

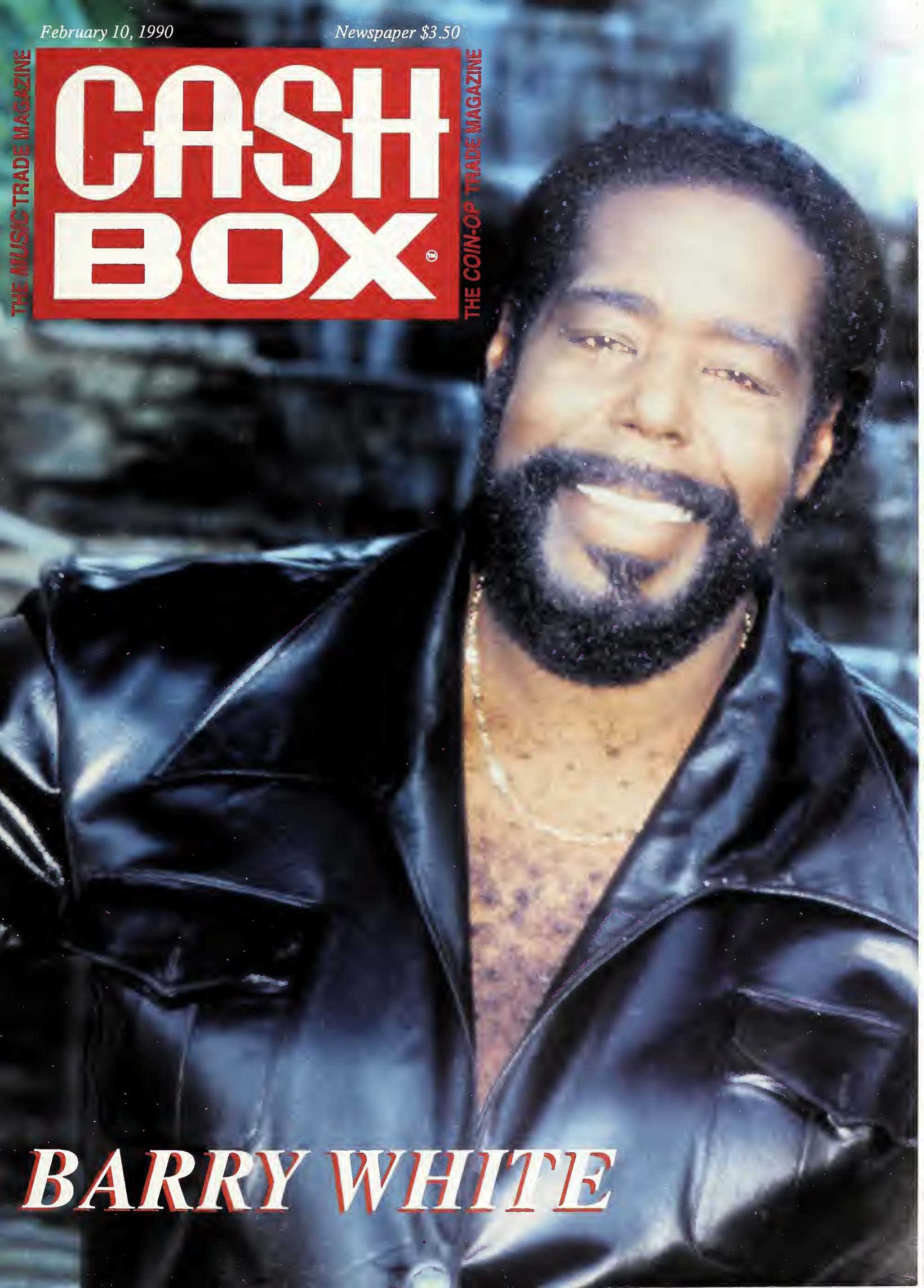
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**Cover Story**

**Barry White: Back to Stay, With Unlimited Love**

BY BOB LONG



**Barry White**

THE MAESTRO, Barry White, is back with his second album on A&M Records, entitled *The Man Is Back*. His debut album on A&M, *The Right Night*, ended a rather lengthy period of silence from the man known for his sensual love raps.

White burst on the music scene with a vengeance in 1973, when he scored massive success with "I'm Gonna Love You Just a Little More Baby," on 20th Century Records. His deep, resonant voice, combined with the sensuality of his lyrics, launched a phenomenal string of hit records that made him an international star of unparalleled stature.

He racked up sales approaching the 100 million mark between 1973 and 1978 with hits like "I've Got So Much to Give" ('73), "Never Gonna Give You Up" ('73), "Can't Get Enough Of Your Love" ('74), "You're the First, the Last, My Everything" ('74), "It's Ecstasy When You Lay Down Next to Me" ('77) and "Your Sweetness Is My Weakness" ('78).

This is just a partial list of the records under White's own name. He was also responsible (as producer, writer, arranger and musician) for hits with the Love Unlimited Orchestra, whose instrumental, "Love's Theme" ('73), was probably one of the most-played songs during the decade of the '70s. The song was heard during breaks of major

professional golf tournaments, basketball games, ice skating exhibitions, etc.

Additionally, White scored major successes with his group of female singers, Love Unlimited, which included his wife, Glodean White. By his own count, he has amassed a total of 103 gold albums, 38 platinum albums, 20 gold singles and 10 platinum singles around the world with his various artists in the six years

following his first hit.

With his latest album, *The Man Is Back*, White made a conscious distinction between the two sides. "Barry White is loved for his ballads," he explains. "The hit singles have generally been uptempo songs, but the album sales have been based on ballads...the romantic thing, the sensuous thing, the let's-get-together thing."

Whereas the first several tunes have that youthful, contemporary appeal, the last four or five are square in the tradition of his great love songs, including "It's Getting Harder All the Time," "Don't Let Go" and his version of the soul classic "Goodnight My Love." The album features a tribute to his hometown, "L.A., My Kinda Place" and an environmental track prompted by the Alaskan oil spill titled "Follow That and See (Where It Leads Y'All)," a message aimed at the youth of the world.

He is one of the featured vocalists on Quincy Jones' latest album, *Back on the Block*, with his sultry, sensuous tones prominently displayed on Jones' current single "Secret Garden (Sweet Seduction Suite)." As a longtime fan of the man and his music, this writer would like to say a very special "right on" to the maestro. As the title states, *The Man Is Back*, and he has not missed a beat. ○

**C O N T E N T S**

**3 BARRY WHITE: BACK TO STAY, WITH UNLIMITED LOVE**

The big man with the big voice just wants to love you, baby

**Bob Long**

**9 HOPPING TOWARDS**

**CANDLELAND: IAN MCCULLOCH'S REBIRTH AFTER THE BUNNY(MEN) DIED**

McCulloch *doesn't* say what will become of Echo

**Karen Woods**

**9 ELEVENTH DREAM DAY: AMPLIFIER BUZZ AND GUITAR HOWL UNDER THE INFLUENCE OF BEET**

They're your favorite hour, and it's your favorite vegetable

**Robb Moore**

**21 EARL THOMAS CONLEY: AN EVER-CHANGING MAN**

Even cowboys sometimes have three names

**Kay Knight**

**26 RICH MULLINS: MORE THAN JUST MUSIC**

**Mining a rich vein, gospel-style**  
**Kimmy Wix**

**COLUMNS**

6 The Buzz / Keith Gorman blows his mind out in an orchestra seat; Ernest Hardy sings the disco classic "Ring My Belle"; David Byrnes gets tipsy over the Gin Blossoms; Karen Woods is writing about the wrong city; It's tag-team reviewing with Kay Knight and Kimmy Wix; Chrissy Isley watches a skinny, shy English superstar bearhug a short, extroverted English superstar.

8 Music Publishing / Shelly Weiss doesn't get the Italian ad this week.

10 Shock of the New / Karen Woods barks a requiem for Fetchin Bones.

10 Worldstyle / No, Mrs. Jeske, Lee doesn't have lumbago. It's *lambada*.

11 On the Dancefloor / Ernest Hardy's shakes it, but doesn't break it.

12 On Jazz / Lee Jeske opens up the Bombay doors, and lets the scat out of the bag.

13 Black Gospel / Bob Long is a little bit gospel...

14 Rhythm & Blues / Bob Long carries the banner for By All Means, into the '90s.

18 Cocinando / Tony Sabournin's ears cheer Chirino's chirps, while his bat breaks bolas.

**CHARTS**

- 11 Top 40 Dance Singles
- 12 Top 40 Traditional Jazz LPs
- 13 Top 40 Black Gospel LPs
- 14 Top 75 Rhythm & Blues LPs
- 15 Top 100 Rhythm & Blues Singles
- 16 Top 200 LPs
- 19 Top 100 Pop Singles
- 22 Top 50 Country LPs
- 23 Top 100 Country Singles
- 25 Top 25 Country Indie Singles
- 27 Top 40 Contemporary Christian Singles
- 27 Top 40 Southern Gospel Singles

**DEPARTMENTS**

4 Tickertape / The facts, the lies, the deceptions, the funky Van Morrison picture...

- 4 Executives on the Move
- 21 Country
- 26 Gospel
- 29 Coin Machine
- 31 Classifieds



# TICKERTAPE

**NARM WANTS THE BOX:** The National Association of Recording Merchandisers' board of directors met on January 11 & 12 and unanimously decided to support the retention of the 6" x 12" CD package in the U.S. The board cited benefits in terms of merchandising and security as key reasons for their support of the wasteful long-box.

**Gary Stewart**, Rhino Records vp of A&R, has been heading the **Earth Communications Office (ECO)** drive to abolish the CD long-boxes in favor of reusable fixtures. Stewart wanted to emphasize that ECO is "not opposed to the 6" x 12" in size, and is in support of retailer's fixtures for anti-theft reasons." NARM's decision is, however, a "disappointment" to Stewart. "Waste is the key area of concern. It takes 22 cents a box to produce and costs retailers \$1." Although Rhino and a few other labels have moved to recyclable long-boxes, Stewart calls that a "stop-gap measure," in that it "contributes to landfills" that may not aerate properly for the materials to be broken down.

Despite NARM's decision, Stewart believes the abolishment of long-boxes is a "not if, but when" question. He cites "a lot of support from industry and retail" for more environmentally responsible packaging and notes that right now the "grass roots" movement is in its infancy. "The industry is in support of betterment of the environment. This is a chance for us to take the lead instead of being shamed" into eventually changing CD packaging.

**900-2-BOWIE-90:** That's the number to call to request the songs you'd like **David Bowie** to perform on his 1990 *Sound + Vision* world tour. The tour will kick off March 4 in Quebec City, Quebec and features **Adrian Belew** (guitar & musical director), **Rick Fox** (keyboards), **Michael Hodges** (drums) and **Erdel Kizilclay** (bass). In addition, Bowie will be releasing another greatest-hits package titled *CHANGESBOWIE* in March. As if 1990 wasn't going to be busy enough for the Thin White Duke, he vows to record a new Tin Machine album late in the year and possibly tour with that group... Meanwhile, **Rykodisc**, spurred on by the success of *Sound + Vision*, continues to mine the Bowie catalog with tasteful, comprehensive re-issue packages. The first three re-mastered re-releases, *Space Oddity*, *The Man Who Sold the World* and *Hunky Dory*, are currently hitting the shelves...

