

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

May 19, 1990

Newspaper \$3.50



T O N Y T O N I T O N E

**CASH
BOX****UPCOMING CASHBOX
SPECIAL ISSUES:****GET YOUR MESSAGE OUT DURING FAN FAIR****OUR SPECIAL ISSUE WILL BE DISTRIBUTED DURING FAN FAIR**

ISSUE DATE: JUNE 9, 1990 • ADVERTISING DEADLINE: MAY 25, 1990

CONTACT: JIM SHARP (615) 244-2898

CASHBOX

1300 Division St. #202, Nashville, TN 37203

• **MUSIC PUBLISHING SPECIAL** •
JUNE 16, 1990

An annual *CASH BOX* special issue spotlighting today's
 Music Publishing business and honoring the award winners
 of the celebrated BMI & ASCAP Dinners.

Also including special interviews and features
 forecasting the future of Music Publishing

KEEP UP-TO-DATE IN THIS FAST-MOVING INDUSTRY!

ADVERTISING DEADLINE: JUNE 1, 1990

CONTACT: SHELLY WEISS OR JIM WARSINSKIE

(213) 464-8241

6464 Sunset Blvd., Suite 605, Hollywood, CA 90028

CASH BOX

THE MUSIC TRADE MAGAZINE

STAFF BOX

GEORGE ALBERT
President and Publisher
ROBERT LONG
Vice President/Urban Marketing
KEITH ALBERT
Vice President/General Manager
JIM SHARP
Director, Nashville Operations
CAMILLE COMPASIO
Director, Coin Machine Operations
Marketing
JIM WARSINSKE (L.A.)
MIKE GORDON (L.A.)
KEITH GORMAN
Editor

LEE JESKE
New York Editor

KAY KNIGHT
Nashville Editor

Editorial

KAREN WOODS, Assoc. Ed. (N.Y.)
KIMMY WIX, Assoc. Ed. (Nash.)
ERNEST HARDY, Assoc. Ed. (L.A.)

TONY SABOURNIN,
Assoc. Ed., Latin (N.Y.)

SHELLY WEISS,

Assoc. Ed., Publishing (L.A.)

BERNETTA GREEN (N.Y.)

WILMA MELTON (Nash.)

SCOTT HARVEY (L.A.)

ALEX HENDERSON (L.A.)

Chart Research

SCOTT M. SALISBURY

Coordinator (L.A.)

JOHN DECKER (Nash.)

C.J. (War Flower) (L.A.)

TERESA CHANCE (Nash.)

JEFF KARP (L.A.)

NATHAN W. (DXF) HOLSEY (L.A.)

Production

JIM GONZALEZ

Art Director

Circulation

NINA TREGUB, Manager

CYNTHIA BANTA

Publication Offices

NEW YORK

157 W. 57th Street (Suite 1402)

New York, NY 10019

Phone: (212) 586-2640

Fax: (212) 582-2571

HOLLYWOOD

6464 Sunset Blvd. (Suite 605)

Hollywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

NASHVILLE

1300 Division St. Ste. 202,

Nashville TN 37203

Phone: (615) 244-2898

Fax: (615) 259-2913

CHICAGO

1442 S. 61st Ave., Cicero IL 60650

Phone: (708) 863-7440

BRAZIL

CHRISTOPHER PICKARD

Av. Rio Branco, 123/2012

Rio de Janeiro—RJ

20 040—Brazil

Phone: (021) 222-4893/242-3315

Fax: (021) 222-7904

ITALY

MARIO DE LUIGI

"Music e Dischi" Via De Amicis 47

201233 Milan, Italy

Phone: (902) 839-18-37/832-79-37

JAPAN

Adv. Mgr., **SACHIO SAITO**

Editorial Mgr. **KOZO OTSUKA**

2-chome, 11-1, Shinbashi,

Minato-ku

Tokyo Japan, 105

Phone: 504-1651

UNITED KINGDOM

CHRISSEY ILEY

Flat 3, 51 Cleveland Street

London W1P 5PQ England

Phone: 01-631-1626

CONTENTS

COLUMNS

- 6 Talent on Stage / Kimmy Wix also quotes from "My Darling Clementine" ..oh, wow...*synchronicity*...; Arthur Goldstuck recites the Robben Prison Blues.
- 7 New Faces / Beats International, by Ernest Hardy; Lori Carson, by Scott Harvey.
- 8 Music Publishing / Shelly Weiss bops out his new single, "Pub Be Good to Me."
- 9 Retail News / A bell is a cup, unless it's connected to a cash register, say C.J. and Jeff Karp.
- 10 Shock of the New / Karen Woods tells you all about the Revolting Black Caterwaul Dipper, or something like that.
- 11 The Heavy Metals / Alex Henderson is Mr. Metalhead (and you wouldn't believe the problem he has buying hats...)
11 Rock & Roots / Lee Jeske kings a Bishop.
- 12 On Jazz / Ella fits Lee Jeske's criteria just fine, thank you.
- 13 On the Dancefloor / Ernest Hardy finds a way around the death of features.
- 14 Rhythm & Blues / Bob Long gets a little off the wall.
- 18 Cocinando / Tony Sabournin got together with Yomo, Raphy, Kim and Burr's choice to construct this week's column.
- 19 Gospel / Bob Long uses a Smallwood to hit a perfect tee shot onto the green.

CHARTS

- 12 Top 40 Traditional Jazz LPs
- 13 Top 40 Dance Singles
- 14 Top 75 Rhythm & Blues LPs
- 15 Top 100 Rhythm & Blues Singles
16 Top 200 LPs
- 18 Top 10 Los Angeles Latin LPs
- 18 Top 10 Chicago Latin LPs
- 19 Top 40 Black Gospel LPs
- 21 Top 100 Pop Singles
- 22 Top 100 Country Singles
- 24 Top 75 Country LPs
- 27 Top 20 Country Indie Singles
- 28 Top 40 Contemporary Christian Singles

DEPARTMENTS

- 4 Tickertape / The facts, the rumors, the lies, the deceptions, and Michael Jackson gets a skin change...uh, not really...
- 5 Executives on the Move
22 Country
28 Gospel
29 Coin Machine
31 Classifieds



ON THE COVER

Tony! Toni! Tone!

BY ALEX HENDERSON

IN 1988, TONY! TONI! TONE! MADE ITS PRESENCE FELT in the R&B world with its debut album, *Who?*, which sold more than 700,000 units and spawned the major hits "For the Love of You," "Baby Doll" and "Little Walter." Two years later, the posse returns with its second Wing/PolyGram album, *The Revival*, and "The Blues," a single that is rapidly climbing the R&B charts. In addition to that hit, *The Revival* includes high-tech funk pieces such as "All the Way," and ballads like "Whatever You Want" and "It Never Rains in Southern California." The group's willingness to address social issues is underscored by "Jo Jo," which deals with the topic of teen-age runaways.

Like Bobby Brown, Troop and Guy, Tony! Toni! Tone! is an R&B unit that borrows liberally from hip-hop. In hip-hop-like fashion, the group samples everyone from Tommy Dorsey to Eazy-E to Richard Pryor to Tower of Power on "Oakland Stroke." Oakland, California is Tony! Toni! Tone!'s hometown. As Dwayne Wiggins, one of the posse's lead vocalists, sees it, the success of Tony! Toni! Tone! is an inspiration to Oakland's younger residents. "It's given the younger generation a sign that they can go out and make good money without doing bad things," Wiggins asserts. "We stand as something of a role model." ○

CORRECTION: The credits for the Cowboy Junkies cover photo (March 31, 1990) and the Jill Sobule cover photo (May 5, 1990) were unintentionally omitted. The photos were taken by David Gahr. We apologize for the oversight.

Independent Labels Resist Industry-Wide Stickering

THE RECORDING INDUSTRY ASSOCIATION OF AMERICA (RIAA) and the National Association of Record Merchandisers (NARM) are relying on their recently announced voluntary stickering plan to appease state legislatures and avoid labeling legislation. However, all is not peaceful within each camp. Some members of both the RIAA and NARM refuse to participate for various reasons, as do many independent labels. Next Plateau Records is unconcerned with the issue because "we don't feel we have any records that need stickering," says co-owner Jennie Leclercq.

Other independents do not regard the matter so simply. John Hammond of Rykodisc maintains, "We are not considering stickering our product and will resist these sorts of movements... The next logical step would be books, and we just don't want to get involved." He also does not believe NARM's assertion that labeling will assail retailer concerns. Alligator Records head Bruce Iglauer concurs and also fears that stickered records will not be ordered: "We all know that stickered records aren't going to be carried by mall stores."

Iglauer's main objection, however, is not lost revenue, since he feels nothing in his catalogue would require stickering. He is most distressed by the thought of lost liberty taken by censorship. He too feels books will be next: "If

we do this, then we'd just better sticker *All Quite on the Western Front*, *Red Badge of Courage* and *Hamlet* too."

NARM contends its efforts are an attempt to forestall pending labeling legislation, while at the same time ensuring First Amendment-guaranteed rights of free speech. Working with others, including the PTA, NARM claims their lobbying efforts have defeated or resulted in the withdrawal of legislation in six states in the past few months. Others states have agreed to hold off legislation efforts in anticipation of an acceptable voluntary effort as promoted by NARM.

Legislative defeat, however, may not necessarily be the result of NARM's efforts, since other states had previously rejected labeling legislation. NARM's approach may be helpful in stalling a revival of the issue in those states, but the initial defeat in those states indicates that voluntary labeling may not be necessary, or the only answer. Iglauer expounds, "I don't see why the record industry is rolling over and playing dead...by the possibility—just the possibility—of legislation."

While the industry grapples with the issues, and camps divide between those pro- and anti-labeling, all seem to be united in the belief that labeling legislation is a violation of the right to free speech, and must be stopped.

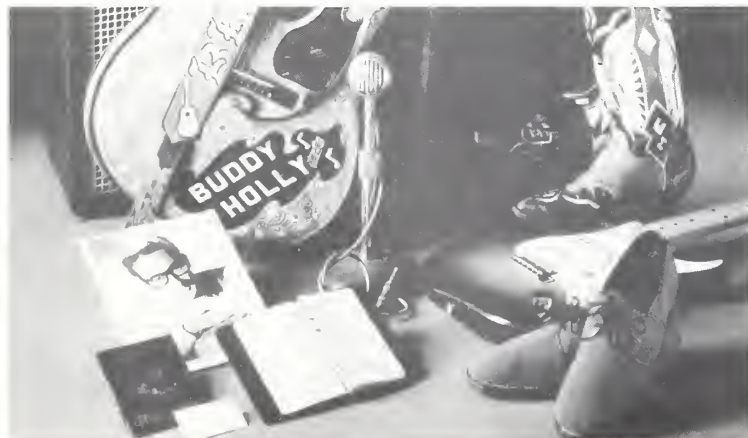
—SCOTT HARVEY

EMILY REMLER DIES: Emily Remler, the jazz guitarist who recorded prolifically for Concord Jazz and toured frequently, often with other guitarists (Larry Coryell was a frequent partner), died of a heart attack May 4 while on tour in Australia. Emily Remler was 32.

WE CAN'T HELP BUT HEAR YOU: Radio personalities from around the

nation will join voices for a benefit record addressing the destruction of our environment. Titled *DJ ADE*, it is radio backed—i.e.: airplay shouldn't be much of a stretch. To become involved, call Robert Wideman at (904) 392-0771.

NOT FADE AWAY: How do you think you'd look in Buddy Holly's glasses? You can find out on June 23, when



Buddy's stuff

Sotheby's in New York auctions 125 lots of Buddy Holly memorabilia, including a pair of those famous specs, a 1958 Fender Stratocaster, a 1945 Gibson acoustic guitar (with an elaborate leather cover hand-tooled by Holly), a notebook, several tuxedos and all sorts of other stuff.



Ooops, wrong Michael Jackson...

JACKSON HEIGHTS: BMI and Michael Jackson have teamed up to create the "BMI Michael Jackson Award" (all parties agree it has a nice ring to it), in the words of BMI president Frances Preston, "recognize an individual who had an important impact on contemporary culture." Who received the first award, last week in Beverly Hills? Right—Michael Jackson. In related news, showing just how bad he can be, Jackson's search for new management has been focused to two candidates: Larry Frazin and Larry Tollin's Platinum Music and Stiefel Phillips Entertainment. The rumor is that each would have to drop other clients so as to exclusively represent Jackson. That means Prince and Paula Abdul would be out in the cold.



Madonna: like a prayer answered.

WESTWOOD HO: Westwood One is happy to tell you that they've won exclusive radio broadcast rights to Madonna's *Blond Ambition* tour (which will include a live concert airing in July); will broadcast the humongous June 30 Knebworth concert in England to benefit the Nordoff-Robbins charities (they're attempting to get every English rock star who can still stand to play at the thing); and will air an Eric Clapton concert special this very week.



Tom Waits and Bette Midler were smiling then, and they're smiling now.

\$2.5 MIL WAITS FOR NO ONE: Tom Waits' limited engagement in federal court has earned him two and half million dollars. As reported here two weeks ago, Waits was suing Frito-Lay and its ad agency, Tracy-Locke, for emulating his voice without permission to promote a chip product. The jury awarded \$2,500,000 (a cool mil more than Waits sought)—\$500,000 to be paid by the chip makers and the rest owed by the ad agency. The judgement included \$1.5 million for punitive damages against the ad agency. The decision must make Waits the highest-paid celebrity to *not* endorse a product. Waits' attorney believes this large award, in conjunction with the similar judgement for Bette Midler against Ford a few years ago, will chill other agencies from misappropriating an artist's persona.

VALENS STILL A STAR Last Friday, May 11, Ritchie Valens received a posthumous star on the Hollywood Walk of Fame at 6733 Hollywood Boulevard. It is the 1,913th star to be awarded and commemorates a brilliant, though brief, career.

BAR HOPPING: What's the latest thing in music showcases? How about one sponsored by a law firm? Yep, the Carro Spanbock Entertainment Law Group is sponsoring a Lone Star Roadhouse showcase for four unsigned bands, June 5. This is an invitation-only job and the lawyers say they're doing it to "prove their commitment to the development and success of new artists" ("You'll all be needing representation," we can hear them pondering.) The bands? K.R.U., Raja Rock, Guy Clark and Joe Vadala.



Pictured (l to r): Aaron Levy, executive vice president, Elektra; Gary Casson, senior vice president/business affairs, Elektra; Bob Krasnow, chairman, Elektra; Peter Paterno, president, Hollywood Records; Robert Morgado, executive vice president of the Record Group; and Frank Wells, president/CEO, Walt Disney.

ELEKTRA HAS GONE HOLLYWOOD ON US: Hollywood Records, the Walt Disney Company's entry into the mainstream record business, will be distributed by WEA through Elektra Entertainment. Hollywood will have its own promotional, marketing and A&R staff. It will utilize its relationship with Elektra to supplement and enhance the Hollywood staff's own efforts.

IMPORTANT NEWS: CBS Records has purchased 50% of Important Record Distributors, Inc. The deal is meant to strengthen CBS's alternative music end with Important's successful in-house labels, Relativity, Combat and In-Effect. In another deal, CBS has entered into a joint venture with the

TORCH AND TWANG AND SOME TEN-ALARM CHILI: The Austin Songwriters Expo will be held in that lively little town on June 23 and 24 (ah, summer in Austin), a co-presentation of the Los Angeles Songwriters Showcase and the Austin Songwriters Group. Call (512) 478-2100 for further information about the workshops, panels, concerts and what all else.

NEWS BITES FROM ALL OVER THE LAND: The second annual Yogi Horton Memorial Celebration, named for the late drummer and benefitting a music scholarship at Alabama State U., Horton's alma mater, will take place at New York's Indigo Blues, June 11, with a whole mess of fine talent participat-



The Smithereens... Oo-ooo that smell...

PACE Group involving the development, ownership and operation of outdoor amphitheaters and the creation, production, presentation and promotion of live events... Similarly, the Chameleon Music Group has just secured a long-term deal with Australia's Festival Records to distribute and market its product in that country. Festival's market share is tremendous and is second only to WEA. It distributed Chrysalis, Island and A&M wares, but the later two now belong to PolyGram and Chrysalis now deals with CEMA—opening an opportunity for Chameleon.

ing... Dianne Reeves, the singer, has a part in *Fear No Evil*, an upcoming film starring Robert De Niro, the actor... *New Jack City*, an upcoming gangster epic starring a host of music luminaries (including Ice-T, Nich Ashford and Vanessa Williams) has begun shooting around New York City. Wally Badarou and Teddy Riley are working on the music. Mario Van Peebles is directing... *Guitar for the Practicing Musician*, the magazine, has launched a new quarterly, *Guitar Extra*... *The Lambada Workout* is being released on

(continued on page 10)

EXECUTIVES ON THE MOVE

■ **Arista** has promoted **Mark Rizzo** to senior director of national AC promotion, a move up from director of the same department. He has been with the label for three years. Four assistant national directors have been named, as well: **Linda Alter** in Atlanta, **Jeff Backer** in Miami, **June Colbert** in Dallas, and **Gregg Feldman** in Seattle. ■ Several new appointments at Black Rock this week. **Mary Ellen Caetano** has been named vice president, national press and public information for **Columbia**. Caetano has been with the label since 1983, when she joined as manager, artist functions. Her most recent position was East Coast director. In the video department, **Kris Puzkiewicz** has been named director, video production, a move up from associate director, video, West Coast. She has been with the label since 1988; prior to that she was associate director, video for MCA. **Mark Ghuneim** has been promoted to associate director, video promotion, a move up from manager, video promotion, East Coast. He has been with Columbia since 1988; prior to that, he was press and video director for Beggars Banquet. And **Vicki Batkin** has been named associate director, video promotion/artist development. She has been with Columbia since 1986, and most recently was manager, television/video promotion, West Coast. CBS has also named **David H. Johnson** senior vice president, general counsel and secretary for CBS Records Inc. He has been vice president, general counsel and secretary since 1988, and has been with the label since 1975. And **Gail I. Edwin** has been promoted to vice president and litigation counsel for the label. She has been with the company since 1988 as litigation counsel. ■ At **Elektra**, **Howard Thompson** and **Nancy Jeffries** have been named senior vice presidents of A&R. Thompson has been with Elektra for over five years, as vice president of A&R, and has been responsible for the signing of 10,000 Maniacs, Billy Bragg, Happy Mondays, the Sugarcubes and others. Jeffries comes to the label from Virgin, where as vice president of A&R she was responsible for signing Lenny Kravitz, Keith Richards, Ziggy Marley and Iggy Pop, among others. She has also held A&R positions at RCA and A&M. In addition, **Joel Amsterdam** was recently named publicity coordinator, West Coast, for the label. He has worked in radio at Los Angeles' KLSX and has also worked for Epic Records as a publicity assistant. ■ Departing from **Enigma Records** is **Ralph King**, who served as the label's vice president/general manager. He will be setting up a production company which will distribute through Enigma/CEMA—allowing him to pursue his greater interest in A&R. ■ **EMI** has appointed **Carlo Morališvili** manager, production. He comes to EMI from Deutsche Grammophone/ECM/PolyGram Jazz, where he was production manager. Prior to that, he worked as a production coordinator at Arista. ■ **PolyGram** has the following appointments this week. **Lisa Altman** has been named director, promotion and product for **London Records**, a move up from product manager. She has been with the label since 1984. And **Jeffrey Peterson** has been named production coordinator for London Records, a move up from departmental assistant, a position he had held since November of 1987. At **ECM**, **Llyn Adalst** has been appointed to manager, publicity and promotion. She comes from PolyGram Canada, where she was manager, media relations. **Albert Imperato** has been named New York sales representative, classical and jazz, a move up from account service representative, a position he had held since September of 1987. **George Patapow** has been named art director, classic and jazz. He has been with PolyGram for ten years. **Helen Murphy** has been appointed vice president, investor relations, North America. Prior to joining PolyGram in March of this year, she was vice president of research at Richardson Green-shields of Canada, and as a senior analyst at Prudential Bache. And **Felicia Wax** has been promoted to human resources manager, a move up from personnel administrator. ■ **Virgin Records** has announced the following promotion department appointments: **Eric Hode**, regional promotion manager; **Rick Squillante**, West Coast dance club promotion manager; and **Jennifer Matthews**, West Coast alternative promotion representative. Hodge was previously with Mercury Records, where he worked with such artists as Tears for Fears, Bon Jovi and Def Leppard. ■ **Profile Records** has appointed **Stan Williams** to the post of A&R coordinator. Williams is a veteran disc jockey, best known in the New York area. ■ **Neal Edelson** has been appointed director, legal and business affairs for **BMG**. He will be responsible for coordinating BMG's worldwide anti-piracy efforts, among other things. Prior to this appointment, Edelson was at RIAA for five years.



Rizzo



Colbert



Johnson



Edwin



Thompson



Morališvili



Patapow



Murphy

TALENT ON STAGE

NOW HER LONESOME NASHVILLE EVENING SLAPS ME IN THE FACE. (That's what I say to myself when I'm bored.) Fortunately though, the sound of music advances to my rescue and hauls me across town to a relatively quaint little spot called Douglas Corner. (I also talked our friendly editor, Kay Knight, into enjoying this jaunt with me. You know, she's always ready to help discover some unknown talent.) At this point there are maybe four or five people in this rough-edged pub, including one of the soon-to-be performing acts who is completing some last-minute microphone testing. Something tells me that we're a bit early for this up-coming gig... However, this is not just *any* gig. Once every two months, the American Society of Composers, Authors & Publishers (ASCAP) holds a showcase featuring various ASCAP-affiliated songwriters. We're talking about folks who are the backbone of a never-ending genesis of music and song—the lyrical architects, the creators of tune.

First on stage is Mitch Bowen. This guy admits that constructing country music is somewhat new to him, since much of his previous work has been filtered throughout the *pop* arena. Nevertheless, Bowen demonstrates to me how words become songs, and whether or not that song fits into a country bracket at that time, it can still be country. Someone else could take the same tune and turn it into a country hit. Bowen flaunts a smooth vocal delivery throughout each cut, including "Sooner or Later," the bluesy "Hold On" and "Million Dollar Lady & a Honky Tonk Dude." The melodies Bowen creates tap into the Beach Boys niche and easily resemble something we might hear by the O'Kanes.

Next up is Mike Lane, a Central California man who looks like one of those guys you just *know* you went to high school with but can't remember his name—maybe it's that baseball cap? Pumping out tunes such as "You Rock Me Right Down to My Soul," "Should I Stay or Should I Go" and "The Restless Kind" might give you some idea just how hyper this guy is. If my eyes had been glued shut, I would have sworn it was Bob Dylan on speed.

By now our laid-back little pub of quaintness is packed. Ladies and gents stand lined up against the wall and there are...oh I'd say about a dozen people in the booth at which we sit. What's goin' on here? Where's this cool-cat who was sitting next to us think he's going...on stage? Nobody seems to be stopping him (I thought he just worked here or something, since everybody seemed to know him). He's a writer/musician/singer and equipped with a sense of realism that's utterly overwhelming. His name is Tommy Barnes and he comes from Alabama, with

not a banjo on his knee, but a guitar instead. It's solely Barnes, plus an acoustic magic, that instantly locks a silence on the crowd as he trills into the beginning of "If Love Were a Song." Imagine a melody laced with skin-shivering lyrics capable of absorbing your heart's tenderness, while gliding on a gentle tempo. His second tune, "Alabama Rain," sparks a similarly warm emotion, yet there's a soulful punch in Barnes' gravel-edged voice that seems so burly—an almost mysterious luring force, ya know? (Gosh, I think I feel that rain!) The audience response is verging on tears, yet clappin' rowdy, which sets the scene for the next tune. You perhaps first

Tommy Barnes

heard this cut when performed by Hank Williams Jr. on the Country Music Association Awards program last fall. Barnes named it "Man to Man" and Hank put it on his new *Lone Wolf* LP. "Man to Man" is fire-stompin' country, stricken with wild-hair fever, and Barnes doesn't let up until the fever captures us all. As if an already commanding performance isn't enough, Barnes proceeds to introduce a "Man to Man, Part Two." We'll just call it "Luke the Drifter Returning Your Call." Along with everyone else in the room, I clap, whistle and yell as Barnes' performance, without a doubt, steals the show.

Fourth on stage is David Wills. By just hearing his voice, I would have first pictured him as being another successful "hat act." Well, he's not wearing a hat and he doesn't need one. Wills roars out a sturdy-toned voice with full control. He sounds a bit like Merle Haggard, and at times I could detect a slight touch of that twang delight, yet it comes off superbly natural. Kicking off with a middle-of-the-road tune titled "Wild Horses Keep Driving Me Away," garners Wills immediate attention. "Southern Mars" is his second tune, which results in an extremely beautiful ballad (regardless of its bizarre title). Sparking a country/Christian appeal, Wills brings us a tune called "I Wanna Walk That Line" and concludes his performance with "Lost in Love" and an early George Strait cut he penned, called "If You're Thinking You Want a Stranger (There's One Comin' Home)." Yeah, you remember that one. Don't forget the name David Wills—an excellent writer with a voice and performance to match.

Last but not least enters a four-piece band called Blue Yonder. Definitely not



Blue Yonder

blue, this group of fired-up energy creates the evening's perfect ending. Shaping the atmosphere into a good-time-music honky-tonk, Blue Yonder wails out an up-beat tune called "I Don't Have No Say So." Along with the rest of the audience, I was already saying to myself, "Hey, this squad on stage can entertain." Much of the credit has to go to Sandy Ramos, who leads the pack with a colossal vocal drive. Flaunting a sparkling presence on stage, Ramos proves to be a dynamite performer as she holds a tight grip on communicating extremely well with an audience. And how about that incredible back-up harmony from the rest of the Blue Yonder crew? She could do it solo, but these guys put the color in the rainbow. Other tunes performed by Blue Yonder include "I'm a Little Too Lonely Lately (I'm Way Too Blue)," "Let's Make the Moonlight" and a Gene Watson hit, also penned by Ramos and co-writer Jerry Vandiver, titled "Don't Waste It on the Blues." If you're familiar with the recent Wild Rose cut, "Go Down Swingin'," that goes under her name too. Just before I made my exit for the night, Blue Yonder placed a plus on their already winning performance and pumped out a bea-u-ti-ful ballad titled "Would You Love Me If She Came Back."

Well, ASCAP's showcase definitely turned what I thought was going to be another lonesome Nashville evening into one of pure entertainment that I'm sure will one day reach thousands of others, once the rest of the industry discovers the talent we were exposed to that night.

—KIMMY WIX

SA

THE GREAT SOUTH AFRICAN STORY is being written in headlines every day, but it is in the subplots that the real human stories are revealed.

One such subplot is the story of a jazz band that came together behind bars in the notorious island prison near Cape Town, Robben Island. This is where Nelson Mandela was jailed for most of his 27 years behind bars, and where most convicted South African political activists have spent some time. In activist lingo, it is known as "The University"—a school of political hard knocks.

Its "graduates" earn the respect in activist circles that the American establishment might show graduates of Harvard or Yale. The island graduates usually take up leadership positions in the mass movements that make up "the struggle" against apartheid, just as Harvard might supply future generals of America's corporate armies.

But The University includes more than just politics and resistance on its current curriculum. When a batch of prisoners was recently released, one of them, Ronnie Mabena, stepped off the island ferry with a violin in hand. A reporter for the *Johannesburg Star* newspaper casually asked him about the violin, and the tale of The University's music faculty tumbled out.

Mabena left the country in 1980, at 20, to join Umkhonto we Sizwe, the military wing of the African National Congress (ANC). He was captured in 1985, and sent to jail for terrorism. The following year, one of his fellow prisoners bought a violin. Prisoners were allowed to keep instruments in their cells, and this one intrigued Mabena, who decided to master it. Before long, he had started a band in the prison kitchen. It was called, naturally, the Kitchen Ensemble.

His fellow band members were saxman Siphso Madonda, released recently after serving 12 years on the island for terrorism; vocalist Thabane Zulu, also released, who served three years for refusing to testify at a political trial; and rhythm guitarist Frank Thabane and singer Tito Manthata, both still inside.

Meanwhile, two other bands had also come together: *Roots*, which had originally been formed in an ANC training camp in Angola; and the *Collective Sounds*. The groups perform in prison concerts twice a year, making do with a limited selection of instruments. Last year, a firm of attorneys raised funds to buy instruments, and now the music flows a little more smoothly from behind the prison bars (although they are still trying to obtain a keyboard).

