secular career singing in local



Word/A&M Records recently held its marketing and promotional meetings for the gospel music division. Attending were officials from the Dallas, Nashville and Los Angeles offices. Each artist gave a brief testimonial during the luncheon. Pictured are (l to r): Roger Holmes and Joe Wesley (A&M Maryland), Helen Baylor and Dick Bozzi (A&M Los Angeles), Joyce Logan (Word Records Los Angeles), Chuck Gullo (A&M Los Angeles), Phillip Nicholas (Command recording artist), and James Bullard (executive director gospel music division Word Records, Los Angeles).

nightclubs. At age thirteen, Baylor recorded her first single, entitled "The Richest Girl." "Little Helen," as she was called, began to open for artist such as Stevie Wonder, Aretha Franklin and others.

She was a member of the cast of *Hair*, the rock musical of the late sixties and early seventies. From there Baylor went on to record and tour with many groups and solo artists, including Chaka Kahn, Les McCann and the Captain and Tennile, in such noted spots as Madison Square Garden, the Greek Theater, the Coconut Grove, the Grand Ole Opry and the London Paladium. Her most recent secular success was with the Los Angeles-based group, Side Effect.

But Baylor will be the first to tell you that all that glitters is not gold. During her 15-year secular career she became hooked on drugs. Marijuana was a staple and cocaine became a very close friend. There were pep pills to wake up and downers to go to sleep. After many years of this downward spiral, and coming near death from free-basing cocaine, it was as if God himself said, "Helen that's enough."

In 1982 Baylor re-dedicated her life to God, and was delivered from drug abuse and addiction. She rediscovered the loving God of her childhood, and, like the prodigal son, she came home. She joined a local church and did not sing for six years except as a background singer in the choir.

Baylor is now dedicated to serving the Lord Jesus Christ. She ministers the Word through song and candidly shares her testimony with many. She knows first-hand the power of God to save, deliver, heal and to restore hope. During the last two years Baylor has ministered to many people, including drug addicts, alcoholics, unwed mothers, the homeless, elderly and many hurting people.

In 1987 the Lord impressed upon her that it was time to go into full-time ministry. With the prayers and financial support of family and friends, she recorded a custom, four-song cassette, entitled *Fear Not*, to make available after ministry and concert dates. Almost immediately she received calls from local radio stations requesting permission to play "Lifting up the Name of Jesus."

Through no pursuit of her own, she was contacted by Bob Williams of W&W Wholesales, a local distributor of gospel music in Los Angeles, who was interested in distributing the *Fear Not* cassette and who also introduced her to James Bullard, general manager of the gospel music division of Word Inc. In June, 1989 she signed with Word Records.

She states, "It's my desire to create the type of music that is contemporary and progressive, yet is filled with the Word of God, that never returns void, that it may be received by and minister to the masses. I've been taught from an early age that we should live the life we sing, preach, talk and teach." Speaking of living, Baylor lives in Southern California with her husband, James, and their three children, Jeffrey, Jovan and James II. As often as schedules allow, they pray and read the Bible together. The sincerity of the Bayers' love for each other enabled them to instantly begin applying what they had learned from the living Word to perfect their roller-coaster marriage, a marriage that had previously found both of them heavily involved in drugs.

BLACK GOSPEL ALBUMS

April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	28
2	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	2	26
3	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	3	17
4	HOLD ON, HELP IS ON THE WAY (Savoy 7098)	Georgia Mass Choir	6	10
5	ORDINARY JUST WONT DO (Light 72026)	Commisioned	4	10
6	WAIT ON HIM (Tyscot 89415)			
		New Life Community Choir (Featuring John P.Kee)	5	10
7	FAMILY + FRIENDS CHOIR 3 (Sparrow 7504)	Ron Winans	16	6
8	HE'S WORTHY (Savoy 14797)	Dr.Jonathan Greer/Cathedral of Faith Choir	8	10
9	SAINTS IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	13	23
10	CAN'T YOU SEE... (Atlanta International 10149)			
		Rev. Barnes & Co./Debra & Geraldine Barnes	2	
11	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)			
		Young Artist for Christ	7	23
12	WONDERFUL (Light 7115720215)	Bo Williams	9	28
13	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	10	23
14	THE RICKY GRUNDY CHORALE (Sparrow 1222)	The Ricky Grundy Chorale	30	4
15	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	11	28
16	HOLD BACK THE NIGHT (Sound Of Gospel 178)			
		Rev.Nicks/St. James Baptist Church Choir	4	
17	WORTH THE WAIT (Light 72029)	Futrel	14	9
18	BREATHE ON ME (Savoy 7097)	James Cleveland	12	23
19	BRINGING IT BACK HOME (Word/A&M 8449)	The Clark Sisters	15	10
20	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	17	28
21	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	20	28
22	HEAVEN (Sparrow SPR 1169)	B.B. & C.C.Winans	39	28
23	TIME WINDING UP (Sound Of Gospel 182)			
		Jerry Q. Parries & The Christian Family Choir	7	
24	HEROS (Light 7115720231)	N.J. Mass Choir	24	28
25	SIMPLY DARIUS (Sound Of Gospel 185)	Darius Brooks	30	2
26	MORE THAN MUSIC (Command/Word 80606)	Nicholas	38	2
27	TOTAL VICTORY (Light 7115720207)	Vicki Winans	18	28
28	IN WORSHIP (Sound Of Gospel 190)	The New Jerusalem Baptist Choir	33	4
29	LIVE AT CAREGIE HALL (Sparrow 7501)	The Winans	35	2
30	WE CAN MAKE A DIFFERENCE (Lectiom/Polygram 841810)	Witness	32	2
31	IN JESUS I HAVE EVERYTHING I NEED (Sound Of Gospel)			
		Donald Vails Choraleers	34	2
32	I'M YOURS LORD (Malaco 4439)	The Gospel Keynotes	21	6
33	FACE TO FACE (Lectiom/Polygram 841811)	Edwin Hawkins	37	2
34	I'M YOURS LORD (Mob Hop 03)	Russell Fox & Mount Olive Mass Choir	22	9
35	NEW BORN SOUL (Sound Of Gospel 907)	Wanda Nero Butler	DEBUT	
36	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	25	28
37	REV. JAMES MOORE LIVE (Malaco 4429)	Rev. James Moore	29	9
38	THE STORM IS OVER (Savoy/Malaco 14796)	Bishop Jeff Banks	DEBUT	
39	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Chor	26	28
40	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	27	28

In regards to her new release, entitled *Highly Recommended*, James Bullard states that Baylor has expressed a strong desire to help in every way she can to support the product and will be available and willing to respond to any promotional requests from the sales staff or any other department needing her assistance.

From this writer's perspective, Baylor is a lady who has been through the ups and downs of life, and has lived to testify and minister positive messages to millions around the world. She fully understands the importance of having God in your life and giving freely of oneself for the betterment of all mankind. You are sure to find the same spiritually uplifting messages this writer found in her latest release on Word Records, *Highly Recommended*, which has my personal recommendation.