**PAUSES FOR CAUSES:** The Go-Go's—that's **Belinda Carlisle**, **Jane Wiedlin**, **Charlotte Caffey**, **Gina Schock** and **Kathy Valentine**, have yielded to the nagging of **Jane Fonda** and agreed to headline a one-time benefit concert for the **California Environmental Protection Initiative** of 1990. The concert will be held March 28 at the Universal Amphitheatre and, at presstime, the opening act was unconfirmed. How about the **Bangles**?... MTV's First Annual Rock-n-Jock Diamond Derby Softball Classic, held last weekend at USC's Dedeaux Field, raised \$15,000 for the **T.J. Martell Foundation**. **Sammy Hagar's Salamanders**, who featured **Wally Joiner**, **Kevin Costner**, **Darryl Strawberry**, **Tone-Loc** and **Bruce**

**Hornsby** among others, were soundly defeated by **Sam Kinison's Aardvarks**, 9-3. The Aardvarks were led by a power-packed line-up including **Bret Michaels**, **Howard Johnson**, **Mark McGwire**, **MC Hammer**, **Eddie Murray** and **Belinda Carlisle**. The most impressive star, according to softball guru **Mickey Frankel**, was **Kevin Costner**, who handled the hot corner—that's 3rd base—and smacked the ball repeatedly from the plate. MTV plans to air the Diamond Derby as a preview to the major league baseball season, if there is one... **Bill Graham's** three-site earthquake relief concerts on November 26 raised \$47,194.90 for the Earthquake Relief Fund. In addition, **BASS/Ticketmaster** made a \$38,840 donation to **Innovative Housing**, an agency which provides direct assistance to the homeless...

**THE BIZ: Private Music**, an indie label whose roster includes **Andy Summers**, **Leon Redbone**, **Nona Hendryx**, **Leo Kottke** and **David Van Tieghem** among others, has relocated to L.A. The company's new headquarters are at 9014 Melrose Ave., L.A., CA. 90069. The new phone is (213) 859-9200... **CBS Records** will no longer be using the CBS Associated Label/Logo/Title. "You should destroy all logos, photos which contain the CBS Associated title or logo." Okay, I think we get the point. CBS Associated artists will basically be known as Epic artists... The **International Music Network** and **Scott Southard Talent, Inc.** have merged their agencies to create a super-agency of jazz and world artists. The new company will retain the name of **International Music Network** and the roster will include **Michael Brecker**, **Bill Bruford's Earthworks**, **Elaine Elias**, **Allan Holdsworth** and the **Zawinul Syndicate**, among others.



Van the Man

**VIDEOSYNCRACIES:** **Van Morrison**, whose U.S. touring activity in '89 was basically confined to two four-day stands at New York's Beacon Theatre and an appearance at the New Orleans Jazz & Heritage Festival, will be the subject of a 90-minute concert video taped at the last Beacon stand, where Morrison was backed by **Georgie Fame & the Blue Flames** and joined onstage by **Mose Allison** and **John Lee Hooker**. **Jon Small** produced and directed for **Picture Vision Inc.**... **Larry Jordan** was behind the camera for the full-length **Marianne Faithfull** video taped in November at Brooklyn's St. Ann's Church for **Island Records** and **Island Visual Arts**. **Hal Willner** directed the concert, which featured a typically Willneresque backing band (including **Dr. John**, **Garth Hudson**,

(continued on page 20)

# EXECUTIVES ON THE MOVE

■ **EMI** announced the promotion of **Ron Urban** to executive vice president/general manager for the label. Urban joined EMI in 1987 as vice president, finance and administration and last served as senior vice president/general manager for the label. At **Capitol Records**, **Vicki Arkoff** has been appointed manager, special projects, media and artist relations department. Arkoff will supervise production of publicity materials for the label, including artist biographies and the label's bi-monthly newsletter. Arkoff has been an entertainment industry journalist for the past 12 years, including positions as senior editor of *Creem* and as editor of *Metal* and *Rock Shots*. ■ **Arista Records** has promoted **Lauren Moran** to the position of senior director, national sales. Moran joined Arista in 1982 and was eventually promoted to national sales director in 1987. **George Hess** has been upped to the position of national director, dance promotion for the label. Hess joined the label in 1989 as national manager, dance promotion. Also at Arista, **Laura Dorson** has been appointed manager of audits and special projects. Dorson last worked at BMI. ■ **John Sigler** has been promoted to director, national album promotion for **RCA**. Sigler has been with RCA for five years, most recently as manager of national album promotion. ■ **PolyGram** has announced the appointment of **Dawn Bridges** to vice president, publicity. Bridges come to the label from Tin Pan Apple, Inc., where she was publicity director and film development manager. Prior to that, she was a senior account executive at **Solters/Roskin/Friedman** in Los Angeles. ■ **Island** has promoted **Maureen Hindin** to vice president, production. She joined Island in 1988 as director of production; prior to that, she was production coordinator for **Atlantic**. ■ **MCA Records** has made a number of appointments in the promotion department this week. **Pat Martine** is now West Coast regional promotion director; **Bob Brady** is East Coast regional promotion director; **Fred Zahler** is Northwest regional promotion director; and **Wayne McManners** has been named regional promotion director, based in Dallas. All are MCA Records veterans. Also, **Michael Reading** has been named director, NAC/jazz promotion for the label. Reading last worked at **KGSR-FM** in Austin as a programmer and was jazz editor of the trade magazine, *The Mac*. ■ **Atlantic Records** has promoted **John Walker** to the position of manager of international production. Walker joined Atlantic in February, 1986 as assistant to the international production coordinator. **Aida Robles** has been promoted to the position of director of foreign royalties for Atlantic and Elektra. Robles has been with Atlantic for sixteen years, last serving as manager of foreign royalties for Atlantic and Elektra. ■ At **Elektra**, **JoAnn Keading** was named director, international, and will be responsible for the label's publicity efforts for all markets outside the U.S. Keading has spent the past five years working for **WEA-Canada** in Toronto as publicity manager. **Mikel Marcuse** was named manager, international production. Marcuse joined the Elektra family in 1987 as an assistant to the vice president of international. Also at Elektra, **Amy DiDonato** has been appointed coordinator of press and media relations. DiDonato has been with Elektra since September of 1988 as assistant to the manager of press and media relations. ■ **CBS** has named **Cary Stegall** associate director, market information. Stegall has been with the label since 1987. And **CBS International** has appointed **Richard Severyn** to manager, industrial engineering. He has been with CBS Records since 1981. ■ **Columbia House** has made two promotions: **Richard A. Capossela** has been named vice president, video club advertising, and **Despina Gurlides** has been named vice president, video sales and programming. Both have been with Columbia House since 1983. ■ **Edward R. Salamon** has been promoted to president of all long-form programming for the **Unistar Radio Network's** programming division. Salamon was formerly executive vice president, programming for the network and has been executive producer on more than 3,000 hours of programming produced yearly by Unistar. ■ **Marcia S. Flowers** has been appointed as director of operations for **Platinum International Music** on Nashville's Music Row. Platinum International Music, a Seattle-based record company with branches in Austin and Los Angeles, is moving to Nashville, opening offices in the new Mel Tillis building at 48 Music Square East. Flowers was formerly the assistant to the vice president of special projects at BMI in Nashville, assisting in the production of awards events and other projects sponsored by the performing rights organization.



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17th ANNUAL

# AMERICAN MUSIC AWARDS

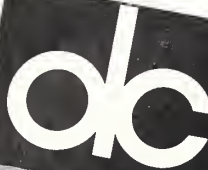
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# THE BUZZ

**LA** HEH HEH—TOP THIS, I'D LIKE TO SEE YOU TRY: Friday night: the **Grapes of Wrath** at McCabe's. Saturday night: the **Residents** at the Japan American Theatre, downtown. Monday night: **Ute Lemper** at the Westwood Playhouse and Furniture Store. This coming Thursday night: **Sara Hickman** (at Cafe Largo) and the **Jesus and Mary Chain** (at the Universal Amphitheatre). Go ahead, try and top that for mind-bending, gear-grinding variety. I dares ya. Heh heh heh.

I won't say nothin' 'bout the Grapes this time around ('cept I stoned dig 'em), 'cause that ground's been covered already. G'wan and buy *Now and Again*, already, o.k.? (Confidential to Denise: Well, I never! I was *shocked*, truly *shocked*! No, really...remember the Joker. Fear it.)



**The Residents**

Whether decked out in massive foam cowboy hats and two-stepping through mutant-*Oklahoma* choreography; or sporting skull-mask blackface while shouting like the damned; or parading the stage in day-glo Elvis Presley belly, cape and fringe, the Residents mercilessly ripped into what passes for shared culture in this country: pop music, and pop singers. Scarifying, and roll-on-the-floor hilarious at times (while always, always boho-dada enough to turn non-art majors into epileptics), it was quite...*wild*. I'm not sure where the Residents would be if you took away all their borrowed pop trappings. Their music itself rarely gets beyond excruciatingly redundant, psuedo-ambient doodlings. But anyone who can turn the line "Don't be cruel/ To a heart that's true" into an urcry of existential angst can't be all that bad.

Ute Lemper, on the other hand, is a German *chanteuse* (there's gotta be a German word for that...) who specializes in the songs of Kurt Weill. Singing in German, French, English and Russian (well, sort of), Lemper took a hushed crowd through an abbreviated musical biography of the great German cabaret composer (best known on these shores for "Mack the Knife"). Lemper said that, given the many changes that have *not* yet come to East Germany (Weill's birthplace), she sings his songs as an act of defiance. Although it seems that a smoke- and bohemian-filled bar, well stocked with red wine, would have made a better environment than such an upright venue as the Westwood Playhouse, Lemper stormed, rumbled and breezed through an impressive array of material chosen from the whole of Weill's opus, from quasi-classical at the one end to Broadway ballads at the other. I'm nowhere near an expert on the subject, but Lemper presented a Weill that could keep stride with both the (original) Bauhaus boys and Cole Porter. And, hey, *Sting* didn't even come close to that...

Sara Hickman and the Jesus and Mary Chain I'll leave for another time. I'm tired... G'night, y'all.

## Keith Gorman

IT'S IRONIC THAT A WAVE OF TALENT can be its own worse enemy. When **Miki Howard** strode onstage sporting a short, perfect coif (reminiscent of Anita Baker's) coupled with the confident, classy stage manner of Baker, Regina Belle and the slew of new, or resurfacing, divas of *song*, it was a strong reminder of why this major talent hasn't gotten the attention—critical or commercial—that she deserves. For a while it seemed that the R&B fan was swamped with new faces

The Residents, on the other hand, are a buncha *weird* dudes. In only their second tour in the past ten years, the totally mysterious eyeball-heads from the City By the Bay offered a sonic triptych (if I can abuse that word), jerry-rigged from three "acts" (sets of country & western, gospel and Elvis tunes), all performed with a frenzied desperation that shredded the myths and stereotypes on which much American music is so precariously perched, revealing the horrifyingly funny, soft white underbelly of fear, violence and death just beneath the Pepsodent smiles on its White Anglo-Saxon Protestant surface.



**Ute Lemper**

and talent—the welcome result of Anita Baker's success—and it has taken a while for these newcomers' individual gifts to be realized by the public and/or media.

One of those most severely handicapped by the onslaught of talented R&B women singers has been Howard. Her blend of gospel, jazz, and R&B influences (she goes effortlessly from the crisp diction of Nancy Wilson to the soulful wail of Aretha Franklin in the space of one song) has earned her a loyal following, and she now seems on the verge of a well deserved breakthrough.