"It must be seen within the framework of the dynamism which is to be found in South African music [beyond the prison]," says Ronnie Mabena. "That cross-culture which characterizes the emergence of a new cultural identity."

Mabena says the music was an escape from the drudgery of prison life, but it was also a vehicle for expressing human emotions. The prisoners also recognized a political dimension to their music, and held long debates on the politics of music.

"There is a very positive attitude towards culture by all the inmates," Mabena affirms. "Theory has been transformed into practice through our music."

He quotes ANC president Oliver Tambo to drive home his final point, one which emphasizes that making music behind bars has a relevance far beyond the mere sounds that emerge: "The world cannot imagine what cultural potential a new South Africa will exhibit, if only apartheid will go."

—ARTHUR GOLDSTUCK

Beats International

BY ERNEST HARDY



"WHEN I WAS DOING [THIS] ALBUM," said Norman Cook in a recent interview with the British magazine *Melody Maker*, "I thought, 'This is gonna flop, 'cause it's so unfashionable.' But if it does flop, at least I've tried."

The album being discussed is the Elektra release, *Let Them Eat Bingo*, which is garnering glowing reviews from critics on both sides of the Atlantic. Cook and his band, Beats International, have put together a dance album that captures every club mood—sexy, playful, energetic, funky, and even that extremely rare quality in dance music, *thoughtfulness*.

Cook, formerly of the critically acclaimed group the Housemartins, is well known on the British dance scene. He's one of England's most sought-after re-mixers and a highly acclaimed deejay in his own right. After leaving the Housemartins and their infectious brand of retro-'60s pop, he immersed himself in his first love, the underground dance scene, where he quickly

established himself as an authority.

With Beats International (whose line-up will change from time to time depending on the direction Cook wants to take it and in order to ensure constant growth), Cook takes first-hand club experience, tosses in an abundance of samples, witty lyrics (Billy Bragg is a contributing artist on the album), and then puts them at the mercy of a seemingly limitless imagination.

"There are people who like different kinds of dance music," said Cook in the same interview mentioned above, "and they're the people at the bar in clubs at the moment because the music they like isn't being played."

The grab-bag diversity of *Let Them Eat Bingo* should lift the spirits of even the most dispirited fan of dance music while injecting a healthy dose of creativity into the form. Beats International should be one of the most talked-about new groups of the year. ○



YOUR PALE'S GOT A TOAD IN IT: Columbia Records execs gather backstage with the members of Toad the Wet Sprocket before a recent showcase with Michael Penn at the Bottom Line in New York. Toad is on the road promoting its second Columbia album, *Pale*, already riding high on alternative radio charts. Pictured are: (back, l to r) Josh Rosenthal, regional manager, alternative music; Don Ienner, president, Columbia Records; Dean Dinning and Todd Nichols, Toad the Wet Sprocket; Paul Rappaport, vice president, album promotion; Kid Leo, vice president, artist development; and (front, l to r) Steve Tipp, vice president, alternative music; Glen Phillips and Randy Guss, Toad the Wet Sprocket; Burt Baumgartner, vice president, Columbia label promotion; and Jim Del Balzo, album promotion, East Coast.

Lori Carson

BY SCOTT HARVEY



overall presentation is much more universal and contemporary. Her work focuses on the pain and hardship of modern life, but she insists that her songs ultimately remain optimistic. "I put hope in my songs because I have to," Carson says, "because I can't abandon the characters in these songs to the situations I've created for them. I try to tell them—the way I tell myself—'Don't give up. Have hope.'" Hope is hard to maintain in the grim world Carson constructs, which realizes heartbreak, infidelity, lost dreams and the homeless. This tangled world reflects her New York perspective, but its sombre moods are lifted by her clarion voice—sweet, pure and refreshing.

Carson's confidence in her voice was slow in coming. Though she has played guitar and written since her 15th birthday, her first public performance at a local club's "open mike night" was barely audible, and it took

SHELTER, LORI CARSON'S DEBUT ON GEFLEN RECORDS

recalls an earlier Geffen debut by Maria McKee, whose thoughtful lyrics and crystal voice marked her as different from any other singer. While Carson's outlook and purity of voice suggest McKee, Carson stands on independent ground with a style all her own. Her approach is folk-grounded, but her

her six months sitting in the audience to summon the courage to bring her guitar and get up on stage. She was immediately asked back. Playing the New York club circuit for only a couple of years, Carson was signed to a major record deal with Geffen, and the result is her poignant first album, *Shelter*. ○



GO FLY A KITE: Charisma recording artist Kirsty MacColl recently spent a week in New York meeting her record company and a myriad of media people to launch *Kite*, her debut album for the label. MacColl also took time out of her busy schedule to enjoy a staff lunch in the Charisma conference room overlooking Central Park. Pictured are (l to r): Jeff Fenster, A&R VP; Phil Quartararo, president; MacColl; Ian Wright, MacColl's manager; Bob Catania, VP, promotion; and Audrey Strahl, VP, press & artist development. (photo: Gary Gershoff)



THIRD STONE MUSIC: Pictured (l to r): Les Bider, president and CEO Warner/Chappell Music; Michael Douglas, chairman of Stonebridge Ent.; Richard Bieber, president and CEO, Stonebridge Ent.; and Dick Rudolph, president, Third Stone Music.

MCA MUSIC: Dance music diva Carole Davis is spreading her talents around these days, beginning with the release of her new single on Warner Brothers, "It's in My Genes." The song is co-written by fellow MCA Music writer Greg Smith and Nile Rogers. Rogers also produced the record. (Check Film/TV below for more on Davis)... Just-inked writers Darryl Dash and Lou Humphrey have written and produced Janice Dempsey's debut Epic LP, slated for a summer release...

PEERMUSIC: Peer-Talbot (Nashville) proudly announces the signing of Billy Herzig to an exclusive writer's agreement. Herzig had a #1 hit with the Earl Thomas Conley cover of his "Right From the Start"... Next week look for my spotlight feature on Peer's hot new European artist/writer Robert Reilly. This guy is gonna be big...

WARNER/CHAPPELL: Stonebridge Ent., Inc. has formed Third Stone Music, a new division, which has entered into a joint publishing venture with Warner/Chappell Music, it was announced by Rick Bieber, president and CEO of Stonebridge, and Les Bider, president and CEO of Warner/Chappell. Dick Rudolph has

been named president of Third Stone Music and has become a principal partner with Bieber and Stonebridge chairman Michael Douglas in the new entity. Songwriters, performers and composers associated with the new venture will be involved in films produced under the Stonebridge Ent. banner, whenever appropriate.

In addition to the publishing venture with Warner/Chappell, Third Stone is in the process of forming its own label. "Stonebridge now becomes one of the few independent production companies to become involved in music publishing and the development of new talent," said Bieber. Third Stone has already concluded agreements with hard-rock band Cryer and writer/recording artist Sean Rickman. The company is also in negotiations with several other acts. Cryer, a Miami-based band with an established hard-core regional following, has pacted with the company for worldwide co-publishing and development. Rickman, a self-taught 19-year-old heavily influenced by Jimi Hendrix and Van Halen, not only writes, sings and arranges, but plays guitar and drums as well.

Rudolph, a veteran songwriter and record producer, has worked as music



PRETTY WOMAN: Lauren Wood, holding her just-released EMI single, "Fallen," from the top-10 *Pretty Woman* soundtrack, with Ron Fair, VP of A&R for EMI. Fair executive-produced the soundtrack.

supervisor on such films as *Black Rain*, *Running Scared*, and *Cocoon*, and has written and produced recordings for numerous artists, including Manhattan Transfer, New Edition, Jermaine Jackson, Patti LaBelle, Teena Marie and the Temptations. He also wrote and produced the classic hit single, "Lovin' You," with Minnie Riperton. Stonebridge's independent production subsidiary is Stone Group Pictures and the international production entity is Stone Group Ltd., France. This is a company to keep an eye and ear open for...

FILM/TV: MCA Music's artist/writer/actress Carole Davis has recently landed a role on the ABC soap opera *One Life to Live*, portraying the manipulative Baroness Helga von Stoltz. Also, Davis will be appearing in two full-length feature films, *Put Another Shrimp on the Barbie*, a Universal release, and *If Looks Could Kill* for Warner Brothers... Also, MCA Music Publishing, in conjunction with Bush Burnin' Music, has signed world-wide co-pub and exclusive songwriter agreements with Darryl Dash and Lou Humphrey, who have songs on the EMI/Orpheus soundtrack to *Def by Temptation*, an Orpheus film slated to hit the New York market this summer... The Captain, Daryl Dragon (co-owner of Rumbo Recorders) is scoring the feature film *Payback* for Bob Eubanks Productions at (you guessed it) Rumbo Recorders...

NEW COMPANY DEPT (L.A.): Music publishing executive Alan Melina, former vice president of Famous Music, has become partners with Ned Shankman and Ron De Blasio, Inc. The company, newly renamed Shankman DeBlasio Melina, will launch a new independent music publishing company. Already widely known for its personal management of such major artists, songwriters and producers as Barry White, A'me Lorain, David Foster, John Doe, X, Andy Johns, Phil Ramone, Tena Clark, Greg Mathieson, Quarterflash, and many others, the firm is preparing to move strongly into the area of music publishing.

Melina launched his career as a promoter and agent, representing David Bowie in the early '70s. After

joining Chappell Music in London in 1978, he focused exclusively on music publishing, and relocated to L.A. in 1984 to join Famous Music. He is credited with signing many top artists and songwriters, including Sade, Martika, the Cult, Dead or Alive, Level 42, Billy Bragg, Animation, GTR, Martin Page, Michael Jay, Tena Clark and John Barnes. Melina's cover credits include songs placed with Whitney Houston, New Edition, Bobby Brown, Miami Sound Machine, Kenny G., the Jets, Vanessa Williams, Jermaine Jackson, Tracie Spencer, Five Star, and in the soundtracks to *Top Gun*, *Beverly Hills Cop*, *Coming to America*, *Witness* and *Gung-Ho*.

Shankman, a highly successful entertainment attorney and personal manager, had represented such clients as Richard Pryor, Merle Haggard, Paul Williams and Barry White. In the late '70s he teamed with the late comic actor Ted Knight, producing the comedy series *The Ted Knight Show*, before forming his current company.

DeBlasio, a former talent director at the William Morris Agency, has served as personal manager for some of the biggest names in the entertainment industry—Bill Cosby, Richard Pryor, Sylvester Stallone, Donna Summer and the late Freddie Prinze. After the formation of Shankman DeBlasio, founded in 1979, the team initially represented such artists as Sister Sledge, X, Gordon Lightfoot, Quarterflash and Jennifer Holliday. Congratulations and best of luck in your new venture.

STUDIO DEPT.: Rumbo Recorders, Canoga Park, CA: Ringo Starr, with the help of Tom Petty and Jeff Lynne (producer) layed down "I Call Your Name" for a John Lennon TV special. Megadeath (Capitol) are in Studios A and B cutting with Mike Klink... Premiere Japanese singer Mari Hamada recently completed her album in Studio A with producer Greg Edward...

DID YOU KNOW? DEPT.: An estimated 65 million U.S. viewers watched the 32nd Annual Grammy Awards, up from 52.5 million (18%) the previous year, reports CBS-TV...

To be continued...



SHANKMAN DeBLASIO MELINA: Pictured (l to r): Ron De Blasio, Ned Shankman and Alan Melina.

Rappin' With The Retailers

By C.J. and JEFF KARP

STRAWBERRIES, Boston, Massachusetts

Reporting: Dave Weinstein

"Sinead O'Connor is doing really well. Public Enemy is holding on really strong. Since we're located in the middle of Boston, we have a really big urban market. Bell Biv Devove are also doing well. As far as singles go, En Vogue is a hot seller. Madonna ["Vogue"] is a strong mover. On independent labels, any of the Tommy Boy stuff does real well. Digital Underground's new one should be big for a while. The Fugazi stuff, like their latest, *Repeater*, on Dischord, does well for us. When we have it we sell it really quickly. We don't do a lot with country, but k.d. lang is a steady seller."

LOOKING AHEAD: "The After 7 should get really hot. Tony Toni Tone might also do real well. "Dub Be Good To Me," by Beats International, is moving up really quickly."

TOWER, New York, New York

Reporting: Maria Wibbles

"The women acts have been doing very well for us. The top five are all women: Sinead O'Connor, Lisa Stansfield, Suzanne Vega, Carly Simon, Basia. On independent labels, I think Steve Vai on Relativity is going to do very well. Every time I pick up the phone, someone is calling about Steve Vai. The Bowie album is doing extremely well and Joe Satriani is still hanging in there. On the R&B side, I think Digital Underground is going to be fairly strong. Bell Biv Devove and Technotronic have both been doing well since they came out."

LOOKING AHEAD: "I think the new Paula Abdul album will do very well for the first few weeks and then it will probably die. It is just remixes. The people that are really into Paula Abdul probably bought the 12" [singles] already."

CIRCLES, Phoenix, Arizona

Reporting: Al Bennett

"Sinead O'Connor is doing real well. Fleetwood Mac is going to be big for us. It is doing well out of the box already. Julia Fordham and Jane Child are also doing fairly well for us. We move more dance and R&B-oriented things. Bell Biv Devove has been our hottest title for the last month. We're blowing that thing out of here! We just got in the new Tony Toni Tone. I think that's going to be a monster. It's an awesome album! Johnny Gill is also selling real well. As far as country, we're still moving the Clint Black and we're just starting to get some action on Travis Tritt. I think it's going to be a big one. Independent-wise, there is a couple of different things going. There's a rapper by the name of Ice Cube from N.W.A. When his solo album comes out, I think is going to sell real big for us. We're moving the 12" cassette of "America's Most Wanted" real well. We've always been a strong N.W.A. seller here."

NORTHERN LIGHTS, St. Paul, Minnesota

Reporting: Kirk Miller

"Our top-selling pop albums has been Sinead O'Connor and Depeche Mode. Apart from what's on the charts, Fugazi, the Thrill Kill Kult and Trip Shakespeare, a local band, have all been selling well. Something I've really noticed doing well in country is Clint Black. It sells out every time we get it in and we get a lot of requests for it. A lot of rap stuff is doing well. Public Enemy is still selling well and so is Digital Underground."

LOOKING AHEAD: "The Chills have been selling consistently, and we expect it to do a lot more. This Australian band called the Hummingbirds might really pick up if some more people hear it. It just came out this week. I think the new Sidewinder, as far as pop stuff, should prove real popular, too. The Revolting Cocks just put out a new one. I think we'll sell a lot of that. As far as R&B, I think the Chimes and Family Stand will start hitting soon. Also the new Soul II Soul, whenever it finally comes out in America, I think will do really well."

SAM GOODY, Baltimore, Maryland

Reporting: Ed Schwinn

"Public Enemy and Lisa Stansfield are selling well. M.C. Hammer is doing really well. We're getting a lot of people buying the Madonna single, but they want the whole tape, too. I think, once we get the tape, it will be a big one for us. Digital Underground is moving pretty well and is number eight on our list. Our big country sellers are Ricky Van Shelton, Kentucky HeadHunters and all of Randy Travis. People are still buying his older stuff. Alabama should take off. We're already getting requests for it."

LOOKING AHEAD: "Paula Abdul just had her new one come out. It's a remix of her old stuff. We haven't had much traffic on it yet, but we think it might do well. We'll get the New Kids stuff in June. That should be a big one."

TOWER, Sacramento, California

Reporting: Pennie Letney

"We're selling a lot of Sinead O'Connor, M.C. Hammer, Bell Biv Devove and Public Enemy, both in LPs and singles. I cannot keep Randy Travis or k.d. lang in stock at all, k.d. lang especially. She's always gone. I also sell a lot of Travis Tritt and Doug Stone. Alabama sells quite a bit also. We still have to stock up their older albums every day. John Lee Hooker we sell the most of, R&B-wise. There's a song on there he does with Bonnie Raitt that people ask about all the time. Joe Satriani is our big independent seller."

LOOKING AHEAD: "Madonna is coming out on the May 22 and we have a lot of requests for her—a lot! We get calls every day, all the time."

BEBOP RECORDS, Ridgeland, Mississippi

Reporting: Ann Lampe

"Sinead O'Connor and M.C. Hammer are moving big-time! We're also blowing out *Pretty Woman*. Travis Tritt is real popular. We're moving a good bit of Doug Stone, Alan Jackson and Floyd Morgan. With R&B it's Howard Hewitt and Johnny Gill."



Elektra Entertainment's Howard Hewitt stopped in at J.J. Variety Records during a recent trip to New York City. Hewitt visited with the store's staff, signed autographs and thanked everyone for their support of his chart-busting LP. Pictured (l to r): Barry L. Roberts, Northeast regional marketing and promotion manager, Elektra; Calvin Johnson, J.J. Variety; Howard Hewitt; Terence Grays, J.J. Variety; Will Dillard, J.J. Variety; and Mike Baez, field marketing representative, WEA.



The king of the saxophone, Kenny G, was in New York recently celebrating his *Live* video and album going gold and platinum, respectively. Shown at the presentation for *Kenny G Live* are (l to r): Dennis Turner, Kenny G's manager; Clive Davis, president, Arista Records; Kenny G; Roy Lott, executive vice president, operations; and Bill Berger, executive vice president.



Participants at the latest NARM convention in Los Angeles didn't know what to think when they saw this "motley crew" from Concrete Marketing setting up shop in the exhibition showroom. Championing the voice of heavy metal with a little help from their friends are: (back row, l to r) Ramsey Jabbar, Midwest regional marketing representative; Jim Saliby, video coordinator for RetailVision, Bob Chiappardi, president of Concrete Marketing; Jeff Sipler, Northeast regional and tour marketing representative; Lenny Leon, marketing manager and Southeast regional marketing representative; and (front row, l to r) Dave Mustaine, Megadeth; Ozzy Osbourne; and Dave Ellefson, Megadeth.



Bang Tango and Brittny Fox recently dropped by for an in-store appearance at the House of Guitars in Rochester, New York. Pictured here are the bands, their albums and one mighty graffiti-covered wall.

TICKETMASTER

(Continued from page 8)



HELLO, DAD, I'M AT FARM AID: ASCAP and Indianapolis' Radio Q95 teamed up to present a V.I.P. (Very Important Party) for Farm Aid IV earlier this month that showcased emerging local writer/performers at the Indiana Convention Center in Indianapolis. Among the celebrities on the Farm Aid roster who dropped in for a late-night jam were members of the world's greatest soul band, Was (Not Was). Pictured are (l to r): ASCAP's Loretta Munoz, ASCAP writer member Don Was of Was (Not Was), ASCAP's Lisa K. Schmidt and

home video on May 31, about three days after lambada is scheduled to disappear forever from these shores. Some people have good timing, some people don't.

BAD REP SMASHED TO SMITHEREENS: After having their touring bus pulled over for a license plate violation, recording stars the Smithereens found themselves in an all-too-arresting situation. The officers who stopped the van immediately "smelled something suspicious" and searched the vehicle. After careful, fruitless scrutiny, an officer finally uncovered a small aspirin box in a band member's coat. Alarmed, he found grass and dust—*real* grass and dust—from Buddy Holly's grave, which the group had recently visited. Charges were not pressed.

SWEET CHILD O'HERS: Axl Rose, of Guns N'Roses is married. The girl who agreed to be his bride is none other than Erin Everly, a daughter of an Everly Brother. The wedding was, of course, in Las Vegas.

DON'T HATE ME BECAUSE I'M BEAUTIFUL. THERE ARE OTHER GOOD REASONS: *People* magazine has made a list of the 50 most beautiful people in the world for your quick and handy reference. Included from the music world are Chris Isaak, Jody Watley, Fine Young Cannibal Roland Gift, Cowboy Junkie Margo Timmins, New Kid on the Block Jordan Knight and country star George Strait. But where's Joey Ramone, and Shane MacGowan, and Barry Manilow...?

—Lee Jeske and Scott Harvey



Was (Not Was) vocalist Sweet Pea Atkinson. **I'M WITH HIM:** Curb Records artist Delbert McClinton made a triumphant return to New York City's Lone Star Roadhouse recently to perform in support of his burnin' new album, *I'm With You*. Shown congratulating McClinton (right) backstage is Dave Logan (left), program director of WNEW-FM.

SHOCK OF THE NEW

BY KAREN WOODS

ONCE MORE INTO THE BREACH: The spring deluge has started, and I've been getting more "have you listened to [name of record goes here] yet?" phone calls than I care to think about. So it's time to take the phone off the hook, put my feet up on the desk, and grab a few more off the top of the pile...

CATERWAUL: *Portent Hue* (IRSD-82030)

There are three definitions for the word "portent" in the dictionary: 1.) an indication of something calamitous about to occur, or an omen; 2.) of prophetic or threatening significance; and 3.) something amazing or marvelous. The combination of all three of these definitions, along with "hue," which is a dimension of a color or a shade, pretty well sums up the album of the same name. There are some marvelous and amazing moments, some spectacular shades of optimism and hope. There are some particularly ominous, threatening moments as well, grey things rife with impending doom. A great deal of the atmospherics have to do with vocalist Betsy Martin, who sounds perpetually off-kilter, not quite sane. She can create a mood with her voice alone, run shivers up your spine, antagonize like fingernails on a blackboard, slide along your skin like silk. *Portent Hue* is easily the best Caterwaul record to date, quite possibly because this is the first time they sound like themselves. Producers Dave Ogilvie and Greg Reely didn't try to clean them up and make them dress nicely this time out. Instead they let the band go, let them play their distinctive almost-ready-to-fall-apart brand of rock and roll their own way. It never does fall apart, but the threat, the *portent* that it just may degenerate into a miasma of grinding guitars and tortured vocals, is more than enough to hold your attention hostage for a half hour or so. This record, if given the right push, could give Caterwaul a boost out of their relative obscurity. It's good enough.

REVOLTING COCKS: "Let's Get Physical" (Wax Trax 9086)

Never, ever to be confused with that Olivia Whatsername favorite of aerobics teachers everywhere...although the song does start with a sample of a woman's voice saying "no pain, baby, no gain." I should be offended by the blatant sexism in this track, but I can't seem to work up anything stronger than a good smirk. It's so *aggressively* sexist that it's funny. When they're in this mode, you can't take RevCo any more seriously than you could take a locker room full of adolescent boys, or the construction workers who do the "hey, baby" thing to female pedestrians. Kinda gross, but ultimately funny, and I love the evil little laugh that pops up here and there. I have this really strong urge to send a tape of this to a particularly obnoxious aerobics instructor with whom I took classes a few years ago. It would give a completely new meaning to "I wanna see you sweat..."

THE BLACK WATCH: *Short Stories* (Eskimo ESK 002)

Hmm. Hmmm... The time changes and the accidentally-on-purpose awkward phrasings of the Lucy Show, the string embellishments of the Go-Betweens, some vaguely metaphysical, slightly twisted, slightly romantic lyrics, and a singer with a Robert Smith fascination whose enthusiasm overcomes his tendency to slide out the bottom of his notes... And the band is named after a plaid. *Short Stories* is a bit on the precious side, but shouldn't be written off, either. I'd be interested to see what would happen if singer/songwriter John Andrew Fredrick loosens up a little, starts thinking sharp instead of flat, and finds his own voice. The current result is pleasant; with a bit of adjustment it could be good.

BIG DIPPER: *Slam* (Epic E46063)

Some records just scream "college radio" at you when you pick them up. This is one of them. I wish I had a chart in front of me, because I'd bet money that even though *Slam* has only been out a couple of weeks, it's in there. This sort of stuff is the literal backbone of college radio—just alternative enough that it wouldn't get played on mainstream radio, but simple and clean enough to balance out the more avant garde, *truly* alternative stuff. The songs are rooted in standard three-chord rock and roll, lead guitars are fuzzed-out just right, melodies are pretty and simple, as are the harmonies, and when Big Dipper kicks out the jams a bit (what *does* that mean, by the way?) they are proficient enough to pull it off. While *Slam* is nothing new, nothing terribly exciting, it is a really good, solid corn-fed college radio sort of record. I particularly like the title track. Stay tuned.



FEEL LIKE GOIN' HOME: Fiachna O'Braonain, Liam O'Maonlai and Peter O'Toole of Hothouse Flowers entertained passers-by in bustling Times Square during their recent visit to New York. The band is currently gearing up for the June release of their achingly gorgeous new album, *Home*, as well as their American tour, which begins in mid-July.

HEAVY METAL

BY ALEX HENDERSON

STUDIO SAVAGERY: Ratt is in L.A. working on the follow-up to the recently-certified-platinum *Reach for the Sky* on Atlantic. Sir Arthur Payson is producing, with Desmond Child (Bon Jovi, Alice Cooper) acting as executive producer... Beau Hill is producing the next Warrant album, which is due out mid-summer... June releases on Metal Blade include thrash posse GWAR's *Scumdogs of the Universe* (which boasts such pleasant song titles as "Maggots Are Falling Like Rain," "Sexecutioner," "Vlad the Impaler" and "Slaughterama"), Bitter End's *Harsh Realities*, Anacrusis' *Suffering Hour* and Intruder's *Escape From Pain* EP. Intruder shouldn't be confused with the Intruders, the Philly soul posse that cold got busy on such classics as "Cowboys to Girls" and "Together"... Sweet

F.A.'s debut album, *Stick to Your Guns*, is due out on July 23 on MCA. Although the Indianapolis rockers have no product out, the buzz surrounding them has been strong enough to warrant a lengthy feature in the May issue of *Rock Scene*... Winger's second album, *In the Heat of the Young* is due out in late July... Poison's lead vocalist, Bret Michaels, is producing and co-writing an album for rock songstress Susie Hatten. The album, which is due out in the fall on Irving Azoff's new Giant Records label, will include a cover of the Rolling Stones' "Brown Sugar."

HIGHWAY TO HELL: Megadeth, whose next album is scheduled for August release on Capitol, begins an



Sweet F.A.

international tour on September 13 at the Hollywood Palladium. After that, the thrashers tour Europe before venturing on more American dates on October 18. This will be Megadeth's first tour since the addition of its newest members, guitarist Marty Friedman and drummer Nick Menza... Whitesnake's current tour will take the rockers to Europe this summer, where they'll headline the Monsters of Rock festival at Castle Donington in the U.K. on August 18. Attendance is expected to be about 70,000. Whitesnake headlined the same festival in 1982.

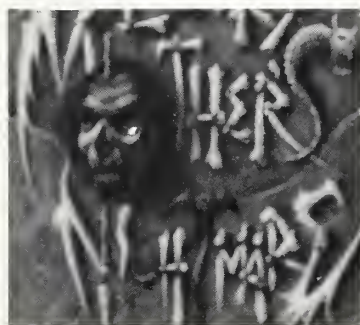
METALHEAD MISCELLANEOUS: Altruistic thrashers Overkill are headlining a benefit concert in the hope of helping save the life of Shaylyn Press, a three-year-old girl suffering from an undocumented liver disease similar to cirrhosis of the liver. Press needs a liver transplant, which will cost \$250,000. The concert, which includes Hostile Rage as an opening act, will be held on Friday, June 22 at Ramapo College Band Shell in Mahwah, New Jersey. Profits from the tickets, which are \$15 in advance and \$20 at the door, will benefit the Shaylyn Press Fund... Former Black Sabbath drummer turned solo artist/vocalist Bill Ward, who records for Chameleon, is scheduled to appear in the July issue of the headbanger video magazine *Hard 'N' Heavy*.

EAR RINGERS

THE ALMIGHTY: *Blood, Fire & Love* (PolyGram 841 347-4)

For those who are fed up with the surplus of uninspired metal and hard rock bands that are more concerned with their mouse than their music—the vast majority of them L.A. bands—the Almighty's debut album, *Blood, Fire & Love*, is an oasis of honest rock in a desert of poseurs. The Scottish headbangers' publicity bio likens *Blood, Fire & Love* to "the soundtrack for a biker bar," an honest description of a raw, hard rock/metal collection that inspires comparisons to everyone from the Cult to Steppenwolf and comes across as uncalculated and heartfelt. Without question, this is one of the best hard rock/metal offerings of 1990.