TOP 100 SINGLES

April 28, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Sinéad O'Connor



#1 Debut: Richard Marx #52



To Watch: Basia #49

		Total Weeks Last Week ▼			Total Weeks Last Week ▼
1	NOTHING COMPARES TO YOU (Chrysalis 23488)(C)		3	6	52 OYE MI CANTO (Epic 73269)(T)(C)
2	DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)(T)(C)		2	12	53 GETTING AWAY WITH IT (Warner Bros. 4-19880)(T)(C)(M)(CD)
3	ALL AROUND THE WORLD (Arista 8554)(T)(C)		4	13	54 CHILDREN OF THE NIGHT (Capitol 72283)(C)
4	I WANNA BE RICH (Solar 74005)(T)(C)		5	10	55 DRAG MY BAD NAME DOWN (Columbia 73243)
5	I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)(C)		1	10	56 THE WAY IT IS (Geffen 4-19948)(C)
6	HOW CAN WE BE LOVERS (Columbia 38T73257)(C)		11	9	57 C'MON & GET MY LOVE (Polydor FFRR 886)(T)(C)
7	HERE AND NOW (Epic 34-73029)(C)		7	15	D-Mob Introducing Cathey Dennis 39 18
8	FOREVER (Mercury/PolyGram 876 716)(C)		8	13	58 ALL THAT GLITTERS ISN'T GOLD (Capitol 44545)(T)(C)
9	WITHOUT YOU (Elektra 64985)(C)		13	10	59 CUTS YOU UP (Beggars Banquet/RCA 9140)(T)(C)
10	WHIP, APPEAL (Solar 4-74007)(C)		17	9	60 HEAVEN IS A FOUR LETTER WORD (Epic 73307)(C)
11	WHAT IT TAKES (Geffen 19944)(C)		16	7	61 DO YOU REMEMBER (Atlantic 87955)
12	HEARTBEAT (Vendetta 1473)(T)(C)		15	9	62 ALWAYS AND FOREVER (Select 2014)(T)(C)
13	LOVE WILL LEAD YOU BACK (Arista AS1-9938)(C)		6	14	63 NO MORE LIES (Atco Ruthless 7-99169)(T)(C)
14	BLACK VELVET (Atlantic 4-88742)(C)		9	18	64 MOONLIGHT ON WATER (Atlantic 4-87969)(C)
15	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)(T)(C)(CD) Technotronic		10	12	65 JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)(T)(C)
16	ALL I WANNA DO (Capitol 44507)(C)		23	5	66 WILD WOMEN DO (EMI 4JM-50275)(T)(C)
17	SENDING ALL MY LOVE (Atlantic 4-87961)(T)(C)		20	9	67 MAKE IT LIKE IT WAS (Columbia 38-73201)(C)
16	THE HEART OF THE MATTER (Geffen 4-19898)(C)		21	10	68 COMING OF AGE (Warner Bros. 4-19838)(C)
19	HOLD ON (SBK 07322)(C)		27	6	69 SPIN THAT WHEEL (SBK 07320)(T)(C)
20	LOVE CHILD (Atco PRCD 3242)(T)(C)		22	7	70 GET A LIFE (Virgin 4-98981)(T)(C)(CD)
21	ALRIGHT (A&M SP-18021)(T)(C)		28	4	71 BLUE SKY MINE (Columbia 38T-73250)(C)
22	ROOM AT THE TOP (MCA 6315)(T)(C)		29	8	72 NICETY (Atco 7-98980)(T)(C)
23	THIS OLD HEART OF MINE (Warner Bros. 4-19983)(C)		31	6	73 THE BALLAD OF JANE (Vertigo/Polydor 876 984-4)(C)
24	HEART OF STONE (Geffen 4-19953)(C)		19	10	74 TURTLE POWER (SBK 07325)(T)(C)
25	I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)(C)		12	12	75 DUB BE GOOD TO ME (Elektra 4-64970)(T)(C)(CD)
26	VOGUE (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD)		35	3	76 TRUE BLUE LOVE (Atlantic 7-88768)(C)
27	THE HUMPTY DANCE (Tommy Boy 7944)(T)(C)(M)		32	6	77 LITTLE BIT OF LOVE (EMI 50239)(C)
28	POISON (MCA 53772)(T)(C)		40	3	78 HOW'BOUT US (RCA 9163-2)(C)
29	WHOLE WIDE WORLD (RCA 9098)(T)(C)		14	14	79 YOU CANT TOUCH THIS (Capitol 44552)
30	YOUR BABY NEVER LOOKED GOOD IN BLUE (Arista 2011)(C)		37	5	80 PICTURES OF YOU (Elektra 4-64974)(T)(C)(CD)
31	THE SECRET GARDEN (Quest/Warner Bros. 7-19992)(T)(C)(M)(CD) Quincy Jones		30	7	81 YOU MAKE ME FEEL (MIGHTY REAL) (London/Polydor 886 973-4)(T)(C)
32	ALL MY LIFE (Elektra ED5440)(C)		18	14	Jimmy Somerville 81 3
33	IF U WERE MINE (Enigma 75051)(T)(C)		24	13	82 PERSONAL JESUS (Sire/Reprise 21328)(T)(C)(M)(CD)
34	IT MUST HAVE BEEN LOVE (EMI 4JM-50283)(C)		44	4	83 PRICE OF LOVE (Epic 34-73094)(C)
35	EXPRESSION (Next Plateau 50101)(T)(M)		46	7	84 HAVE A HEART (Capitol 44501)(C)
36	ESCAPADE (A&M 1490)(T)(C)		25	14	85 LAMBADA (Epic 34-73090)(T)(C)
37	KEEP IT TOGETHER (Sire 7-19986)(T)(C)(CD)		26	13	86 THIS AND THAT (RCA 2512RS)
38	ROAM (Reprise/Warner Bros. 4/7-22667)(T)(C)(CD)		33	19	87 I COME OFF (Delicious Vinyl/Island 0-96499)(T)(C)
39	SAVE ME (Warner Bros. 19866)(C)		49	4	88 DANGEROUS (EMI 50233)(T)(C)
40	HOUSE OF PAIN (Elektra 7-64995)(C)		50	9	89 LOVE ME FOR LIFE (LRG 84006)(C)
41	NO MYTH (RCA 9111)(C)		34	15	90 THATS THE WAY OF THE WORLD (Polydor 8869811)
42	I GO TO EXTREMES (Columbia 38-73091)(C)		36	15	91 WE CAN'T GO WRONG (Capitol 44498)(C)
43	SACRIFICE (MCA 53750)(C)		38	14	92 HIDE AND SEEK (Atlantic 4-87973)(T)(C)
44	I'LL SEE YOU IN MY DREAMS (A&M 1495)(C)		58	5	93 HERE WE ARE (Epic 34T-73084)(C)
45	READY OR NOT (Virgin 7-98995)(C)		65	4	94 A FACE IN THE CROWD (MCA 53781)(C)
46	OOH LALA (I CAN'T GET OVER YOU) (Columbia 38-73211)(C)		53	2	95 FLY HIGH MICHELLE (Atco 7-99135)(C)
	Perfect Gentleman 53 2		96	SOMETIMES SHE CRIES (Columbia 38-73095)(C)	Warrant 89 20
47	HURTING KIND (Atlantic 4-98985)(C)		48	6	97 PRECIOUS LOVE (MCA 53790)
48	DEAD BEAT CLUB (Reprise 19938)		55	2	98 HOUSE OF BROKEN LOVE (Capitol 44491)(C)
40	CRUISING FOR A BRUISING (Epic 34-73239)(C)		60	3	99 OPPOSITES ATTRACT (Virgin 7-99168)(T)(C)
50	BABY, IT'S ALRIGHT (Warner Bros. 4-19869)(C)		59	3	100 YOU CANT GET AWAY (Vision 4515)(T)(C)
51	ENJOY THE SILENCE (Sire/Reprise 0-21490)(T)(C)(M)(CD)		52	3	Shana 93 5

Lilac

(Continued from page 6)

any more, because it was sort of against your religion. Because the Sex Pistols were the last rock and roll group—at least that's how we felt."

He smirks. "And unfortunately, we all started wearing suits and using great tubes of hair gel and it was just a bad move, because we played right back into the hands of the record companies. All that fighting that punk had done, to claw themselves out of the commercial...thing, we sort of like, in our disaffected way, crawled right back into the pocket of the record business. So the generation that came after punk—ABC, Heaven 17, all that sort of thing—we just threw it all away, and made it just like the '50s again. That's when I realized what had happened—there'd been this enormous, exciting, awesome revolution, and we'd turned it into high-school rock. We were really no more exciting than Neil Sedaka."