Opening the first of two sold-out sets with her Top 5 R&B hit, "Come Share My Love," Howard was soon rolling out a mixture of (her) hits and (R&B/jazz) classics that demonstrated stunning control of not only her instrument, but the audience as well. Her voice is smooth, with the slightest hint of graininess (whose level she, remarkably, seems able to adjust from song to song), but is filled with power and emotion. This was most notable in her version of the Billie Holiday classic, "You've Changed" (one of the show's highlights), during which the crowd came to a hush as Howard slowly spun the song out with the skill of a surgeon. What was most impressive over the course of the show was Howard's instinct and restraint. At a time when many young rhythm and blues singers oversing to show their range/skill/depth, or whatever they're trying to prove, Howard knows the power of holding a little back, of singing rather than shouting (though she can do that too). The only real flaw in the performance was that it was too short (there were fewer than a dozen songs performed), the result of doing two shows in one night. But it was also the mark of a talent who, no matter how long on stage, leaves the crowd wanting more.

## Ernest Hardy

THE COCONUT TEASER/ASCAP SHOWCASE MERGER got off to a rousing start last Tuesday night with the Los Angeles debut of Tempee, Arizona faves the **Gin Blossoms**. Fronted by Robin Wilson, whose off-the-cuff stage patter included god-natured shots at the L.A. scene and tales from rental-truck hell, the band demonstrated healthy doses of the all-too-elusive, but vital combination of chemistry and presence.

While lead guitarist Douglas Hopkins ripped off biting leads and executed perfect jump-kicks, drummer Guido DelMonte (P/K/A) held the tunes together with strength and precision. The Gin Blossoms are like a truck careening down a dark, desert highway, flirting with chaos but never really losing control. They sound like the sons of Petty and R.E.M. revved up a notch with a better sense of humor.

The Gin Blossoms recently put out their own record, as great bands are prone to do when the industry ignores them. *Dusted* (on the San Jacinto label) is a solid document of the band and is worth seeking out for such instant classics as the paean to their favorite movie/porn star "Keli Richards" ("Keli Richards come on, come on...") "You get the idea..." "Found Out About You" and the stunning "Hey Jealousy." Still, the song that's getting the play in my head is one of the "relatively new" tunes previewed last Tuesday. It's called "Allison Road" and is the best Tom Petty song that Petty never wrote. The Gin Blossoms are *ripe* and ready. Contact Laura Liewen at (602) 423-5211 or Tom DeSavia at ASCAP, (213) 466-7681.

While we're at the Teaser, **Len Fagan** is throwing a 3rd Anniversary Party for *TEN* days this month. That's right, from February 18-28, Fagan and **Carol Miller** have lined up a Best of Teasers-style bash featuring bands that the club has showcased over the past three years. So far, the **Fuzztones**, **Rock City Angels**, **Nymphs**, **Flies on Fire**, **E.G. Daily & Slave** and **Burning Tree** are all confirmed. Fagan also expects to have an announcement regarding his well deserved A&R position within a week. Good luck to one of the finest in the biz.

**THERE'S SOMETHING HAPPENIN' HERE:** Early returns suggest that the '90s will belong to Ventura, CA. Last week **Karen Woods** devoted her column to the **I-Rails** and this past week the **Mudheads**, also from Ventura, sent in *P.U. Ideas* (P.U. as in "Picking Up"), a spectacular, unassuming collection of guitar-based pop. This tape/band sneaks up on you. All the Mudheads do is play smart songs without pretension or adornment. The overall effect is inviting and, once drawn in, you'll appreciate the care and honesty written into "P.U. Ideas," "This Town" and "Empty Bottles." They are small-town laments long on heart. Best of the bunch is the crunchy Replacements-esque "Right Where You Are," which turns a gentle acoustic opening into a rousing anthem. The tape is available through Bofa Records, P.O. Box 23273, Ventura, CA., 93002 or contact Steve Waddell at (213) 643-9808.

## David Byrnes

**NY** JUST WHEN YOU THOUGHT IT WAS SAFE TO GO OUT AT NIGHT: It ain't, at least not in Los Angeles. Yes, friends and neighbors, **Das Psycho Rangers**, those masters of pop-metal euphony, are ba-a-a-ack—starting



**The Gin Blossoms**



# THE BUZZ

with a couple of dates at the Coconut Teaszer this week.

Okay, okay, I realize that this should be in the L.A. section of this page, but I seem to be the honorary Ranger Minister of Information, so I'll pass it along. I'm also tired of people asking me where they've been.

They have been, quite literally, in Hell.

Seriously. The Rangers spent a month in the desert playing a motorcycle gang in the upcoming Hemdale Films release, *Highway to Hell*. Their function in this film, basically, was to ride around on large mechanized bikes and act menacing.

The film, which stars Patrick Bergin (*Mountains of the Moon*) as the Devil, plus Chad Lowe, Kristy Swanson and Adam Storke, is basically about a teenage couple en route to Las Vegas who take an unplanned detour to the netherworld. Ranger Julian says it's a black comedy, "heavy on kitsch" (example: a bar scene where Napoleon, Hitler and Attila the Hun are playing cards). With a name like *Highway to Hell*, it would have to be.

The band has recorded two songs for the film, and is working on the score as well.

**DUMB JOKE OF THE WEEK:** There's a rumour going around that Gino Vanelli and Pet Shop Boy Liza Minelli are thinking about working together. They're going to call themselves Minelli Vanelli. (Ba-dump-bump.) I don't make these things up, I just pass them along...

Peace.

## Karen Woods

**NA** MUSIC, MUSIC, MUSIC...and an excellent variety of it, I must say, was on the agenda for Kimmy and myself this past week in Music City. We caught two spectacular showcases that *should* make some music industry execs sit up and take notice.

Country music already has the Sweethearts of the Rodeo, the Mandrells, and the Burch Sisters, but it will soon be able to boast the talents of yet another sister act...**Papa's Pride**.

Straight from rural Georgia, Donna, Chris and Celia, another dynamic family trio, are ready to make their mark on Nashville and the country music industry.

They definitely got things off to a roaring start as they captured the hearts of the standing-room-only audience at one of Nashville's hot showcase spots, Douglas Corner. These multi-talented girls tugged at my heartstrings with beautiful ballads like "Just Like You" and "Love His Memory Away" (I know that I saw a tear in Kimmy's eye too, but he won't admit it.) Papa's Pride also aroused the crowd with some strong uptempo tunes, including "The Loft" and "He's Tuff" (Kimmy was rockin' too, but he *will* admit to that).

Papa's Pride is definitely one of the best female acts we've seen in a while during our Music Row rounds and we look forward to seeing these girls again.

We wound up our week Saturday night by listening to a fellow who is bound to make a big splash on the country music scene as soon as word gets out that he's here (especially with those eyes of his). But seriously, this man, whom I will let Kimmy tell you all about, has that confidence, yet that certain *vulnerability* about him that is sure to win him fans wherever he goes. Kimmy, it's all yours!

Thanks Buzz-Buddy! Kay is right on target when she says this guy makes a big splash, but it was much more than his eyes that stormed a wave through the audience. We waited patiently inside the famed Nashville Palace for the introduction of USA Music Group's **Larry Dean**. He hit the stage with his guitar, wearing jeans and a cowboy hat, which offered the possibility that he just *could* be another member of today's overly-exaggerated "twang" gang. Dean certainly altered that possibility when he began to sing. Delivering rich country vocals with a lot of impulsive emotion, he totally charmed the packed Palace.

By kicking off the show with Ricky Van Shelton's "From a Jack to a King," he let us know real quick that he could swoon with the best of them. However, it was



Das Psycho Rangers

the self-penned tunes from his new album, *Outside Chance*, which made us aware of his true talent. Cuts such as "Good Lookin' Liar," "I Thought All the Good Ones Got Away" and his recently charted single, "Outside Chance," presented us with commanding country with an incredible personal flavor. His command became even stronger when he shook the audience with a fiery rockabilly tune entitled "It All Started 30 Years Ago" and his most current release, "Old Time Cowboy Movies," which immediately launched a spot in the heart of everyone present.

Dean's recent appearance on *Nashville Now* proved to be just as successful, but catching him live showed us his true colors—colors that will definitely brighten country airwaves in years to come.

## Kay Knight & Kimmy Wix

**UK** NO MORE MR. NICE GUY: Phil Collins, I discovered on meeting him, is just as vain, as bad-tempered and as insecure as the rest of us. He joked that he was taking his daughter Lily to a gnomes and fairies party and said defensively, "Alright, so I'm going as the gnome." He laughed, but only because he had to.

While I was at his studio, his best friend, **Eric Clapton**, walked in unexpectedly and after bear hugs they started discussing the latest Versace. Apparently the pair of them are bulk buyers. Once Clapton was ushered into the other room, Collins said, "You'd rather be interviewing him, wouldn't you?" How touching in one so famous.

...*But Seriously* could well become Collins' best-selling album to date. Yet it was one of the most difficult to write. The two previous Collins opuses were about exorcising the heartache from the breakdown of his first marriage. It's harder to write when you're happy.

"Yes, I did get writer's block," Collins admits, "and there were days when nothing happened. Sometimes there are moments where I just start to play the piano and things come. I made sure that everything was written just before Lily was born because I knew I wouldn't have time after."

Collins is resolute that he will not make the same mistake twice. His first marriage broke down because he was too wrapped up in Genesis and touring to be a devoted family man. Now, curiously enough, he manages to be with his wife Jill and baby constantly while at the same time retaining a fierce determination to succeed, to keep on proving himself musically.

"Of course I don't think that I've arrived, how could I?" he asks. "I worry about everything—if it's going to be good, what people will say about it. I suppose I do care what people think of me. I have to be obsessed with whatever I'm working in. I was obsessed with the album, and I was obsessed with *Buster* when I was doing that. Fortunately, Jill knows me and can put up with me. She has a lot of patience and understanding. She knows I love to work."

What happens next is a tour, for most of which he will be accompanied by his family. In Vancouver, where his two other children live with their mother, he will be accompanied onstage by his 14-year-old son Simon on drums. Simon has been drumming for a few years and one of the songs on the new album ("Father to Son") was written especially for him.

"I always thought it was a terrible shame that I can't sit down with Simon and talk about things," Collins says. "He's already started going out with girls, so I thought I would give him a little pocket guide to life."

The loveable Mr. Nice Guy image is something Phil can well do without. "I've got a very short fuse; nowadays I have, anyway," Collins claims. "I am very much a Basil Fawlty. I take after my father like that. Sometimes when I watch John Cleese talking to a car and hitting it, it's as if I've been there. My dad did that all the time, and I'm afraid that's me—intolerant, a bull in a china shop."

There's also a very protect-what's-mine machismo attitude that accompanies this. If ever a photographer or official is blunt or brutal or pushy with Jill, he has Collins to answer to pretty quickly.

"I'm always getting into arguments with photographers. And once when an airport official pushed Jill I almost hit him."

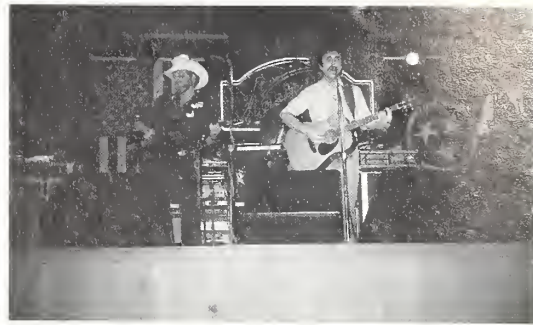
After the tour, his next project will be an acting one.

"I would like to do a different kind of role to *Buster*, possibly something very serious just to prove that I can do it."

A not very serious idea that has arisen is a movie called *The Three Bears*, with Danny DeVito and Bob Hoskins playing the other bears.

"It was the result of a joke," Collins explains, "because I thought we all looked alike." Collins has sent Hoskins to awards shows to collect his trophies, joking that punters may not spot the difference. The director of *Big* is apparently interested in the project and has decided Goldilocks is to be an older woman. DeVito, Hoskins and Collins will fight it out over who gets to play Baby Bear.