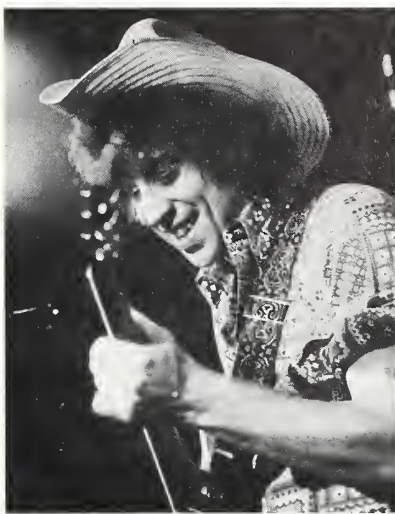
EVERY MOTHER'S NIGHTMARE: *Every Mother's Nightmare* (Arista AC-8633)



Seeing the skull and "satanic serpent" gracing the cover of *Every Mother's Nightmare*, one might assume its contents to be death metal. Instead, the band embraces Motley Crüe-ish metal/hard rock boogie that has more to do with sex than Satan, and favors girls, girls, girls over shouting at the devil. Although nothing groundbreaking is heard on the album, *EMN* keeps things alive, thanks to Rick Ruhl's passionate vocals and lead guitarist Steve Malone's willingness to offer one bitchin' riff after another, dude.

ROCK & ROOTS

BY LEE JESKE



Elvin Bishop

for Bishop. This shouldn't take long, I figure. Bishop has to be some burnt-out has-been relic from the '60s. I mean, he was a minor figure even then, and his recent Alligator album didn't exactly get my blood pumping. So, the crawfish wiping the grumpiness from my puss, we bee-line for Bishop.

Folks, Elvin Bishop was terrific. He's got a great band (fortified by a couple of hot-shot hornmen); his self-deprecating songs, barroom attitude and raggedy, boozy voice were alive with a delightful sense of fun; and his guitar playing was on the money—prickly bar-band blues guitar. Good stuff. In fact, Bishop took B.B. King's slot at a big evening show that night, and a pair of friends of mine—who went primarily for Etta James—came back raving about Elvin Bishop. Imagine, Elvin Bishop! Makes me wonder what other *alte rockers* I've casually dismissed as has-beens are also still cooking.

In the meantime, New Orleans and other Louisiana music continues its welcome creep throughout the land, something the ever-growing popularity of the Jazz & Heritage Festival helps encourage. A quick peek at the *Village Voice*, for instance, reveals that this very week (the week of May 14), Snooks Eaglin, Johnny Adams and George Porter are at the Lone Star (Monday, with Ruth Brown and Charles Brown, in a TV taping for the Rhythm and Blues Foundation); the Dirty Dozen Brass Band are at S.O.B.'s (Wednesday and Thursday) and Allen Toussaint is at Tramps (Wednesday through Saturday). The Meters were at Tramps last week, Boozoo Chavis is there next week (Louisiana has become Tramps' mission; great R&B singers are next), Dr. John and Buckwheat Zydeco'll be at the Lone Star before June.

The best concentration of New Orleans talent will be at Philadelphia's fifth annual "Jambalaya Jam," a Memorial Day weekend hoot that's something of a pint-sized Jazz & Heritage Festival (it's produced by the festival's own Quint Davis). The food, at least when I was there two years ago, was a Philadelphia take on New Orleans food (better you should eat soft pretzels), but the music's the real deal—Irma Thomas, Beausoleil, the Preservation Hall Jazz Band, Pete Fountain, Rockin' Dopsie, Dr. John, Buckwheat Zydeco and the Olympia Brass Band are among the participants. It takes place at Penn's Landing and tickets are a mere seven bucks (\$9 the day of the show). Call (215) 636-1666 for the rest of the scoop.

The food sounds better at the second annual "New Orleans by the Bay" extravaganza, set for Sunday, May 20 at Mountain View, California's Shoreline Amphitheatre, although the music's less wide-ranging and less focused on Louisiana-based acts. Dixieland's the thing, including Bulgaria's Gabrovo Swing Dixie Band and Sweden's Jazzin' Jacks (Butch Thompson, Queen Ida and Mike Lipskin are among the headliners). But big Paul Prudhomme will be there with his New Orleans staff, and Swedish dixieland goes down a lot easier while munching one of Prudhomme's deep-fried mirlitons. Tickets are \$12.50 at this thing (\$15 the day of the show) and their number is (415) 762-2277.

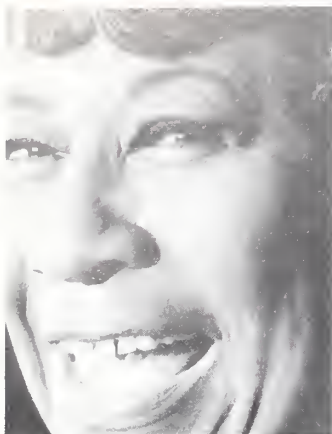
Before we let this baby go, I'd just like to point out some fine new Louisiana albums out there in CD land: *Alligator Stomp: Cajun & Zydeco Classics*, a fine Rhino compilation (included are Boozoo Chavis' two classics, "Uncle Bud" and "Paper in My Show," and Rockin' Sidney's "My Toot-Toot"), and Aaron Neville's wonderful EP *Orchids in the Storm* (also Rhino); *Runnin' Partner*, a funky new Rounder album from the Meters' funky old George Porter; Earl King's *Sexual Telepathy*, a good new Black Top album (but not as good as the previous *Glazed*, a great Black Top album); *2 Left Feet*, a nice little album of pumped-up Cajun dance music from File, the nice little pumped-up Cajun dance band (Flying Fish); the exceptional *Two-Step D'Amade*, from the fiercely traditional Savoy-Doucet Cajun Band, and *Beau Solo*, a solo album from Beausoleil honcho Michael Doucet (Arhoolie both); and *Not of This World*, a blistering album of swampy alternative rock from Dash Rip Rock, one of New Orleans' finest contemporary rock bands (Mammoth).

ON JAZZ

BY [unreadable]

“I’D LIKE TO HEAR YOU SAY, ‘ALL THAT JAZZ.’” Those words are on the new Ella Fitzgerald album, *All That Jazz* (Pablo), just as they’ve been on almost every album she made for the past 35 years.

Norman Granz has done a lot in his long, distinguished career: conceived of and produced Jazz at the Philharmonic, which got jazz out of clubs and into concert halls; owned a string of labels (Norgran, Verve, Pablo) for which he produced innumerable jazz classics by the likes of Charlie Parker, Ben Webster, Dizzy Gillespie, Billie Holiday and others; managed numerous artists (including Ella Fitzgerald, whom he’s managed for 40 years); and helped jazz gain some respectability back in the days when segregated conditions and poor treatment for jazz artists was the norm.



Ella

But of all his achievements, one stands above the rest: the series of *Songbook* albums Ella Fitzgerald made for Verve in the late ’50s—American music landmarks. They were revolutionary—concept albums (one songwriter, one arranger) when albums were mainly collections of singles; albums of great American songs when most singers, including Fitzgerald, were recording contemporary junk.

“I had proposed the *Cole Porter Songbook* to Decca, but they rejected it on the grounds that Ella was the kind of singer who didn’t do that material,” says the 71-year-old Granz.

“Well, I could understand it, from their point of view, because they had one thing in mind, and that was finding hit singles. Since I was Ella’s manager, I was interested in how I could enhance Ella’s position, to make her a singer with more than just a cult following amongst jazz fans. And I’ve always been a buff on songs. I researched songs. I’m a great believer in good lyrics.

“So I proposed to Ella that the first project we do would not be a jazz project but rather to do a songbook of the works of Cole Porter. I envisaged her doing a lot of composers.

“The very fact that I stressed that each song had to include the verse was unusual. Most singers don’t sing the verse. It was a thing all the great songwriters respected. In fact, Irving Berlin even called me, after I had done Rodgers & Hart and Cole Porter, and said, ‘When are you going to do my songbook?’ And I did do it as a result of his call.”

Says Granz: “It created a whole new public for Ella, and I think that still her regular jazz-oriented following liked it as well.”

Granz’s explains his *modus operandi*:

“What I would do is I would get together a hundred songs that I thought would suit Ella lyrically, because that was important, and, secondly, would lend themselves to all kinds of backings. Certain songs would fit anything, but other songs probably required maybe strings or required a different kind of arrangement. If you were going to do ‘What Is This Thing Called Love,’ well, that’s easy. Jazzmen play that anyway, so I might have used a small group just to improvise. On the other hand, if you were going to do ‘My Ship,’ by Rodgers & Hart, that almost insisted on having a big backing.

“Anyway, I would sit down with Ella and I’d say, ‘Okay, here are the hundred songs that I think would work, now let’s go through each one.’ In many cases Ella would know the song, or she could hear the melody in her head. Of course that had to be the first choice, that she had to really dig the song. Then I had to go over the verses with her to see whether she felt comfortable with them, because I insisted on doing the verse. I proposed, when we recorded, that I didn’t care how long a song took. It took what it needed. So that gave us a kind of variety—the song might be eight minutes, if it was worth it, or it might be two minutes, just one chorus. And it might be just a piano player or it might be a 50-piece orchestra.

“Of course, I always recorded live. We never recorded and then had Ella track. In that way, you had to have very flexible arrangements, where you could say, ‘Let’s pick up the tempo here’ or ‘Let’s drop this,’ or whatever, during the session, which most companies, of course, wouldn’t countenance because it was too expensive.

“Well, Ella would finally narrow it down to maybe 50 songs, and then I would have a piano player do the 50 songs so she could hear them, just a chorus each. Finally, finally, we would whittle it down to, say, 35 songs. And if the album finally came out with 30, we had some alternates in case, in the studio, maybe it didn’t work.”

The results—luxurious albums of the songs of Porter, Gershwin, Ellington, Berlin, Rodgers & Hart, Arlen, Mercer and Kern (most of them multi-album sets)—have virtually never been out of print. They’re all available on CD from PolyGram. They all, according to PolyGram’s Richard Seidel, sell extremely well.

Next week, more Ella talk with Norman Granz.

TRADITIONAL JAZZ

May 19, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

| | | | | |
|----|---|--|-------|----|
| 1 | REMEMBRANCE (Verve/Polygram 841 723) | The Harper Brothers | 1 | 10 |
| 2 | REUNION (GRP 9598) | Gary Burton | 2 | 10 |
| 3 | NATIVE HEART (Blue Note/Capitol 93170) | Tony Williams | 7 | 5 |
| 4 | DEEP IN THE SHED (Novus/RCA 3078) | Marcus Roberts | 3 | 5 |
| 5 | WHERE WERE YOU? (Columbia C 45443) | Joey DeFrancesco | 9 | 5 |
| 6 | ANNIVERSARY (Emarcy/Polygram 838 769) | Stan Getz | 5 | 10 |
| 7 | WHEN HARRY MET SALLY (Columbia SC 45319) | Harry Connick Jr. | 4 | 40 |
| 8 | THE VISIONS TALE (Antilles/Island 91334) | Courtney Pines | 6 | 9 |
| 9 | THE INVENTOR (Blue Note 91915) | Bobby Watson & Horizon | 10 | 7 |
| 10 | ON THE BLUES SIDE (Fantasy 9177) | Jimmy McGriff & Hank Crawford | 8 | 10 |
| 11 | FALLING IN LOVE WITH JAZZ (Milestone/Fantasy 9179) | Sonny Rollins | 25 | 3 |
| 12 | OVERVIEW (Muse 5383) | Jay Hoggard | 12 | 7 |
| 13 | BIG BOP NOUVEAU (Intima/Enigma 73390) | Maynard Ferguson | 29 | 3 |
| 14 | ON FIRE (Epic OE 45295) | Michel Camilo | 11 | 28 |
| 15 | MOOD INDIGO (Antilles/Island 91320) | Frank Morgan | 13 | 22 |
| 16 | WAITING FOR SPRING (GRP GR 9595) | David Benoit | 15 | 28 |
| 17 | JAZZ JAZZ (Nova 8918) | Rob Mullins | 14 | 34 |
| 18 | PITTSBURGH (Atlantic 82029) | Amad Jamal | 16 | 20 |
| 19 | MUSIC (Blue Note 92563) | Michel Petrucciani | 17 | 20 |
| 20 | TIME ON MY HANDS (Capitol/Blue Note 92894) | John Scofield | DEBUT | |
| 21 | AFTER HOURS (Telarc 83302) | Andre Previn, Joe Pass & Ray Brown | 19 | 20 |
| 22 | PARRALLEL REALITIES (MCA 42313) | Jack DeJohnette | DEBUT | |
| 23 | THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002) | Dave Grusin | 20 | 26 |
| 24 | MY FAVORITE SONGS (Enja 79600) | Chet Baker | 18 | 28 |
| 25 | STOLEN MOMENTS (GRP 9615) | Lee Ritenour | DEBUT | |
| 26 | THIRD DEGREE BURN (Milestone M-9174) | Charles Earland | 21 | 26 |
| 27 | FOR YOU ONLY (Columbia 45200) | Marlon Jordan | DEBUT | |
| 28 | STRAIGHT NO CHASER (Columbia CK 45358) | Theonious Monk | 22 | 30 |
| 29 | TENDERLY (Warner Bros. 25907) | George Benson | 27 | 40 |
| 30 | SOLO GUITAR (Warner Bros. 26018) | Earl Klugh | 26 | 28 |
| 31 | LIVE AT TOWN HALL, N.Y.C. (Concord Jazz CJ4397) | Gene Harris & the Phillip Morris Superband | 23 | 14 |
| 32 | TWILIGHT IS UPON US (Windham Hill Jazz 0118/A&M) | Billy Childs | 24 | 25 |
| 33 | THE SYMPHONY SESSIONS (ProJazz 698) | Dizzy Gillespie | 31 | 17 |
| 34 | IN A SENTIMENTAL MOOD (Warner Bros. 25889) | Dr. John | 28 | 50 |
| 35 | BLUES ALL DAY LONG (Muse 5358) | Richard Groove Holmes | 30 | 26 |
| 36 | THE MAJESTY OF THE BLUES (Columbia OC 45091) | Wynton Marsalis | 34 | 44 |
| 37 | CHRISTOPHER HOLLYDAY (RCA/Novus 3055) | Christopher Hollyday | 33 | 34 |
| 38 | COLOR (Blue Note 92779) | Rick Margitza | 32 | 22 |
| 39 | LET’S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92933) | Chet Baker | 37 | 34 |
| 40 | ART DECO (A&M 5258) | Don Cherry | 35 | 46 |

JAZZ PICKS

STAN GETZ: *Apasionado* (A&M 75021 5297 2)

If you’ve had a Getz Jones, this is your year. This newly recorded project reunites Getz with Latin rhythms and the kind of shimmering writing that made his *Focus* a classic. This is no *Focus*, but Getz, Eddie del Barrio and producer Herb Alpert (!) have fashioned handsome settings for one of jazz’s great sounds: Stan Getz’s tenor, here in fine form indeed.

STAN GETZ: *The Stockholm Concert* (Sonet GJCD 1013)

This spruce live quartet date was recorded in ’83 and, while it doesn’t glisten as much as *Anniversary* (Verve), it glistens nonetheless.

JACK DEJOHNETTE: *Parallel Realities* (MCA MCAD-42313)

Talk about an all-star trio: DeJohnette, Pat Metheny and Herbie Hancock. Considering the heavyweights, this is surprisingly light and airy, laden with radio-ready soft fusion. Still, there is some beef amid the ear candy.

BOB BELDEN ENSEMBLE: *Treasure Island* (Sunnyside 1041D)

There is something new under the big-band sun: the soft, reflective sounds (something like updated Miles-vintage Gil Evans) of composer/arranger/saxophonist Bob Belden and his impressive, richly focused New York ensemble.

ON THE DANCEFLOOR

BY ERNEST HARDY

"OH, I HATE THAT." Mantronix, the man behind Mantronix, has been sitting quietly, letting his new partners, D.J.D. and Bruce Luvah, answer most of the questions. He's running a fever, battling a cold, and not looking forward to the 11-hour trip to England that is literally only minutes away. We're rushing through our brief allotment of 15 minutes and most of the questions I've prepared are tossed out the window as Mantronix, sick and slightly dazed, is in no condition to talk. It is mentioned, though, that he actually originated "swingbeat" in the early '80s, only to see others receive both the credit and the financial rewards of his work. At the mention of this oversight, he springs to life. Somewhat. "I hate that," he says while making a face. "Because, back then I took a lot of time to try and be a little bit different and come up with new things, and for someone else to come along and take the credit for it...is not cool."



Curtis Mantronix, self-taught producer, songwriter, arranger and mixer, is one of the most respected and influential men in dance/rap music. He's produced and/or mixed the work of people like Duran Duran, Just-Ice, Sound Factory, Jean Paul Gaultier, Nu Shooz, and many others. His group, Mantronix, started as a duo (with M.C. Tee) and released the independent album, *The*

Album, in 1985. The hits, "Fresh is the Word," "Needle to the Groove," and "Basslin," were staples in clubs in New York, London and Paris. By the end of 1986, following the release of *Music Madness*, the duo were huge stars in Europe. In 1988 they signed with Capitol and released the album *In Full Effect*. The latest album, *This Should Move Ya*, saw the departure of Tee and the arrival of the above-mentioned new members. It has already spawned the massive club hit, "Got to Have Your Love," which went Top 5 in England. After embarking on a tour of England, the trio plan on hitting the road in America, hoping to repeat at home the success they've already found around the world.

Cash Box: You guys are huge all over Europe. Why do you think recognition has been so slow coming in the States?

D.J.D.: Because I think people in Europe are more open to different sounds, different music than in the States. Here, they really just follow established trends. It's like, after Soul II Soul released their album and were successful, everyone wanted to sound like them. In Europe, if it sounds good, they're open to it.

CB: Everyone has their opinion on what separates East and West Coast rappers. What do you think the differences are?

Bruce Luvah: (laughing) Well, the rap scene on the East Coast has lost it. I don't know if they've lost it for long, but for right now they've lost it.

D.J.D.: Right now, the West Coast is just smacking us to the side.

BL: I like West Coast rappers. I mean, you have certain West Coast rappers who have no talent and are making a lot of money, you know? I don't know how it happened, but it happened.

CB: In your bio, there's a quote from the *Village Voice* that states: "...what makes them so special is that they never sound like they're trying to be substantial (though they are); they don't even pretend to be 'street.' They're 100 per cent filler-for-its-own-sake..."

BL: Hmmm.

CB: They meant it as a compliment.

BL: (laughs) Yeah, I guess. That describes something different from what you hear everywhere else. We've proven ourselves. We can do a lot of things, rap and R&B...

D.J.D.: On most rap albums, you will find two or three songs that sound the same. On this particular album, not one record sounds the same as another.

CB: What new elements do you two [Bruce Luvah and D.J.D.] feel you bring to Mantronix?

BL: Clarity. Bringing in new situations other than talking about how great we are, and all of that. Bringing in little messages—not messages that are right in your face, but messages that you'll find if you really look.

NEWS: The Lisa Stansfield import EP that we talked about a few months ago has finally been released, and features three new tracks ("My Apple Heart," "Lay Me Down" and "Something's Happening") as well as a rather disappointing David Morales mix of the title track, "What Did I Do to You" (it's now a little too generic sounding), taken from the *Affection* album. "Lay Me Down" is also included as a bonus cut on the new domestic single, "You Can't Deny It." These are obviously cuts that were deemed... Capitol Records recording artist Hugh Harris will be the opening act for Sinead O'Connor's U.S. tour, playing twenty-five dates...

DANCE SINGLES

May 19, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

| | | | | |
|----|--|------------------------------|-------|----|
| 1 | VOGUE (Sire/Warner Bros. 0-21513) | Madonna | 3 | 3 |
| 2 | ALRIGHT(REMIX) (A&M SP-18021) | Janet Jackson | 6 | 3 |
| 3 | GET A LIFE (Virgin 0-96481) | Soul II Soul | 4 | 5 |
| 4 | ENJOY THE SILENCE (Sire/Reprise 0-21490) | Depeche Mode | 2 | 7 |
| 5 | POISON (MCA 24003) | Bell Biv DeVoe | 5 | 5 |
| 6 | THE HUMPTY DANCE (Tommy Boy TB944) | Digital Underground | 1 | 14 |
| 7 | HOLD ON (Atlantic 0-86234) | En Vogue | 11 | 5 |
| 8 | ALL AROUND THE WORLD (Arista ADI-9937) | Lisa Stansfield | 7 | 9 |
| 9 | BLUE SAVANNAH (Sire/Warner Bros 0-21428) | Erasure | 17 | 5 |
| 10 | RUB YOU THE RIGHT WAY (Motown MOT-4657) | Johnny Gill | 20 | 5 |
| 11 | DON'T WANNA FALL IN LOVE (Warner Bros. 0-21526) | Jane Child | DEBUT | |
| 12 | GETTING AWAY WITH IT (Warner Bros 0-21498) | Electronic | 15 | 5 |
| 13 | SENDING ALL MY LOVE (Atlantic 0-86220) | Linear | 9 | 7 |
| 14 | COME INTO MY HOUSE (Tommy Boy TB-948) | Queen Latifah | 24 | 3 |
| 15 | TOUCH ME (4th & B'Way/Island 501) | 49ers | 8 | 9 |
| 16 | DUB BE GOOD TO ME (Elektra 0-66654) | Beats International | 26 | 3 |
| 17 | HEAVEN (Columbia 44-73171) | The Chimes | 25 | 5 |
| 18 | HIDE AND SEEK (Atlantic 0-87973) | Pajama Party | 16 | 7 |
| 19 | NICETY (Ruthless/Atco 0-96480) | Michelle | DEBUT | |
| 20 | THE POWER (Arista AD1-2014) | Snap | DEBUT | |
| 21 | 911 IS A JOKE (Def Jam/Columbia 4473179) | Public Enemy | 30 | 3 |
| 22 | LIGHTING MAN (Geffen 0-21465) | Nitzer Ebb | 33 | 5 |
| 23 | KEEP IT TOGETHER (Sire/Warner Bros. 0-21427) | Madonna | 10 | 12 |
| 24 | ESCAPADE(REMIX) (A&M SP-12352) | Janet Jackson | 12 | 9 |
| 25 | HEART BEAT/FREE YOUR BODY (Vendetta VE-17976) | Seduction | 13 | 14 |
| 26 | EXPRESSION (Next Plateau NP50101W) | Salt-N-Pepa | 14 | 18 |
| 27 | C'MON AND GET MY LOVE (FFRR 886 799-1) | D.Mob | 18 | 23 |
| 28 | THAT'S THE WAY OF THE WORLD (FFRR/Polydor 886-891-1) | D-Mob | DEBUT | |
| 29 | WHATCHA GONNA DO WITH MY LOVIN' (Virgin 0-96507) | Inner City | 19 | 18 |
| 30 | STOP ME IF I FALL IN LOVE (Vendetta/A&M VE7035) | Ale | 35 | 3 |
| 31 | OPPOSITES ATTRACT (Virgin 0-96507) | Paula Abdul | 21 | 21 |
| 32 | GET UP (BEFORE THE NIGHT IS OVER) (SBK V-19704) | Technotronic | 22 | 16 |
| 33 | GHETTO HEAVEN (Atlantic 0-86238) | The Family Stand | DEBUT | |
| 34 | SECRET GARDEN (Quest/Warner Bros. 0-21459) | Quincy Jones | 23 | 12 |
| 35 | I WANNA BE RICH (Solar 4Z9 74503) | Calloway | 27 | 16 |
| 36 | WHAT U WAITIN 4? (Warner Bros. 0-21477) | Jungle Brothers | DEBUT | |
| 37 | THUMBS UP (Enigma 75534) | Bardeux | 28 | 7 |
| 38 | YOU'RE YHE ONLY WOMAN (Vendetta/A&M VE-7027) | The Brat Pack | 29 | 7 |
| 39 | GOT TO HAVE YOUR LOVE (Capitol V-15521) | | | |
| | | Mantronix Featuring Wondress | 31 | 12 |
| 40 | LIVING IN OBLIVIAN (Epic 4973156) | Anything Box | 32 | 9 |

NEW GROOVES

PICK O'THE WEEK



VARIOUS ARTISTS: *House Music All Night Long: Best of House Music, Volume 3* (Profile Records PRO-1286)

There isn't much to say about this collection other than: excellent. The selections speak for themselves and are divided into four categories: "House Your Body," featuring Jomanda, Richie Rich & the Jungle Brothers and Reese and Santonio; "Sing It Diva," featuring Adeva (with a guest rap by Monie Love), Chanelle and Vicky Martin; "Gotta Have Techno," featuring Inner City (of course), K-OS (Chaos) and Rhythm is Rhythm; and "Work That Bassline," with Sandee, A Guy Called Gerald and Sublevel. Excellent liner notes by music critic Brian Chin give a brief overview of house as well as great critiques of each song. Highly recommended.

cellent liner notes by music critic Brian Chin give a brief overview of house as well as great critiques of each song. Highly recommended.

RHYTHM & BLUES

Michael Jackson

MICHAEL JACKSON HONORED: He was most recently honored as the "King of Pop" for the decade, and feted in a gala event at the White House by President George Bush. Recently, on May 8, 1990, he was again feted at a ceremony hosted by BMI, who named an award in his honor—the BMI Michael Jackson Award.



This event brought out the who's-who of the entertainment world. As I walked through the door, there stood a group of gentlemen—Al Bell, Berry Gordy, Brian and Edward Holland, David Porter and Lamont Dozier—who have been responsible for billions and billions of records sold. Based on the number of records they have sold, together these six men have generated enough revenue to form the world's largest record company, bar none.

Other attendees included Joe and Katherine Jackson, L.A. & Babyface, Pebbles, M.C. Hammer, Elton John, Little Richard, Mickey Dolenz, Milton Berle, Clarence Avant, Dick Griffey, Ernie Singleton (recently named president of MCA's Black music division), Billy Bass and Skip Miller. These are just a few of the many industry heavyweights I personally saw during the event.

Congratulations to Michael Jackson—who quietly continues to do so many wonderful things for people all over the world—on this great honor. As I sit and reflect on the man's brilliant career, I realize that he alone has been responsible for enough records sold to rival a major label. If you add up the record sales of his brothers and sisters, you are talking about a major musical force. These are just some thoughts on the impact this talented family has made in the music business. Words could never describe the incredible talents of the world's greatest entertainer, Michael Jackson.



GILL'S ALL-STAR PRODUCTION TEAM: To launch the solo career of vocalist Johnny Gill, Motown Records assembled the industry's two hottest production teams. Jimmy Jam & Terry Lewis and L.A. & Babyface, who collaborated for the first time ever on one album. Pictured in the studio, from left, are L.A. Reid, Terry Lewis, Jimmy Jam, Johnny Gill and Babyface. As I sat with Jheryl Busby prior to the release of Gill's self-titled album, I told Busby this album would, in my opinion, sell a few million copies. After watching the response to the album (almost platinum), I must up those numbers by a few million copies. Combining the industry's top two production teams with one of the truly great young voices in the business equals S-M-A-S-H.



YOU CAN'T TOUCH THIS: Lovely Mercury recording artist Angela Winbush and Oaktown's own M.C. Hammer make a dazzling couple at the wrap party following the filming of Winbush's latest music video, "Lay Your Troubles Down." Winbush is currently on tour as special guest with the Isley Brothers, featuring Ronald Isley.