Raised eyebrows—Neil Sedaka? As in "Breaking Up is Hard to Do?" Duffy nods. That one. "That's when I thought, this is enough dance music. I thought people must be knackered after dancing for six years, and I decided it was time to sit cross-legged and play acoustic guitars again."

"It was not a feeling shared by the rest of the pop community," he adds, drily. "They went on to make more dance records. You might have heard a few of them."

This somehow leads into a discussion of music and politics, and how the

two are interrelated. Duffy says he believes music does influence politics, as much as politics have an effect on music. It's a two-way street. "In England, especially, the acid house thing is important as rallying point for people, like punk was, as an anti-Thatcherite vehicle, especially now since they're legislating against acid house parties," he says. "I mean, if you tried to have Woodstock in England right now, they probably wouldn't allow it, because they're frightened by people having expanded minds. In a way, though, it's great, because they're discussing ecstasy in the houses of Parliament. That in and of itself means something."

The Lilac Time, in a roundabout sort of way, takes the same sort of attitude, the same sort of anti-establishment route that is causing such a ruckus in London. "We feel a part of that, even though we're not making house music, because we're getting the same message across to the people who don't go out and dance, to the people who probably wear glasses. We've been doing these free tours, where we just put all the gear in a car and go out and play at colleges and universities. We don't have much gear, we play really quietly, but we've been getting like three and four hundred people in, as many as you can get into small bars. But it's been this really great feeling, this mood, like there really is this new love generation thing happening in England. I wouldn't have believed it, if we hadn't been going out and doing these free things. The warmth...there really is something happening." He

shrugs, looks around, is saved by Trixie's mum again, who comes to tell us that starting next week, they'll be having live entertainment during lunchtime, and that she'd love to have us come down.

When she abandons us for a more interesting-looking table, he picks up his train of thought. "It's quite obvious that we can all change the world, every day," he says simply. Think about that for a moment. It's true: if everyone did one thing, collectively, it would make a great amount of difference. "But this conspiracy of cynicism has sort of taken away people's desire to change things. It's too easy to be cynical. It's much harder to get up and be open to change."

Duffy also says that there was a revolution in the '80s, but most of us missed it because we were waiting for the next Pistols or the next Beatles or the next Clash, in his case, to show up. While we were waiting, a very quiet revolution occurred: technology. "It's like everyone is sitting around, wearing suits and programming computers. What's that? It's not like punk never happened, it's as if Elvis never happened. It's like rock and roll never happened, which is fantastic, because if rock and roll never happened, which in fact some days it feels like it hasn't, then it's going to happen. It's going to happen again."

Then, fearful perhaps that he's pontificating, he grins. "In about 15 seconds, as a matter of fact. As soon as we finish our lunch, rock and roll is going to happen. Elvis is at this moment girding his loins in the men's room, and he's going to let rip. That's

why the '90s are going to be great."

Of the Lilac Time's avoidance of technology, Duffy's abandoning it, and the current move toward acoustic stuff in general, he says "I think it's what you do with it, really. I think a lot of people think they can pick up an acoustic guitar and be wild and groovy. But you need the whole thing, you need a drummer who's a tree surgeon [like in the Lilac Time] or it won't work. Maybe I'm a being a bit too rigid, maybe you need a drummer who... Maybe you just need a drummer."

Please don't take all of the above to mean that *Paradise Circus* is any sort of anti-Thatcher, anti-apathy, politically anemic record. Quite the contrary. The subject matter in this collection of songs is about personal politics, relationships and their quirks, both good and bad, about sadness, about happiness, and also, in a slightly roundabout way, about movies.

For example, "Father, Mother, Wife and Child" was inspired by a Wim Wenders film called *Wings of Desire*. Why, Duffy says, was because "it was like seeing the Clash, it was like seeing something awesome, it was like 'Yeah, I believe in this.'" It is that sort of film, and oddly enough, the song sums it up pretty well, the sense of isolation the main character feels because of who he is and how he relates—or can't relate—to the world around him. "But I've never written a song about *Raging Bull*," he adds, "although that's how a lot of people describe my interviews." Two beat pause. He grins. "Raging bull..." ○



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ALBUM RELEASE



TRAVIS TRITT: *Country Club* (Warner Brothers 9 26094-2)

This velvet-voiced newcomer from Georgia gives us ample evidence in this debut project that he will be a major contender in the country music industry for a long time to come. He takes us to the cutting edge of traditional country with tunes like "Put Some Drive in Your Country," "Dixie Flyer" and "Son of the New South," and belts out a soulful delivery on hauntingly beautiful ballads like "If I Were a Drinker," his self-penned "Help Me Hold On" and "Drift off to Dream." Tritt's unique sound, framed by Gregg Brown's expert production, is a breath of fresh air to country music, one that is sure to continue to charm both country radio and Tritt's peers. Great stuff.

—KAY KNIGHT



SINGLE RELEASES

OUT OF THE BOX

ALABAMA: "Pass It on Down" (RCA 2519-7-RAC)

Put your music where your heart is—and Alabama does just that. Joining in with today's worldwide campaign to save the environment, the good ole boys from Fort Payne contribute well. "Pass It on Down" not only strikes a new and interesting ring from these '80s artist/kings, but the message that rings out proves to be a boiling pot of interest by itself. Produced by Josh Leo, Larry Michael Lee and Alabama, "Pass It on Down"

is a traditional up-beat stomper including spicy instrumental licks enhanced with a Southern banjo flavor.

COUNTRY FEATURE PICKS

GARY MORRIS: "So Little Love in the World" (Capitol 79023)

A simple acoustic strum sets the pace and Morris follows with smooth vocals that pour out total sincerity. "So Little Love in the World," produced by Jimmy Bowen, is quite capable of causing some tears, but at the same time, this ballad displays pure radio happiness—its simple lyrics are an audience turn-on.

SAWYER BROWN: "Puttin' the Dark Back Into the Night" (Capitol 79040)

The Boys Are Back LP certainly holds nothing back with this burst of energy. Produced by Randy Scruggs and Mark Miller, this hot cut is a Sawyer Brown original complete with a harmonica hoe-down and catchy lyrics that throw out good-time country rock and roll.

JEFF STEVENS & THE BULLETS: "Roseanne" (Atlantic CD-3278-2)

This is a hot cut for the '90s country wave and no other artist could pull it off any better. "Roseanne," produced by Nelson Larkin and Ron "Snake" Reynolds, fires out a typical ditty about a gal who risks it all for the wild one. If ever a tune held a bizarre magnetic force, it's this piece of sultry work. This just could be the hard-driving bullet these guys have been looking to shoot—right on target.

THE FORESTER SISTERS (WITH THE BELLAMY BROTHERS): "Drive South" (Warner Bros. 7-19874-A)

An action-packed vocal celebration succeeds in tagging this nimble tune on the head. "Drive South," they say. Who else better from which to take such advice than the Foresters and the Bells? Offering a free-spirited lyrical attitude and excellent production by Wendy Waldman, "Drive South" is oozing with festive instrumentation and individual vocal vitality—FUN indeed.