## Chrissy Hey



Larry Dean



# MUSIC PUBLISHING

BY SHELLY WEISS

**BMG MUSIC:** Danny Strick, VP/general manager, informs us that **BMG SONGS**, the U.S. arm of BMG Publishing, has made defined moves to diversify its roster over the past 12 months. The company has inked co-publishing deals with such artists/writers as **Michael Penn** (RCA), whose debut album and single is starting to break at Top 40, Pop Adult, Post Modern and Album Rock Radio. Penn has heavy rotation on VH-1/MTV, and his second single, "No Myth," is slated for release shortly. Also, the **Cowboy Junkies** (RCA), whose debut album sold over 600,000 in the U.S. is scheduled to release their new single, "Sun Comes Up." BMG Songs has been developing their songwriter and writer/producer roster as well. Currently BMG writers are represented on charted albums by such artists as **Belinda Carlisle**, **Eric Clapton** (whose new single "No Alibis" is due out any minute), **Jermaine Jackson**, **Bonnie Raitt**, **Natalie Cole**, **Taylor Dayne**, **Rod Stewart**, **Dionne Warwick** and others. The company is also taking a strong stance towards the development of a Black writer/producer roster. Recent signings include **Laythan Armor**, who recently worked with Will Downing (Island) and Glen Goldsmith (RCA); and **Jay Logan**, Oakland-based writer/producer, who has worked with Bobby Brown (MCA), M.C. Hammer (Capitol), and Michael Jeffreys (Warner Bros.). Hot new signing includes **Gene Black**, guitarist/writer, whose credits include hits by Heart and Rod Stewart.

**NOTEWORTHY:** **Tony Tobias** of **Panagea Music**, administration and publisher for the **Jeff Healey Band**, informs us that the Jeff Healey Band is truly one of the major music success stories of 1989. Within a little more than a year of the release of their Arista debut album *See the Light*, the Toronto-based band, featuring the amazing guitarist Healey, has soared to international stardom and outstanding critical acclaim. Their phenomenal 1989 achievements speak for themselves:

- Grammy Award nomination: (USA) "Best Instrumental Rock."
- Edison Award: (Holland) "Best Foreign Rock."
- Juno Award nomination: (Canada) "Most Promising Male Vocalist."
- Billboard*: "International Achievement Award."
- Coca Award: "Entertainer of the Year" (Campus Award).
- International Rock Awards Nomination: "Newcomer of the Year."
- Casby Awards: (Canada) "Best Male Vocalist," "Album of the Year," "Single of the Year" ("Angel Eyes").
- Gold Record (USA) *See the Light*.
- Double Platinum Record (Canada) *See the Light*.
- Top 100 Single: "Angel Eyes," number 5.
- Top 200 Album: *See the Light*, number 22.
- Billboard* 1989 Year End Round-Up: number 66 Top Pop Album Artist, number 55 Top Pop Singles Artist, number 67 Top Pop Album, number 70 Top Pop Single ("Angel Eyes").
- Worldwide Record Sales in excess of 1.4 million.
- Band featured in MGM/UA movie *Road House*.
- Toronto Music Awards: "Mayors Award," "Best Toronto Guitarist," "Best Toronto Group With International Acclaim."
- See the Light* world tour-solid success.
- Live in London* long-form video released.
- See the Light* album 67 weeks on the chart.

The band is currently in the studio working on their new Arista album with producer **Ed Stasium** (Living Color, the Smithereens). A Spring release is anticipated. The Healey Band is **Jeff Healey** (guitar/vocals), **Joe Rockman**



**THOMAS DOLBY SOUNDS OFF AT THE ASCAP POP WORKSHOP:** ASCAP's West Coast Pop Workshop welcomed writer/producer **Thomas Dolby** at a recent session of the 1989 series. Fifteen L.A.-area songwriters were selected from a field of over one hundred for the workshop. Pictured with writers and ASCAP staffers (notice ex-Cash Boxer **Tom DeSavia**, kneeling, center, with his arm around the cutest woman in the room) is **Dolby** (standing, with beret) surrounded by (left) **Brendan Okrent** and (right) **Mona Cecil**, ASCAP senior membership representatives and coordinators of the Workshop.

(bass/BG vocals/keyboards) and **Tom Stephen** (drums).

**HOT NEW L.A. INDEPENDENT:** **Whole Nine Yards Music**, a new, young, aggressive, independent L.A. Publishing Company, while only in business for nine months, expects to have 30 covers over the next 90 days. Executives **John Davimos** and **Cassandra Mills** report that they have signed seven of the industry's hottest artists/writers/producers, including **Timmy Gatling**, **Christopher Williams**, **Alton (Wokie) Stewart**, **Robert Brookins**, **David Sanchez**, **Keith Eaddy** and **Charles Marshall**. Some current releases out now or soon to be released are: "Talk to Myself" and "Promises, Promises" by Christopher Williams (Geffen); **Def-Con 4** (Warner Bros.), with eight songs completed on co-publishing deal; "Ain't No Cookin'," by **Stephanie Mills**, on her current gold LP; **B.B. and D.** (MCA), two cuts; **Ralph Tresvant** (MCA), four cuts; **Klymaxx** (MCA), one cut; **Keith Sweat** (Elektra), one cut; the **Newtrons** (MCA), two cuts; and all cuts on the upcoming **Robert Brookins** LP, which will include a duet with Stephanie Mills. Whole Nine Yards is represented by leading industry attorney **Henry Root**. This is a company to watch in the '90s. Right now I don't think any independent is hotter.

**DYNAMIC DUO DEPT.:** **Skip Scarborough** began his writing career in the early '70s when he, along with two other writers, penned the hit song "Love Or Let Me Be Lonely," recorded by the then-successful group, the Friends of Distinction. **Jessica Cleaves**, one of the voices of the Friends, was so impressed with Scarborough's writing and vocal arranging abilities that when she later became a member of Earth, Wind & Fire, she requested that the group record one of his songs. They did and the rest is a wonderful success story. Earth, Wind & Fire recorded "I'd Rather Have You," "The World is a Masquerade" and "You Can't Hide Love," the latter an instant hit that got the group a Grammy nomination for best vocal performance. Then followed "Love's Holiday" and "Love Music." Scarborough's clever melodies and Maurice White's vocal stylings were a perfect combination and the results were phenomenal.

Around that time, Maurice White was producing an album by the Emotions. They chose "Don't Ask My Neighbors" and ended up with a platinum-selling song. The beauty of Scarborough's music is reflected in Jeffrey Osborne's soulful rendition of "Love Song," George Benson's new version of the same song, "Lonely Day" by Bill Withers and "Love Changes," first recorded by Mother's Finest and just recently by Kashif. By the way, the song "You Can't Hide Love" has been recorded over 45 times. The great voices of Dionne Warwick, the Isley Brothers, Aretha Franklin, Joe Simon, Patti Labelle, Phylis Hyman and many more have embraced his songs. Scarborough began writing songs that reached beyond the heart to the spirit—songs like "He Don't Lie" and "I Will No Ways Cast You Out," recorded by Philip Bailey; "Give Your Life to Jesus" by Linda Evans; "Just Jesus" by Little DeLeon and "They Say," the powerful duet that earned Grammys for two special ladies, Denise Williams and Sandi Patti.

Not only is he a writer extraordinaire, he is an equally talented producer as well. His first endeavor in the field of record production was a jazz album by Azar Lawrence for Fantasy Records. He then produced albums for percussionist Bill Summers and flutist Bobbi Humphrey. But, the fireworks happened when he joined forces with the group Con Funk Shun. Together they went for the gold—four gold albums back to back for Mercury Records. Scarborough went on to produce best-selling albums for Mother's Finest, Patti Labelle, Phylis Hyman, Blue Magic, Chuck Cissell, Rockie Robbins, Webster Lewis and Alton McClain and Destiny, to name just a few.

**Alton McClain** launched her singing career in her hometown of Baltimore, Maryland. Her first manager took her into the studio to cut a single, "Come Back Baby," with famed R&B drummer Bernard Purdie producing. The record sold 20,000 copies in the Baltimore/Washington region alone and McClain's career was off and running. McClain then did a series of solo performances, commercials and jingles before moving to California, where she sang at the Troubadour in L.A. With a new manager, McClain met her first producer, Frank Wilson, who subsequently introduced her to D'Marie Warren and Robyrda Stiger, and Alton McClain & Destiny was born. Fronted by McClain's soulful vocals, the group's first album, on Polydor Records, produced the Top 40 hit "It Must Be Love" as well as such pleasers as "Crazy Love" and "My Empty Room," an in-concert favorite.

Her second LP, *More of You*, was a collection of upbeat dance tunes and heartwrenching ballads that displayed her unique vocal ability and versatility. Her third LP, *Gonna Tell the World*, not only presented McClain as a promising songwriter, it put her together with her husband-to-be Skip Scarborough, who produced the album. McClain, while still apart of Alton McClain & Destiny, has appeared on national TV on the *Mike Douglas Show*, *Dinah Shore* and *American Bandstand*. She has toured with Teddy Pendergrass, Maze, Peabo Bryson, Chic, the Gap Band, Go and Millie Jackson. She also did a very successful tour in Europe. As a solo artist, McClain toured in Japan with Ray Parker, Jr. and performed at the Dorothy Chandler Pavilion in L.A., in the "Purlie" segment of *Six Pieces of Musical Broadway*. Most recently, McClain participated in the play *Romance*, also at the Chandler, with such greats as Brock Peters, Roscoe Lee Brown and William Marshall.

McClain is currently in the studio with multi-Grammy award-winning songwriter/producer and new hubby Skip Scarborough (whose "Giving You the Best That I Got" by Anita Baker recently won R&B song of the year), who is producing tracks for her upcoming new LP. Some of the majors are already contacting Scarborough in reference to the project, while vocals are being put on the tracks as you read. Keep an ear open, it's sure to be an award-winning project...

To be continued...



# Hopping Towards *Candleland*:

## Ian McCulloch's Rebirth After the Bunny(men) Died

BY KAREN WOODS

THE DECISION TO GO SOLO, to cut one's losses and go softly into the dark night, is a tough one for anyone, be they musician, writer, or half of a couple. It's like throwing oneself out of the nest. It must be doubly hard for a musician when the band one decides to leave is as immensely popular and influential as Echo and the Bunnymen. True, the band was not perhaps immensely popular and influential with the general public; most would probably ask what is a Bunnyman. But quiz anyone who listens to the underside of pop music, and chances are he or she will have at least one Echo and the Bunnymen record.

The break-up was a disappointment, especially after the sleekness and sophistication of the last, self-titled, Bunnymen record. But as consolation, we have *Candleland*, frontman Ian McCulloch's solo debut. And quite the consolation it is: as one of the British music papers put it, Mac is Back.

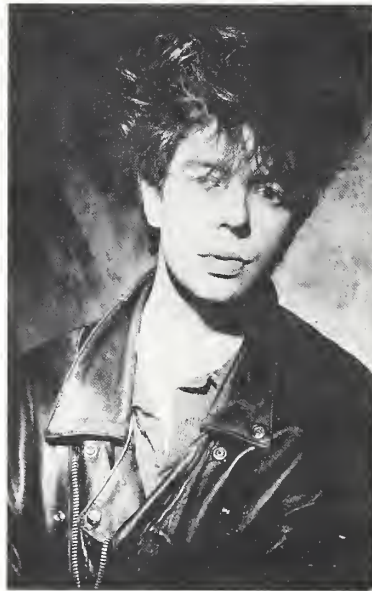
The new record is remarkable for several reasons. The first is the maturation of McCulloch's voice. Listening to *Candleland* then going back to *Crocodiles* borders on amusing. On the first album, he warbles. On this one, he croons. It's also more personal; this time out, McCulloch was responsible for words and music, and the result is one of those records-as-rite-of-passage sort of things. The songs are about endings, loss, confusion—all of which are a reflection of McCulloch's life during the making of *Candleland*. His band had split up. He lost his father. Then-Bunnymen drummer

Pete De Freitas was killed in a motorcycle accident.