R&B ALBUMS

May 19, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

| Rank | Album | Artist | Total Weeks | Last Week |
|------|--|--|-------------|-----------|
| 1 | PLEASE HAMMER DON'T HURT 'EM | (Capitol 92857)(P) M.C. Hammer | 1 | 10 |
| 2 | POISON | (MCA 6387) Bell Biv DeVoe | 2 | 6 |
| 3 | FEAR OF A BLACK PLANET | (Def Jam/Columbia C45413) Public Enemy | 8 | 4 |
| 4 | AFTER 7 | (Virgin 91061) After 7 | 5 | 33 |
| 5 | TENDER LOVER | (Solar/Epic FZ45288) Babyface | 3 | 42 |
| 6 | AFFECTION | (Arista 8554) Lisa Stansfield | 4 | 9 |
| 7 | JANET JACKSON'S RHYTHM NATION 1814 | (A&M 3920)(P3) Janet Jackson | 6 | 32 |
| 8 | JOHNNY GILL | (Motown 6283) Johnny Gill | 14 | 3 |
| 9 | SEX PACKETS | (Tommy Boy 1026) Digital Underground | 9 | 6 |
| 10 | BACK ON THE BLOCK | (Qwest/Warner Bros. 26020)(P) Quincy Jones | 7 | 23 |
| 11 | BORN TO SING | (Atlantic 82084) En Vogue | 17 | 4 |
| 12 | HOWARD HEWETT | (Elektra 60904) Howard Hewett | 13 | 6 |
| 13 | ATTITUDE | (Atlantic 82035) Troop | 10 | 26 |
| 14 | KID N'PLAYS FUN HOUSE | (Select 21638) Kid N' Play | 12 | 8 |
| 15 | MIKI HOWARD | (Atlantic 82024) Miki Howard | 16 | 26 |
| 16 | STAY WITH ME | (Columbia FC 44367)(G) Regina Belle | 11 | 34 |
| 17 | BLACK'S MAGIC | (Next Plateau 1019) Salt 'N' Pepa | 15 | 6 |
| 18 | LIVING LIKE HUSTLERS | (Ruthless 46041) Above The Law | 23 | 5 |
| 19 | MICHEL'LE | (Ruthless 91282) Michel'le | 20 | 18 |
| 20 | THE BEST OF LUTHER VANDROSS | (Epic EZT 45422)(P) Luther Vandross | 18 | 28 |
| 21 | NEVER TO FAR | (EMI 92401) Diane Reeves | 21 | 12 |
| 22 | HOUSE PARTY | (Motown 6289) Soundtrack | 19 | 7 |
| 23 | PAWNS IN THE GAME | (Skywalker 1111) Professer Griff And The Asiatic Disciples | 25 | 7 |
| 24 | THE CACTUS ALBUM | (Columbia FC 45415) 3rd Bass | 22 | 24 |
| 25 | THE MAN IS BACK | (A&M 5256) Barry White | 28 | 24 |
| 26 | GRIP IT ON THAT OTHER LEVEL | (Rap-A-Lot 103) The Ghetto Boys | 24 | 18 |
| 27 | LOVE, SMOKEY | (Motown 6288) Smokey Robinson | 26 | 10 |
| 28 | TOKYO BLUE | (EMI 92248) Najee | 35 | 4 |
| 29 | GIRLS NIGHT OUT | (RCA 9642) Tyler Collins | 29 | 8 |
| 30 | ADVENTURES IN PARADISE | (Geffen/Reprise 24220) Christopher Williams | 27 | 9 |
| 31 | SOMETHING TO GET YOU HYPED | (Pandisc 8809) Young & Restless | 38 | 8 |
| 32 | THE REAL THING | (Mercury/PolyGram 838 366) Angela Winbush | 30 | 29 |
| 33 | BIG TYME | (MCA 42302)(P) Heavy D. & The Boyz | 33 | 46 |
| 34 | HOME | (MCA 6312)(G) Stephanie Mills | 32 | 44 |
| 35 | LIVE | (Arista 8613)(G) Kenny G | 31 | 18 |
| 36 | KEEP ON MOVIN' | (Virgin 91267)(P) Soul II Soul | 34 | 46 |
| 37 | JUST WHAT I LIKE | (Reprise 25923) Micheal Cooper | 61 | 2 |
| 38 | SPECIAL | (Motown 6275) The Temptations | 37 | 36 |
| 39 | ALL HAIL THE QUEEN | (Tommy Boy 1022) Queen Latifah | 36 | 26 |
| 40 | ALWAYS AND FOREVER (THE ALBUM) | (Select 21635) Whistle | 43 | 4 |
| 41 | RETURN | (Qwest/Warner Bros. 26161) The Winans | DEBUT | |
| 42 | PERSONAL | (MCA 6335) George Howard | 41 | 8 |
| 43 | ALL THE WAY | (Solar 75310) Calloway | 45 | 5 |
| 44 | NEW FUNKY NATION | (4th & B'way 4017) Boo Yaa Tribe | 55 | 5 |
| 45 | AS NASTY AS THEY WANNA BE | (Luke Skywalker 107) 2 Live Crew | 49 | 43 |
| 46 | ROUND TRIP | (Capitol 90799) The Gap Band | 40 | 25 |
| 47 | PUMP UP THE JAM - THE ALBUM | (SBK 73422)(G) Technotronic | 39 | 21 |
| 48 | TOO MUCH PAIN | (Malaco 7453) Little Milton | 44 | 7 |
| 49 | PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM | (Jive/RCA 1331) A Tribe Called Quest | 52 | 4 |
| 50 | LOVE IS GONNA GETCHA | (GRP 9603) Patti Austin | 58 | 4 |
| 51 | ALL OF YOUR LOVE | (Motown 6278) The Good Girls | 51 | 22 |
| 52 | THE DOGS | (JR 2003) The Dogs | 59 | 3 |
| 53 | J BOYS | (Reprise 26076) The Jamaica Boys | 53 | 3 |
| 54 | SOUL EXPOSED | (Capitol 92355) Melba Moore | DEBUT | |
| 55 | LOVE GODDESS | (4021) Lonnie Liston Smith | 54 | 5 |
| 56 | CONTROVERSY | (Rap A Lot 104) Willy Dee | 60 | 7 |
| 57 | LAYIN' IN WAIT | (Crush 230) Lenny Williams | 50 | 7 |
| 58 | WILD & LOOSE | (Capitol 90926) Oaktowns 357 | 65 | 3 |
| 59 | RAW | (Def Jam FC 45015) Alyson Williams | 42 | 58 |
| 60 | TAKE IT TO THE STREETS | (Curton 2008) Curtis Mayfield | 70 | 2 |
| 61 | WHAT YOU NEED | (Motown 6280) Stacy Lattisaw | 46 | 26 |
| 62 | RICH AND POOR | (Warner Bros. 26002) Randy Crawford | 47 | 27 |
| 63 | BEYOND A DREAM | (Island 91319) By All Means | 48 | 5 |
| 64 | THE INCREDIBLE BASE | (Profile 1285)(G) Rob Base | 56 | 24 |
| 65 | SILKY SOUL | (Warner Bros. 25802)(G) Maze Featuring Frankie Beverly | 57 | 34 |
| 66 | A LADY WITH SONG | (Columbia 45378) Nancy Wilson | 66 | 6 |
| 67 | A QUIET STORM | (MCA 42299) Jeff Redd | 62 | 8 |
| 68 | TO THE EAST, BLACWARDS | (4th & B'Way 444019) X Clan | DEBUT | |
| 69 | DON'T SWEAT ME | (On Top 9003) M.C. Shy-D | 63 | 5 |
| 70 | PLAY IT AGAIN SHAN | (Cold Chillin'/Reprise 26155) M.C. Shan | DEBUT | |
| 71 | THE REAL DEAL | (London 838 593) Marvin Sease | 64 | 5 |
| 72 | HERITAGE | (Columbia C45268) Earth Wind & Fire | 67 | 13 |
| 73 | INTRODUCING...DAVID PEASTON | (Geffen 24228) David Peaston | 68 | 44 |
| 74 | FOREVER YOUR GIRL | (P6)(Virgin 90943) Paula Abdul | 69 | 70 |
| 75 | SYBIL | (Next Plateau 1018) Sybil | 71 | 33 |

TOP R&B SINGLES

May 19, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Janet Jackson



High Debut: Dianne Reeves #72



To Watch: The Chimes #46

| | | | Total Weeks Last Week ▼ | | | Total Weeks Last Week ▼ |
|-----------|---|---------------------------------------|----------------------------|------------|---|---|
| 1 | ALRIGHT (A&M SP-18021) | Janet Jackson | 3 | 51 | WE CAN MAKE IT ALRIGHT (Capitol 44531) | The Gap Band 76 3 |
| 2 | HOLD ON (Atlantic 86234) | En Vogue | 5 | 52 | STAY (RCA/Jive 1344-4J5) | Glen Jones 73 3 |
| 3 | RUB YOU THE RIGHT WAY (Motown 2045) | Johnny Gill | 6 | 53 | NO MORE TEARS (Mercury 876 367) | Angela Winbush 19 13 |
| 4 | ALL OVER YOU (Orpheus/EMI 7277) | Freddie Jackson | 4 | 54 | DO IT (Epic 74602) | Mid-Night Star 80 2 |
| 5 | THE BLUES (Polygram 873995-1) | Tony Toni Tone | 9 | 55 | SPIN THAT WHEEL (SBK 07320) | High Tech 3 Feat. Ya Kid K 55 4 |
| 6 | GET A LIFE (Virgin 4-9881) | Soul II Soul | 7 | 56 | DON'T FEEL MUCH LIKE CRYING (Warner Bros. 4-19840) | Randy Crawford 78 2 |
| 7 | TOMORROW (A BETTER YOU, BETTER ME) (Qwest/Warner Bros. 4-9881) | Quincy Jones Featuring Tevin Campbell | 8 | 57 | I'D LIKE TO GET TO KNOW U (Arista AS-2029) | Jermaine Jackson 72 3 |
| 8 | POISON (MCA 53772) | Bell Biv DeVoe | 1 | 58 | HUNGRY FOR ME (Orpheus 43M72282)(C)(T) | Ashford & Simpson 77 2 |
| 9 | SHOW ME (Elektra 7-64978) | Howard Hewett | 2 | 59 | SITTIN' IN THE LAP OF LUXURY (Epic 31-45285) | Louie Louie 59 3 |
| 10 | WHY YOU GET FUNKY ON ME (Motown 2036) | Today | 17 | 60 | HERES A TICKET (Crush 866) | Lenny Williams 35 10 |
| 11 | MY BABYS HOUSE (Reprise 7-19937) | Micheal Cooper | 18 | 61 | FUN HOUSE (THE HOUSE WE DANCE IN) (Select 62356) | Kid N Play 61 9 |
| 12 | DO YOU REMEMBER (Island PR3193) | By All Means | 12 | 62 | WATCHING YOU (Columbia/OBR 44-7317) | Black Flames 82 2 |
| 13 | FOOTSTEPS IN THE DARK (MCA 53768) | Body | 13 | 63 | LOVE YOU HONEY (A&M) | Randy & The Gypsies 30 13 |
| 14 | IT'S TIME (Quest/Warner Bros. 4-19911) | Winans | 15 | 64 | THE SEX OF IT (Columbia 73256) | Kid Creole 64 4 |
| 15 | GOOD LOVE (MCA 24000) | Klymaxx | 27 | 65 | WAIT FOR ME (MCA 6385) | Staci & Kamiko DEBUT |
| 16 | SHAKE IT UP (Reprise 4-19963) | Jamaican Boy | 22 | 66 | I WANT YOU YOU WANT ME (Elektra 64979-4) | Starpoint 51 11 |
| 17 | OOH LA LA (Columbia 38-73211) | Perfect Gentlemen | 26 | 67 | WHIP APPEAL (Solar/Epic 816008) | Babyface 44 13 |
| 18 | SIR LANCELOT (Solar/Epic 4-74008) | Calloway | 24 | 68 | TURTLE POWER (SBK 07325) | Partners in Crime DEBUT |
| 19 | U CAN'T TOUCH THIS (Capitol 44552) | M.C. Hammer | 28 | 69 | TEMPTATION (Columbia) | Superiors 90 2 |
| 20 | LIFT EVERY VOICE AND SING (Capitol 4450) | Melba Moore | 21 | 70 | B-GIRL (Pandisc 056) | Young & The Restless 70 4 |
| 21 | CRAZY 4 U (Next Plateau JDM50115) | Sybil | 23 | 71 | NUMBER ONE (Orpheus/EMI 72281) | Tamika Patton 88 2 |
| 22 | DON'T WANNA FALL IN LOVE (Warner Bros. 7-19933) | Jane Child | 36 | 72 | COME IN (EMI 90264) | Dianne Reeves DEBUT |
| 23 | ALWAYS AND FOREVER (Select 62362) | Whistle | 25 | 73 | SACRED KIND OF LOVE (Columbia 38-73234) | Grover Washington Jr. Feat. Phyllis Hyman 56 11 |
| 24 | GHETTO HEAVEN (Atlantic 4-87997) | Family Stand | 29 | 74 | GET UP AND HAVE A GOOD TIME (Profile 7292) | Rob Base 58 9 |
| 25 | ONE GIRL (Geffen 4-19877) | Christopher Williams | 34 | 75 | MOTHER FUSSIN' (S.D.E.G. PO34) | Daddy D 75 8 |
| 26 | PARADISE (Jive/RCA 1341-1-JD) | Ruby Turner | 33 | 76 | CAN'T GET ENOUGH OF YOU (Alpha Int'l 73004) | Robbie Mychals 69 8 |
| 27 | NICETY (Ato 7-98980) | Michel'le | 40 | 77 | BLACK MAN (Columbia CSK 73229) | Tashan 66 10 |
| 28 | ALL I DO IS THINK OF U (Atlantic 87952) | Troop | 50 | 78 | WHY IT GOTTA BE LIKE THAT (Wing/Polygram) | Shades Of Lace 47 9 |
| 29 | THE HUMPTY DANCE (Tommy Boy 944) | Digital Underground | 31 | 79 | CAN YOU GIVE ME WHAT I WANT (Capitol 4-JM-44526) | Mellisa Morgan DEBUT |
| 30 | RISE TO THE TOP (Mega Jam MJDJ-7278-0) | Phalon | 37 | 80 | LOVE HIGH (MCA 42299) | Jeff Redd DEBUT |
| 31 | HOW' BOUT US (RCA 9163) | Grayson Hugh & Betty Wright | 32 | 81 | PRECIOUS LOVE (MCA 53790) | Jody Watley 81 12 |
| 32 | IRRESISTIBLE (Island DMD1482) | Miles Jaye | 42 | 82 | SAY U LOVE ME (Reprise 7-19965) | Def Con 4 45 10 |
| 33 | WHAT GOES AROUND (Columbia 38-73201) | Regina Belle | 10 | 83 | AIN'T NO WOMAN (LIKE THE ONE I GOT) (Arista 9926) | Kashif 52 10 |
| 34 | MY HEART BEATS FOR YOU (MCA 53773) | The Newtrons | 38 | 84 | VOGUE (Sire/Warner 0-21513) | Madonna DEBUT |
| 35 | LOVE IS LIKE A ITCHIN' (Motown 8765) | Good Girls | 11 | 85 | THIS IS LOVE (Columbia 73346) | Regina Belle DEBUT |
| 36 | GIRLS NITE OUT (RCA 9174-1-RD) | Tyler Collins | 14 | 86 | THE POWER (Arista 2013) | Snap DEBUT |
| 37 | I WONDER WHO SHE'S LOVIN' (Epic ZST73306) | Something Special | 43 | 87 | KISS THOSE LIPS (Columbia 38-73227) | Full Force 54 6 |
| 38 | 911 IS A JOKE (Def Jam/Columbia 73309) | Public Enemy | 39 | 88 | I CAN'T COMPLAIN (MCA 53774) | Patti Labelle 71 7 |
| 39 | READY OR NOT (Virgin 98995) | After 7 | 20 | 89 | SOUL TO SOUL (Motown-2023) | Temptations 62 13 |
| 40 | RADIO DRIVER (RCA 9172) | Domino Theory | 46 | 90 | GOD MADE ME FUNKE (Jive/RCA 1352-1-JD) | Kool Moe Dee DEBUT |
| 41 | MERCY MERCY ME (Apollo/Motown MOT-6297) | Milira | 41 | 91 | SPREAD MY WINGS (Atlantic 4-88734) | Troop 67 17 |
| 42 | FOR THE LOVE OF YOU (Columbia 44-73193) | Earth, Wind & Fire | 65 | 92 | NEVER TOO FAR (EMI 92401) | Dianne Reeves 57 18 |
| 43 | HELLO STRANGER (Warlock 078) | She | 53 | 93 | EVERYTHING YOU TOUCH (Motown MOT 6268) | Smokey Robinson 84 16 |
| 44 | SWEAT YOU (Def Jam/Columbia 73301) | Newkirk | 49 | 94 | ALL AROUND THE WORLD (Arista AS1-9928) | Lisa Stanfield 85 17 |
| 45 | MAKE IT LAST (Atlantic 87944) | Paul Jackson | 48 | 95 | JUICY GOTCHA CRAZY (Capitol 15510) | Oaktowns 3-5-7 86 11 |
| 46 | I STILL HAVEN'T FOUND (Columbia 38T-73310) | The Chimes | 60 | 96 | THE COMFORT OF A MAN (MCA 53769) | Stephanie Mills 87 17 |
| 47 | THROUGH THE TEST OF TIME (GRP 3032) | Patti Austin | 63 | 97 | DON'T WEAR IT OUT (Tabu/Epic 73005) | Mary Davis 89 14 |
| 48 | UNTIL U COME BACK 2 ME (Atlantic 4-87934)(C)(T) | Miki Howard | 68 | 98 | GOT TO HAVE YOUR LOVE (Capitol 15521) | Mantronix Featuring Wondress 94 15 |
| 49 | I WANT TO DO IT GOOD TO YA (A&M SP-17997) | Barry White | 16 | 99 | LOVE'S ON THE RUN (Warner Brothers) | Maze featuring Frankie Beverly 79 14 |
| 50 | YOU CAN'T DENY IT (Arista 2024) | Lisa Stansfield | 74 | 100 | THE FORMULA (Ruthless/Atlantic 0-96500) | The D.O.C. 83 6 |

TOP
ALBUMS

...scares strong
...movement



High Debut: Billy Idol #98

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

| | | | Total Weeks ▼ | Last Week ▼ |
|----|---|---|---------------|-------------|
| 1 | I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759) | SINEAD O'CONNER | 1 | 7 |
| 2 | PLEASE HAMMER DON'T HURT 'EM (Capitol 92857) | M.C. HAMMER | 3 | 10 |
| 3 | BRIGADE (Capitol 91820) | HEART | 8 | 5 |
| 4 | RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3) | JANET JACKSON | 2 | 33 |
| 5 | VIOLATER (Sire/Reprise 26081) | DEPECHE MODE | 5 | 7 |
| 6 | SOUL PROVIDER (Columbia 45012)CBS(P) | MICHAEL BOLTON | 4 | 43 |
| 7 | AFFECTION (Arista 8554) | LISA STANSFIELD | 9 | 10 |
| 8 | POISON (MCA 6387) | BELL BIV DeVOE | 10 | 6 |
| 9 | FEAR OF A BLACK PLANET (Def Jam/Columbia 45413) | PUBLIC ENEMY | 17 | 4 |
| 10 | PRETTY WOMAN (EMI 93492) | SOUNDTRACK | 15 | 6 |
| 11 | NICK OF TIME (Capitol 91268)CEMA 8.98(P) | BONNIE RAITT | 6 | 59 |
| 12 | FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6) | PAULA ABDUL | 7 | 77 |
| 13 | THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P) | DON HENLEY | 16 | 45 |
| 14 | PUMP (Geffen GHS 24254)WEA 8.98(P2) | AEROSMITH | 13 | 34 |
| 15 | MANIC NIRVANA (Atlantic 91336) | ROBERT PLANT | 12 | 7 |
| 16 | ALANNAH MYLES (Atlantic 81956)WEA 8.98 | ALANNA MILES | 11 | 17 |
| 17 | STICK IT TO YA(Chrysalis 21702)CFMA 9.98 | SLAUGHTER | 20 | 13 |
| 18 | ...BUT SERIOUSLY (Atlantic J)WEA 8.98(P2) | PHIL COLLINS | 14 | 25 |
| 19 | TEENAGE MUTANT NINJA TURTLES (SBK 91066) | SOUNDTRACK | 32 | 4 |
| 20 | BEHIND THE MASK (Warner Bros. 26111) | FLEETWOOD MAC | 27 | 4 |
| 21 | DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158) | ROD STEWART | 21 | 8 |
| 22 | COSMIC THING (Reprise 25854)WEA 8.98(P) | B-52'S | 19 | 45 |
| 23 | TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G) | TECHNOTRONIC | 18 | 22 |
| 24 | SEX PACKET (Tommy Boy 1026) | DIGITAL UNDERGROUND | 25 | 6 |
| 25 | JOHNNY GILL (Motown 6283) | JOHNNY GILL | 97 | 3 |
| 26 | TENDER LOVER (Solar 45288)CBS(P) | BABYFACE | 22 | 43 |
| 27 | LONDON WARSAW NEW YORK (Epic 45472)CBS | BASIA | 24 | 12 |
| 28 | BACK ON THE BLOCK (Qwest/Warner Bros.26020)WEA8.98(P) | QUINCY JONES | 23 | 24 |
| 29 | GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6) | MILLI VANILLI | 26 | 61 |
| 30 | DR. FEELGOOD (Elektra 60829)WEA 8.98(P2) | MOTLEY CRUE | 29 | 35 |
| 31 | CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2) | LINDA RONDSTADT (Featuring Aaron Neville) | 30 | 30 |
| 32 | WILSON PHILLIPS (SBK 93745) | WILSON PHILLIPS | 44 | 5 |
| 33 | BLACK'S MAGIC (Next Plateau PL1019) | SALT -N- PEPA | 31 | 6 |
| 34 | DAMN YANKEES (Warner Bros. 26159) | DAMN YANKEES | 37 | 8 |
| 35 | BLUE SKY MINING (Columbia 45398) | MIDNIGHT OIL | 28 | 9 |
| 36 | STORMFRONT (Columbia 44366)CBS(P2) | BILLY JOEL | 33 | 29 |
| 37 | CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G) | TAYLOR DAYNE | 40 | 27 |
| 38 | JOURNEYMAN (Reprise 26074)WEA 8.98(G) | ERIC CLAPTON | 35 | 26 |
| 39 | PAINTING IN MY MIND (Sire/Warner Bros 26148)WEA 9.98 | TOMMY PAGE | 36 | 8 |
| 40 | CHANGESBOWIE (Rykodisc RALP 0171) | DAVID BOWIE | 46 | 6 |
| 41 | CUTS BOTH WAYS (Epic 45217)CBS(P) | GLORIA ESTEFAN | 38 | 43 |
| 42 | KENNY G LIVE (Arista 8613)BMG 8.98(G) | KENNY G | 39 | 24 |
| 43 | MY ROMANCE (Arista 8582) | CARLY SIMON | 56 | 7 |
| 44 | AFTER 7 (Virgin 91061) | AFTER 7 | 50 | 26 |
| 45 | REPRESENTING THE MAMBO (Warner Bros. 26163) | LITTLE FEAT | 51 | 4 |
| 46 | KILLIN' TIME (RCA 9668)BMG 8.98(P) | CLINT BLACK | 86 | 51 |
| 47 | WAKE ME WHEN ITS OVER (Elektra 60883) | FASTER PUSSYCAT | 52 | 6 |
| 48 | FULL MOON FEVER (MCA 6253)MCA 9.98(P2) | TOM PETTY | 34 | 54 |
| 49 | STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98(P) | YOUNG M.C. | 41 | 35 |
| 50 | DAYS OF OPEN HAND (A&M 15293) | SUZANNE VEGA | 95 | 3 |

| | | | Total Weeks ▼ | Last Week ▼ |
|-----|--|------------------------------------|---------------|-------------|
| 51 | MARCH (RCA 9692-1-R)BMG 8.98 | MICHAEL PENN | 42 | 22 |
| 52 | DEEP (Beggars' Banquet 9877-1-H)BMG 9.98 | PETER MURPHY | 43 | 15 |
| 53 | LOOK SHARP! (EMI 91098)CEMA 9.98(P) | ROXETTE | 45 | 57 |
| 54 | HANGIN' TOUGH (P) (Columbia FC 40985)CBS | NEW KIDS ON THE BLOCK | 47 | 90 |
| 55 | JANE CHILD (Warner Bros. 25858)WEA 9.98 | JANE CHILD | 48 | 11 |
| 56 | MICHEL'LE (Ruthless/Atco 91282) | MICHEL'LE | 49 | 18 |
| 57 | THE DAY THE LAUGHTER DIED (Geffen 24287) | ANDREW DICE CLAY | 57 | 5 |
| 58 | THE CAUTION HORSES (RCA 2058) | COWBOY JUNKIES | 53 | 8 |
| 59 | MANNERS & PHYSIQUE (MCA 6315) | ADAM ANT | 54 | 11 |
| 60 | PICKIN' ON NASHVILLE (Mercury 838 744 1)POL | THE KENTUCY HEAD HUNTERS | 125 | 22 |
| 61 | BORN TO SING (Atlantic C82084) | EN VOGUE | 87 | 4 |
| 62 | MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147) | THE NOTTING HILLBILLIES | 55 | 9 |
| 63 | HOWARD HEWETT (Elektra 60904) | HOWARD HEWETT | 72 | 6 |
| 64 | GOLDEN AFTERNOON FIX (Arista 8579) | THE CHURCH | 63 | 8 |
| 65 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 2 LIVE CREW | 2 LIVE CREW | 58 | 44 |
| 66 | THE BEST OF LUTHER(Epic 45320-EK45423)CBS(P) | LUTHER VANDROSS | 59 | 29 |
| 67 | BEACHES (G) (Atlantic 81933)WEA 9.98(P2) | ORIGINAL MOTION PICTURE SOUNDTRACK | 60 | 70 |
| 68 | SKID ROW (Atlantic 81936)WEA 8.98(P3) | SKID ROW | 61 | 67 |
| 69 | HEART OF STONE (Geffen 24239)WEA 8.98(P) | CHER | 62 | 44 |
| 70 | REPEAT OFFENDER (EMI 90380)CEMA 9.98(P3) | RICHARD MARX | 64 | 53 |
| 71 | LIVIN' LIKE HUSTLERS (Ruthless 46041) | ABOVE THE LAW | 76 | 6 |
| 72 | WORLD BEAT (Epic 46010)CBS(G) | KAOMA | 65 | 17 |
| 73 | TOKYO BLUE (EMI CAP90096) | NAJEE | 77 | 4 |
| 74 | DANCE!...YA KNOW IT (MCA 6342)MCA 8.98(P) | BOBBY BROWN | 66 | 25 |
| 75 | KID 'N PLAY'S FUN HOUSE (Select 21638) | KID 'N PLAY | 67 | 7 |
| 76 | SLIP OF THE TONGUE (Geffen 24249)WEA 8.98(P) | WHITESNAKE | 68 | 26 |
| 77 | SMITHEREENS 11 (Capitol 91194)CEMA 8.98 | THE SMITHEREENS | 69 | 28 |
| 78 | HERE IN THE REAL WORLD (Elektra 8623) | ALAN JACKSON | 98 | 7 |
| 79 | ALL THE WAY (Solar/Epic 75310) | CALLOWAY | 78 | 7 |
| 80 | SHAKE YOUR MONEY MAKER (Geffen GHS 24278) | THE BLACK CROWES | 85 | 8 |
| 81 | COUNTRY CLUB (Warner Bros. 126094) | TRAVIS TRITT | 83 | 7 |
| 82 | SLEEPING WITH THE PAST (MCA 6321)MCA 8.98(G) | ELTON JOHN | 70 | 36 |
| 83 | NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98 | SEDUCTION | 71 | 29 |
| 84 | LOVE CHILD (Atco 91307) | SWEET SENSATION | 84 | 3 |
| 85 | THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P) | SOUNDTRACK | 73 | 22 |
| 86 | KEEP ON MOVIN' (Virgin 91267)WEA 9.98(P) | SOUL II SOUL | 74 | 46 |
| 87 | HOT IN THE SHADE (PolyGram 838 913)POL(G) | KISS | 75 | 29 |
| 88 | LINEAR (Atlantic 82090) | LINEAR | 111 | 3 |
| 89 | THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98(P) | TESLA | 79 | 29 |
| 90 | LOVE IS GONNA GETCHA (GRP 9603) | PATTI AUSTIN | 90 | 5 |
| 91 | THE LANGUAGE OF LIFE (Atlantic 82057) | EVERYTHING BUT THE GIRL | 80 | 9 |
| 92 | ATTITUDE (Atlantic 82035)WEA 8.98 | TROOP | 81 | 26 |
| 93 | STAY WITH ME (Columbia 44367)CBS(G) | REGINA BELLE | 82 | 37 |
| 94 | NO HOLDIN' BACK (Warner Bros. 25987)WEA 8.98(P) | RANDY TRAVIS | 141 | 30 |
| 95 | WILLOW IN THE WIND (Mercury 836 9501) | KATHY MATTEA | 166 | 11 |
| 96 | HIGHWAY MAN 2 (Columbia/CBS 45240) | WILLIE,WAYLON,JOHNNY & CRIS | 88 | 9 |
| 97 | COCKED & LOADED (Vertigo/Polygram 5921) | L.A. GUNS | 110 | 3 |
| 98 | CHARMED LIFE (Capitol 21735) | BILLY IDOL | DEBUT | |
| 99 | SONGS FOR DRELLA (Sire 26140) | LOU REED/JOHN CALE | 119 | 2 |
| 100 | PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331) | A TRIBE CALLED QUEST | 116 | 4 |
| 101 | LIKE A PRAYER (Sire 25844)WEA 9.98(P3) | MADONNA | 155 | 59 |
| 102 | BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98 | SOUNDTRACK | 89 | 16 |
| 103 | FREEDOM (Reprise 25899)WEA 8.98(G) | NEIL YOUNG | 91 | 31 |
| 104 | STEEL WHEELS (Columbia 45333)CBS(P2) | THE ROLLING STONES | 92 | 36 |
| 105 | ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98 | k.d.lang | 135 | 50 |
| 106 | HIT LIST (Epic 45473)CBS | JOAN JETT | 93 | 15 |
| 107 | THE LEADER OF THE BANNED (Warner Bros. 26073) | SAM KINISON | 94 | 5 |
| 108 | THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98(P2) | FINE YOUNG CANNIBALS | 96 | 63 |
| 109 | PRESTO (Atlantic)WEA 8.98(G) | RUSH | 99 | 25 |
| 110 | SEMINAR (Nasty Mix 70150) | SIR MIX-A-LOT | 113 | 27 |