—KIMMY WIX

COUNTRY ALBUMS

April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

		Total Weeks	Last Week
1	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	1 12
2	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Headhunters	6 22
3	KILLIN' TIME (RCA 8781-7)	Clint Black	3 49
4	HIGHWAYMEN 2 (Capitol 45240)	Jennings, Nelson, Cash, Kristofferson	18 8
5	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	5 37
6	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	4 27
7	COUNTRY CLUB (Warner Bros. 9-26094-2)	Travis Tritt	23 4
8	LONE WOLF (Warner Bros./Curb 1-26090)	Hank Williams Jr.	2 10
9	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	9 38
10	FAST MOVING TRAIN (RCA 9961-R)	Restless Heart	7 12
11	HERE IN THE REAL WORLD (Arista AL-8623)	Alan Jackson	11 7
12	ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)	k.d lang	31 11
13	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	10 22
14	ALONE (Columbia FC5104)	Vern Gosdin	8 36
15	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	13 20
16	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	20 78
17	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	21 44
18	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	22 34
19	BEYOND THE BLUE NEON (MCA 42266)	George Strait	15 60
20	SOWIN' LOVE (RCA 9717-1)	Paul Overstreet	28 11
21	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	12 50
22	REBA LIVE (MCA C2-9034)	Reba McEntire	14 29
23	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	19 27
24	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	17 22
25	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	25 58
26	PAGES OF LIFE (MCA/Curb MCA-A9479)	Desert Rose Band	16 13
27	LOVE ON ARRIVAL (Capitol 91782)	Dan Seals	DEBUT
28	GREATEST HITS III (Warner Bros./Curb 1-25834)	Hank Williams Jr.	24 60
29	LAREDO (MCA 42335)	Steve Wariner	35 2
30	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	RE-ENTRY
31	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	RE-ENTRY
32	12 GREATEST HITS (MCA-12)	Patsy Cline	DEBUT
33	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	29 47
34	BLACK VELVET (Atlantic 82085-2)	Robin Lee	30 4
35	RIVER OF TIME (Curb/RCA 9595)	The Judds	38 3
36	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	27 20
37	GREATEST HITS VOLUME 2 (RCA 2043-4-R)	Earl Thomas Conley	DEBUT
38	SOUTHERN STAR (RCA 8587-1)	Alabama	32 5
39	DIAMONDS & DIRT (Columbia 44076/CBS)	Rodney Crowell	RE-ENTRY
40	DOUG STONE (Epic EK 45303)	Doug Stone	DEBUT

COUNTRY HOT CUTS

1. THE HIGHWAYMEN: "Born and Raised in Black and White" *Highwayman 2* (Columbia)
2. STEVE WARINER: "L-O-V-E, Love" *Laredo* (MCA)
3. HANK WILLIAMS, JR.: "I Mean I Love You" *Lone Wolf* (Warner Brothers/Curb)
4. ROBIN LEE: "Love Letter" *Black Velvet* (Atlantic)
5. ALAN JACKSON: "Wanted" *Here in the Real World* (Arista)

TOP 5 SINGLES—10 YEARS AGO

1. GEORGE JONES AND TAMMY WYNETTE: "Two Story House" (Epic)
2. CRYSTAL GAYLE: "It's Like We Never Said Goodbye" (Columbia)
3. DOTTIE WEST: "A Lesson in Leavin'" (United Artists)
4. EMMYLOU HARRIS: "Beneath Still Waters" (Warner Brothers)
5. DEBBY BOONE: "Are You on the Road to Lovin' Me Again" (Warner Brothers/Curb)

CALENDAR OF EVENTS

COMING UP:

THE CRITICALLY ACCLAIMED Sugar Hill recording act Hot Rize will be making one final appearance in Nashville on Tuesday, April 24, at 8 p.m. at the Cannery.

Long regarded for their standard-setting music, Hot Rize (Pete Wernick, Tim O'Brien, Nick Forster and Charles Sawtelle) will disband at the end of their current farewell tour to pursue individual interests.

Tickets are on sale through Ticketmaster for \$12 advance and \$14 at the door. Phone orders are available by calling 1-800-333-4TIX, or (615) 741-2787. Tickets are also available during business hours at Keith Case & Associates, 1016 16th Ave. South, Nashville, TN, (615) 255-1313.

BACK IN TIME:

APRIL 22—Happy Birthday to Glen Campbell (1936)

APRIL 23—Roy Orbison was born (1936)

APRIL 24—Happy Birthday to Oak Ridge Boy Richard Sterban (1943)

APRIL 25—Barbara Mandrell is named the Academy of Country Music's Entertainer of the Year (1980)

APRIL 26—For the first time, women held the top five positions on the Cash Box Top 100 Country Singles chart: Tammy Wynette, Crystal Gayle, Dottie West, Emmylou Harris and Debby Boone (1980)

APRIL 27—Opryland opens in Nashville (1973)

APRIL 28—The Judds' first #1 hit, "Momma He's Crazy," debuts on the charts (1984)

COUNTRY TIDBIT: WATCH FOR A SPECIAL promotion involving Lacy J. Dalton and Maxwell House Coffee, spotlighting her single "Black Coffee." While her record was speeding up the charts, Dalton tells of speeding down the interstate with the song's writers, Even Stevens and Hilary Kanter, returning from an East Tennessee trip. Never having heard "Black Coffee" on the air, the group was excited when they heard the opening notes, but not so thrilled when they heard the Tennessee State Trooper's siren. The song got the bullet and the singer and writers got the ticket...

COUNTRY TIDBIT: OH, IT'S CRYIN' TIME AGAIN... In their concerts these days, the Oak Ridge Boys perform a song called "If I Was to Start Crying," with Joe Bonsall on lead. The group recorded it—and they perform it—as a spoof of "country cryin' songs."

Bonsall has taken to wearing a big brown cowboy hat on stage just for that tune, all in good fun. Recently, Ricky Van Shelton opened an Oaks show in Michigan, and he boarded the group's bus before the concert to tell Bonsall that he wanted him to have one of his western hats to wear during the crying song. Van Shelton autographed it, and now Joe Bonsall tells the crowds that he's sporting the "official Ricky Van Shelton country cryin' hat."

COUNTRY TIDBIT: COUNTRY SUPERSTAR Ronnie Milsap is currently putting in 14-hour days at his Groundstar Laboratories Recording Studio. He's in the process of recording his 22nd album for RCA. Upon completion of that project, Milsap will begin a multi-city tour to promote his autobiography. The book, entitled *Almost Like a Song*, is being published in hardback by McGraw-Hill and is due to be released in late April.



CBS/TREE INTERNATIONAL has purchased the Conway Twitty catalogues, including Twitty Bird Music, Conway Twitty Music and Never Break Music. Shown at the recent signing are (l to r): Dee Henry, Conway Twitty and Donna Hilley, senior vice president and chief operating officer of Tree International.



THE NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL (NSAI) recently announced its new officers. Pictured are (l to r): Merle Kilgore, vice president; Norro Wilson, vice president; Keith Stegall, secretary; Roger Murrah, president; and Lewis Anderson, treasurer. Not pictured are Richard Leigh, sergeant-at-arms; and Wayland Holyfield, vice president. (photo: Alan Mayor)



BUCK TRENT, famed country music instrumentalist, is joined by the Country Music Foundation director Bill Ivey in a recent donation ceremony at the Hall of Fame. Trent, who invented the electric banjo, donated the Vega banjo that has been used on many Porter Wagoner and Dolly Parton recordings, as well as his top-of-the-line Nudie stage costume. (photo: Tim Campbell)

KRAIG MOSS AND DESIREE

WITH

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COUNTRY SINGLES

April 28, 1990
The square bullet indicates strong upward chart movement.