McCulloch says focusing on these themes was intentional—not necessarily premeditated, but necessary. "*Candleland* wasn't meant to be so much a rock album. It was meant to cover as much of what I do as possible," McCulloch explains, "and I didn't want it to be loud and confident-sounding. I wanted elements of fragility, which I always liked with the Bunnymen. I like it for that but I think the next one will sound a lot looser, harder and a bit more psychedelic as well."

Trying to bring up personal losses in an interview without sounding heartless is difficult, so I ask if the fragility was emotional as well as musical. He instantly agrees. "Yeah, and that was why I wanted it to be like that. If it wasn't like that, then I would have been hiding something. I listen to the album now, and it's a pretty accurate description of how I felt, what was going on in my life at the time. I think that's all you can do, you know, other than lie about it."

The future, however, looks bright. McCulloch has put together a band called the Prodigal Sons; future records will include them as well. "I got the band to do a [British] tour and that was largely the album stuff, so they had to learn most of the parts," he explains. "If they wanted to improvise, I didn't mind that. But even before the tour, we went in with three new songs, for B-sides. When we were in the studio we went through them without much rehearsal, and it sounded great, so I



Ian McCulloch

think they'll be on the next album."

McCulloch is one of those people who does actually like to talk, but is a bit hard to get started. Once he's warmed up, though, subjects and anecdotes start flying, sometimes woven in and around the other. For example, talking about the new band automatically leads to talking about the "other band," and the differences between the two—not good and bad, but rather light and dark. "The [Prodigal Sons] drummer has been playing with Marc Almond for

about six years, and he just fancied doing this thing with me," McCulloch says. "He loves Mark, and so do I, but he tends to like to rock out, and Mark doesn't do much of that."

Then the transition: "The lead guitarist, he played on a tour with us [the Bunnymen] about six, seven years ago, because I wanted to play less guitar. He was about 19 at the time. He was in a group called the Sex Gods, which Pete [De Freitas] formed. He's great, he's like my foil, he's really funny, he keeps the whole thing...funny. We laugh our 'eads off, every day, there's a period where we just...laugh a lot. It's brilliant. It's healthy. I do think it's really healthy to laugh." Five-second pause. "With the Bunnymen, I can't remember it ever being funny. I can remember thinking I had a good evening, with the tour manager, because we talked a lot, but I can't ever remember laughing a lot. Consequently, those last few years I don't remember it being much fun." Another gear shift. "But I think I will with these lads, I mean, on the British tour it was hard to keep a straight face on stage half the time. Especially with the guitarist, his personality just...he throws all these stupid shapes that wouldn't be out of place at an Aerosmith concert. But with this music, I kind of like the conflict in terms."

McCulloch pauses again, making mental comparisons that are almost visible. "I like that intensity the Bunnymen had, but I think you do have to

(continued on page 20)

# Eleventh Dream Day:

## Amplifier Buzz and Guitar Howl Under the Influence of *Beet*

BY ROBB MOORE

IT HAS BEEN THE LONGSTANDING BELIEF among music fans that rock and roll was built upon the sound of the electric guitar. Well, I've got news for you, it's not. In actuality, it is the electric guitar amp. Just try playing an unplugged Stratocaster on the sidewalk for cash... Unless you're perched right next to a bank-card machine, you'll probably have to settle for a Zagnut and Cherry Coke power lunch.

The best sounds from the past were recorded with old Blackface Fenders, Marshalls, and Vox AC30's cranked until the power tubes glowed cherry red. That's the tone that fills the grooves of classic records by Neil Young & Crazy Horse, Television and the MC5. It's that same over-the-edge clipping and the accompanying "volume and sweat ethos" that runs throughout the new release from Chicago's Eleventh Dream Day, simply entitled *Beet*.

Even though this LP, their major-label debut (on Atlantic), will guarantee that a lot of people will be hearing the Eleventh Dream Day for the first time, it's not as if they haven't earned it. They've been building up a strong following over the course of three independent releases and endless sweat-soaked nights of Midwest touring. Drummer Janet Beveridge Bean explains, "Rick [Rizzo] and I started playing together in 1983. There originally was another woman in the band who played bass, but she left to pursue jazzier things in 1985. It was right before then that Baird Figi started coming out to see us play, and occasionally joining us on stage. We felt that his guitar playing was really nice, so he joined and Doug McCombs soon followed. That's been the line-up ever since."

It was not long before the Eleventh Dream Day



Eleventh Dream Day

found themselves in the studio cutting their eponymously-titled debut EP. However, it did not see the light of day until a full two years later. "Well, it was our first record and...we weren't really too aware of how things should be done," Bean laughs. "We searched long and hard for a label, but everyone pretty much blew us off. A friend of Rick's in California eventually decided to put it out on his own label called Amoeba, but that further added to the delay. It was basically a confused scenario of a bunch of people who had absolutely no idea as to what they were doing putting together a record cover, things like that."

However, the molasses didn't seep into their next project, their first full-length LP, called *Prairie School Freakout*. Recorded in one night, the LP successfully captures the Eleventh Dream Day's live sound on tape, with amplifier buzzes and mayhem-guitar roars included for your listening pleasure. "It was an attempt to recreate what happens on stage at

one of our shows, and at the same time, a smart financial move," Bean insists. "A friend of ours snuck us into the studio at night, and we just blasted through in about twelve hours."

As a result, the raw sound helped the LP fare very well on college radio, and caught the ears of the music press. But it wasn't long before the reference points rolled in: Figi's fluid slide work caused some to cite the Gun Club as an influence; Rizzo and Bean's unison singing reminded many of X; the wall of feedback found on the following *Wayne* EP caused more than one critic to mention the Velvet Underground and early Dream Syndicate. When asked if these comparisons bothered them, Bean replied, "Those are all bands that we like, so I feel that it's pretty complimentary. But I wouldn't want anyone to think that we're trying to sound like any of them. Everyone has their own reasons of why they sound and play the way they do. I'm sure that my reasons for being in a band are not the same as Steve Wynn's or Jeffrey Lee Pierce's."

"It does get kind of annoying when no one thinks that you've done something on your own...that there's always been some other artists to pave the way and guide you along," Bean continues. "But I suppose that's just the nature of the critic. It would be nice if once in a while someone picked up on some of the more subtle, underlying influences—like delta blues, country music, and pre-reunion Wire. And even though we don't sound anything like a punk band, punk was the whole reason that we started playing in the first place."

(continued on page 20)



## FETCHIN BONES IS DEAD.

Long live Fetchin Bones. The rumors are true: North Carolina's *Monster* rock and roll band is no more. It's a bittersweet thing, this, for people who have been following the band for a few years (I have since the *Cabin Flounder* album in 1985). Fetchin Bones was one of those bands that could mix metaphors and switch genres at the drop of a hat, and get away with it. And they were awesome live.



Fetchin Bones (photo: Jay Buchsbaum)

But this isn't a death, it's a metamorphosis—an amicable one, according to singer **Hope Nicholls**. So, to dispel any rumors, we went straight to the source, Nicholls herself. Following are the questions enquiring minds want to ask, and the answers enquiring minds may find boring.

**What happened:** "We decided, Aaron [Pitkin, guitarist] and I, that we didn't want to re-enlist for another tour of duty. It wasn't anything specific, it was just things in general. [It was] time to move on. It wasn't that we weren't getting along, at all. Even after we talked to the rest of the band, we decided to finish up this tour. Everything was very amicable, but we were the point where before we could even think about writing songs, picking a producer and recording and going through all that rigamarole, we also had to present a great face of solidarity and pick a new label. [Fetchin Bones' association with Capitol ended after *Monster*.] Because of that, especially, we knew that this was a big time of change. We just didn't really want to start it back up unless we felt really sure that this is what we wanted to do."

**How the decision was made:** "It was tough. It's five people, and it's not just a business decision, it's an artistic decision. It's a really scary one to make, because I felt like my decision really did affect other people's livelihoods. But we just had to do what we felt was right, and thank goodness that almost everyone else in the band felt that was fine, and that they could carry on and do what they wanted, musically—perhaps better—if they were no longer doing Fetchin Bones. So I was really happy about that. I didn't want people to be left hanging in the middle of nowhere."

"The [lousy] part is talking to people, and telling fans. The fans are taking it a lot worse than the band members. It's sad. Every band must feel like they have the best fans, and [we're] no exception. I think we must have some of the greatest, most devoted fans in the world. They come to see 50 of your shows, you know... I just hope those people will keep up with the band as individuals and be as devoted to us separately as they were to us together."

**What happens now:** "Aaron and I are extremely excited and champing at the bit. We're writing songs right now. There's already label interest."

**The direction they are taking now:** "Funky, more of everything: bigger, louder. One way in which we think we're going to be able to achieve that is we're not afraid to use keyboards and synthesizers, drum machines, anything we feel like using. We're not going to be limited like we were in Fetchin Bones by the musician line-up, the guitar band."

"I think dance is serious, it's like this whole genre. [About six months ago, Nicholls jokingly said she wanted to make a disco record; she was actually more than half serious.] When you think dance, you automatically think Taylor Dayne and Madonna. [I mention that I think industrial.] Yeah, like Ministry. I think it'll be somewhere in between the two, which is probably going to be my downfall. But then at the same time, I also think of my favorite Led Zeppelin songs that you could dance to, the really funky ones. That to me was always the greatest thing to me about rock, which we flirted with pretty heavily on *Monster*. We've always been trying to get to that elusive funky place. I may never get there, but I'm going to die trying."

**What the new project might be called:** "I haven't told anyone else this, but we were thinking about using my first name. It sounds extremely narcissistic when I think about it, but when I detach myself from the fact that it's my name, it's a great word. I mean, if I had a name like Laura or Denise, I wouldn't call my band that. But it's Hope, and that stands for a lot. This may sound weird, but I'd really like to try and show my interest in the world—you know, that there is hope we can solve all the problems we have. And there is a *plethora* of problems. A lot of people probably don't think of me or of Fetchin Bones as overtly political, but that's the way I feel, and I'd like to make that more widely known."

**What the other band members are doing:** "Errol [Stewart, guitarist] has everything but the kitchen sink as an option to play with. He's got everything from playing with an all-girl Sub-Pop band to playing with Doc McGhee's new baby band. That was last week. What's up this week, I don't know. He's probably moving to London to play guitar for the Cult. Danna [Pentes, bassist], I know she just did a little something with the Indigo Girls. She played violin live with them. She's really interested in all the folk stuff right now. Clay [Richardson, drummer] has his own home studio. He's probably going to utilize that somehow. He's really interested in soundtracks and stuff. He could do anything from writing to recording for other people. But everybody is probably going to stay active in music."

**What we can do:** Wish them all the best of luck, and try not to get too sentimental when we listen to our old 'Bones records.

Stay Tuned.

## Karen Woods

**WASTING AWAY IN LAMBDAVILLE:** Now you know this whole *lambada* business is so much hooey, right? I mean, maybe they were close dancing in discos in Northern Brazil while we Yanks were doing the Hustle, but it's clear as the nose on your face that *lambada* is a European deal, right?

Well, yeah, right, sort of. But what's happened now is that *lambada* has made a sharp left turn on its way to America and, *voila*, there it is in Rio: *lambada* collections sold on TV and a small *lambada* club section in the newspaper, right between the MPB shows and the samba clubs. It's like going to hear jazz fusion groups in Brazil: they all use Brazilian rhythms, but not the pure Brazilian rhythms that inform the best Brazilian music (from sambas to bossa nova to MPB), but the watered-down Brazilian rhythms of Chick Corea and Herbie Hancock. It's a weird cycle.