| | | | | |
|------------|---|---|----------|----|
| 111 | NEVER TOO FAR (EMI 92401) | DIANNE REEVES | 101 | 10 |
| 112 | CARVED IN THE SAND (Mercury 842 251) | THE MISSION U.K. | 102 | 9 |
| 113 | THE SEEDS OF LOVE (Fontana 838730)POL(P) | TEARS FOR FEARS | 103 | 33 |
| 114 | HOUSEPARTY (Motown 6296) | SOUNDTRACK | 105 | 6 |
| 115 | ORIGINAL LONDON CAST (Polydor 8315631) | PHANTOM OF THE OPERA HIGHLIGHTS | 181 | 9 |
| 116 | BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL(G) | SCORPIONS | 104 | 25 |
| 117 | LABOUR OF LOVE II (Virgin 91324) | UB40 | 165 | 17 |
| 118 | PAWNS IN THE GAME (Skywalker XR111) | PROFESSOR GRIFF AND THE ASIATIC DISCIPLES | 126 | 7 |
| 119 | WAKING HOURS (A&M 5287) | DEL AMITRI | 130 | 6 |
| 120 | SOCIAL DESTORTION (Epic/CBS 46055) | SOCIAL DESTORTION | 128 | 2 |
| 121 | SOMETHING TO GET YOU HYPED (Pandisc 8809) | YOUNG & RESTLESS | 145 | 2 |
| 122 | AH VIA MUSICOM (Capitol 90517) | ERIC JOHNSON | 143 | 4 |
| 123 | TO THE EAST, BLACKWARDS (4th & B'Way 444019) | X CLAN | DEBUT | |
| 124 | SLAVE TO THE THRILL (Enigma/Capitol 73577) | HURRICAN | 121 | 5 |
| 125 | GARTH BROOKS (Capitol 90897) | GARTH BROOKS | DEBUT | |
| 126 | THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA | FAITH NO MORE | 124 | 12 |
| 127 | RETURN (Qwest/Warner Bros. 26161) | THE WINANS | DEBUT | |
| 128 | DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98(P6) | BOBBY BROWN | 150 | 97 |
| 129 | PRETTY HATE MACHINE (TVT 2610)IND | NINE INCH NAILS | 127 | 14 |
| 130 | LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98 | LORRIE MORGAN | 177 | 16 |
| 131 | LAST OF THE RUNAWAYS (A&M SP5272) | GIANT | 138 | 3 |
| 132 | BANG (EMI 92513) | CORY HART | 129 | 3 |
| 133 | GRIP IT ON THE OTHER LEVEL (Rap-A-Lot 103) | GHETTO BOYS | RE-ENTRY | |
| 134 | BIG TYME (MCA 42302)MCA 8.98(P) | HEAVY D. & THE BOYZ | 132 | 47 |
| 135 | HATS (A&M 5284)BMG 9.98 | THE BLUE NILE | 112 | 13 |
| 136 | WHEN HARRY MET SALLY... (Columbia 45319)CBS(G) | SOUNDTRACK (FEATURING HARRY CONNICK JR.) | 106 | 41 |
| 137 | MOTHER'S MILK (EMI-92152)CEMA 8.98 | RED HOT CHILI PEPPERS | 197 | 37 |
| 138 | A BIT OF WHAT YOU FANCY (Capitol 93177) | THE LONDON QUIRE BOYS | 168 | 2 |
| 139 | NEW FUNKY NATION (4TH & B'Way/Island 4017) | BOO-YAA T.R.I.B.E. | 157 | 3 |
| 140 | STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98(P) | N.W.A. | 195 | 64 |
| 141 | THE LION AND THE COBRA (Ensign/Chrysalis 21612) | SINEAD O'CONNOR | 169 | 5 |
| 142 | WHAT YOU DON'T KNOW (Arista)BMG 8.98(G) | EXPOSE | 140 | 47 |
| 143 | LAURA BRANIGAN (Atlantic 82062) | LAURA BRANIGAN | 149 | 3 |
| 144 | DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS(P2) | WARRANT | 107 | 66 |
| 145 | THE SILOS (RCA 2051-1) | THE SILOS | 139 | 4 |
| 146 | FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98(G) | JOE SATRIANI | 147 | 27 |
| 147 | CLOUDCUCKOOLAND (MCA 6404) | THE LIGHTNING SEEDS | 178 | 2 |
| 148 | LOVE, SMOKEY (Motown 6288) | SMOKEY ROBINSON | 108 | 9 |
| 149 | PORCELAIN (Virgin 91325)WEA 9.98 | JULIA FORDHAM | 114 | 13 |
| 150 | LEATHER BOYZ WITH ELECTRIC TOYZ (MCA 6341) | PRETTY BOY FLOYD | 117 | 5 |
| 151 | ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98 | ENUFF Z'NUFF | 118 | 32 |
| 152 | JUST SAY OZZY (CBS 45451) | OSZY OSBOURNE | 120 | 12 |
| 153 | ROAD TO HELL (Geffen GHS 24276) | CHRIS REA | 122 | 9 |
| 154 | PERSONAL (MCA 6335) | GEORGE HOWARD | 123 | 8 |
| 155 | LONE WOLF (Curb/Warner 26090)WEA 8.98 | HANK WILLIAMS JR. | 146 | 14 |
| 156 | FLOOD (Elektra 60907)WEA 9.98 | THEY MIGHT BE GIANTS | 156 | 16 |
| 157 | LET LOVE RULE (Virgin 91290)WEA 9.98 | LENNY KRAVITZ | 109 | 22 |
| 158 | THE BIZ NEVER SLEEPS (Warner Bros. 9 26003) | BIZ MARKIE | 158 | 30 |
| 159 | THE HEALER (Chameleon D1-74808)CEMA 8.98 | JOHN LEE HOOKER | 115 | 30 |
| 160 | DIRTY WEAPONS (Epic 45139) | KILLER DWARFS | 175 | 3 |
| 161 | THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98 | STONE ROSES | 162 | 17 |
| 162 | THE HOUSE OF LOVE (Fontana 842-293-4) | THE HOUSE OF LOVE | 171 | 2 |
| 163 | A VIEW FROM 3RD STREET (Reprise 26164) | JUDE COLE | 173 | 2 |
| 164 | HERITAGE (Columbia C45268)CBS | EARTH WIND & FIRE | 131 | 14 |
| 165 | TAKING ON THE WORLD (A&M SP5285) | GUN | 133 | 7 |
| 166 | FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98(G) | PAUL McCARTNEY | 134 | 49 |
| 167 | GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98(G) | CHICAGO | 136 | 23 |
| 168 | DARK AT THE END OF THE TUNNEL (MCA 6365) | OINGO BOINGO | 137 | 10 |
| 169 | GUTTER BALLET (Atlantic 82008)WEA 9.98 | SAVATAGE | 142 | 13 |
| 170 | CRUEL, CRAZY, BEAUTIFUL WORLD (Capitol 93446) | JOHNNY GLEGG & SAVUKA | DEBUT | |
| 171 | CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS | 3RD BASS | 170 | 25 |
| 172 | TRASH (Epic 45137)CBS(P) | ALICE COOPER | 172 | 41 |

| | | | | |
|------------|--|-----------------------------|-------|-----|
| 173 | HAPPINESS (Atlantic 82047) | THE BELOVED | 144 | 5 |
| 174 | BAD ENGLISH (Epic OE 45083)CBS(P) | BAD ENGLISH | 174 | 45 |
| 175 | STEADY ON (Columbia FC 45209)CBS | SHAWN COLVIN | 183 | 17 |
| 176 | PHANTOM OF THE OPERA (Polydor 831 273-1)POL(P) | ORIGINAL LONDON CAST | 199 | 42 |
| 177 | JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98(G) | JIVE BUNNY & THE MIXMASTERS | 100 | 21 |
| 178 | THE INCREDIBLE BASE (Profile 1285)IND 8.98(G) | ROB BASE | 148 | 23 |
| 179 | KOJIKI (Geffen 24255) | KITARO | DEBUT | |
| 180 | THE U-KREW (Enigma 73524)CEMA 9.98 | THE U-KREW | 151 | 13 |
| 181 | TRAVEL-LOG (Silvertone/RCA 1306) | J.J. CALE | 152 | 9 |
| 182 | UP TO HERE (MCA 6310) | THE TRAGICALLY HIP | DEBUT | |
| 183 | FAST MOVIN' TRAIN (RCA 9961)BMG 9.98 | RESTLESS HEART | 154 | 13 |
| 184 | READ MY LIPS (Polydor 828-166-4) | JIMMY SOMERVILLE | 189 | 2 |
| 185 | THE INNOCENCE MISSION (A&M SP 5274) | THE INNOCENCE MISSION | 179 | 8 |
| 186 | CROSSROADS (Elektra 60888)WEA 8.98(P) | TRACY CHAPMAN | 163 | 31 |
| 187 | UP TO NO GOOD (MCA 6349) | PETER WOLF | 153 | 7 |
| 188 | MIKI HOWARD (Atlantic 82024)Atl 9.98 | MIKI HOWARD | 188 | 11 |
| 189 | ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98 | JOE COCKER | 159 | 34 |
| 190 | BABYLON A.D. (Arista AL 8580)BMG 9.98 | BABYLON A.D. | 160 | 21 |
| 191 | EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98(P) | EAZY-E | 191 | 79 |
| 192 | XYZ (Enigma 73525)CEMA 9.98 | XYZ | 161 | 11 |
| 193 | BOYS N HEAT (Columbia FC 45300)CBS | BRITNY FOX | 164 | 25 |
| 194 | THREE THE HARD WAY (Atlantic 82082) | RHODNEY O | 167 | 7 |
| 195 | THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS(G) | BONHAM | 180 | 33 |
| 196 | NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS(P2) | NEW KIDS ON THE BLOCK | 187 | 32 |
| 197 | THIS SHOULD MOVE YA (Capitol 91119) | MANTRONIX | 182 | 9 |
| 198 | GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS | EDDIE MONEY | 176 | 22 |
| 199 | APPETITE FOR DESTRUCTION (Geffen GHS 24148)WEA 8.98(P8) | GUNS N' ROSES | 192 | 142 |
| 200 | A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL D-MOB | | 190 | 16 |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | |
|---------------------------|------------------------------------|----------------------------|-----------------------------|-------------------------------------|
| 2 Live Crew / 65 | Dayne, Taylor / 37 | Kenny - G / 42 | Public Enemy / 9 | Tritt, Travis / 81 |
| Abdul, Paula / 12 | Del Amitri / 119 | Kentucky Head-hunters / 60 | Raitt, Bonnie / 11 | Troop / 81 |
| Above The Law / 71 | Depeche Mode / 5 | Kid 'N Play / 75 | Rea, Chris / 153 | UB40 / 117 |
| Adam Ant / 59 | Digital Underground / 24 | Killer Dwarfs / 160 | Red Hot ChiliPeppers / 137 | U - Krew / 180 |
| Aerosmith / 14 | D - Mob / 200 | Kinison, Sam / 107 | Vandross, Luther / 66 | Vega, Suzanne / 50 |
| After 7 / 44 | Earth Wind & Fire / 164 | Kiss / 87 | Reed/Cale / 99 | Warrant / 144 |
| Austin Patti / 90 | Eazy-E / 191 | Kitaro / 179 | Reeves Dianne / 111 | Whitesnake / 76 |
| B 52's / 22 | Enuff Z'Nuff / 151 | Kravitz, Lenny / 157 | Restless Heart / 183 | Williams, Hank Jr. / 155 |
| Babyface / 26 | En Vogue / 61 | L.A. Guns / 97 | Robinson, Smokey / 148 | Wilson Phillips / 32 |
| Babylon A.D. / 190 | Eslefan, Gloria / 41 | Lang K.D. / 105 | Rhodney O / 194 | Winans / 127 |
| Bad English / 174 | Everything But The Girl / 91 | Lightning Seeds / 147 | Rolling Stones (L.P.) / 104 | Wolf, Peter / 187 |
| Base, Rob / 178 | Expose / 142 | Linear / 88 | Rolling Stones (Box) / 184 | X Clan / 123 |
| Basia / 27 | Faith No More / 126 | Little Feat / 45 | Rondstant, Linda / 31 | XYZ / 192 |
| Bell Biv DeVoe / 8 | Faster Pussycat / 47 | London Quire Boys / 138 | Roette / 53 | Young M.C. / 49 |
| Belle Regina / 92 | Fine Young Cannibals / 108 | M.C. Hammer / 2 | Rolling Stones (L.P.) / 104 | Young, Neil / 103 |
| Beloved / 173 | Fleetwood Mac / 20 | Madonna / 101 | Rush / 109 | Young & Restless / 121 |
| Biz Markie / 158 | Fordham, Julia / 149 | Mantronix / 197 | Salt N Pepa / 33 | Soundtracks: |
| Black, Clint / 46 | Ghetto Boys / 133 | Marx, Richard / 70 | Satriani, Joe / 146 | Beaches / 67 |
| Black Crowes / 80 | Giant / 131 | Mattea, Kathy / 95 | Savatage / 169 | Born On The Fourth Of July / 102 |
| Blue Magic / 170 | Gil, Johnny / 25 | McCarney, Paul / 166 | Scorpions / 116 | House Party / 114 |
| Blue Nile / 135 | Gun / 165 | Metallica / 171 | Seduction / 193 | Little Mermaid / 85 |
| Bonham / 195 | Guns N' Roses / 199 | Michelle / 56 | Silencers / 89 | Phantom Of Opera / 176 |
| Bolton, Michael / 6 | Hart, Cory / 132 | Midnight Oil / 35 | Silos / 145 | Simon, Carly / 43 |
| Boo-Yaa T.R.I.B.E. / 139 | Heart / 3 | Mission U.K. / 112 | Simons / 149 | Sir Mix Alot / 110 |
| Branigan, Laura / 143 | Heavy D & The Boyz / 134 | Miles, Hannah / 16 | Skid Row / 68 | Phantom of Opera (Highlights) / 115 |
| Britny Fox / 193 | Henley, Don / 13 | Milli Vanilli / 29 | Slaughter / 17 | Pretty Woman / 10 |
| Brooks, Garth / 125 | Hewlett, Howard / 63 | Money, Eddie / 198 | Smithereens / 77 | Teenage Mutant Ninja Turtles / 19 |
| Bowie, David / 40 | Highway Man / 96 | Morgan Lorie / 130 | Social Distortion / 120 | When Harry Met Sally / 136 |
| Brown, Bobby / 128 | Hooker, John Lee / 159 | Motley Crue / 30 | Soul II Soul / 86 | |
| Brown, Bobby (Dance) / 74 | House Of Love / 162 | Murphy, Peter / 52 | Somerville, Jimmy / 184 | |
| Cale, J.J. / 181 | Howard, George / 154 | Najee / 73 | Stansfield, Lisa / 7 | |
| Calloway / 79 | Howard, Miki / 188 | New Kids (1st L.P.) / 196 | Slaughter / 17 | |
| Chapman, Tracy / 186 | Hurricane / 124 | New Kids (Hangin') / 54 | Smithereens / 77 | |
| Cher / 69 | Idol, Billy / 98 | Nine Inch Nails / 129 | Social Distortion / 120 | |
| Chicago / 167 | Innocence Mission / 185 | Notting Hillbillies / 62 | Soul II Soul / 86 | |
| Child, Jane / 55 | Jackson, Alan / 78 | N.W.A. / 140 | Somerville, Jimmy / 184 | |
| Church / 64 | Jackson, Janet / 4 | O'Conner, / 1 | Stansfield, Lisa / 7 | |
| Clapton, Eric / 38 | Jett Joan / 106 | O'Conner, Sinead / 141 | Stewart, Rod (New) / 21 | |
| Clay, Andrew Dice / 57 | Jive Bunny & The Mix-masters / 177 | Oingo Boingo / 168 | Stone Roses / 161 | |
| Clegg, Johnny / 170 | Joel, Billy / 36 | Osbourne, Ozzy / 152 | Sweet Sensation / 84 | |
| Cocker, Joe / 189 | John, Elton / 82 | Page, Tommy / 39 | Tears For Fears / 113 | |
| Cole, Jude / 163 | Johnson, Eric / 122 | Penn, Michael / 51 | Technotronic / 23 | |
| Collins, Phil / 18 | Jones, Quincy / 28 | Petty, Tom / 48 | Tesla / 89 | |
| Colvin, Shawn / 175 | Kaoma / 72 | Plant, Robert / 15 | They Might Be Giants / 156 | |
| Cooper, Alice / 172 | | Pretty Boy Floyd / 150 | Third Base / 171 | |
| Cowboy Junkies / 58 | | Professor Griff / 118 | Tikaram, Tanita / 191 | |
| Damian Michael / 200 | | | Tragically Hip / 182 | |
| Damn Yankees / 34 | | | Travis, Randy / 94 | |
| | | | Tribe Called Quest / 100 | |

COCINANDO

BY RAMIRO BURR

"SPECIAL ALBUMS AS FAST AS ICAN," complained L. Mismo in the critical and uncorrupted ears, aural scout of the many admitted requiring reviews. Hence, let's relieve the brother's agitations, with the able assistance of *onda* specialist Ramiro Burr.

"I can't believe this is Yomo Toro's new album," said my Young Female Companion with considerable but justifiable amazement, losing a friendly wager in the process. You see, Yomo Toro—Puerto Rican master guitarist, merry man of mighty mirth, faithful *caballero*, and cameo-contributor to the best and the brightest (from the Fania All Stars and Willie Colon to David Byrne)—made his rep as a faithful interpreter of the island's folk sounds. What my YFC's ears received from Toro's recent release, *Gracias* (Mango), was something in the realm of house music, a Spanish translation not sung by Toro's normal singer, Dalia Rivera. But this is only part of the story.

The main part is that *Gracias* is a damn good album, better thought-out and produced—from Island's Jerry Rappaport at its executive level, to co-producers Rae Serrano and Steve Sandberg—than anything *Yomito* has ever done. Still, I've heard some of Toro's fiercest folksy followers call this a "Desperate Attempt at Commercialism" because three tracks ("Atrévete," "Amor, Amor, Amor," and "Noveleo") bank on Toro's guitar virtuosity to match—successfully—the flamenco/pop fad initiated by the Gipsy Kings and subsequently followed by Rumba Tres.

From a marketing standpoint, this gives the album a solid chance to be programmed by pop stations. "Gracias" and "Escuela de la Vida" move toward the tropical spectrum, with Toro's guitar balancing the *montunos* in innovative fashion. "Don't Bury My Clothes" fits anything from peculiar programming to a 1990 Christmas promotion; and I wouldn't be surprised if "Dansomba" sneaks onto many light-jazz or new-age stations.

The participation of Amoretto (Jeanette de Jesus, Veronica Vazquez and Denise Cruz) in "Stop Playing With My Heart" was certainly welcome, providing sufficient production flesh from which to carve several *fresh* mixes. However, the trio's work on "Se Acabó" (the number that forced my YFC to make the opening comment) is the only nightmarish segment on this dream of an album, as Toro's work, still superb, is overwhelmingly minimized to one of his stellar cameos.

I'll tell the DAC complainers what I told my YFC. An artist as talented as Yomo Toro—a more humane and spiritual barrel of *cheeritud* than better-earning icons—is entitled to succeed in the most commercial way possible. Fortunately for my YFC, she remained a while longer, heard the whole cassette, agreed with me, and settled the debt in the process. Please do the same. Give *Gracias* a good listen. Pick your partner from the chair and enjoy yourself unabashedly. Your silent *gracias* makes us even.

Another faith-reinforcing release is Ralph Leavitt y La Selecta's *Provócame* (RL Records), as it adds to the consistently qualitative productions of this 19-year old Puerto Rican salsa band—one of the three remaining top orchestras (El Gran Combo and La Sonora Ponceña are the others) featuring three distinctive singers, a trait gradually disappearing in an era where soloists have become Juan Conñeme demigods.

Macho Man Carlitos Ramirez does the numbers requiring a *tiguere* tenor ("Pidiendo Mas Amor" and "Necesitas un Hombre"); soft and sensual Osvaldo Díaz meets radio's vocal requirements with numbers like "Provócame," "Haz el Amor y Calla" and "Un Propio Estilo"; veteran Sammy Marrero punctuates his unique *sonero* style with precise mid-coro improvs in "Nosotros Dos," "Fuego y Escarcha" and "Tu y Yo." Accentuating this prototypical Puerto Rican salsa—unswerving *tumbaito* patiently delivered at *marcha* time, sudden and unexpected percussion breaks sprinkled here and there amidst the imperious dancing swing—is the fact that all album tracks were composed by some of the island's *crema* young writing cadre, further evidence that sensual salsa's ballad-cover phase is rapidly petering out.

However, yesterday's caveats hover over this potential smash. On one hand, Leavitt's creation of RL Records gives him for the first time total control over the sales pinnacles every *salsero* wants to reach, thanks to distribution deals with important and responsible entities such as Distribuidora Nacional in Puerto Rico and Top Ten Hits in New York. On the other hand, research shows a serious lack of radio support and sales reporting, especially in Puerto Rico, incommensurate with the thorough pleasure of *Provócame*, its sales potential and La Selecta's credentials.

These same symptoms have afflicted Selecta albums in the past. The blame was always assumed by the previous *sellos'* lack of promotion reinforcement at the radio level, a situation Leavitt can now control as label owner. If this condition is arrested in time, *Provócame* will be the album that crosses Ralph Leavitt y La Selecta into the consciousness (and pockets) of salsa's general public.

While we are on the subject of no radio support, a review of Kim de los Santos' eponymous production (Musical Productions) has been sitting pretty in the diskette, waiting in vain for positive radio reports from *La Isla*—because, as you all know, we don't review radio hits—and L. Mismo's ears thought this was a sure-fire success. Let's try to ameliorate his artistic homicide.

This is another good production, with six songs by Gustavo Márquez and Teddy Jaurez, musical production by "Cuto" Soto, and plenty of program-

LOS ANGELES LATIN LPs

May 19, 1990 The square bullet indicates strong upward chart movement.

- 1 A TODO GALOPE (Fonovisa) BRONCO
- 2 SONRIE (CBS Discos) ROBERTO CARLOS
- 3 CON EL MARIACHI VARGAS (PolyGram) J.L. RODRIGUEZ
- 4 LAMBADA (CBS Discos) KAOMA
- 5 NO TE OLVIDARE (Capitol-EMI/Latin) GRUPO MAZZ
- 6 EXPLOSIVO (CBS Discos) LA MAFIA
- 7 POR TU MALDITO AMOR (CBS Discos) VICENTE FERNANDEZ
- 8 MI BUENA SUERTE (Fonovisa) LOS TIGRES DEL NORTE
- 9 QUIERO AMANECER CON ALGUIEN (Capitol-EMI) D. ROMO
- 10 MAMI YO TE QUIERO (Latin Sound) QUE PASA

CHICAGO LATIN LPs

May 19, 1990 The square bullet indicates strong upward chart movement.

- 1 WORLD BEAT (CBS Discos) KAOMA
- 2 A TODO GALOPE (Fonovisa) BRONCO
- 3 CON EL MARIACHI VARGAS (PolyGram) J.L. RODRIGUEZ
- 4 LOS TEMERARIOS (TH/Rodven) LOS TEMERARIOS
- 5 SI TE QUEDARAS (Ramex) INDUSTRIA DEL AMOR
- 6 15 EXITOS (Globo) JOSE JOSE
- 7 UNA PRUEBA DE AMOR (WEA Latina) SUZY GONZALEZ
- 8 SONRIE (CBS Discos) ROBERTO CARLOS
- 9 GRUPO LLUVIA (Guía) GRUPO LLUVIA
- 10 QUIEN COMO TU (CBS Discos) ANA GABRIEL

mable tunes: from "Hace un Mes" and "Que quieres de mi" on side B, to "Cuando no es Contigo" and "Diosa del Sexo" on side A (unless you received, as I did, an album with reversed labeling). While my ears would prefer longer, less inane coro lines and slower phrasing in some of the unmentioned tracks, de los Santos' instinctive soneo and potent timbre warrants him better radio diffusion than what he's currently receiving.

While not a head-on *j'accuse* to radio stations (saturated by a greater product output than ever before as a result of salsa's resurgence), this situation unfairly castigates productions of artists like de los Santos—talented, not-too-popular *cantantes* who've lacked the blessings of earnest PDs who listen to the recordings, rather than being lead by the name on the album cover, thus causing the album to fall through radio's programming cracks. Just like its vicious namesake drug, these cracks are criminal and life-threatening. In the spirit of a drug-free country, this is an appeal to the many fair PDs out there to act like their *tocayo* acronyms—your basic police departments—and close Kim de los Santos' radio crack as soon as possible.

The remainder of this week's column was penned by Sr. Ramiro Burr.

Unconventional, imaginative and original, Rick Gonzales and Grupo Choice has bolted into the Tejano music scene out of nowhere with a debut album, *La Primera Vez* (Mercury Latino), that fuses the percussive, horn-driven rhythms of traditional Tejano music with the melodic sensibilities of contemporary rock and pop.

Band frontmen and brothers Albert and Richard Gonzales proudly admit to a variety of musical influences, including the seminal Tejano bands like Little Joe y La Familia and Agustin Ramirez, as well as modern sounds like Bon Jovi's and Prince's. The eclecticism truly shows. The band's group harmonies and brassy trumpets and trombones shine well on the album's more traditional rhythm & blues-flavored Tex-Mex tunes. From another musical vantage, Choice's sound can be described as an ambitious mixture of jazzy brass arrangements and spicy percussion occasionally set off by rock-inspired, bluesy guitar licks reminiscent of Santana.

Although other bands, like Xelencia and la Fiebre, have tried this combination before, none other has reached the level of sophistication and finesse that Grupo Choice has with their hard, danceable rhythms, melodic hooks and refined production polish. Grupo Choice also brings a needed breath of fresh air to an industry where cover-songs and remakes are standard fare, as the Gonzales Brothers penned 10 of the 11 album tracks.

This excellent debut effort makes it obvious that the Choice will be more than a novelty, a forecast of tremendous potential in this market.

LONG ON GOSPEL

BY BOB LONG

THE RICHARD SMALLWOOD SINGERS: The Richard Smallwood Singers are a phenomenal, self-contained nine-piece group. Not only a commercial success, they are also on the cutting edge of gospel, helping the genre to become recognized as a major musical art form. To that end, they will tackle almost any assignment—from a concept album to a tour of the Soviet Union to a stage



musical tour to performing on a soap opera. For their willingness, they have been rewarded with best-selling number-one gospel albums and recognition as one of the great gospel groups of our era.