#1 Single: Highway 101



#1 Debut: Ricky Skaggs #50



To Watch: Foster & Lloyd #39

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-1996B)			51	WALK ON (MCA 79009)	Reba McEntire	DEBUT
2	HELP ME HOLD ON (Warner Bros. 7-19918-A)	Travis Tritt	4 9	52	LONELY TOWN (Mercury CD-168)	David Lynn Jones	57 3
3	WALKIN' AWAY (RCA 2520-7-RAA)	Clint Black	5 6	53	SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)	Richie Balin	48 6
4	LOVE ON ARRIVAL (Capitol 44435)	Dan Seals	1 11	54	LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101)	Linda Carol Forrest	60 3
5	I'M OVER YOU (RCA 9122-7-RAA)	Keith Whitley	6 9	55	EASY STREET (Round Robin RR-1885)	Arne Benoni	56 4
6	IF LOOKS COULD KILL (Columbia 3873254)	Rodney Crowell	7 8	56	DANCY'S DREAM (RCA 2503-7-RAA)	Restless Heart	DEBUT
7	THE DOMINO THEORY (MCA MCA-53733)	Steve Wariner	9 7	57	I WILL STAND BY YOU (Barn Burner BBR-3133)	Donnie Marsico	65 2
8	HERE IN THE REAL WORLD (Arista AS1-9922)	Alan Jackson	3 14	58	MAMA DON'T BELIEVE IT (Track TR-207)	Donnie Fields	59 5
9	I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53779)	Lionel Cartwright	10 9	59	EVERY HEART (Overton Lee OLR45-140A)	Pat Murphy	61 4
10	BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)	Earl Thomas Conley	11 10	60	IF YOU WANT MY LOVE (Gallery II G-2039-A)	Joy Norris	62 4
11	I'VE CRIED MY LAST TEAR (Columbia 38-73263)	Ricky Van Shelton	13 5	61	ANGELINA (Warner Bros. 71989-A)	George Fox	75 3
12	WALKING SHOES (Capitol B-44520)	Tanya Tucker	14 6	62	STEP ASIDE (LRJ LRJ-2022)	Jerry Jaramillo	64 4
13	HARD ROCK BOTTOM (Warner Bros. 7-19935-A)	Randy Travis	8 12	63	COWBOY'S DREAM (Brykas BRY-1002)	Sonny Martin	71 3
14	GUARDIAN ANGEL (Curb/RCA 2524-7-RAA)	The Judds	19 4	64	TAKE A WALK THRU THE PAIN (Killer K-125AA)	Beth Harris	68 4
15	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	12 15	65	WISH YOU DIDN'T LOVE HIM (Spirit Horizon SH-1002)	Gary Lee Michael	66 4
16	BLACK COFFEE (Capitol 79962)	Lacy J. Dalton	22 6	66	TAKE IT EASY ON ME (Door Knob DK90-341)	Perry LaPointe	67 4
17	IN ANOTHER LIFETIME (MCA/Curb MCA-53804)	Desert Rose Band	17 6	67	BROKEN FRIEND (Epic 3473303)	Merle Haggard	73 2
18	RUNNIN' WITH THE WIND (Capitol 8329-A)	Eddie Rabbitt	25 4	68	NICKEL TO MY NAME (Reprise 7-19914-A)	Billy Hill	69 4
19	SHE CAME FROM FORT WORTH (Mercury CD-199)	Kathy Mattea	26 3	69	DRIVE SOUTH (Warner Bros. 7-19874)	Forester Sisters w/Bellamy Brothers	76 2
20	SILVER STALLION (Columbia 3873233)	The Highwaymen	15 11	70	HIGH SIERRAS (Oak OAK-1086CD)	Reno Brothers	70 4
21	I'D BE BETTER OFF IN A PINE BOX (Epic 34-73246)	Doug Stone	16 8	71	HELL STAYS OPEN (ALL NIGHT LONG) (Epic 3473305)	George Jones	79 2
22	BLACK VELVET (Atlantic 7-97979)	Robin Lee	18 8	72	SUNSHINE ON A RAINY DAY (Badger BG-2002A)	Jack Patton	74 3
23	FIVE MINUTES (RCA 9118-7-RAA)	Lorrie Morgan	20 13	73	I DON'T WANT TO LOVE YOU (BUT I DO) (MCA 53807)	Kelly Willis	77 3
24	STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)	Ronnie Milsap	21 12	74	SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158-A)	George Carone	81 2
25	ANY OLE TIME (Capitol B-44522)	Joe Barnhill	28 4	75	KNOWIN' YOU WERE LEAVIN' (Epic 3473264)	Les Taylor	82 2
26	SEE IF I CARE (Columbia 3873237)	Shenandoah	23 11	76	LONSOME 3 A.M. (615 90-S-1026A)	Bobbi Lace	83 2
27	IF YOU COULD ONLY SEE ME NOW (Capitol B-44534)	T. Graham Brown	33 3	77	WHERE DID WE GO WRONG (Capitol 79042)	Wild Rose	DEBUT
28	WALKIN' IN THE SUN (Capitol 4JM-44524)	Glen Campbell	24 8	78	LOVE LOVE LOVE (KRM 105-A)	Kraig Moss & Desiree	85 2
29	SEEIN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	27 15	79	TAKE THE KEYS TO MY HEART (Master MR-90-1)	Kim Tsoy	DEBUT
30	AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)	Hank Williams Jr.	29 12	80	KARMA ROAD (Capitol 79984)	Trader Price	88 2
31	CARRYIN' ON (16th Ave. B-70439)	Canyon	30 8	81	DAY BREAK (ATI A0392)	Ray Griff	89 2
32	I GO TO PIECES (Warner Bros. 7-19860-A)	Southern Pacific	35 3	82	WALKING HEARTACHE IN DISGUISE (Mercury/PolyGram)	Statler Brothers	50 5
33	FIT TO BE TIED DOWN (MCA 79000)	Conway Twitty	40 2	83	TEXAS HOEDOWN (Track TR-208)	Summer Cassidy	91 2
34	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	31 10	84	HERE I GO AGAIN (Seaside SSB-090-011)	Angela	DEBUT
35	OLD MEMORY (Capitol 79970)	Scott McQuaig	38 5	85	LOVE GAMES (Legacy LR-1005-B)	South Point	52 8
36	RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)	Vern Gosdin	32 12	86	WHILE THE FEELING'S GOOD (United Country SL-3190)	Jay Ronn with Lexi Hamilton	DEBUT
37	OKLAHOMA SWING (MCA MCA-53780)	Vince Gill w/Reba	34 14	87	THE SCENE OF THE CRIME (RCA 9123-7-RAA)	Jo-Ei Sonnier	DEBUT
38	GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA)	Prairie Oyster	35 9	88	HELP ME MAKE IT THROUGH THE NIGHT (Badger BG-2003AA)	Billy Joe Burnette	DEBUT
39	IS IT LOVE (RCA 2502-7-RAA)	Foster & Lloyd	49 3	89	BIG CITY BLUES (Stargem SG-24-55)	Teresa Ramey	DEBUT
40	PERFECT (RCA 2500-7-RAA)	Baillie & The Boys	45 2	90	I DON'T WANT TO KNOW (Lamon LR-10216-7)	Gary Ray	53 5
41	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069)	Warner Mack	41 7	91	I'VE ALREADY WALKED IN HER SHOES (T&M TM-101)	Audrey Huneycut	DEBUT
42	DID IT FOR LOVE (Capitol 44483)	Sawyer Brown	37 11	92	SOONER OR LATER (Universal UVL-66029)	Eddy Raven	54 18
43	ISLAND (Capitol 79987)	Eddy Raven	47 2	93	HOLDIN' A GOOD HAND (ESU ESU-1211)	Debbie Sigmon	DEBUT
44	MISTER DJ (Epic 3473236)	Charlie Daniels Band	39 10	94	BEAUTIFUL FANTASY (Play Back P-1344-A)	Cheryl K. Warner	55 6
45	NOBODY'S TALKING (Arista AS-2009)	Exile	51 2	95	THE OL' RED ROCKET (Atlantic 7-87948)	Girls Next Door	DEBUT
46	CHAINS (MCA MCA-53764)	Patty Loveless	42 15	96	SOMETHING WITH A RING TO IT (MCA 53778)	Mark Collie	58 11
47	TWO CUPS OF COFFEE (Brykas BRY-1102)	J.J. Kent	43 7	97	HALF A MAN (Play Back P-1338-A)	Jim Newberry	63 4
48	QUITTIN' TIME (Evergreen EV-1112AA)	Michael Dee	44 6	98	IF A MAN COULD LIVE ON LOVE ALONE (MCA MCA-53777)	Skip Ewing	72 10
49	IT'S EASY FOR YOU (F&L FL557A)	Storm Seymour	46 8	99	BACK WHERE I COME FROM (Warner Bros. 7-22662)	Mac McAnally	78 13
50	HUMMINGBIRD (Epic 34-73312)	Ricky Skaggs	DEBUT	100	THE HIGHWAY (Columbia 38-73249)	Willie Nelson	80 9

INDIE INSIGHT

Springtime is a busy, busy time for entertainers and there are many independent artists who are keeping in touch with us about their career plans this year...and believe me, some of them are going to be packing their year with performing dates.