They are surprised in Rio to hear that *lambada* hasn't quite cracked the door in America yet. See, nothing turns Americans off like the phrase, "It's a fad in Paris," so I expect *lambada* to wither away before it blooms. But in Rio one feels a sense of expectation: the bossa nova craze pumped a lot of money into the Brazilian music industry 25 years ago, so the musicians and producers are primed this time.

For the moment, American companies aren't exactly jumping all over *lambada*, but they are keeping an ear cocked. It's pretty easy, really, to dig into your Brazilian catalogues for something that might seem *lambadaish*. PolyGram's got a *lambada* collection minted, some of it new and some of it old stuff with cheesy synthesizers added to it. Maybe this fad-in-waiting will result in American companies putting out more real Brazilian music. But it could be damaging: one A&R man, who has just signed a Brazilian singer, is resisting his company's efforts to turn her into Miss *Lambada*. "I don't want her to be the Chubby Checker of the '90s," he tells me.

**ANYWAY**, *lambada*, *schmambada*, last week Rio was rocking to the kind of music that has almost blown all of its local sounds off the radio: American and European rock and roll (pronounced "hockey 'n' hole" in Portuguese). **Bob Dylan**, in his first trip to Brazil, **Eurythmics**, **Tears for Fears**, **Marillion**, **Bon Jovi** and **Terence Trent D'Arby** were gathered for a two-city festival, sponsored by Hollywood cigarettes, called **Hollywood Rock**. With five Brazilian acts to beef up the program, the festival took place over three nights in Sao Paulo and, one week later, over three nights in Rio.

Typically, the Brazilian press was unhappy. Usually they wring their hands and say, "We never get any big rock acts here." (They're right. Because of the finances involved and the insane softness of their currency they *don't* get many big rock acts.) Now they were wringing their hands and saying, "These acts are yesterday's news, they couldn't draw flies in America."

Well, they're right and they're wrong, but what matter? The festivals took place in huge stadiums (the Rio venue, the Apoteose, was built for the annual Carnival samba parade and holds, in this context, 60,000) and, except for Bon Jovi, none of the acts on the bill fill stadiums in America. Recent New York appearances by D'Arby (a 1,500 seat venue), Dylan (3,000 seats), Eurythmics (6,000 seats) and an upcoming Tears for Fears show (20,000 seats) bear this out. But the line-up was a pretty solid representation of a small rock/pop spectrum. Most performances were aces, especially those by Dylan, the Eurythmics and D'Arby, who seemed to swell in size in front of 60,000 fans.

The big music business to-do over the week was not over Hollywood Rock at all, but over whether **Paul McCartney** would be able to end his world tour in April at Rio's 180,000-seat Maracana Stadium, the world's largest soccer stadium. What threatened the McCartney show was an unwillingness on the part of the promoters of a proposed June or July festival in the stadium, **Rock in Rio**, to agree to the thunder-stealing of an ex-**Beatle**. Like so much in South America, it became a political row, but it did smooth itself out. McCartney does Maracana and the Rock in Rio promoters now go gunning for other huge acts (**David Bowie**, **Madonna** and **Guns 'n' Roses** are mentioned) to fill 180,000 seats every night for 10 nights. *Yikes!*

In any case, here are other things that kept the music press humming in Rio last week:

—Anything to report on Dylan, who, unlike **Annie Lennox**, **Jon Bon Jovi**, **Dave Stewart** (along with his mom, wife and son), and the other stars, didn't sit by the Rio Palace pool all week, but sat holed up in his room where, one report had it, he amused himself by hitting one of the walls with boxing gloves for several hours a day.

—A series of club benefits to raise money for **Joao Gilberto Caymmi** (the son of singer **Nana Caymmi**), who was seriously hurt in an auto accident, with **Milton Nascimento**, **Gal Costa**, **Djavan**, **Chico Buarque**, **Joao Bosco** and **Ney Mattogrosso** among the participants. In a tragic coincidence, **Gilberto Gil's** son **Pedro Gil** (a drummer who has appeared in America in dad's band) was in a near-fatal car accident the day Gilberto Gil was to open Hollywood Rock, and the next day, for some unexplained reason, somebody shot up **Caetano Veloso's** house in Bahia.

But what of the Brazilian acts on Hollywood Rock? Well, Brazilian music critics don't think much of Brazilian rock (as separated from MPB, Brazilian Popular Music, which is more like Brazilian pop and much more tied into Brazilian musical traditions). "America is the land of rock & roll," said one, dismissing Brazilian rock with a snarl. But the two vastly popular Brazilian rock acts I heard, **Lobao** (a singer with a lot of samba blasting through his rock) and **Engenheiros do Hawaii**, were, despite my inability to understand their lyrics, quite impressive, technically and musically. Lobao, in fact, sold more copies (350,000) of his last record in Brazil than any of the foreign acts sold. The fans love him, the critics hate him, it's an old story.

(To be continued...)

## Lee Jeske



# ON THE DANCEFLOOR



**ALL AROUND THE U.S.:** Arista execs gather 'round Lisa Stansfield in New Orleans at BMG's recent convention. Her international #1 hit, "All Around the World," is currently rocketing up R&B and Top 40 charts in the U.S. Her debut album, also an international Top 5 hit, was previewed at the convention and ships in February. Left to right are: Roy Lott, executive VP/operations, Arista; Tony Anderson, VP/R&B promotion, Arista; Lisa Stansfield; Clive Davis, president, Arista Records; Jazz Summers, Stansfield's manager and Bill Berger, executive VP, Arista.

**NEWS:** The Dance Music Awards, scheduled for February 12 and to be co-hosted by Alyssa Milano and New Kids on the Block, has been tentatively postponed until the first week in April. Details concerning performance and presenter line-ups will be announced shortly...

The latest single from Special Ed's newly gold album, *Youngest in Charge*, is "I'm the Magnificent" and the video was recently directed by *The Cosby Show's* Malcolm Jamal-Warner. Cameos were provided by Sweet Tee, Chubb Rock, the Jaz and Queen Latifah. By the way, Ed started a tour with Queen Latifah and Big Daddy Kane this month...

Ruthless/Atco recording artist Michelle is preparing to embark on her first tour, which will include dates in the U.S. and Europe...

Also about to hit the road are Warner Bros. artists the **Jungle Brothers**. Touring in support of their album *Done By the Forces of Nature*, a worldwide critical hit, the Brothers will focus on high schools and colleges to spread their message of unity, awareness and pride...

**D-Mob's** club/radio/crossover hit "C'mon and Get My Love" (propelled by **Cathy Denis'** sexy wail) should open doors for Denis' import hit "Just Another Dream," currently packing dancefloors. The original version of "Dream" is full of some *serious* bass action, and is all over the place, coming off as a dub. The **Paul Simpson** remixes, however, are softer, more *garage*, and very much in the pop/house vein of "C'mon and Get My Love." The remixes also give the song a little more structure. Though I like the original version, the remixes are a lot better. (The only misfire is a *Sueno Latino* mix.) Denis' voice is the perfect dance instrument, conveying energy and enthusiasm, attitude and authority—everything the club-going experience is about. She shows all the potential for being a very big club name (particularly with her choice of material and producers), with cross-over appeal to boot...

Another import to watch for is **Kym Mazelle's** "Was That All It Was," (the remixes of which just arrived in stores) reminiscent of another era in dance altogether. With a huge, throaty voice that belies her young age, Mazelle conjures up memories of names like Loleatta Holloway, Jocelyn Brown and other powerhouse singers. Singing of the strong hold that the memory of a one-night stand has on her, and *quite* convincingly, Mazelle at times seems to have been transported, sweat and all, from the crowded discos of the late seventies. And, no, that's not a bad thing...

## Ernest Hardy

## ■ New Grooves

## ■ Singles

□ **APRIL WAYNE:** "The Bigger They Come, the Harder They Fall" (Enigma 7 75531-0)

The Original Mix of this effort is the best. "Bigger" is a pleasant enough pop song (complete with a line that, in this ninth decade of the twentieth century, actually begins, "Mama always said...") and Wayne is one of Diana Ross' many vocal daughters, her feathery vocals complemented nicely by crisp, sparkling production. The House mix, however, is far too long and far too generic to garner the kind of club play/exposure that is obviously intended...but stranger things have happened.

□ **SAMUEL:** "You Are the One" (Cutting Records CR-230)

It's understandable that even the most ardent (and lenient) of dance fans might find this a fairly pedestrian offering to club gods and goddesses. But while there

## CASH BOX MICRO CHART

### DANCE SINGLES

February 10, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |   |                                 |       |    |
|----|---|---------------------------------|-------|----|
| 1  | JAZZIE'S GROOVE (Virgin 0-96517)                    | Soul II Soul                    | 2     | 6  |
| 2  | NO MORE LIES (Ruthless/Atco 0-96521)                | Michelle                        | 5     | 6  |
| 3  | WALK ON BY (Next Plateau NP50111W)                  | Sybil                           | 4     | 9  |
| 4  | LET THE RHYTHM PUMP (Atlantic 0-86273)              | Doug Lazy                       | 6     | 9  |
| 5  | TWO TO MAKE IT RIGHT (Vendetta/A&M VE-7031)         | Seduction                       | 1     | 6  |
| 6  | I'LL BE GOOD TO YOU (Qwest/Warner Bros. 0-21408)    | Quincy Jones                    | 11    | 3  |
| 7  | C'MON AND GET MY LOVE (FFRR 886 799-1)              | D.Mob                           | 8     | 9  |
| 8  | WHATCHA GONNA DO WITH MY LOVIN' (Virgin 0-96507)    | Inner City                      | 9     | 3  |
| 9  | OPPOSITES ATTRACT (Virgin 0-96507)                  | Paula Abdul                     | 10    | 6  |
| 10 | RHYTHM NATION (A&M SP-12335)                        | Janet Jackson                   | 3     | 11 |
| 11 | 1-2-3/UNDERESTIMATE (Columbia 44 73136)             | The Chimes                      | 12    | 3  |
| 12 | PUMP UP THE JAM (SBK V-19701)                       | Technotronic                    | 7     | 17 |
| 13 | EXPRESSION (Next Plateau NP50101W)                  | Salt-N-Pepa                     | 29    | 3  |
| 14 | SCANDALOUS (Warner Bros. 0-21422)                   | Prince                          | 14    | 3  |
| 15 | BUDDY (Tommy Boy TB 943)                            | De La Soul                      | 31    | 3  |
| 16 | YOUR SWEETNESS (Motown MOT-4651)                    | Good Girls                      | DEBUT |    |
| 17 | LAMBADA (Epic 49 73139)                             | Kaoma                           | DEBUT |    |
| 18 | RIGHT FROM THE START (Reprise/Warner Bros. 0-21280) | Indla                           | 22    | 3  |
| 19 | TURN IT OUT (GO BASE) (Profile PRO-7275)            | Rob Base                        | 19    | 9  |
| 20 | TOUCH ME WITH YOUR HEART (Micmac 524)               | Eileen Flores                   | 20    | 3  |
| 21 | TAINTED LOVE (Epic 49 73145)                        | Impedance                       | DEBUT |    |
| 22 | IT'S GONNA BE ALRIGHT (Jive/RCA 1290-1-JD)          | Ruby Turner                     | DEBUT |    |
| 23 | I WANNA BE RICH (Solar 4Z9 74503)                   | Calloway                        | DEBUT |    |
| 24 | TENDER LOVER (Solar 4Z9-74502)                      | Babyface                        | 13    | 11 |
| 25 | LET'S GET IT ON (Island 0-96522)                    | By All Means                    | 26    | 3  |
| 26 | JUICY (Sound of New York/Motown 4682)               | Wrecks-N-Effect                 | DEBUT |    |
| 27 | WISHING ON A STAR (Virgin 0-96510)                  | Fresh 4 Featuring Lizz E.       | 28    | 3  |
| 28 | GET UP (BEFORE THE NIGHT IS OVER) (SBK V-19704)     | Technotronic                    | DEBUT |    |
| 29 | BURNING THE GROUND/DECADANCE (Capitol V-15546)      | Duran Duran                     | DEBUT |    |
| 30 | OVER & OVER (23 West/Atlantic 0-86282)              | Pajama Party                    | 15    | 13 |
| 31 | LOVE ON TOP OF LOVE - KILLER KISS (Capitol V-15508) | Grace Jones                     | 16    | 11 |
| 32 | GET BUSY (Jive/RCA 1274-1)                          | Mr. Lee                         | 17    | 11 |
| 33 | TELL ME WHY (Arista ADI-9918)                       | Expose                          | DEBUT |    |
| 34 | FRENCH KISS (Epic 68875)                            | Lil Louis                       | 18    | 23 |
| 35 | ME SO HORNY (Skywalker GR-127)                      | The 2 Live Crew                 | 25    | 21 |
| 36 | SWING THE MOOD (Atco 0-96512)                       | Jive Bunny and the Mastermixers | 21    | 11 |
| 37 | NEW JACK SWING (Motown 4654)                        | Wrecks-N-Effect                 | 23    | 15 |
| 38 | I'M NOT THE MAN I USED TO BE (I.R.S./MCA 23996)     | Fine Young Cannibals            | 37    | 3  |
| 39 | SOMEBODY FOR ME (Uptown/MCA 23982)                  | Heavy D & the Boyz              | 24    | 15 |
| 40 | ELECTRIC BOOGIE (Mango/Island 7832)                 | Marcia Griffiths                | 32    | 6  |