However, remembering who deserves the glory is foremost in their minds. "Whatever talents we have, the Lord has chosen to give us that," says Richard Smallwood, a native of Washington, D.C. "My first and foremost purpose, onstage and off, is to minister. It's not about stardom and it's not about fame. It's about ministry." Besides Smallwood, the group includes Jackie Ruffin, Dottie Jones, Carolene Evans, Tim Linzy, Darlene Simmons, Raymond Reeder, Andre Webb and Bryant Pugh.

Their latest Word Records album is *Portrait*, produced by Smallwood, and recorded on the island of Nassau in the Bahamas, Washington, D.C. and Nashville, and mixed in Atlanta. "It's called *Portrait* because it's a musical picture or painting of what the group and I are about musically and spiritually," says Smallwood. "It's a potpourri of what we're made up of individually. It's a portrait of the whole range of what we're about, appealing to many people. The members of the group do solos in a variety of styles. We have also included more traditional tunes.

"The words to the songs came out of different times I've gone through in the last year. For that reason, there is a major theme of being encouraged. 'Joy Will Come' is a selection based on the scripture that 'weeping endureth for a season but joy will come in the morning.' Even when we can't see the outcome, the Lord knows and the sun is going to shine. We can last through if we hold on. The Lord will bless.

"On this album we used real strings and real horns, something we haven't done in quite a while," continues Smallwood. He plays piano on the hymn "Blessed Assurance" on *Portrait*, as he did on "The Lord's Prayer," from the *Visions* album. For a big choir sound on "Holy Spirit," Smallwood used the Young Adult Fellowship Ensemble of the Metropolitan Baptist Church of Washington, D.C., where he is a member.

"Even though I'm known for writing and singing contemporary gospel music, I learned the traditional music of the church first," says Smallwood. "Gospel history is very meaningful to me. Among the earliest moments I can remember are being in the church and listening to my father and others play. He was a minister and used to take me around with him when he preached, so I was soloing vocally by the age of five. By the time I was eight I was playing and taking piano lessons. I hope youngsters will continue to be able to get that kind of upbringing in the church today.

"Young people need to remember where gospel music came from. I do a lot of workshops in which I try to stress our history. It's great to get caught up in the artists of the '90s but we need to remember Mahalia Jackson, Roberta Martin and Clara Ward, too. We wouldn't be where we are if it wasn't for them. Gospel and spirituals got us through hard times and they'll still help you get through today."

The Richard Smallwood Singers made history in September by being the first Black American gospel singers to perform in the Soviet Union. In fact, the Soviets invited them to perform what was previously an unrecognized musical category—one that deals with religious subjects—in an officially atheist nation that, until a couple of years ago, persecuted all religions.

"We were told there were KGB [the Soviet secret police] agents among our interpreters, although we didn't know who," says Smallwood. "It was a fantastic success. European audiences are generally reserved and usually show appreciation by sitting quietly. We had them out of their seats and rushing the stage, clapping and feeling the spirit."

You will certainly feel the spirit moving through your mind, body and soul when you listen to the music of the Richard Smallwood Singers on their latest album on Word Records. Enjoy the beautiful musical *Portrait* this talented group has painted for you.

BLACK GOSPEL ALBUMS

May 19, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

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

POP REVIEWS

While '70s Heart ballads such as "Dreamboat Annie" and "Soul of the Sea" had a pastoral tranquility, that clearly isn't the case on *Brigade's* ballads. These days, Heart ballads *rock*. (Alex Henderson)



BILLY IDOL: *Charmed Life* (Chrysalis F221735)

After a four-year absence, Billy Idol has loudly returned to reclaim fans who now are on the verge of growing too old to buy his records. In four years much has changed for the scrappy blond—including a move to the West Coast, the birth of a son, and the dissolution of his relationship with Perri Lister, his son's mother. As his audience ages, so too does Idol. His new ideals and observations are evidenced in *Charmed Life*, which reflects greater maturity and wisdom than his previous albums. "Prodigal Son," for example, speaks of Idol's relationship with both his father and his son. The former gives advice, of leaving behind security to find oneself, which Idol in turn imparts to his son. ~"Trouble With the Sweet Stuff" is a lyrically sobering tale of addiction and its destruction. Yet, while Idol may be maturing, he is still far too young and brash to be thought of as "William" or "Bill." He still kicks and bites in songs like "The Loveless," "Cradle of Love" and "The Right Way," which all grind and thrash in the signature Idol mode and will have most fans instinctively waiving their fists about, despite guitarist Steve Stevens' departure from Idol's entourage. Idol's experiences over the past few years have resulted in a positive album that celebrates life. In his absence, it is clear that Idol was not idle. (Scott Harvey)



JAMIE J. MORGAN: "Walk on the Wild Side" (Tabu/Epic 4Z9 73164)

Morgan co-wrote Neneh Cherry's hit "Buffalo Stance" with the intention that it would only be the B-side for some now near-obscure single. Because he is a part of the same trend-conscious, trend-setting hip crowd that spawned Cherry, expectations for Morgan, and this single, are high. He doesn't disappoint. With an attitude-laden rap, Morgan updates the Velvet Underground classic and, though rock purists may balk, evokes an aura of cool sleaze. He samples only a little from the original, choosing instead to add beats and a funky dance groove to the tales of the he who became a she. Send a copy to your nearest PMRC member. (Ernest Hardy)

ALBUMS

HEART: *Brigade* (Capitol 91820)

Since signing with Capitol, Heart has enjoyed both artistic and commercial rejuvenation—first with *Heart* in 1985, then with 1987's *Bad Animals*, and now, with the Richie Zito-produced *Brigade*. Although Zito goes for a slick production, he wisely maintains enough rough edges to keep things from sounding *too* slick. Ann Wilson's lead vocals are as convincing and passionate as ever on the scorching rockers "Call of the Wild," (not to be confused with the Ted Nugent and the Amboy Dukes classic), "The Night" and "Wild Child" and powerhouse rock ballads like "Secret" and "Stranded."



WORLD PARTY: *Goodbye Jumbo* (Chrysalis DPRO 21654)

In 1986, World Party's *Private Revolution* emerged, introducing a subtle, interesting new songwriter and performer, Karl Wallinger. He is a one-man band who writes, sings and plays everything on his albums. *Private Revolution* was a moody collection featuring high highs and low lows—with the title cut being the highest high. Songs such as "Private Revolution" and "Ship of Fools" demonstrated his incredible knack for obscuring the obvious with indirect but poignant expression.

Goodbye Jumbo follows this lead with thoughtful, subdued lyrics that attack serious topics without preaching, yelling or crying. The result is genuine, honest and without pretense. As with the past album, *Goodbye Jumbo* concentrates on global environmental concerns—the opening and closing songs ("Is It Too Late" and "Thank You World") work together to lament the world man may have destroyed. Likewise, "Put a Message in the Box" personifies a vulnerable world by pleading, "and the World says 'Give a little bit of your love to me.'" While *Goodbye Jumbo* is thematically similar to *Private Revolution*, it is a much more consistent effort than the previous album. Wallinger attests, "I've taken out all the Disney film tunes and all the really suicidal ones." Further, he admittedly "tried to lighten up" on this record and have "a bit more fun with the music," without compromising his message. Wallinger's efforts to smooth the sound make this a very satisfying collection of intelligently written and arranged songs that confidently address complex problems without depressing or alienating the listener. (SH)



ANYTHING BOX: *Peace* (Epic 46086)

Synth/dance/pop with an aching heart at its core. New Order and Depeche Mode fans *should* love this effort—but it will be easy enough to understand if they don't. The detachment and/or world-weariness that mark the work of New Order, Depeche Mode and similar groups is replaced here with an earnestness that starts to grate on the listener very quickly. Lyrically, they seem to have observed rather than experienced the bleak world they sing about; they seem innocent babes crying about what they fear lurks in the big bad woods. Once they get out there and earn a few battle scars, they'll be really interesting. Maybe. (EH)



KIMM ROGERS: *Soundtrack of My Life* (Island 842-796-4)

Singer/songwriter Kimm Rogers delivers a strikingly personal pop/rock/folk collection on her debut album. Rogers' expressive voice works well on the mid-tempo pop/rock of "2-0-19" and "Desperate," an account of trying too hard to find romance, and on slower material like "On the Street," which describes the apprehension a woman can have walking the dangerous city streets. Folk textures are heard on the ballads "Walk on Water" and "What It Is to Love," although her approach isn't as pastoral as a Joan Baez or an Eliza Gilkyson. (AH)

TOP 100 SINGLES

May 19, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Madonna



High Debut: ZZTOP #61



To Watch: Louie Louie #51

| | | Total Weeks ▼ | | | Total Weeks ▼ | | |
|-----------|---|---------------|----|------------|--|-------|----|
| | | Last Week ▼ | | | Last Week ▼ | | |
| 1 | VOGUE (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD) | 3 | 6 | 50 | COMING OF AGE (Warner Bros. 4-19838)(C) | 57 | 4 |
| 2 | NOTHING COMPARES 2 U (Chrysalis 23488)(C) | 1 | 9 | 61 | SITTIN' IN THE LAP OF LUXURY (WTG 31-45285) | 64 | 3 |
| 3 | ALL I WANNA DO IS MAKE LOVE TO YOU (Capitol 44507)(C) | | | 52 | ALL THAT GLITTERS ISN'T GOLD (Capitol 44545)(T)(C) | 47 | 6 |
| | Heart | 5 | 8 | 53 | GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)(T)(C)(CD) | 46 | 15 |
| 4 | ALRIGHT (A&M SP-18021)(T)(C) | 9 | 7 | 54 | GET A LIFE (Virgin 4-98981)(T)(C)(CD) | 54 | 5 |
| 5 | I WANNA BE RICH (Solar 74005)(T)(C) | 2 | 13 | 55 | NOTICE ME (Geffen 4-19946) | 61 | 3 |
| 6 | HOLD ON (SBK 07322)(C) | 11 | 9 | 56 | SHE AIN'T WORTH IT (MCA 53831) | DEBUT | |
| 7 | SENDING ALL MY LOVE (Atlantic 4-87961)(T)(C) | 13 | 12 | 57 | DARE TO FALL IN LOVE (Charisma 4-98971) | 62 | 3 |
| 6 | POISON (MCA 53772)(T)(C) | 17 | 6 | 58 | CRADLE OF LOVE (Chrysalis B-23509) | 63 | 3 |
| 9 | HOW CAN WE BE LOVERS (Columbia 38T73257)(C) | 4 | 12 | 59 | LOVE IS (Atlantic 87945) | 59 | 3 |
| 10 | WHAT IT TAKES (Geffen 19944)(C) | 8 | 10 | 60 | UP ALL NIGHT (Chrysalis 23486) | 77 | 2 |
| 11 | THIS OLD HEART OF MINE (Warner Bros. 4-19983)(C) | 16 | 9 | 61 | DOUBLE BACK (Warner Bros. 19812) | DEBUT | |
| 12 | LOVE CHILD (Atco PRCD 3242)(T)(C) | 14 | 10 | 62 | THAT'S THE WAY OF THE WORLD (Polydor 8869811) | 69 | 4 |
| 13 | WHIP APPEAL (Solar 4-74007)(C) | 6 | 12 | 63 | THE BALLAD OF JANE (Vertigo/Polydor 876 984-4)(C) | 78 | 6 |
| 14 | IT MUST HAVE BEEN LOVE (EMI 4JM-50283)(C) | 20 | 7 | 64 | OYE MI CANTO (Epic 73269)(T)(C) | 48 | 7 |
| 15 | DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)(T)(C) | 7 | 15 | 65 | HEAVEN IS A FOUR LETTER WORD (Epic 73307)(C) | 65 | 7 |
| 16 | THE HUMPTY DANCE (Tommy Boy 7944)(T)(C)(M) | 25 | 9 | 66 | GIRLS NIGHT OUT (RCA 9174) | 81 | 3 |
| 17 | U CAN'T TOUCH THIS (Capitol 15571) | 22 | 7 | 57 | THE DOWNEASTER "ALEXA" (Columbia 38-73333) | 75 | 2 |
| 18 | ALL AROUND THE WORLD (Arista 8554)(T)(C) | 10 | 16 | 68 | HEART OF STONE (Geffen 4-19953)(C) | 49 | 13 |
| 19 | ROOM AT THE TOP (MCA 6315)(T)(C) | 18 | 11 | 69 | KISS THIS THING GOODBYE (A&M 1485) | DEBUT | |
| 20 | YOUR BABY NEVER LOOKED GOOD IN BLUE (Arista 2011)(C) | 23 | 8 | 70 | THIS AND THAT (RCA 2512RS) | 74 | 4 |
| 21 | WITHOUT YOU (Elektra 64985)(C) | 12 | 13 | 71 | SHAKE (Columbia 38T-73337) | 71 | 3 |
| 22 | OOH LA LA (I CAN'T GET OVER YOU) (Columbia 38-73211)(C) | | | 72 | PICTURES OF YOU (Elektra 4-64974)(T)(C)(CD) | 67 | 4 |
| | Perfect Gentleman | 26 | 5 | 73 | CLUB AT THE END OF THE STREET (MCA 53818) | 76 | 3 |
| 23 | HEARTBEAT (Vendetta 1473)(T)(C) | 15 | 12 | 74 | "B" GIRLS (Pandisc 056) | 82 | 2 |
| 24 | READY OR NOT (Virgin 7-98995)(C) | 30 | 7 | 75 | NICK OF TIME (Capitol 44364) | DEBUT | |
| 25 | HERE AND NOW (Epic 34-73029)(C) | 19 | 18 | 76 | THE SECRET GARDEN (Quest/Warner Bros. 7-19992)(T)(C)(M)(CD) | 66 | 10 |
| 26 | EXPRESSION (Next Plateau 50101)(T)(M) | 36 | 10 | 77 | LITTLE BIT OF LOVE (EMI 50239)(C) | 50 | 10 |
| 27 | I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)(C) | 24 | 13 | 78 | THE POWER (Arista 2013) | DEBUT | |
| 28 | HOLD ON (Atlantic 7-87984) | 56 | 2 | 79 | MOONLIGHT ON WATER (Atlantic 4-87969)(C) | 60 | 7 |
| 29 | SAVE ME (Warner Bros. 19866)(C) | 31 | 7 | 80 | CUTS YOU UP (Beggars Banquet/RCA 9140)(T)(C) | 58 | 8 |
| 30 | BABY, IT'S ALRIGHT (Warner Bros. 4-19869)(C) | 33 | 6 | 61 | BAD OF THE HEART (Columbia 38-7337) | DEBUT | |
| 31 | CHILDREN OF THE NIGHT (Capitol 72283)(C) | 37 | 4 | 82 | I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)(C) | 52 | 15 |
| 32 | DO YOU REMEMBER (Atlantic 87955) | 38 | 4 | 83 | ALL MY LIFE (Elektra ED5440)(C) | 68 | 17 |
| 33 | HOUSE OF PAIN (Elektra 7-64995)(C) | 32 | 12 | 84 | HURTING KIND (Atlantic 4-98985)(C) | 70 | 9 |
| 34 | I'LL SEE YOU IN MY DREAMS (A&M 1495)(C) | 34 | 8 | 85 | ONLY MY HEART TALKIN' (Epic 34-73268) | 85 | 3 |
| 35 | THE HEART OF THE MATTER (Geffen 4-19898)(C) | 21 | 13 | 66 | MENTIROSA (Capitol 44533) | DEBUT | |
| 36 | GETTING AWAY WITH IT (Warner Bros. 4-19880)(T)(C)(M)(CD) | 39 | 7 | 87 | BLUES BEFORE AND AFTER (Enigma/Capitol 44516) | 91 | 2 |
| 37 | CRUISING FOR A BRUISING (Epic 34-73239)(C) | 40 | 6 | 88 | SPIN THAT WHEEL (SBK 07320)(T)(C) | 72 | 5 |
| 38 | BLACK VELVET (Atlantic 4-88742)(C) | 27 | 21 | 89 | DUB BE GOOD TO ME (Elektra 4-64970)(T)(C)(CD) | 73 | 5 |
| 39 | I'LL BE YOUR SHELTER (Arista AS-2005) | 45 | 3 | 90 | IF U WERE MINE (Enigma 75051)(T)(C) | 79 | 16 |
| 40 | DEAD BEAT CLUB (Reprise 19938) | 42 | 5 | 91 | ESCAPADE (A&M 1490)(T)(C) | 80 | 17 |
| 41 | ENJOY THE SILENCE (Sire/Reprise 0-21490)(T)(C)(M)(CD) | 41 | 6 | 92 | KEEP IT TOGETHER (Sire 7-19986)(T)(C)(CD) | 83 | 16 |
| 42 | ALWAYS AND FOREVER (Select 2014)(T)(C) | 44 | 6 | 93 | JEALOUS AGAIN (Def America/Geffen 4-19697) | DEBUT | |
| 43 | TURTLE POWER (SBK 07325)(T)(C) | 43 | 4 | 94 | WHEN SOMETHING IS WRONG WITH MY BABY (Elektra 4-64968) | DEBUT | |
| 44 | WHEN I DREAM OF YOU (Warner Bros. 19839) | 53 | 2 | | Linda Rondstam/Aaron Neville | DEBUT | |
| 43 | RUB YOU THE RIGHT WAY (Motown 2045) | 55 | 2 | 95 | DRAG MY BAD NAME DOWN (Columbia 73243) | 84 | 5 |
| 46 | WHOLE WIDE WORLD (RCA 9098)(T)(C) | 35 | 17 | 96 | ROAM (Reprise/Warner Bros. 4/7-22667)(T)(C)(CD) | 86 | 22 |
| 47 | NICETY (Atco 7-98980)(T)(C) | 51 | 5 | 97 | NO MYTH (RCA 9111)(C) | 87 | 18 |
| 48 | LOVE WILL LEAD YOU BACK (Arista AS1-9938)(C) | 28 | 17 | 98 | I GO TO EXTREMES (Columbia 38-73091)(C) | 88 | 18 |
| 49 | FOREVER (Mercury/PolyGram 876 718)(C) | 29 | 16 | 99 | SACRIFICE (MCA 53750)(C) | 89 | 17 |
| | | | | 100 | THE WAY IT IS (Geffen 4-19948)(C) | 90 | 10 |

COUNTRY SMILES

May 18, 1990
The square bullet indicates strong upward chart movement.



#1 Single: Keith Whitley



#1 Debut: Randy Travis #45



To Watch: George Strait #26

| | | | Total Weeks ▼ | Last Week ▼ | | | Total Weeks ▼ | Last Week ▼ | |
|----|---|-------------------------------------|---------------|-------------|-----|---|-----------------------------|-------------|----|
| 1 | I'M OVER YOU (RCA 9122) | Keith Whitley | 2 | 12 | 51 | THE SCENE OF THE CRIME (RCA 9123) | Jo-Ei Sonnier | 51 | 4 |
| 2 | THE DOMINO THEORY (MCA 53733) | Steve Wariner | 3 | 10 | 52 | KARMA ROAD (Capitol 79984) | Trader Price | 59 | 5 |
| 3 | IF LOOKS COULD KILL (Columbia 38 73254) | Rodney Crowell | 4 | 11 | 53 | SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158) | George Carone | 58 | 5 |
| 4 | WALKIN' AWAY (RCA 2520) | Clint Black | 1 | 9 | 54 | FIVE MINUTES (RCA 9118) | Lorrie Morgan | 36 | 16 |
| 5 | I WATCHED IT ALL (ON MY RADIO) (MCA 53779) | Lionel Cartwright | 6 | 12 | 55 | PUTTIN' THE DARK BACK INTO THE NIGHT (Capitol 79040) | Sawyer Brown | 60 | 2 |
| 6 | GUARDIAN ANGELS (Curb/RCA 2524-7) | The Judds | 7 | 7 | 56 | GONNA LAY ME DOWN BESIDE MY MEMORY (Playback P-1340) | Sammi Smith | 61 | 3 |
| 7 | WALKING SHOES (Capitol 44520) | Tanya Tucker | 9 | 9 | 57 | STRANGER THINGS HAVE HAPPENED (RCA 9120) | Ronnie Milsap | 37 | 15 |
| 8 | I'VE CRIED MY LAST TEAR (Columbia 38 73263) | Ricky Van Shelton | 10 | 8 | 58 | THREADS OF LOVE (Gallery G-2041) | Eddie Carpenter | 63 | 3 |
| 9 | HELP ME HOLD ON (Warner Bros 19918) | Travis Tritt | 5 | 12 | 59 | LONSOME 3 A.M. (615 90-S-1026) | Bobbi Lace | 62 | 5 |
| 10 | RUNNIN' WITH THE WIND (Capitol 8329) | Eddie Rabbitt | 12 | 7 | 60 | LOVE, LOVE, LOVE (KRM 105) | Kraig Moss & Desiree | 65 | 5 |
| 11 | SHE CAME FROM FORT WORTH (Mercury 876746-4) | Kathy Mattea | 14 | 6 | 61 | TAKE THE KEYS TO MY HEART (Master MR-90-1) | Kim Tsoy | 66 | 4 |
| 12 | BRING BACK YOUR LOVE TO ME (RCA 9121) | Earl Thomas Conley | 8 | 13 | 62 | DAY BREAK (ATI A0392) | Ray Griff | 68 | 5 |
| 13 | WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros 19968) | Highway 101 | 14 | 14 | 63 | HELP ME MAKE IT THROUGH THE NIGHT (Badger BG-2003) | Billy Joe Burnett | 69 | 4 |
| 14 | FIT TO BE TIED DOWN (MCA 79000) | Conway Twitty | 21 | 5 | 64 | I'VE ALREADY WALKED IN HER SHOES (T&M TM-101) | Audrey Huneycut | 72 | 4 |
| 15 | PERFECT (RCA 2500) | Baillie & The Boys | 22 | 5 | 65 | HERE I GO AGAIN (Seaside SSB-090-011) | Angela | 70 | 4 |
| 16 | PASS IT ON DOWN (RCA 2519) | Alabama | 30 | 3 | 66 | A PROMISE YOU NEVER MADE (Overton Lee OLR-141) | Marcy Carr | DEBUT | |
| 17 | WALK ON (MCA 79009) | Reba McEntire | 29 | 4 | 67 | WHILE THE FEELING'S GOOD (United Country SL-3190) | Jay Rohn with Lexi Hamilton | 74 | 4 |
| 18 | IF YOU COULD ONLY SEE ME NOW (Capitol 44534) | T. Graham Brown | 18 | 6 | 68 | MADE FOR LOVING YOU (Step One SOR-415) | Clinton Gregory | DEBUT | |
| 19 | DANCY'S DREAM (RCA 2503) | Restless Heart | 27 | 4 | 69 | DIDDY ALL NIGHT LONG (Columbia 38 73304/CBS) | The O'Kanes | 71 | 3 |
| 20 | HUMMINGBIRD (Epic 34 73312) | Ricky Skaggs | 28 | 4 | 70 | LOVING THE NIGHT AWAY (Evergreen EV-1109) | Gary Dee | DEBUT | |
| 21 | ISLAND (Capitol 79987) | Eddy Raven | 23 | 5 | 71 | BIG CITY BLUES (Stargem SG-24-55) | Teresa Ramey | 75 | 4 |
| 22 | BLACK COFFEE (Capitol 79962) | Lacy J. Dalton | 13 | 9 | 72 | TOO BLUE TO BE TRUE (Mercury 236) | Larry Boone | 76 | 2 |
| 23 | I GO TO PIECES (Warner Bros 19860) | Southern Pacific | 25 | 6 | 73 | SECOND OPINION (CCR 80189) | Liz Calendar | 77 | 3 |
| 24 | IS IT LOVE (RCA 2502) | Foster & Lloyd | 26 | 6 | 74 | HAPPY EVER AFTER (Capitol 79985) | Gail Davies | 80 | 2 |
| 25 | NOBODY'S TALKING (Arista 2009) | Exile | 32 | 5 | 75 | PATHWAY OF A FOOL (Brykas BRY-1103) | J.J. Kent | 81 | 2 |
| 26 | LOVE WITHOUT END, AMEN (MCA 79015) | George Strait | 39 | 3 | 76 | DON'T WAIT TOO LONG (ENG 45-001) | Gene Gardiner | DEBUT | |
| 27 | DRIVE SOUTH (Warner Bros 19874) | Forester Sisters w/Bellamy Brothers | 33 | 5 | 77 | JOE'S HANDS (NLT 1997) | Debi Arnold | 83 | 2 |
| 28 | LOVE ON ARRIVAL (Capitol 44435) | Dan Seals | 15 | 14 | 78 | HOLDIN' A GOOD HAND (ESU E-1211) | Debbie Sigmon | 78 | 4 |
| 29 | ANY OLE TIME (Capitol 44522) | Joe Barnhill | 16 | 7 | 79 | MAYBE YOU WOULDN'T BE MISSIN' ME TONIGHT (Atlantic 87948) | Girls Next Door | 79 | 4 |
| 30 | THE DANCE (Capitol 79024) | Garth Brooks | 64 | 2 | 80 | BLUE HEART SPECIAL (Oak 1076) | Aletha | 84 | 2 |
| 31 | IN ANOTHER LIFETIME (MCA/Curb 53804) | Desert Rose Band | 17 | 9 | 81 | WHY WON'T THE PHONE RING FOR ME (MCR 5170) | Joey Davis | 86 | 2 |
| 32 | HERE IN THE REAL WORLD (Arista 9922) | Alan Jackson | 19 | 17 | 82 | LOOKS AREN'T EVERYTHING (MCA 79023) | Mark Collie | DEBUT | |
| 33 | HARD ROCK BOTTOM OF YOUR HEART (Warner Bros 19935) | Randy Travis | 20 | 15 | 83 | LOVE KEEPS KNOCKING (Stop Hunger SC-1101) | Scott Carter | 87 | 2 |
| 34 | SILVER STALLION (Columbia 38 73233) | The Highwaymen | 24 | 14 | 84 | FATHER NUMBER ONE (Door Knob DK90-345) | Big Al Downing | 89 | 2 |
| 35 | BABY, YOU'LL BE MY BABY (MCA 79006) | Oak Ridge Boys | 47 | 3 | 85 | IN YOUR ARMS (Stop Hunger SH-1103) | Missy Maxwell | DEBUT | |
| 36 | KNOWIN' YOU WERE LEAVIN' (Epic 34 73264) | Les Taylor | 50 | 5 | 86 | WHITE LIMOZEEN (Columbia 38 73341) | Dolly Parton | DEBUT | |
| 37 | HELL STAYS OPEN (ALL NIGHT LONG) (Epic 34 73305) | George Jones | 41 | 5 | 87 | SMOKING SONG (Badger BG-2004) | Ken Penland | DEBUT | |
| 38 | I WILL STAND BY YOU (Barn Burner BBR-3133) | Donnie Marsico | 42 | 5 | 88 | A BIGGER MAN THAN ME (Prairie Dust PD-9027) | Jimmy Windrow | DEBUT | |
| 39 | HILLBILLY ROCK (MCA 79001) | Marty Stuart | 44 | 3 | 89 | ROSEANNE (Atlantic 3278) | Jeff Stevens & The Bullets | DEBUT | |
| 40 | LOVE IN THE FAST LANE (Stop Hunger SHR-1101) | Linda Carol Forrest | 43 | 6 | 90 | TILL I SEE YOU AGAIN (Reprise 3945) | Kevin Welch | DEBUT | |
| 41 | NOT COUNTING YOU (Capitol 44492) | Garth Brooks | 31 | 18 | 91 | SEE IF I CARE (Columbia 38 73237) | Shenandoah | 38 | 14 |
| 42 | MY ANNIVERSARY FOR BEING A FOOL (Warner Bros 7-19847) | Holly Dunn | 67 | 2 | 92 | WALKIN' IN THE SUN (Capitol 79966) | Glen Campbell | 40 | 11 |
| 43 | WHERE DID WE GO WRONG (Capitol 79042) | Wild Rose | 54 | 4 | 93 | LONELY TOWN (Mercury 168) | David Lynn Jones | 45 | 6 |
| 44 | I'D BE BETTER OFF (IN A PINE BOX) (Epic 34 73246) | Doug Stone | 34 | 11 | 94 | AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139) | Touch Of Country | 46 | 13 |
| 45 | HE WALKED ON WATER (Warner Bros 19878) | Randy Travis | DEBUT | | 95 | SEEIN' MY FATHER IN ME (RCA 9116) | Paul Overstreet | 48 | 18 |
| 46 | BLACK VELVET (Atlantic 87979) | Robin Lee | 35 | 11 | 96 | ANGELINA (Warner Bros 71989) | George Fox | 53 | 6 |
| 47 | SEARCHIN' FOR SOME KIND OF WONDERFUL (Atlantic 3265) | Billy Joe Royal | 55 | 2 | 97 | COWBOY'S DREAM (Brykas BRY-1002) | Sonny Martin | 56 | 6 |
| 48 | BROKEN FRIEND (Epic 34 73303) | Merle Haggard | 49 | 5 | 98 | STEP ASIDE (LRJ 2022) | Jerry Jaramillo | 57 | 7 |
| 49 | I DON'T WANT TO LOVE YOU (BUT I DO) (MCA 53807) | Kelly Willis | 52 | 6 | 99 | TEXAS HOEDOWN (Track TR-208) | Summer Cassidy | 73 | 5 |
| 50 | ON DOWN THE LINE (MCA 700004) | Patty Loveless | DEBUT | | 100 | AIN'T NOBODY'S BUSINESS (Warner Bros 19957) | Hank Williams Jr. | 82 | 15 |

COUNTRY MUSIC

Music Row Ladies' Events Set

BY KAY KNIGHT



Pictured (l to r): committee members Robin Palmer, Pat Rolfe, Paige Levy, Aristo artist Alan Jackson, golf pro Herky Williams with last year's prize golf bag, and Epic recording artist and celebrity golfer Shelby Lynne.