Traditional country music artist Randall "Randy" Franks has just completed his second season on NBC's *In the Heat of the Night*, which stars Carroll O'Connor and Howard Rollins. Franks continued to appear this season in his recurring role as the young officer Randy on the Sparta Police Force.

Musically, Franks has a new single release, entitled "He's Never Gonna Fool Me Again," from his cassette *Handshakes and Smiles* on Crimson Records. In addition, he has a new instrumental release, "Golden River Fiddlin'."

Top-rated Norwegian country recording artist Arne Benoni has just released his third single, "Easy Street," on Nashville-based Round Robin Records. A former sea captain turned country singer, Benoni has found his career skyrocketing worldwide. He is scheduled to appear at the Norsk Host Festival, October 10 through 13, 1990. The festival, held in Minot, North Dakota, is the largest of its kind in the United States, and this year will boast performances by such artists as Kenny Rogers, Anne Murray, George Strait and Victor Borge. With Benoni's career in full swing both in the U.S. and abroad, he is truly on his way to Easy Street.

Newcomer Hermalee was recently the subject of a feature story in the *National Examiner* tabloid that touched on her relationship with her famous aunt, Loretta Lynn. The artist explains that although she remains grateful to Lynn for providing her with many career opportunities, having such a well-known relative can have its drawbacks. "Many times people expected me to be just like her, and I'm not," she says. Hermalee recently capped two months of rehearsals for her upcoming tour dates by performing at a special showcase for regional talent buyers and executives of her label, Teleproductions Records, in Huntington, West Virginia.



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DEBUT **79**

COUNTRY MUSIC

COUNTRY INDIE SINGLES

April 28, 1990 The square bullet indicates strong upward chart movement

1	LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101)	Linda Carol Forrest	3	3
2	I WILL STAND BY YOU (Barn Burner BBR-3133)	Donnie Marsico	7	2
3	COWBOY'S DREAM (Brykas BRY-1002)	Sonny Martin	12	2
4	SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158-A)	George Carone	14	2
5	LONESOME 3 A.M. (615 90-S-1026A)	Bobbi Lace	15	2
6	LOVE LOVE LOVE (KRM 105-A)	Kraig Moss & Desiree	16	2
7	TAKE THE KEYS TO MY HEART (Master MR-90-1)	Kim Tsoy	DEBUT	
8	DAY BREAK (ATI A0392)	Ray Griff	17	2
9	TEXAS HOEDOWN (Track TR-208)	Summer Cassidy	18	2
10	HERE I GO AGAIN (Seaside SSB-090-011)	Angela	DEBUT	
11	WHILE THE FEELIN'S GOOD (United Country SL3190)	Jay Ronn with Lexi Hamilton	DEBUT	
12	HELP ME MAKE IT THROUGH THE NIGHT (Badger BG-2003AA)	Billy Joe Burnette	DEBUT	
13	BIG CITY BLUES (Stargem SG-2455)	Teresa Ramey	DEBUT	
14	I'VE ALREADY WALKED IN HER SHOES (T&M TM-101)	Audrey Huneycut	DEBUT	
15	HOLDIN' A GOOD HAND (ESU ESU-1211)	Debbie Sigmond	DEBUT	
16	AINT GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	19	10
17	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069-B)	Warner Mack	20	7
18	TWO CUPS OF COFFEE (Brykas BRY-1102)	J.J. Kent	RE-ENTRY	
19	QUITTIN' TIME (Evergreen EV-1112AA)	Michael Dee	RE-ENTRY	
20	IT'S EASY FOR YOU (F&L FL557A)	Storm Seymour	RE-ENTRY	

■ COUNTRY INDIES

INDIE ALBUM

MICHAEL DEE: *Steal of the Night* (ATI/Evergreen ATICD 1104)

This Canadian crooner is red-hot and ready to take the American country music industry by storm with his debut U.S. album release. Dee's style is much like a combination of Jerry Lee Lewis and legendary favorites LeRoy Van Dyke and Jack Greene—a strange combination, but nonetheless, that describes it. This project includes old-time favorites like "Walk on By" and "Since I Don't Have You," as well as top-notch tunes like "Quittin' Time" (Dee's current single), the title cut and Dee's self-penned "If the Jukebox Took Teardrops" (which Billy Joe Royal will include on his upcoming LP). Watch for this fellow to continue to draw "major" attention in the industry and on country radio throughout the nation.

—KAY KNIGHT

INDIE SPOTLIGHT

NIKKI MOORE: "Love Will Never Be the Same" (Baytown BT-106)

Quite in contrast to traditional country, this breath of fresh air definitely deserves a playlist slot. Penned by Leo Girouard, "Love Will Never Be the Same" offers that familiar "results-from-break-up" storyline. The lyrics remain rather simple, but it's Moore's vocals that add such innocent charm to this pop-appealing tune. Sounding a bit like Olivia Newton-John is definitely no drawback. However, Moore adds her own touch of skillful charisma to a very pleasant piece of music.



Radio is Jumpin' to TEXAS HOEDOWN by Summer Cassidy

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CONTEMPORARY TOP SLOT



IMPERIALS

Artist: The Imperials
 Title: "It's Raining Again"
 Album: *Love Is Still Changing Hearts*
 Label: Star Song
 Producer: Morris "Butch" Stewart
 Writer: David Robertson
 Publishing: DLR Music-ASCAP



Craig Smith, the Benson Company and Christian radio joined forces in the Fall to begin a promotion designed to broaden the exposure of Craig Smith's music, and the efforts have since then paid off. WJIS in Sarasota, Florida sponsored one of Smith's concerts during the 30-city tour and had a capacity crowd. Pictured by the station's remote mobile studio are Bill Martin, music director for WJIS (left) and Smith.

Gospel...Hot off the Press...



CHAZ CORZINE NAMED VP OF BLANTON/HARRELL, INC.: Chaz Corzine has been promoted to the position of vice president at Blanton/Harrell, Inc., according to an announcement made by the Nashville-based talent management firm.

Corzine, who had previously served in the capacity of tour manager, has been employed by the entertainment group since 1984. Upon joining the organization, Corzine's initial duties included the promotion of concerts for Amy Grant, after which he moved into the job of road manager and was eventually elevated to tour manager.

In his new position, Corzine's management duties will directly relate to the talents of Amy Grant, Gary Chapman, Michael W. Smith, Brown Bannister, First Call, Juice Newton and author Frank Peretti.

GAITHER VOCAL BAND TO DEBUT LATEST SINGLE AT NASHVILLE

CONCERT: Gospel music legend Bill Gaither is spearheading an awareness campaign in support of male leadership, centering around his latest record and song, "A Few Good Men." The song will be debuted at the group's Nashville performance on April 26 at the Tennessee Performing Art Center's Jackson Hall.

Gaither calls the song "an attempt to redefine masculinity. Integrity, honesty, compassion and sensitivity are characteristics that contradict the macho, win-at-all-costs image of the ideal man," says Gaither.