aren't any particularly new twists to be found in the lyrics or the production, it does establish a solid groove, on top of which Samuel unleashes a simmering/cool vocal delivery. He sounds a bit like a poor man's slickly produced Colonel Abrams—minus the *grit*. "Guilty pleasure" probably describes it best.

□ **ADAM ANT:** "Room at the Top" (MCA 9645)

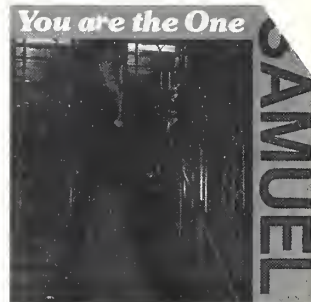
Ant's comeback vehicle, produced by Andre Cymone, the man who has spun gold for Jody Watley, is a dance/rock *thang* that doesn't quite gel. Cymone's Jam and Lewis knock-off style only rarely achieves the glimmer of the Minneapolis duo, and the rock/dance marriage here is an uncertain one. A large part of the problem is that Ant is far too detached a presence to pull it all together. He's more cold and mechanical than any synthesizer could ever be. The various remixes don't improve matters much, but an especially innovative club deejay might be able to pull it off.

□ **JANET JACKSON:** "Escapade" (A&M CD 18000)

This is *Rhythm Nation's* "When I Think of You." Like that track from *Control*, it serves to show a warmer side of Jackson, to counteract the HYPER-attitude and icy veneer of previous single releases. It's also the most *Prince*-like work that Jam and Lewis have yet done, right out of the "Raspberry Beret"/"Take Me With U" strain of light pop. Infectious, catchy and with #1 written right into the chorus.

□ **SEDUCTION:** "Heartbeat" (Vendetta/A&M VE-7034)

This cover of the club classic isn't *that* radically different from the original and that's probably why it's so good. It's a little more glossy in terms of production than Taana Gardner's 1984 version, but it's still incredibly funky. Fierce, sexy and a guaranteed floor-filler.







**MODERN JAZZ QUINTET:** Ahmet Ertegun dropped in on the opening of the Modern Jazz Quartet's recent month-long stand at New York's Cafe Carlyle. He, of course, is Atlantic's chairman; they, of course, record for Atlantic. That's (from left) Percy Heath, Ertegun, John Lewis, Milt Jackson and Connie Kay.

**PASSING ON:** Clarence (C) Sharpe was an anachronism: a man who lived the jazz life of the '40s, the bebop life, until his death last week in New York at the age of 53. Sharpe was a terrific alto saxophonist, a bebopper with a rangy attack that often sidled into free jazz. Thing is, you couldn't nail him down—he'd appear on the scene for a few months, disappear for a year, appear here and there when his mood and his lifestyle were in alignment. He was from St. Louis and Philly, worked with Philly Joe Jones, Lee Morgan, Archie Shepp and others, but for most of the past 20 years he was in and around the New York scene, sitting in with Barry Harris one day, playing on the streets the next. He was slippery, but few who ever heard him ever forgot that beautiful, unique sound.

**Georgie Auld**, who died last month at the age of 70, was also an anachronism. When he played at the Blue Note a couple of years ago (in a very rare appearance), he played with a big swoony tenor saxophone sound, a sound that said "Swing Era" as surely as if it were waving a banner. Auld is best known for his work during the Swing era, when he was a star soloist with Artie Shaw and Benny Goodman, but he continued to work, mainly on the West Coast, for most of his life. He did some movie and television scoring and he's the guy who taught Robert De Niro the tenor for *New York, New York*, a film in which Auld played an important supporting role. His playing abilities diminished a bit as he aged, but not his broad, swaggering sense of swing.

**WE'LL CELEBRATE THAT:** Capitol Records has declared February Nat "King" Cole Month, and I'm certainly not going to argue. See, February 15 marks the 25th anniversary of Cole's death; Cole is receiving a posthumous "Lifetime Achievement Award" from NARAS; and Capitol has most of the great pianist/singer's catalogue, which they've dutifully been issuing, frequently with extra tracks, on CD. The best way to celebrate Cole Month is to pick up *The Complete After Midnight Sessions*, one of my favorite albums. It's a '50s Cole trio beefed up with soloists Harry "Sweets" Edison, Stuff Smith, Willie Smith and Juan Tizol and it's pure joy from beginning to end, especially with those previously unreleased tracks.

**HEAD EAST:** Everybody's gone to Montreux, Nice, Newport and Monterey; is there no jazz festival left that has that little extra bit of cache that'll make your friends sit up and say, "You went *where?*" Yep, the bi-annual **Jazz Yatra** in Bombay, India. That's right, Bombay. From February 22-25, jazz bands from 14 different countries will converge on Bombay for a festival that is unique not only for its setting, but for its international focus. As you'd imagine, it's hard to get bands to India, so the festival depends on various governments' agencies to help obtain performers. What results is perhaps the world's most truly international jazz festival. Scheduled this year are **Joe Pass**, **Marlena Shaw**, **Abdullah Ibrahim** and **Ekaya**, **Hermeto Pascoal**, the **Leningrad Dixieland Jazz Band**, **Tete Montoliu**, the **Willelem Breuker Kollektief**, **Arturo Sandoval**, **Sadao Watanabe** and other far-flung acts.

**BOPPING AROUND:** After Sadao Watanabe gets through playing in India he'll start an American tour, beginning March 11 in Boston and ending May 24 in Hawaii (when was the last time you heard of a U.S. tour that hit Hawaii?)... **Jon Hendricks**, one of the fathers of *Vocalese* (fitting words to jazz solos), will be the centerpiece of a March 29 Carnegie Hall concert that will gather his old running mate **Annie Ross**, the **Manhattan Transfer**, **Al Jarreau**, the **Count Basie Orchestra** and others. Absolut's the sponsor, and it sounds like everybody'll be scatting 'til the cows come home... Word is that **RCA Novus** has signed **Steve Coleman** and **David Murray**... **George Shearing's** new **Concord** album, *Piano*, sports a beautiful **Richard Avedon** portrait of the pianist. Give Concord credit for continued classy packaging... Remember **Frank Strozier**, the excellent Memphis saxophonist and flutist? Well, Strozier's been off the scene for a while, studying piano. Now he has reemerged as **Frank Strozier**, pianist, and he makes his debut in this role March 31 at New York Weill Recital Hall, with drummer **Curtis Boyd** and bassist **Stephen Roane**... When **Max Gordon**, the owner of the **Village Vanguard** died last year, the New York City Council noted his passing as Resolution No. 1777. Now I think New York ought to name the street the Vanguard is on after Gordon, the greatest jazz club owner of them all... **Kenny Davern**, **Bob Haggart**, **Ralph Sutton** and several other fine traditional players will play a February 8 benefit at Redlands, California's U. of Redlands Memorial Chapel for Redlands Against Drugs.

**Lee Jeske**

## TRADITIONAL JAZZ

February 10, 1990 The  
grey shading represents a  
bullet, indicating strong  
upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |   |  |       |    |
|----|---|--|-------|----|
| 1  | WHEN HARRY MET SALLY (Columbia SC 45319)                    | Harry Connick Jr.                          | 2     | 26 |
| 2  | WAITING FOR SPRING (GRP GR 9595)                            | David Benoit                               | 1     | 14 |
| 3  | ON FIRE (Epic OE 45295)                                     | Michel Camilo                              | 3     | 14 |
| 4  | MY FAVORITE SONGS (Enja 79600)                              | Chet Baker                                 | 5     | 14 |
| 5  | MOOD INDIGO (Antilles/Island 91320)                         | Frank Morgan                               | 6     | 8  |
| 6  | THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)               | Dave Grusin                                | 4     | 12 |
| 7  | MUSIC (Blue Note 92563)                                     | Michel Petrucciani                         | 14    | 6  |
| 8  | SOLO GUITAR (Warner Bros. 26018)                            | Earl Klugh                                 | 6     | 14 |
| 9  | STRAIGHT NO CHASER (Columbia CK 45358)                      | Thelonious Monk                            | 9     | 16 |
| 10 | TENDERLY (Warner Bros. 25907)                               | George Benson                              | 8     | 26 |
| 11 | IN A SENTIMENTAL MOOD (Warner Bros. 25889)                  | Dr. John                                   | 10    | 36 |
| 12 | PITTSBURGH (Atlantic 82029)                                 | Amad Jamal                                 | 21    | 6  |
| 13 | JAZZ JAZZ (Nova 8918)                                       | Rob Mullins                                | 11    | 20 |
| 14 | BLUES ALL DAY LONG (Muse 5358)                              | Richard Groove Holmes                      | 15    | 12 |
| 15 | AFTER HOURS (Telarc 83302)                                  | Andre Previn, Joe Pass & Ray Brown         | 24    | 6  |
| 16 | THIRD DEGREE BURN (Milestone M-9174)                        | Charles Earland                            | 18    | 12 |
| 17 | COLOR (Blue Note 92779)                                     | Rick Margitza                              | 12    | 10 |
| 18 | CHRISTOPHER HOLLYDAY (RCA/Novus 3055)                       | Christopher Hollyday                       | 13    | 20 |
| 19 | ART DECO (A&M 5258)   | Don Cherry                                 | 16    | 32 |
| 20 | THE MAJESTY OF THE BLUES (Columbia OC 45091)                | Wynton Marsalis                            | 17    | 30 |
| 21 | LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932) | Chet Baker                                 | 19    | 20 |
| 22 | LIVE AT TOWN HALL, N.Y.C. (Concord Jazz CJ 4397)            | Gene Harris & the Phillip Morris Superband | DEBUT |    |
| 23 | ALL OF ME (Columbia FC 44463)                               | Joey DeFrancesco                           | 20    | 24 |
| 24 | TRIANGULAR (Blue Note 92750)                                | Ralph Peterson                             | 22    | 16 |
| 25 | INTO THE FADDISHERE (Epic 45266)                            | John Faddis                                | 23    | 18 |
| 26 | LIVE IN PARIS (MCA Impulse 6331)                            | Dee Dee Bridgewater                        | 25    | 12 |
| 27 | THE SYMPHONY SESSIONS (ProJazz 699)                         | Dizzy Gillespie                            | 30    | 3  |
| 28 | SWEET AND LOVELY (Novus 3063)                               | James Moody                                | 26    | 16 |
| 29 | MINDIF (Enja 79601)   | Abdullah Ibrahim                           | 27    | 16 |
| 30 | "LET'S GET LOST" (RCA Novus 3054)                           | Chet Baker                                 | 28    | 38 |
| 31 | BLUE DELIGHT (A&M 5260)                                     | Sun Ra                                     | 29    | 26 |
| 32 | TRIO JEEPY (Columbia FC 45231)                              | Branford Marsalis                          | 31    | 32 |
| 33 | SAIL AWAY (Contemporary C-14504)                            | Tom Harrel                                 | 32    | 14 |
| 34 | OTHER TIMES, OTHER PLACES (Global Pacific 45245)            | Dave Friesen                               | 33    | 18 |
| 35 | HERE'S TO MY LADY (Chesky JD-3)                             | Phil Woods                                 | 34    | 26 |
| 36 | VODOO (Columbia FC 45042)                                   | Dirty Dozen Brass Band                     | 35    | 43 |
| 37 | LAUGHING LOUIS (Blue Bird 9759 1RB)                         | Louis Armstrong                            | 36    | 18 |
| 38 | CHICK COREA AKOUSTIC BAND (GRP GR 9582)                     | Chick Corea                                | 37    | 44 |
| 39 | THE TRUTH IS SPOKEN HERE (Novus 3051)                       | Marcus Roberts                             | 38    | 48 |
| 40 | CLOSE ENOUGH FOR LOVE (Verve/PolyGram 837 933)              | Shirley Horn                               | 39    | 40 |