THE THIRD ANNUAL Music Row Ladies Golf Invitational Extravaganza & Tupperware Party is set for June 12 in Music City. Now, don't ask me from where the name for this event came or whether or not a Tupperware party is actually held during the festivities. I felt it was best not to even get started on what I was sure would be a lengthy explanation of the subject.

But from wherever the tournament's name came, the event is sure to generate lots of excitement and fun for those involved, as well as those witnessing the competition.

Held once again at Nashville's Percy Warner Golf Course, the event will benefit the United Cerebral Palsy organization. The MRLGIE&TP (you can bet I'm not going to spell all that out again) was started two years ago. Co-founder Pat Halper of Hayes Street Music says people laughed when the idea for the tournament was first mentioned.

"The first year, we had 56 Music Row women participating. This year we expect 160 unprofessional golfers." Adds co-founder Paige Levy of Warner Brothers Records, "We felt that we needed a tournament of our own to combat the endless amount of Music Row men's tournaments that take place throughout the summer."

Some of the celebrities scheduled to play or scorekeep are Holly Dunn, the Forrester Sisters, Shelby Lynne and Vince Gill. Tee times start at 8 a.m.

Last year's extravaganza raised over \$3,000 for United Cerebral Palsy.

Aristo Music Celebrates 10th Anniversary

ONE OF COUNTRY MUSIC'S busiest and most successful independent publicity companies is celebrating its 10th Anniversary in the industry.

Jeff Walker, an Australian native, came to the United States in 1974. He entered the music business by overseeing the combined operations of a publishing company and record label founded by his father, Bill Walker.

After five years on the job, Walker decided to form his own company, which he says he initially foresaw as "an umbrella company which would offer consulting in public relations as well as financial and international matters to smaller companies." So on May 7, 1980, Walker formed Aristo Music Associates.

He now oversees the activities of Aristo Publicity and Media Services and Aristo Video Promotions, which include finance, marketing, product development and client relations.

Aristo boasts a respectable client roster that includes such major artists as Billy Joe Royal, Eddy Raven and Robin Lee, and has worked through the years with Merle Haggard, George Jones, Dan Seals, Sweethearts of the Rodeo and Keith Whitley, among others.

"You've got to really enjoy something to be successful in it and I've been very lucky in that regard," says Walker. —KAY KNIGHT

**CAN
\$10 A
MONTH*
MAKE YOU
RICH AND
FAMOUS?**

**For Recorded
Message
CALL:**

(615) 780-3506

(212) 465-3196

(213) 960-7791

A.V.R.

40 offices
Coast To Coast
* 12/Mo. in So. Calif.

WLW

ON

JOE'S HANDS

NLT-1997

BY THE NEW

TRUCKER'S SWEETHEART

DEBI ARNOLD

ON



211 College St.
Burns, TN 37029
(615)255-4343

ARISTO

PUBLICITY AND
MEDIA SERVICES

MANAGEMENT:
G.D. Stinson
(615) 446-0835

— HEAVY AIRPLAY - THE "BOZO"

50,000 WATTS CLEAR CHANNEL (700 AM) — CINCINNATI, OHIO



ALBUM RELEASE

JENNIFER MCCARTER & THE MCCARTERS: *Better Be Home Soon*
(Warner Brothers 9 25896-2)



This latest project by these talented sisters is sure to bring Jennifer McCarter & the McCarters lots of airplay. Jennifer's strong, emotional delivery—along with the sweet, melodic harmonies of Teresa and Lisa—bring ballads like "I Haven't Got a Prayer" and "I Don't Want to Cry Anymore" to life. The up-tempo tunes like "Up and Gone" and "Betcha Gonna Love Me" highlight their versatility. There's an abundance of top-notch material on this LP, including Bob McDill's "Shot Full of Love," which is the trio's strongest single yet. Expert production by Paul Worley and Ed Seay, along with the musical magic of these three East Tennesseans, should make this a sure-bet hit. (Kay Knight)

SINGLE RELEASES

OUT OF THE BOX

VINCE GILL: "When I Call Your Name" (MCA 42321)

From a world of high-grade, yet overrated country music, finally comes an authentic classic. It's one of those we find spinning into existence only once in a blue moon. "When I Call Your Name," produced by Tony Brown, sparks Vince Gill's third release from his *When I Call Your Name* LP. With complementing background vocals offered by labelmate Patty Loveless, this chill-to-the-skin ballad flaunts Gill's wavering voice to the uttermost. A delicate piano emphasis and a powerful choric build-up only enhances excellent lyrics credited to Gill and Tim DuBois.

COUNTRY FEATURE PICKS

WAYLON JENNINGS: "Wrong" (Epic 34 73352/CBS)

Kicking off with a Mexican-flavored intro and Jennings' incomparable voice is "Wrong." Making all the "right" moves are producers Richie Albright and Bob Montgomery, who turn this tune into a perfect lighter-side filler for radio. If you're expecting the usual Jennings fashion, this will perhaps throw you just a bit, as the wailing outlaw surprises us with something a little more carefree.

LORRIE MORGAN: "He Talks to Me" (RCA 2058-7)

Remember the impact from "Dear Me"? Well, prepare yourselves for Part II, or at least for what should be equally as heart-rendering. "He Talks to Me," produced by Barry Beckett, gives us a master ballad, with commanding lyrical recognition going to Mike Reid and Rory Michael Bourke. Morgan couldn't sing a more refreshing love song (if there is one) any better. Her familiar soul-erupting vocals drive deep yet melt, causing this cut to be absolutely top-notch.

RANDY VANWARMER: "Ain't Nothing Coming Down But the Rain" (16th Avenue 70442)

For a rather discouraging weather forecast, in addition to a prominent tune with warm side effects, try this cut on for size. Produced by Allen Reynolds, "Ain't Nothing Coming Down But the Rain," gives us VanWarmer at his best. Smooth vocals with an earnest folk appeal fall hand in hand with catchy lyrics, penned by VanWarmer and Jeff Pearson.

HANK WILLIAMS JR.: "Good Friends, Good Whiskey, Good Lovin'" (Warner Brothers 7-19872)

Slap this song title to your brain and guess who the artist is—who else but Hank Williams, Jr.? Back on track with his original touch-of-the-wild lyrics and sound, Williams comes through with a honky-tonk masterpiece. Produced by Barry Beckett, Williams and Jim Ed Norman, this traditional two-stepper flaunts words we'll probably all be singing; and of course Williams has this cut nailed with wailing perfection.

COUNTRY ALBUMS

May 19, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|--|-------------------------------|----------|----|
| 1 | KILLIN' TIME (RCA 8781) | Clint Black | 1 | 52 |
| 2 | PICKIN' ON NASHVILLE (Mercury 838 744) | The Kentucky Headhunters | 2 | 25 |
| 3 | COUNTRY CLUB (Warner Bros 26094) | Travis Tritt | 3 | 7 |
| 4 | NO HOLDIN' BACK (Warner Bros 25988) | Randy Travis | 7 | 30 |
| 5 | RICKY VAN SHELTON III (Columbia 45250) | Ricky Van Shelton | 5 | 15 |
| 6 | LONE WOLF (Warner Bros/Curb 26090) | Hank Williams, Jr. | 6 | 13 |
| 7 | HERE IN THE REAL WORLD (Arista 8623) | Alan Jackson | 4 | 10 |
| 8 | LEAVE THE LIGHT ON (RCA 9594) | Lorrie Morgan | 8 | 41 |
| 9 | DOUG STONE (Epic 45303) | Doug Stone | 10 | 4 |
| 10 | GARTH BROOKS (Capitol 90897) | Garth Brooks | 12 | 40 |
| 11 | HIGHWAYMAN 2 (Columbia 45240) | Willie, Waylon, Johnny & Kris | 9 | 11 |
| 12 | WILLOW IN THE WIND (Mercury 836 950) | Kathy Mattea | 14 | 53 |
| 13 | ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877) | K.D. Lang & The Reclines | 16 | 14 |
| 14 | SOWIN' LOVE (RCA 9717) | Paul Overstreet | 23 | 14 |
| 15 | LOVE ON ARRIVAL (Capitol 91782) | Dan Seals | 15 | 4 |
| 16 | SIMPLE MAN (Epic 45316) | Charlie Daniels Band | 11 | 25 |
| 17 | FAST MOVING TRAIN (RCA 9961) | Restless Heart | 17 | 15 |
| 18 | STATE OF THE HEART (Columbia 44228) | Mary-Chapin Carpenter | 18 | 23 |
| 19 | ALONE (Columbia 45104) | Vern Gosdin | 19 | 39 |
| 20 | I WONDER DO YOU THINK OF ME (RCA 9809) | Keith Whitley | 21 | 37 |
| 21 | JERSEY BOY (Capitol 93882) | Eddie Rabbitt | 27 | 3 |
| 22 | HONKY TONK ANGEL (MCA 42223) | Patty Loveless | 13 | 81 |
| 23 | WHITE LIMOZEEN (Columbia 44384) | Dolly Parton | 22 | 47 |
| 24 | THE BOYS ARE BACK (Capitol 93258) | Sawyer Brown | 20 | 23 |
| 25 | BLACK VELVET (Atlantic 82085) | Robin Lee | 25 | 7 |
| 26 | REBA LIVE (MCA 8034) | Reba McEntire | 24 | 32 |
| 27 | LAREDO (MCA 42335) | Steve Wariner | 28 | 5 |
| 28 | TELL ME WHY (Curb 10630) | Jann Browne | 31 | 3 |
| 29 | JUST LOOKIN' FOR A HIT (Warner Bros/Reprise 25939) | Dwight Yoakam | 29 | 30 |
| 30 | KEYS TO THE HIGHWAY (Columbia 45242) | Rodney Crowell | 26 | 25 |
| 31 | LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263) | Lyle Lovett | 33 | 3 |
| 32 | THE ROAD NOT TAKEN (Columbia 44468) | Shenandoah | 32 | 61 |
| 33 | BEYOND THE BLUE NEON (MCA 42266) | George Strait | 30 | 63 |
| 34 | PAGES OF LIFE (MCA/Curb 42332) | Desert Rose Band | 35 | 16 |
| 35 | BUFFALO ZONE (Columbia 45373) | Sweethearts Of The Rodeo | 37 | 3 |
| 36 | GREATEST HITS (MCA-12) | Patsy Cline | 34 | 3 |
| 37 | WILL THE CIRCLE BE UNBROKEN, VOL. II (MCA 12500) | Nitty Gritty Dirt Band | 36 | 50 |
| 38 | PAINT THE TOWN (Warner Bros 25992) | Highway 101 | 38 | 4 |
| 39 | TENNESSEE WOMAN (Capitol 91821) | Tanya Tucker | 51 | 2 |
| 40 | GREATEST HITS VOLUME 2 (RCA 2043) | Earl Thomas Conley | 40 | 4 |
| 41 | ALWAYS AND FOREVER (Warner Bros 25568) | Randy Travis | 41 | 4 |
| 42 | THIS WOMAN (RCA 8369) | K.T. Oslin | 44 | 3 |
| 43 | GREATEST HITS III (Warner Bros/Curb 25834) | Hank Williams Jr. | 42 | 63 |
| 44 | SOUTHERN STAR (RCA 8587) | Alabama | 48 | 8 |
| 45 | DIAMONDS & DIRT (Columbia 44076) | Rodney Crowell | 45 | 4 |
| 46 | HILLBILLY ROCK (MCA 42312) | Marty Stuart | 50 | 3 |
| 47 | BREAKIN' NEW GROUND (Capitol 93885) | Wild Rose | 47 | 3 |
| 48 | RIVER OF TIME (RCA/Curb 9595) | The Judds | 43 | 6 |
| 49 | SOMETHING INSIDE SO STRONG (Warner Bros/Reprise 25792) | Kenny Rogers | 59 | 3 |
| 50 | SHADOWLAND (Warner Bros/Sire 25724) | K.D. Lang | 49 | 3 |
| 51 | LOVING PROOF (Columbia 44221) | Ricky Van Shelton | 46 | 3 |
| 52 | WHEN I CALL YOUR NAME (MCA 42321) | Vince Gill | 52 | 3 |
| 53 | COUNTY LINE (Warner Bros 25895) | Southern Pacific | 54 | 3 |
| 54 | GREATEST HITS (RCA/Curb 8318) | The Judds | 53 | 3 |
| 55 | SIMPLE LIFE (Warner Bros 26136) | Mac McAnally | 71 | 3 |
| 56 | TELL IT LIKE IT IS (Atlantic 91064) | Billy Joe Royal | 66 | 3 |
| 57 | IMAGINE THAT (Columbia 45131) | The O'Kanes | 57 | 3 |
| 58 | MARSHA THORNTON (MCA 42319) | Marsha Thornton | 55 | 3 |
| 59 | TANYA TUCKER'S GREATEST HITS (Capitol 91814) | Tanya Tucker | 58 | 3 |
| 60 | HAVE A LITTLE FAITH (RCA 59718) | Jo-Ei Sonnier | 56 | 3 |
| 61 | A HORSE CALLED MUSIC (Columbia 45046) | Willie Nelson | 60 | 3 |
| 62 | JOHN ANDERSON 10 (MCA 42218) | John Anderson | 68 | 2 |
| 63 | TEMPORARY SANITY (Capitol 90289) | Eddy Raven | RE-ENTRY | |
| 64 | STONE BY STONE (Columbia 45088) | Tim Mensy | 64 | 3 |
| 65 | KENTUCKY THUNDER (Epic 45027) | Ricky Skaggs | 65 | 3 |
| 66 | SWEET SIXTEEN (MCA 6294) | Reba McEntire | 68 | 3 |
| 67 | GREATEST HITS (RCA 6825) | Alabama | 67 | 3 |
| 68 | WILD EYED DREAM (Columbia 40602) | Ricky Van Shelton | 70 | 3 |
| 69 | HIGHWAYMAN (Columbia 40056) | Willie, Waylon, Johnny & Kris | 69 | 3 |
| 70 | STILL STANDING (Arista 8624) | Exile | 62 | 2 |
| 71 | LACY J. DALTON (Capitol 93912) | Lacy J. Dalton | DEBUT | |
| 72 | CHISELED IN STONE (Columbia 40982) | Vern Gosdin | 72 | 3 |
| 73 | WOOD, WIND AND STONE (Mercury 836951) | David Lynn Jones | DEBUT | |
| 74 | DON'T CLOSE YOUR EYES (RCA 6494) | Keith Whitley | 74 | 3 |
| 75 | OLD 8 X 10 (Warner Bros 25738) | Randy Travis | 73 | 3 |



"I NEVER KISS AND TELL"

By

SCOTT ELLISON

IN ASSOCIATION WITH HERCEL HICKMAN ENTERPRISE

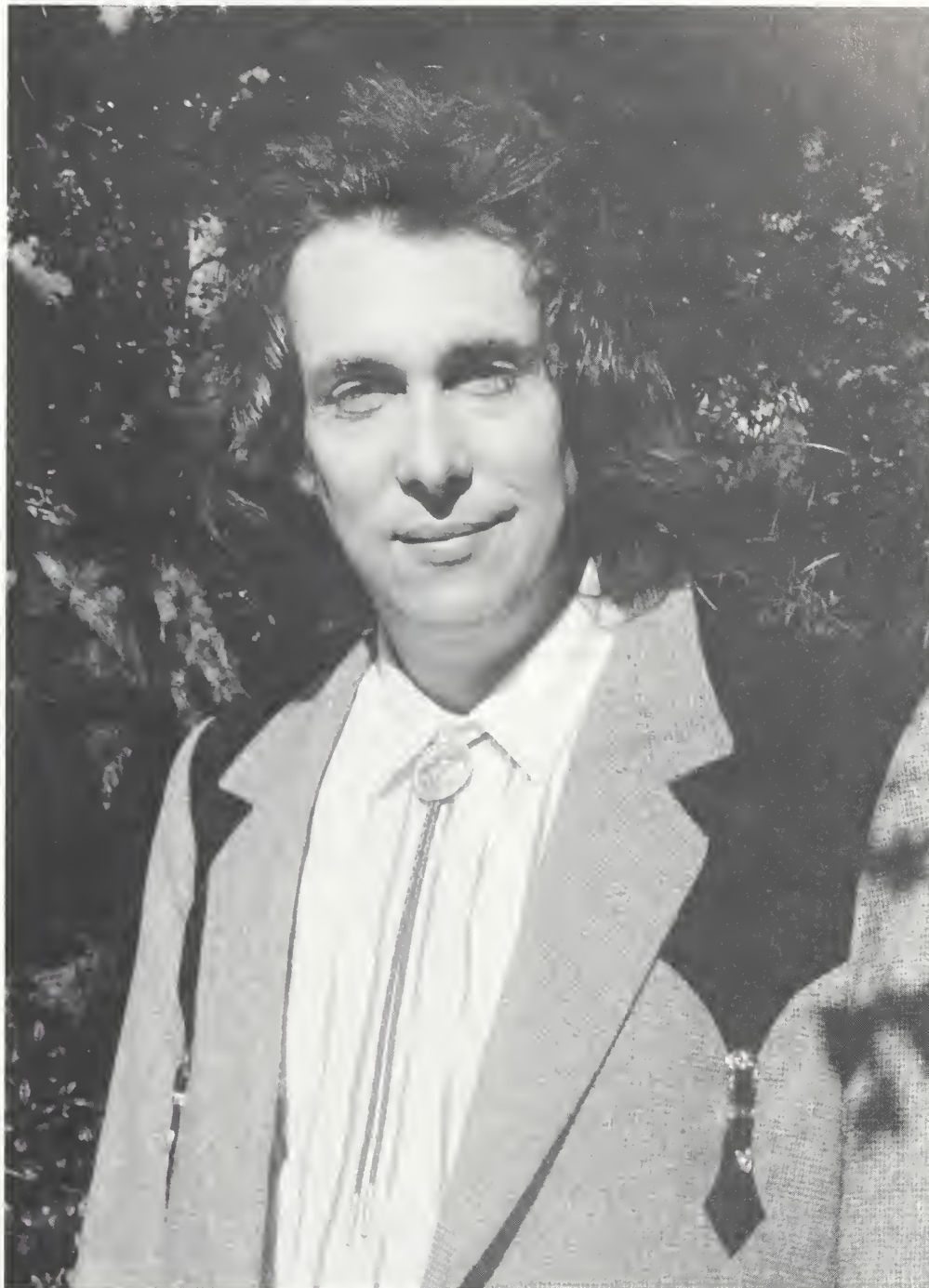
PRODUCED By EDDIE LEE CARR & STEVE SHEPHERD

CASH BOX
National
Promotion By
CHUCK DIXON

*The GARY
BRADSHAW
Promotion Team*

**WE'RE GOING FOR
A "HIT"**

**WE'RE GOING FOR
A "HIT"**



- WNRG - ASK
- BARBARA JUSTUS
- KYKM - ASK
- BOBBY LEE
- KJUN - ASK
- JOHNNY CLARK
- KFRD - ASK
- BILL INGRAM
- WCAV - ASK
- MARK BURNS
- WHPY - ASK
- LARRY DENNING
- WKCW - ASK
- TOM CAT
- WPNC - ASK
- STAN WHITE

- WRKZ - ASK
- DANDELION
- WSDS - ASK
- CLYDE BEAVER
- WSVS - ASK
- CHUCK HAMMER
- WYXC - ASK
- DENNIS JACKSON
- WYXC - ASK
- JULIE FREW
- WYNC - ASK
- JEFF FAIN
- WLCO - ASK
- EDDIE CRUZ
- WZOB - ASK
- DAN DAVIDSON
- KENU - ASK
- B.J. MEZEK
- KVOO - ASK
- BILLY PARKER

NEW SINGLE — "NEVER KISS AND TELL"

PHOTO BY JENNIFER LA PIERRE

NEW ALBUM — "HEART ON THE RUN"



■ COUNTRY HOT CUTS

1. TRAVIS TRITT: "Some Drive in Your Country" *Country Club* (Warner Brothers)
2. GARTH BROOKS: "Wanted" *Here in the Real World* (Ansta)
3. GARTH BROOKS: "Alabama Clay" *Garth Brooks* (Capitol)
4. STEVE WARINER: "Precious Thing" *Laredo* (MCA)
5. KENTUCKY HEADHUNTERS: "Oh, Lonesome Me" *Pickin' on Nashville* (Mercury/PolyGram)

■ TOP 5 SINGLES—10 YEARS AGO

1. EDDIE RABBITT: "Gone Too Far" (Elektra)
2. MERLE HAGGARD: "The Way I Am" (MCA)
3. EMMYLOU HARRIS: "Beneath Still Waters" (Warner Brothers)
4. KENNY ROGERS/KIM CARNES: "Don't Fall in Love With a Dreamer" (United Artists)

COUNTRY TIDBIT: COUNTRY MUSIC entertainer Holly Dunn recently joined Tennessee Governor Ned McWherter for the signing of a resolution designating the month of May as "Better Speech & Hearing Month." Dunn has been named Tennessee's chairperson of Better Speech and Hearing Month, a program dedicated to creating a greater awareness and understanding of hearing, speech and language impairments. Dunn's interests in the crusade began in college, where she obtained a degree in communications, focusing on speech pathology.

COUNTRY TIDBIT: CONGRATULATIONS to Dave Innis of Restless Heart and his wife Angie on their latest arrival, Isabella Brown Innis, born in Nashville on April 9. Weighing a very healthy 7 pounds, Isabella is the Innis' second child. April 9 was a special day for Isabella's birth since that day is also Dave's birthday.

COUNTRY TIDBIT: IT'S A GIRL...IT'S A GIRL... Congratulations also go out to Paul and Julie Overstreet. Julie gave birth to the Overstreets' fourth child, Harmony, at 2:33 p.m., May 4. Harmony came into the world weighing 6 pounds, 14-1/2 ounces. Her mother is doing fine, and the proud new father is "On Cloud 9."

■ CALENDAR OF EVENTS

COMING UP:

MEDIA PERSONALITY RALPH EMERY and Cajun star Eddy Raven will headline Ken Scott's Musicfest, May 25 at Loews Vanderbilt Plaza in Nashville.

Emery will host the 7 p.m. show, which will include performances by Raven, Marsha Thornton, Dean Dillon and Suzi Beatty. A new talent showcase will precede the show, featuring several new songwriters each performing one composition.

Tickets are \$16 and are available through all Ticketmaster locations, or by contacting Ken Scott's Musicfest, 27 Music Square East, Nashville, TN 37203, (615) 242-2654.

BACK IN TIME:

- MAY 13—Happy Birthday to Johnny Wright (1914)
- MAY 14—Tanya Tucker makes her chart debut with "Delta Dawn" (1972)
- MAY 15—Happy Birthday to Eddy Arnold (1918) and to K.T. Oslin
- MAY 16—George Strait sees his first appearance on the charts with Dean Dillon's "Unwound" (1981)
- MAY 17—Ronnie Milsap's "She Keeps the Home Fires Burning" spends its first of three weeks at #1 (1985)
- MAY 18—Happy Birthday to George Strait (1952)
- MAY 19—Clint Black scores his first #1 single with "Better Man" (1989)



WARNER BROTHERS recording artist Travis Tritt (second from left) was recently honored with a party at CBS/Tree in celebration of his first #1 single, "Help Me Hold On." Pictured with Tritt are CBS/Tree vice president Paul Worley, Warner Brothers/Nashville president Jim Ed Norman, CBS/Tree professional manager Dan Wilson and CBS/Tree chief operating officer Donna Hilley. (photo: Troy Putman)



GARTH BROOKS RECENTLY performed with Dottie West at the All-Star Salute to Bob Hope, held in Beaumont, Texas. The pinnacle of the event for Brooks was a chance meeting with one of his childhood heroes—astronaut Alan Shepard. Pictured are (l to r): Brooks and Shepard.

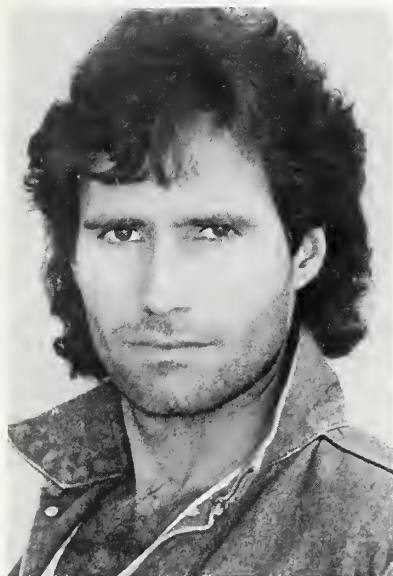


SELLOUT IS THE BYWORD on Hank Williams Jr.'s "Lone Wolf" tour, which features the Kentucky Headhunters. A satisfied Merle Kilgore (seated), Williams' manager, called the group together backstage at Kansas City's Municipal Auditorium to celebrate. Pictured are (l to r): Greg Martin of the Headhunters, Hank Williams, Jr., and Fred Young, Ricky Phelps, Doug Phelps and Richard Young of the Kentucky Headhunters. Both acts are also celebrating gold status on their respective current albums. (photo: Kathy Gangwisch)



PRODUCER/WRITER Barry Beckett and writer Troy Seals have formed a publishing company in a joint venture with Warner Chappell Music. Both writers have had long and illustrious careers. Beckett has produced such artists as Bob Seger, Bob Dylan and Alabama. Seals has written such mega-hits as "Lost in the Fifties Tonight" and "Seven Spanish Angels." Pictured are (l to r): Troy Seals; Tim Wiperman, vice president and executive GM, Warner Chappell/Nashville; and Barry Beckett.

INDIE INSIGHT



David Heavener

FORMER NASHVILLE RESIDENT David Heavener premiered his new *Twisted Justice* film recently in Music City for an invitation-only audience representing all areas of the country-music industry. Heavener not only stars in the new feature but also wrote, directed and produced it as well.

Before relocating to the West Coast to pursue a film career, Heavener scored numerous country music successes as a songwriter, seeing his tunes hit the charts for Billy "Crash" Craddock and Christy Lane, as well as for many others. A very talented singer himself, Heavener says he plans to start recording again soon and plans to utilize his music in his next few movies. While in Nashville for the premier, Heavener met with officials of the Tennessee Film Tape and Music Commission to discuss the possibility of shooting his next movie in Nashville. He

also plans to release a country-oriented soundtrack album along with that film.

OTHER INDEPENDENT ARTISTS are concentrating on the video aspect of a career these days. Many are utilizing music videos to gain national exposure for their current releases. Such clips as Linda Carol Forrest's "Love in the Fast Lane," Vince Hatfield's "Everywhere I Turn (There's Your Memory)" and Cleve Francis' just-released "Love Light" are all gaining significant national airplay, while at the same time gaining extensive regional television exposure. Hatfield and Francis recently completed work on their debut albums, while Forrest's video is included on her current *Songs from the Heart* LP.