ALBUM REVIEW

HOLM SHEPPARD JOHNSON: *Soldiers Again* (DaySpring 7014183575)

What is it? Could it be the unique harmonious blend wrapped with incredible lyrics that seem to have a special magnetic force behind them—or could it possibly be a rebirth of magic that was created years ago? The trio Holm, Sheppard and Johnson is certainly not new to the airwaves. However, their current package, produced by Neal Joseph, brings on a brand new impact for the '90s. *Soldiers Again* flaunts excellent penmanship by all three of these highly acclaimed tunesmiths and the results are extraordinary. The album kicks off with "Feel Every Heartbeat," an upbeat tune with a wild saxophone flavor that sets the feel for the entire project. In addition to such high-energy cuts are those that display deep sincerity at a low-level tempo, like "Give Me This Water," "Child in His Arms" and "Wisdom," which bring it all home to the vulnerable heart. Then there's "Fighter," which even sparks a Southern gospel appeal. If you're searching for inspirational, look no more. *Soldiers Again* results in a definite variety package—plus that same magic and the harmony is even better.

—KIMMY WIX



CONTEMPORARY CHRISTIAN TOP 40 SINGLES

April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
 Last Week

Rank	Artist	Label	Total Weeks	Last Week
1	IT'S RAINING AGAIN (Star Song SSD 8144)	Imperials	4	8
2	BREAKING THROUGH (Myrrh 7010889386)	First Call	1	9
3	LEARNING TO TRUST (Star Song SSC 8137)	David Meece	6	5
4	SIMPLE, DEVOTED & TRUE (Benson CO2548)	Michele Wagner	2	9
5	THE GREAT EXCHANGE (Word 901 6486208)	Bruce Carrol	10	4
6	SOLOMON'S SHOES (Sparrow SGD WNTR-90)	Margaret Becker	13	7
7	FAITHLESS HEART (Myrrh 901-6329-20X)	Amy Grant	9	8
8	I HEAR LEESHA (Reunion 7010037523)	Michael W. Smith	8	10
9	UNBELIEVABLE (DaySpring 7014187570)	Cynthia Clawson	14	5
10	REASON ENOUGH (Reunion CD 7010046 727)	Morgan Cryar	12	8
11	WE SING PRAISES (Sparrow SPD-1174892387)	Deniece Williams Duet w/Natalie Cole	3	10
12	MEANTIME (Sparrow SPD-1169)	BeBe & CeCe Winans	5	10
13	I WILL PRAISE THE LORD (Diadem 7-90113-057-1)	Ray Boltz	16	5
14	I WILL BE HERE (Sparrow SPD-1201)	Steven Curtis Chapman	7	11
15	NEVER LET IT BE SAID (DaySpring 7014182579)	Trace Balin	19	6
16	SHINE THROUGH ME (Benson CO2588)	Carman	17	40
17	WAITIN' ON SOMEDAY (River 7901300213)	Greg X. Volz	11	11
18	GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90)	Steve Camp	21	7
19	I'M ACCEPTED (Benson PWCO-1096)	DeGarmo & Key	15	11
20	WARRIOR (Benson BR05955)	Harvest	24	4
21	I SHALL SEE GOD (Good News 901-647-3157)	Roby Duke	18	13
22	UP FROM THE DEAD (Benson CO2638)	Dana Key	36	2
23	NEXT TIME YOU SEE JOHNNY (DaySpring 7014160575)	Kenny Marks	27	6
24	TENDER HEART (Myrrh 7016886387)	Kim Boyce	25	6
25	HOW COULD YOU SAY NO (Myrrh 7016895386)	Julie Miller	31	4
26	PEACE BE STILL (Benson CDO2673)	Al Denson	28	3
27	MY ONE THING (Reunion 7010053723)	Rich Mullins	20	15
28	SECRET PLACE (Reunion 7010049726)	Kim Hill	32	2
29	WHILE YOU WAIT (Benson CO2617)	Billy and Sarah Gaines	DEBUT	
30	I CRY (Myrrh 7016880389)	Russ Taff	22	18
31	SOLDIERS AGAIN (DaySpring 7014183675)	Holm, Sheppard & Johnson	34	3
32	YOU PUT THIS LOVE IN MY HEART (Benson CO2602)	Glad	DEBUT	
33	GOD WILL FIND YA (Frontline CD9051)	Jon Gibson	23	12
34	JUBILEE (Sparrow SPC-1219)	Michael Card	26	13
35	HEART OF THE HOMELESS (DaySpring 7014180576)	Farrell & Farrell	29	13
36	FATHER OF LOVE (Word 014176579)	New Song	30	12
37	LOVE HAS A PLACE (Giant CDO2555)	David and the Giants	DEBUT	
38	MORE LOVE TO THEE (New Canaan 7019986536)	Bruce Carroll	33	18
39	INSIDE OF YOU (Reunion CD700049 726)	Kim Hill	35	8
40	BEFORE YOU KNOW IT (Frontline CO9050)	Benny Hester	37	12

AMOA Jukebox Promotion Committee Is Still in Business

CHICAGO—The AMOA jukebox promotion committee, which was organized in conjunction with last year's celebration of the jukebox's 100th anniversary, is continuing its efforts to promote the jukebox, even though the centennial itself has been over for several months. At a meeting of the committee this past March in Chicago (chaired by Tami Norberg Paulsen of C&N Sales), the following promotional efforts were discussed:

—A possible November "National Jukebox Month" promotion for operators, patterned in part after the February "Love Month" promotion, with the package consisting of oldies rather than love songs. The committee is looking at both 45 and CD configurations for this promotion.

—Also under consideration is the development of a reporting system for revealing the most-played songs on jukeboxes. Currently in the experimental stage with a test group of operators, the reporting system would help in determining AMOA jukebox award winners and could also lead to the creation of a "Top Jukebox Hits" chart for nationwide publicity.

—The committee is investigating the possibility of establishing a 1-900-JUKEBOX line for on-site location promotions (via operators), to be implemented at first on a limited trial basis in selected markets. There would be no financial obligation to AMOA.

—Also under consideration is the possibility of having a Jukebox Alley at this year's AMOA Expo in New Orleans. It would showcase the exhibits of jukebox manufacturers and suppliers in a specific area on the floor. If this comes to pass, the committee would purchase a booth at the show for celebrity appearances, as well as to promote past winners and

nominees of AMOA jukebox awards.

—The committee has made recommendations to the Expo '90 educational seminar subcommittee regarding educational sessions focusing on jukeboxes at the AMOA convention in New Orleans.

Jukebox Honor Roll

The AMOA jukebox promotion committee requested that the following manufacturers, distributors, suppliers, state groups, et al, be acknowledged for their generous contributions (as of April 6) in support of the committee's 1990 activities:

MANUFACTURERS:

NSM/Loewen; Pioneer Laser Entertainment; Rowe International; Wurliitzer.

DISTRIBUTORS/SUPPLIERS/ON

E-STOPS: American Vending Sales (Illinois), Bird Distributors (Kansas), Brady Distributing (North Carolina), Eastern Music Systems (Pennsylvania), Lieberman Music (Minnesota), Mondial Distributing (New Jersey), Roth Novelty Company (Pennsylvania), Shaffer Distributing (Ohio), Starway Records (Tennessee), Technisound (Illinois), and World Wide Distributors (Illinois).

STATE GROUPS: Amusement &

Music Operators of Connecticut, Amusement & Music Operators of Tennessee, Amusement & Music Operators of Texas, Illinois Coin Machine Operators Association, Minnesota Operators of Music & Amusements, Montana Coin Machine Operators Association, Ohio Coin Machine Association, Oregon AMOA, Pennsylvania Amusement & Music Machine Association, Rocky Mountain AMOA, South Carolina Coin Operators Association and Wisconsin Amusement & Music Operators.

AROUND THE ROUTE

BY CAMILLE COMPASIO

WE WERE SHOCKED to learn of the sudden death of noted game designer Tony Kraemer, who was killed in an auto accident. He was 41 years old. Kraemer's numerous contributions at Williams Electronics and Bally/Midway earned him a reputation as an innovative and inventive game designer. His long list of creations includes Williams' solid-state *Hot Tip* in 1978; *Disco Fever* (with its curved flippers); *Tri-Zone*; the wide-body *Algar* and the double-level *Pharaoh*. His last game for Williams was *Swords of Fury* in 1988. At Bally/Midway he was involved in the development of such games as *Truck Stop* and *Transporter*. His final piece, *Pool Sharks*, was considered by many to be his finest work. Tony Kraemer will be missed, not only by his colleagues at Williams, Bally/Midway and his friends in the industry, but also by the millions of pinball players throughout the world who truly enjoyed the fruits of his genius. *Cash Box* would like to express sincere condolences to his mother, Elizabeth; his brother, Carl; and his sisters, Maria and Loretta. May he rest in peace.

NICE CHATTING WITH SNK Corporation of America prexy Paul Jacobs, who recently returned from a trip to the Orient with his son, Geoffrey, who was on Spring break from USC where he's studying international business—with emphasis on China. So this was an educational as well as a business/pleasure trip, with the first stop at SNK headquarters in Osaka, Japan before traveling on to Taipei and Hong Kong. Sounds terrific, doesn't it? Jacobs gave us an update on SNK's newly intro'd *NEO-GEO* system, which has been "doing admirably" on test for about a month. Factory will start production for its distrib network in early May. At present, there are four titles in the lineup: *Nam-1975*, *Baseball Stars Professional*, *Magician Lord* and *Top Players Golf*. There will be continuous additions to the library, including the *Riding Hero* driving game, which will be coming out in June.

DATLINE CHARLOTTE, NORTH CAROLINA, home-base of Brady Distributing, where current sales are pretty much on a par with last year at this time. As marketing veepee Jim Frye was quick to point out, though, a very aggressive approach has to be applied in today's market. "Operators who attended the ACME convention were disappointed because they expected to see a lot more exciting products than were shown," he said. "They were looking for another *Teenage Mutant Ninja Turtles*, but it just wasn't there. Right now, we've got four or five top pieces that are starting to move, but this is not enough to keep the market healthy. We need a real strong piece to get things going," he added. Brady is a longtime Rock-Ola distributor and Frye told us that op customers have been showing interest in the new *Laser 2000* CD machine. "It's a good-looking jukebox and they like the price."

OFF TO A FLYING START: Although Chicago-based Bromley, Inc. is among the newest members of the manufacturing community, the firm is already enjoying the status of hitmaker—thanks to the tremendous impact of *Little Pro* golf, which is its first release. This redemption machine made a big splash at ACME '90. During three months of testing, *Little Pro* maintained steady, consistent earnings, according to company prexy Luran Bromley. As of now, they are back-ordered for eight weeks (which could be 12 by the time this column makes print). Bromley started production and delivery of *Little Pro* in early April. They've set up a distributor network, and have another redemption piece on the planning board for release in about three months or so. Keep your eye on this company—it's here to stay.

DATLINE MILIPITAS, CALIFORNIA, home of Atari Games Corporation, where there's so much happening these days. Factory is prepping for its May 6-10 annual distribs meeting, at the Four Seasons Resort in Wailea, Maui (beautiful Hawaii) where they'll be launching some new products. Marketing chief Mary Fujihara advised that Atari is "firing up the line" to get those *Badlands* and *Klax* units out to customers. Factory is also doing a limited re-release of *Hard Drivin'* in compact and sit-down versions. Fujihara also mentioned that sample shipments to distribs are in progress on the *Four Trax* sit-down game, which was another of the pieces featured in the Atari exhibit at ACME '90.

REDEMPTIONS IS WHERE IT'S AT: Spoke with John Margold of Betson Enterprises in Moonachie, New Jersey just prior to his departure for Disney World, where he'll be taking his children during their Easter break from school. As he said, it's busier than usual at Betson as "more and more arcade operators embrace redemption as a way to build customer loyalty" and at the same time provide players with something they can't get on their home videos. *Dribbles*, which is the junior basketball Betson debuted at ACME '90, is "going great-guns" and John told us that their second "kiddie redemption" game, *Skee-Toss*, is on the way. So, watch for it.



SOMETHING TO CROAK ABOUT: Here you see pictured Exidy's *Croaker* and *Twister* ball-alley redemption games, which are currently in production at the factory. Both models were showcased at the recent ACME '90 convention. Features include infra-red optic sensor switches, attract lights, canopy plex attract lights, deltronics ticket dispenser, audio, and easy access serviceability for operators and others. As noted by Exidy, these machines are economically priced and have high earnings potential. For further information, contact your local Exidy distributor or Exidy direct at 4770 Caterpillar Road, Redding, CA 96003 for referral.

Over 3,000 Attend NAMA Western Conclave

CHICAGO—The 29th annual Western Convention and Exhibit, sponsored by the National Automatic Merchandising Association (NAMA), took place March 23-25 in San Jose, California, and the event attracted more than 3,000 vending/food service industry representatives and a total of 170 exhibitors to make this the association's second-largest western convention since its inception 29 years ago.

Among notable items on display were: compact, efficient vending machines designed to bring food and refreshment to small office sites; cholesterol-free nutritious snacks; popular weight-control products packaged for vending; hand-held computer systems to help route drivers load the vending machines with the optimum mix of products; and new bar-code labeling equipment for inventory control.

NAMA chairman Harold I. Blotner told convention delegates that the U.S. Senate will hold a hearing this Spring on a bill to create a new \$1 coin. "Without a doubt, the most important thing is to obtain a circulating dollar coin," stated Blotner, who is general manager of Dane County Vending in Madison, Wisconsin. He urged active support of H.R. 1068, a House bill that would create a smooth-edged, gold-colored dollar coin bearing a likeness of Christopher Columbus; and would eliminate the \$1 bill.

Blotner also told of other groups

who have joined NAMA on this issue, including the American Council of the Blind; Amusement and Music Operators Association; Citizens Against Government Waste; Coin Laundry Association; National Association of Convenience Stores; National Soft Drink Association; Food and Lodging Institute; Snack Food Association; National Parking Association; Public Telephone Council; and others. "What's unusual is the fact that there is no organized opposition to this legislation," he stressed.

NAMA president James A. Rost, who is prepared to testify at the Senate hearing, refers to a circulating \$1 coin as "an absolute necessity, not only for the merchandise vending industry but for other coin-sensitive businesses."

Rost told about the convenience of coins for customers in the purchase of low-priced goods and services, and the need for coins to make change. Rost pointed out that inflation and customer demand for larger portions and a greater variety of vended food have pushed many vend prices above \$1, making it increasingly necessary to provide change for higher denomination bills. He added that this will weigh down consumers with many quarters and quickly deplete machine changers in the absence of a circulating \$1 coin.

NAMA's 1990 National Convention and Exhibit will be held October 11-14 at the Orange County Convention Center in Orlando, Florida.

Betson Releases Skee-Toss

CHICAGO—Betson Enterprises of Moonachie, New Jersey is moving further into the "children's redemption" market with the introduction of *Skee-Toss*, which employs the same microprocessor electronics found in *Dribbles*, the junior basketball that was debuted by the company at the recently held ACME convention in Chicago.

"*Skee-Toss* is the first children's toss game that stresses player interaction," according to Betson's John Margold. "It has an attract mode featuring speech...and what youngsters can resist a machine that talks to them?"

Skee-Toss represents a joint effort between Betson Enterprises and Skee Ball, Inc., so many of the parts in this piece will be interchangeable with the traditional Skee Ball alleys, as Margold pointed out.

Skee-Toss is being manufactured at the Skee Ball facilities in Lansdale, Pennsylvania; with marketing and sales being handled by the Redemption Department at Betson Enterprises.

Further information may be obtained by contacting Betson Enterprises at 6 Empire Blvd., Moonachie, NJ 07074-1378, or calling the toll free number: 1-800-524-2343.



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INDUSTRY CALENDAR 1990

April 29-May 1: AMOA Government Affairs Conference; Washington Court Hotel; Washington, D.C. For info, contact AMOA headquarters at (312) 565-4602.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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