KEN PENLAND has a new record just shipped to radio stations all over America, entitled "The Smoking Song." Penland is a nationally known entertainer who, in addition to traveling extensively in the United States, has performed in Sweden, Denmark, Norway and throughout Europe. Penland is also getting involved in the video world of country music. A video to "The Smoking Song" has just been completed, so watch for it.



Ken Penland and Bobby Dyson

INDIE FEATURE PICK

GINA LOUISE TAYLOR: "I Paid the Price" (Castle CAS-106)

It's down-deep country with a Southern swing. "I Paid the Price," produced by Ed Russell, presents us with a cry of the blues and Taylor's keen vocal drive. Set to a middle-of-the-road tempo, "I Paid the Price" grabs us with its fine production, catchy lyrics and a very unusual voice.

UP & COMING

HOWIE DAMRON: "That's My Impression of a Fool" (Teleproductions T-9012)

DONNIE BOWSER WITH BOBBY BARE: "Another One of My Near Mrs. (Misses)" (Playback P-1342)

LORI ANN: "Michael Would Die" (Sing Me SM-45-50A)

—KIMMY WIX

COUNTRY INDIE SINGLES

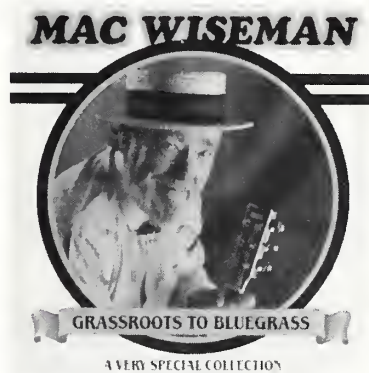
May 19, 1990 The square bullet indicates strong upward chart movement

| | | | | |
|----|--|-----------------------------|-------|---|
| 1 | I WILL STAND BY YOU (Barn Burner BBR-3133) | Donnie Marsico | 1 | 5 |
| 2 | LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101) | Linda Carol Forrest | 2 | 6 |
| 3 | SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158-A) | | | |
| | | George Carone | 3 | 5 |
| 4 | GONNA LAY ME DOWN BESIDE MY MEMORIES (Playback P-1340-A) | | | |
| | | Sammie Smith | 4 | 3 |
| 5 | THREADS OF LOVE (Gallery G-2041-A) | Eddie Carpenter | 6 | 3 |
| 6 | LOVE, LOVE, LOVE (KRM 105-A) | Kraig Moss & Desiree | 7 | 5 |
| 7 | TAKE THE KEYS TO MY HEART (Master MR-90-1) | Kim Tsouy | 8 | 4 |
| 8 | DAY BREAK (ATI A0392) | Ray Griff | 9 | 5 |
| 9 | HELP ME MAKE IT THROUGH THE NIGHT (Badger BG-2003AA) | | | |
| | | Billy Joe Burnette | 10 | 4 |
| 10 | I'VE ALREADY WALKED IN HER SHOES (T&M TM-101) | Audrey Huneycut | 12 | 4 |
| 11 | HERE I GO AGAIN (Seaside SSB-090-011) | Angela | 11 | 4 |
| 12 | A PROMISE YOU NEVER MADE (Overton Lee OLR-141) | Marcy Carr | DEBUT | |
| 13 | WHILE THE FEELIN'S GOOD (United Country SL3190) | | | |
| | | Jay Ronn with Lexi Hamilton | 13 | 4 |
| 14 | MADE FOR LOVING YOU (Step One SOR-415) | Clinton Gregory | DEBUT | |
| 15 | LOVING THE NIGHT AWAY (Evergreen EV-1109) | Gary Dee | DEBUT | |
| 16 | BIG CITY BLUES (Stargem SG-2455) | Teresa Ramey | 14 | 4 |
| 17 | SECOND OPINION (CCR 80189) | Liz Calendar | 15 | 3 |
| 18 | PATHWAY OF A FOOL (Brykas BRY-1103) | J.J. Kent | 17 | 2 |
| 19 | DON'T WAIT TOO LONG (ENG 45-001) | Gene Gardiner | DEBUT | |
| 20 | JOE'S HANDS (NLT 1997) | Debi Arnold | 18 | 2 |

COUNTRY INDIES

INDIE ALBUM

MAC WISEMAN: *From Grass Roots to Bluegrass: Some Personal Reminiscences* (CMH CD-9041)



An excellent LP that pays tribute to some of the artists who were the pioneers of bluegrass music. This 22-cut project includes songs like Roy Acuff's "(Beneath That) Lonely Mound of Clay," Bill Monroe's "It's Mighty Dark to Travel" and "Jimmie Skinner's "Doin' My Time." There are lots of other classics that every bluegrass fan will remember—tunes like "Salty Dog Blues," "Don't Let Your Deal Go Down" and "Dust on the Bible." This album, exceptionally produced by Billy Troy and Wiseman, is one that is sure to please any fan of bluegrass music and of Mac Wiseman. (Kay Knight)

INDIE SPOTLIGHT

FADED BLUE: "Love After You" (NSD 268)



A definite radio must is this new release from a band who call themselves Faded Blue. "Love After You," penned by Ronnie and Ken Taylor, breaks out of its league into "major" recognition. With a borderline pop, yet rich contemporary country flavor, this mid-tempo cut flaunts an excellent vocal delivery with a unique tenor ring around the edges. As well as holding a talented instrumental back-up with its own crafty niche, "Love After You" proves to be skillfully produced and written from the heart.



RiverSong recording artist Gold City and Nashville's renowned Christ Church Choir were recently honored by the Benson Company for their #1 single, "Gettin' Ready to Leave This World," which reached the top position in *Cash Box*, *The Gospel Voice* and *The Singing News*. Pictured at a post-concert reception held at Nashville's Christ Church are (front, l to r) Kimmy Wix, *Cash Box* Nashville associate editor; Andrea Whitaker, Benson Publishing professional manager; Gold City members Gary Jones, Ivan Parker, Tim Riley, Mike LeFevre and Brian Free; Joy Gardener, Christ Church Choir; and (rear, l to r) Jerry Park, Benson's general manager; Vince Wilcox, Benson's vice president of marketing; Jordan Conger, Zondervan Music's vice president of print publications and publishing; Gold City members Doug Riley and Mark Fain; Norman Holland, RiverSong director of A&R; and Landy Gardner, Christ Church Choir director. (photo: Brian Smith)

Gospel...Hot off the Press...

ONCE AGAIN, DEGARMO & KEY STRETCH THE BOUNDARIES FOR CHRISTIAN ROCK ON VIDEO: The Degarmo & Key video single "Hand in Hand" has been added to the all-new TNN show *Video Gold*. Craig Campbell, video promoter from Aristo Promotions, commented that "this new outlet showcases artists with previous 'hit' videos." D&K were pioneers in getting Christian music videos added to rotation on MTV, with their famed "666" being the first.

HELVERING AGENCY DESTROYED BY FIRE: In the early morning hours of Tuesday, April 17, the Helvering Agency, booking and management offices of Sandi Patti, were destroyed by fire. Investigators have determined that the fire was deliberately set in at least two points inside the structure. A \$7,000 reward has been offered for information leading to an arrest. In a statement to the press, Patti said: "If whoever did this thinks they have gotten us down they are mistaken. They cannot take away our memories, nor the purpose of our ministry." While a new facility is being constructed, the Helvering Agency staff continues to function in a temporary location.

CRYSTAL LEWIS was cast in a recent television pilot. The show was performed in April in front of television executives from around Los Angeles. Best described as a cross between *Saturday Night Live* and MTV for children, the idea was in part created by Benny Hester's fiance, Rita Sheffield. Lewis was part of the regular cast, which sings and acts out skits similar in style to *SNL*. If the show is picked up, Lewis has an opportunity to be in the series.

ALBUM REVIEW

X-SINNER: *Get It* (Pakadernm 7012500255)

Strap yourself down for this one! Produced by veteran producers Dino and John Elefante (Kansas, Petra, Barren Cross, St. Elmo's Fire and others), X-Sinner's debut album, *Get It*, has got all the right equipment to put forth an example of high-voltage Christian rock, rock and more rock—and they do. Comparable to mainstream rockers such as AC/DC and Cinderella, this four-man band of electrical energy belt out music and lyrics with an unlimited force for Christ. X-Sinner consists of Greg Bishop on guitar, Rob Kniep on bass, Michael Buckner on drums and Dave Robbins' lead vocals. With a hard-driving, yet spiritual emotion, this Detroit-born, now L.A.-based, quartet present messages of warning and redemption to '90s



youth. Key cuts include "Livin' on the Edge," "No Way In" and "Lift Him Up." (Kimmy Wix)

CONTEMPORARY TOP SLOT



#1 Single: Bruce Carroll



#1 Debut: Billy Crockett #32

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

May 19, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|---|--------------------------------------|-------|----|
| 1 | THE GREAT EXCHANGE (Word 701-9986536) | Bruce Carroll | 3 | 7 |
| 2 | IT'S RAINING AGAIN (Star Song SSD 8144) | Imperials | 1 | 11 |
| 3 | SECRET PLACE (Reunion 7010049726) | Kim Hill | 7 | 5 |
| 4 | UNBELIEVABLE (DaySpring 7014187570) | Cynthia Clawson | 4 | 8 |
| 5 | LEARNING TO TRUST (Star Song SSC 8137) | David Meece | 2 | 8 |
| 6 | YOURS ALONE (Urgent ISBN#0001381849) | Bob Bennett | 17 | 3 |
| 7 | I WILL PRAISE THE LORD (Diadem 7-90113-057-1) | Ray Boltz | 9 | 8 |
| 8 | SOLOMON'S SHOES (Sparrow SGD WNTR-90) | Margaret Becker | 5 | 10 |
| 9 | LOVE YOU WITH MY LIFE (Sparrow SPC 1201) | Steven Curtis Chapman | 23 | 3 |
| 10 | BREAKING THROUGH (Myrrh 7010889386) | First Call | 6 | 12 |
| 11 | WARRIOR (Benson BR05955) | Harvest | 12 | 7 |
| 12 | WHILE YOU WAIT (Benson CO2617) | Billy and Sarah Gaines | 20 | 4 |
| 13 | PEACE BE STILL (Benson CDO2673) | Al Denson | 14 | 6 |
| 14 | REASON ENOUGH (Reunion CD 7010046 727) | Morgan Cryar | 8 | 11 |
| 15 | UP FROM THE DEAD (Benson CO2638) | Dana Key | 16 | 5 |
| 16 | WHILE THE NATIONS RAGE (Reunion 7010053) | Rich Mullins | 27 | 3 |
| 17 | HOW COULD YOU SAY NO (Myrrh 7016895386) | Julie Miller | 18 | 7 |
| 18 | FAITHLESS HEART (Myrrh 701-6871-38) | Amy Grant | 10 | 11 |
| 19 | LIFT UP THE SUFFERING SYMBOL (Sparrow SPC-1219) | Michael Card | 29 | 2 |
| 20 | MEANTIME (Sparrow SPD-1169) | BeBe & CeCe Winans | 11 | 13 |
| 21 | NEVER LET IT BE SAID (DaySpring 7014182579) | Trace Balin | 13 | 9 |
| 22 | YOU PUT THIS LOVE IN MY HEART (Benson CO2602) | Glad | 24 | 4 |
| 23 | SHINE THROUGH ME (Benson CO2588) | Carman | 15 | 43 |
| 24 | SIMPLE, DEVOTED & TRUE (Benson CO2548) | Michele Wagner | 19 | 12 |
| 25 | MARVELOUS (Word 719136508) | Scott Wesley Brown | 33 | 2 |
| 26 | SOLDIERS AGAIN (DaySpring 7014183675) | Holm, Sheppard & Johnson | 26 | 6 |
| 27 | LOVE HAS A PLACE (Giant CD02555) | David & The Giants | 30 | 4 |
| 28 | I HEAR LEESHA (Reunion 7010037523) | Michael W. Smith | 21 | 13 |
| 29 | GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90) | Steve Camp | 22 | 10 |
| 30 | WE SING PRAISES (Sparrow SPD-1174892387) | Deniece Williams Duet w/Natalie Cole | 25 | 13 |
| 31 | NEXT TIME YOU SEE JOHNNY (DaySpring 7014160575) | Kenny Marks | 28 | 9 |
| 32 | LOVE CARRIER (Urgent 0001373188) | Billy Crockett | DEBUT | |
| 33 | TABLE IN THE WILDERNESS (Myrrh 7016880389) | Russ Taff | DEBUT | |
| 34 | I WILL BE HERE (Sparrow SPD-1201) | Steven Curtis Chapman | 31 | 14 |
| 35 | I'M ACCEPTED (Benson PWCO-1096) | DeGarmo & Key | 34 | 14 |
| 36 | EVERYONE NEEDS THE LORD (Frontline CO9051) | Jon Gibson | DEBUT | |
| 37 | I SHALL SEE GOD (Good News 901-647-3157) | Roby Duke | 35 | 16 |
| 38 | TENDER HEART (Myrrh 7016886387) | Kim Boyce | 36 | 9 |
| 39 | MY ONE THING (Reunion 7010053723) | Rich Mullins | 37 | 18 |
| 40 | WAITIN' ON SOMEDAY (River 7901300213) | Greg X. Volz | 32 | 14 |

Atlas Opens New Branch

CHICAGO—On May 15, the Atlas Distributing, Inc. branch office in Indianapolis, Indiana will be in full operation. The new outlet occupies 8,100 square feet of space at 1341 Sadlier Circle South Drive, to accommodate full-service /administration /shipping capabilities.

The Atlas-Indianapolis team is headed by branch manager Jim Abbott, who brings considerable experience to his post, having served

with both the Seeburg and Bally organizations. Vending manager is Jim McNally, another veteran of the coin-op industry, who previously worked for Wittenborg and Bally. Jim Reams, formerly with Modern Vending, is parts manager.

Atlas Distributing, Inc., which is headquartered in Chicago, also maintains a branch office in Grand Rapids, Michigan.

NAMA Offers New Book: Concise History of Vending

CHICAGO—In the 1890s, a vending machine in Utah dispensed divorce papers (entirely legal at the time) for \$2.50 in half or silver dollars. Interesting, isn't it? Well, this is but one of the fascinating facts contained in *A Concise History of Vending in the U.S.A.*, the only book of its kind, which recently went back into print.

The 48-page paperback celebrates the ingenuity and entrepreneurial spirit of those who built the vending industry, based on original research tracking the technical developments and the surprising diversity of products the machines have offered through the years. Originally published in 1961, it has been updated by the addition of a new afterword by the author, G. Richard Schreiber, president emeritus of the National Automatic Merchandising Association (NAMA).

The book is available from NAMA at a cost of \$8 for NAMA members, \$15 for non-members. There is no

charge for postage and handling. To order, submit a check payable to NAMA, specifying quantity desired along with mailing/shipping address, to NAMA, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102; Attention: Gale Granberry.

Also available from the association is a 20-minute VHS videotape, entitled *On the Front Line*, which is designed to teach route service personnel the importance of routinely cleaned and sanitized vending machines.

NAMA produced the training video with assistance from Sanese Services, Inc. (Columbus, Ohio) and Imperial Cup Corp. (Kenton, Ohio). The cost for NAMA members is \$20 per video plus \$3 each for shipping. For non-members the price is \$40 per video plus \$3 each for shipping. To order, send a check (payable to NAMA) to Public Health & Safety Program, NAMA, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-

AROUND THE ROUTE

BY CAMILLE COMPASIO

LOEWEN AMERICA PREXY Rus Strahan couldn't be more pleased over the tremendous response the NSM music line has been enjoying in the American market. The latest shipments of the *Fire* wall model, for example, recently arrived from Germany and are already almost sold out. As for the *Galaxy* CD juke, these units no sooner arrive than out the door they go. Both models were among the star attractions in the Lawson exhibit at the recently held FAVA state convention in Florida—and, from what we hear, the jukebox seminar Strahan conducted out there drew an SRO crowd.~

WHAT'S HAPPENING AT SEEBURG? The company is obviously undershipping jukebox product right now because of a tight cash flow, which is what was discussed when we spoke with executive veepee Joe Pankus. He told us that negotiations are currently in progress with the investment community regarding the "infusion of capital into the company." At this point they've got a number of considerations on the platter. "We are basically in a three-month order backlog for our jukeboxes at the present time," according to Pankus, and he stressed that Seeburg's CD department, parts department, repair department, et al, are "functioning on a normal basis."

EARLY THIS YEAR Jaleco USA, Inc. relocated from Niles, Illinois to considerably larger facilities at 310 Era Drive in Northbrook, Illinois. The firm is also increasing its staff, by the way. Make note of their new phone number: (708) 480-1811; and FAX number: (708) 480-9231. When we spoke with coin-op sales chief Larry Berke he indicated that Jaleco has a new product in the offing for release in the not-too-distant future. Watch for it.

A.H. ENTERTAINERS of Rolling Meadows, Illinois has a number of Grand Products' *Slick Shots* on the route. Operations manager Wally Jasonowicz tells us that early reports look strong. Couldn't get a handle as yet on staying power, but it's obvious that this piece attracts immediate attention on location. We've been hearing so many terrific things about it.

STAR TECH JOURNAL'S ongoing regional seminar program (for coin-op technicians) wrapped up two more highly successful sessions sponsored by Birmingham Vending in Orlando, Florida (March 31-April 1) and New England Coin Op of Norwood, Massachusetts (April 21-22). Dates have been confirmed through September of this year as the series continues.

BY THE TIME THIS COLUMN makes print, the new Atlas Distribution Inc. branch in Indianapolis will be open for business. In case you'd like to call out there, the phone number is (317) 322-0104... By the way, belated birthday greetings to Atlas prexy Jerry Marcus, who celebrated the big 60 at a birthday greetings bash in the Ravinia Country Club on April 25. I understand it was a terrific affair. Jer, I don't know what your secret is, but you certainly wear your years well—so, keep on doin' what you're doin', baby!

Laura Rezek Joins Bally Gaming

CHICAGO—Bally Gaming, Inc. announced the appointment of Laura J. Rezek to the position of marketing manager for the Las Vegas-based manufacturer. She will be responsible for all advertising, sales promotion planning and materials, trade shows and public/press relations.

Ms. Rezek's coin-op experience includes positions as marketing manager for Williams Electronics Games, Inc. and advertising director for Bally/Midway, the amusement games division previously owned by Bally Manufacturing Corporation. Prior to entering the coin-op business, she worked for two Chicago-based full-service advertising agencies.

In commenting on the new appointment, Robert M. Dickenson, Bally Gaming's vice president of marketing, said "Laura brings a fresh bank of knowledge and creativity to Bally Gaming. Her talent and enthusiasm will make her a key member of the marketing team as we continue to prove our dedication to excellence in the gaming industry."



LAURA REZEK

INDUSTRY CALENDAR 1990

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

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

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

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

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

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

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

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

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

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.

Atari Games Promotes McDowell Williams' Smash TV

CHICAGO—Atari Games Corporation of Menlo Park, California announced the promotion of Rick McDowell to customer service superintendent. McDowell has been with Atari for 10 years. In his new position he will oversee the daily activities within the customer service department, which include parts order processing, kit assembly, parts inventory management, shipping and receiving. He will be in much closer contact with distributor personnel as well as operators.



As noted by Elaine Shirley, director of customer service, "Rick is looking forward to working more directly

with our customers and is committed to maintaining our reputation as a top-quality service group."

Sega's Bloxeed

BLOXEED, the new conversion kit from Sega Enterprises, Inc. (U.S.A.) calls for plenty of brain-power as players arrange falling blocks, especially when two players compete side by side.

What makes this game so interesting is the choice you have either to compete against the clock in the Normal Mode or to challenge another player in the VS Mode. In the Normal Mode, players must arrange falling blocks, using a joystick and button to complete the rows in a limited time period. As time runs out, players are penalized with an additional row of blocks at the bottom of the screen. In the VS Mode, time is of the essence

since players must arrange the falling blocks and complete the rows faster than their opponent.

In both modes, "power blocks" occasionally appear, and completing the row that contains them allows players to use special effects to strategically add or eliminate blocks or rows.

The *Bloxeed* kit comes complete with circuit board, full cabinet graphics, and in-cabinet service switch assembly.

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (U.S.A.) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.



Questions and Answers

Question: *What do you feel the manufacturer can do to better serve the needs of the operator?*

"The prices on new video games are currently too high and should be lowered. It's hard enough for an operator to make money right now, but when you compound the situation with outrageously priced machines, it makes it almost impossible."

Bob Dumaas
Action Amusement Co.
Corpus Christi, Texas

"I believe that manufacturers need to develop a better understanding of operators' clients and what their needs are. They need to start producing more appealing and higher-earning equipment. There is a current glut of punch-and-kick machines. I think that they could widen their scope of games to more than that."

Michael Leonard
Coin-Op Specialist
Adrian, Michigan

"The manufacturers can concentrate on introducing games that entertain the consumer better. They should start expanding the horizons of game types, not just punching and kicking. There is a whole world of ideas for manufacturers to draw off of. I don't understand why they repeatedly fall back on the punching, kicking and shooting themes."

Ko Adachi
American Sammy Corp.
Torrance, California

"The manufacturers should con-

tinue to standardize their equipment. All buttons on every game should be in the same place so that the operator does not have to go searching all the time. This may seem like a trivial point, but when you're dealing with a couple of hundred games, it becomes rather significant. Another way that manufacturers can help the operator is to test the products more thoroughly. Only the best of the tested games should be released, not just everything that they want to throw on the market."

Mickey Starks
Quality Amusement Co.
Portland, Oregon

"Certain manufacturers drastically overprice games. I think they could stand to be a little more realistic in their pricing. They have to start coming up with more than just a stable of punching and kicking games. I don't see why manufacturers don't start selling games as rom kits rather than making the operator buy the complete board again and again. This would make the games considerably less expensive. CD rom is another way that the manufacturer can help the industry. The home system, Turbo Graphics, already utilizes this technology. It is a great idea and should really be implemented in arcade video games because it has more memory and is much, much cheaper and easier to install."

Gene Lewin
Pinball Plus
Burbank, California

THIS NEW VIDEO GAME from Williams Electronics Games, Inc. offers compelling two-player action and a sensational storyline. It's called *Smash TV*.

Here's the scenario: The year is 1999. The setting is a futuristic game show that is dominating the ratings. The contestants, however, compete not only for cash and prizes, but for their survival as well, before a live studio audience. Each contestant is armed with an arsenal of high-tech weapons and power-up devices ranging from grenades and lasers to smart-bombs and force-fields. The challenge is to enter one enclosed arena after another to do battle with legions of drones, mutants and, ul-

timately, the most powerful boss monsters known to man, including Mutoid Man and Scarface.

Players use dual eight-way joysticks for control. The game has terrific graphics and effects to go along with the action.

Smash TV features a full 32-bit hardware system, built-in averaging and customizing levels of play, easy-to-utilize bookkeeping functions and a full complement of operator-adjustable settings to suit specific location needs.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.



The Amusement & Music Operators Association
International Exhibition & Seminar for the
Coin-Operated Amusement, Music &
Vending Industry

CLASSIFIED

CLASSIFIED AD RATE
35 CENTS PER WORD

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

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: BAD DUDES \$900; STRIKE ZONE \$995; QUARTERBACK \$900; ASSAULT \$995; ESCAPE \$1595; TOOBIN \$795; CYBERBALL-4 PL \$1795; ROAD BLASTER \$1195; ROBO COP \$1275; SHOWDOWN BUTTON & GUN MODEL \$1195; VIPER S/D \$995; VS RBI/RBI \$995; GAIN GROUND 3-PL \$1595; IKARI III \$1195; SUPERMAN

\$1025; TECMO BOWL 4-PL FOOTBALL \$1495; DOUBLE DRAGON II \$1195; JOUST (AS IS) \$250; JOKERZ \$1595; SWORDS OF FURY \$1195; FIRE \$850. USED KITS: CABAL \$550; 88 GAMES \$395; LEADER BOARD GOLF \$495; KUNG FU MASTERS \$95; NINJA GAIDEN \$895; BLOODY WOLF \$350; RING KING \$195; SILKWORM \$395; WRESTLE WAR \$650; BOT-TOM OF NINTH \$795; V-BALL \$395; SHINOBI \$595; RALLY BIKE \$495; IKARI WARRIOR \$250; PLOTTING \$495; P-47 \$495; DOWNTOWN \$400. OLD & USED P C BOARDS CALL DARRIN IN PARTS. NEW ORLEANS NOVELTY CO., 3030 N. ARNOULT RD, METAIRIE, LA 70002. TEL (504) 888-3500. FAX (504) 888-3506.

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

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bartop) games.

DYNAMO POOL TABLES 4x8-\$1000 each, 1/3 deposit & balance C.O.D.. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P. O. Box 3644, Temple, TX, 76501.

FOR SALE - Blue Chip Stock Market Wall treet tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.

For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing. M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

OPERATOR / DISTRIBUTOR

The Finest Route Management Software Package In The Country. It will make the day to day decisions of rotation, over/short, what games and locations are profitable. Contact: SILENT PARTNER, 3441 South Park, Springfield, IL, 62704. Tel: (217) 793-3350.

FOR SALE. Old Bingo Pinballs. Great Collectors Item \$300.00 up. Call (503) 782-3097 for more info. Also old jukes.

RECORDS/ CASSETTES
BPMs & HARMONIC KEYS
Labels and Listings of the

LATEST DANCE MUSIC. \$10.00 monthly, International \$15.00. 1 free issue. Send money order to: Ed Carlton, 2256-A Sunrise Blvd., #304, Rancho Cordova, CA 95670. (916) 362-5758.

MUSICIAN/ARTIST OPPORTUNITIES

MUSICIANS! BANDS! Looking for the right group or players? Call PMR 1-800-328-8660.

PROMOTION

Need a promoter? At Robert Gentry promotions we want you to succeed. We offer full service promotion and mailing service to all charts with weekly tracking. Discover the difference at Robert Gentry Promotions, "The Way To Gold." P.O. Box 1214, Hendersonville, TN 37077. Tel: (615) 264-3970.

REAL ESTATE

GOVERNMENT HOMES from \$1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

MISCELLANEOUS

LASER LICKS We are expanding our import inventory of CD's, CDV's, Posters, T-Shirts and accessories. Distributors please send your catalogues to us at 5947 N. Milwaukee, Chicago, IL 60635. Phone: (312) 763-1963.

GOVERNMENT SEIZED vehicles from \$100.00. Fords. Mercedes. Corvettes. Chevys. Surplus. Buyers Guide (1) 805-687-6000 Ext. S-4415.

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:

CASH BOX

| | | | |
|--------------------------|--|---|-------------------------------|
| NAME _____ | | | |
| COMPANY _____ | | TITLE _____ | |
| ADDRESS _____ | | <input type="checkbox"/> BUSINESS | <input type="checkbox"/> HOME |
| | | APT. NO. _____ | |
| CITY _____ | | STATE/PROVINCE/COUNTRY _____ | |
| | | ZIP _____ | |
| NATURE OF BUSINESS _____ | | <input type="checkbox"/> PAYMENT ENCLOSED | |
| SIGNATURE _____ | | DATE _____ | |

**SUBSCRIBE NOW, SPECIAL INTRODUCTORY
RATE ON CASH BOX at
\$150.00 PER YEAR
LIMITED TIME ONLY**

*I am sending out a message, like a ship out on the sea—
in distress, but only you can send a lifeline out to me.*

Still Within The Sound Of My Voice written by Jimmy Webb, recorded by Linda Ronstadt

Just a generation ago, most people did not have a chance against many forms of leukemia and cancer. Back then, we had never heard of AIDS. Now the AIDS Virus is one of the most important research targets in medical history.

Supported by the music and entertainment industry, the T.J. Martell Foundation has raised almost \$30 million since 1975. With your continued help, our vital research will hold the answer to unravelling these complex diseases.

The T.J. MARTELL
FOUNDATION
FOR LEUKEMIA,
CANCER & AIDS RESEARCH

presents the 1990 Humanitarian Award Concert in honor of

Elektra Entertainment Chairman Bob Krasnow.

Friday, June 8

Avery Fisher Hall, Lincoln Center

New York City

An Evening with Linda Ronstadt

and special surprise guest

For more information contact:

Muriel Max, Director of Development

T.J. Martell Foundation

6 West 57th Street, New York NY 10019

212/245-1818