## ■ JAZZ PICKS

□ **BUTCH THOMPSON:** *The 88's: New Orleans Joys/Chicago Breakdown/Good Old New York (Daring 3001/3002/3003)*

*Prairie Home Companion's* resident scholar of early piano styles tours three cities on this three-album series: New Orleans (Jelly Roll Morton mainly), Chicago and New York, playing this charming pre-War music with warmth, vigor and life. It's solo piano that glows; a welcome island amid the current sea of hard bop. John Sayles penned the liner notes.

□ **BOBBY WATSON & HORIZON:** *The Inventor (Blue Note CDP 7 91915)*

Watson leads one of the strongest of the many young hard-bop bands. He's got that extra little *thing*: a bluesy, conversational, heart-on-his-sleeve bebop alto style and a way with a pen that puts most of his contemporaries to shame—his tunes sound *written*.

□ **RENEE ROSNES:** *Renee Rosnes (Blue Note CDP 7 93561)*

To paraphrase Leonard Feather on Marian McPartland, this pianist has three strikes going in: she's female, she's Canadian and she doesn't sing. But judging by the quality of the bands she's been working in, and the fact that the sidemen on this fine debut include Wayne Shorter, Herbie Hancock, Ron Carter and Branford Marsalis, and her impressive talent...well, should be no problem.

□ **JOHN HART:** *One Down (Blue Note CDP 7 93476)*

The laid-back-looking, well-dressed dude holding a guitar on the cover makes you think, "California fusion." Uh-uh. Try post-bop, *a la*, say, Johnny Smith or Pat Martino. Solo, trio and quintet, it's all nicely turned out, none of it buried under an excessive barrage of chops, although the chops are there.



# BOB LONG SPEAKS ON GOSPEL

## CASH BOX MICRO CHART

February 10, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

### BLACK GOSPEL TOP 40 ALBUMS

Total Weeks ▼  
Last Week ▼

|    |  |   |       |    |
|----|--|---|-------|----|
| 1  | MISSISSIPPI MASS CHOIR (Malaco 6003)                   | Mississippi Mass Choir                          | 1     | 19 |
| 2  | CAN'T HOLD BACK (Light 7115-720-282)                   | L.A. Mass Choir                                 | 6     | 17 |
| 3  | I REMEMBER MOMMA (Word/A&M 8447)                       | Shirley Ceasar                                  | 18    | 8  |
| 4  | AIN'T LIFE WONDERFUL (Malaco 4420)                     | The Williams Brothers                           | 9     | 14 |
| 5  | WHO'S ON THE LORD'S SIDE (Savoy 14794)                 | Rev. Timothy Wright                             | 2     | 19 |
| 6  | WONDERFUL (Light 7115720215)                           | Bo Williams                                     | 5     | 19 |
| 7  | ON THE THIRD DAY (Malaco 4435)                         | Jackson Southernaires                           | 3     | 19 |
| 8  | YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)        | Young Artist for Christ                         | 10    | 14 |
| 9  | ORDINARY JUST WON'T DO (Light 72026)                   | Commlsioned                                     | DEBUT |    |
| 10 | TOTAL VICTORY (Light 7115720207)                       | Vicki Winans                                    | 4     | 19 |
| 11 | WE'RE GOING TO MAKE IT (Savoy 14795)                   | Myrna Summers                                   | 11    | 19 |
| 12 | HEROS (Light 7115720231)                               | N.J. Mass Choir                                 | 7     | 19 |
| 13 | BREATHE ON ME (Savoy 7097)                             | James Cleveland                                 | 8     | 14 |
| 14 | LIVE IN CHICAGO (Rejoice WR-WC CD8385)                 | Shirley Ceasar                                  | 12    | 19 |
| 15 | HOLD ON, HELP IS ON THE WAY (Savoy 7098)               | Georgia Mass Choir                              | DEBUT |    |
| 16 | WAIT ON HIM (Tyscot 89415)                             | New Life Community Choir (Featuring John P.Kee) | DEBUT |    |
| 17 | CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)               | The West Angeles C.O.G.I.C.                     | 25    | 14 |
| 18 | SO SATISFIED (Air 10135)                               | Luther Barnes & Redd Budd Gospel Choir          | 13    | 19 |
| 19 | AVAILABLE TO YOU (Rejoice WR-WC 8418)                  | Rev. Milton Brunson                             | 14    | 19 |
| 20 | BRINGING IT BACK HOME (Word/A&M 8449)                  | The Clark Sisters                               | DEBUT |    |
| 21 | FLOWING (Malaco 4434)                                  | Truthettes                                      | 15    | 19 |
| 22 | LET THE HOLY GHOST LEAD YOU (Malaco 6002)              | Florida Mass Choir                              | 16    | 19 |
| 23 | MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)              | Night Song                                      | 17    | 19 |
| 24 | HEAVEN (Sparrow SPR 1169)                              | B.B. & C.C. Winans                              | 19    | 19 |
| 25 | JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)             | Tramaine Hawkins                                | 20    | 19 |
| 26 | MOVING BY SPIRIT (Sound of Gospel 186)                 | J.L. Ferrell/N.Y. Seminar Mass Choir            | 26    | 8  |
| 27 | GOT MY TICKET (WFLU/Spektra 2623)                      | Washington State Mass Choir                     | 27    | 8  |
| 28 | CONQUEROR (Rejoice WR-WC 8400)                         | Clark Sisters                                   | 21    | 19 |
| 29 | WONDERFUL ONE (Jive/RCA 1200)                          | Vanessa Bell Armstrong                          | 31    | 7  |
| 30 | HE'S WORTHY (Savoy 14797)                              | Dr. Jonathan Greer/Cathedral of Faith Choir     | DEBUT |    |
| 31 | MY TIME IS NOT OVER (Word 7015030292)                  | Albertina Walker                                | 22    | 19 |
| 32 | THE BIBLE IS RIGHT (J&B 0092)                          | Southern Faith Singers                          | 33    | 7  |
| 33 | BACK TO BASICS (Malaco 4431)                           | Pilgrim Jubilees                                | 23    | 19 |
| 34 | DON'T WORRY BE HAPPY (Atlanta International AIR 10137) | Rev. Thomas L. Walker                           | 35    | 6  |
| 35 | LIVE IN MEMPHIS (Command CRN 1013)                     | Nicholas  | 24    | 19 |
| 36 | NO GREATER LOVE (Savoy 14788)                          | Keith Pringle                                   | 30    | 19 |
| 37 | WE'VE GOT THE VICTORY (Savoy 7093)                     | Georgia Mass Choir                              | 28    | 19 |
| 38 | NEW DIRECTIONS (Meltone 1505)                          | Soul Stirrers                                   | 29    | 16 |
| 39 | LIVE IN ST. LOUIS (Savoy 7096)                         | Gospel Music Workshop of America                | 32    | 19 |
| 40 | I KNOW WHAT PRAYER CAN DO (I AM WR-WC 8432)            | Jesse Dixon                                     | 34    | 19 |



Dr. Ruth Singletary

**GOSPEL MUSIC: A HISTORICAL BACKGROUND** This week's column is a historical background of gospel music as recorded by Langston Hughes and compiled by Dr. Ruth Singletary (B.A., M.A., M.S., Adv.M., D.D.), pastor of the World Evangelical Deliverance Church in Bronx, New York. She received her bachelor's degree in history from the City Universities of New York, her master of arts degree from New York University in religious education and advanced master's degree in religious education and supervision and administration from New York University. She is a state-certified teacher and has a state-certified principal certificate. She was

honored with a doctor of divinity degree from Seashore Bible Institute, in Lakewood, New Jersey in 1981.

Dr. Singletary knows about life's ups and downs. After a failed marriage and the loss of one of her five children, she overcame being on welfare and continued her quest by believing in God and working hard to overcome obstacles while recording gospel songs and spreading the word of God to as many souls as possible.

The trail was not easy, "but God brought me out," says Dr. Singletary, who has written proposals for the board of education, of which a few have been accepted and implemented in the schools. One was entitled "Religion in Human Culture" on the junior high school level. She is also an accomplished songwriter. She has recorded songs like "Run and Don't Look Back" and "Tell the Devil to Let Them Go" for her own record label and recording company. She is trying to reach the young as well as the older people for Jesus. She believes, "If the gospel is pushed around town, then crack and ice will stay down." She has always loved gospel—her late grandfather was a minister, her late grandmother sang in the choir, her late mother was a singer. As a matter of fact, her entire family either sang in a choir or had their own gospel group.

God blessed and called Dr. Singletary to open her own church in 1981, after she had traveled around the country, preaching and singing for years. Many have been saved and delivered through her ministry. A strong supporter of gospel in every way, she prays that gospel will come back into the schools. She has started an Afro-American Culture Gospel Chorus in the school in which she works. She feels God is calling all souls, for He said, "All souls are mine, but the soul that sinneth, it shall die." She believes that gospel can and will reach all religious denominations or any souls that will listen, which will make for a better world.

I would like to thank her for contributing this information to our gospel column. Next week we will focus on an historical background of gospel music provided by Dr. Ruth Singletary. She can be reached at The World Evangelical Deliverance Church, 3529 Third Avenue, Bronx, New York 10456, or by calling (212) 590-8168.

**NOTE:** The following material was taken from Famous Negro Music Makers by Langston Hughes. The information was compiled by Dr. Ruth Singletary.

**GOSPEL:** The word gospel means "good news"; gospel songs reflect joy and hope. Gospel music is more modern than the earlier spirituals. The gospel movement began in 1925 with songs written and performed by Afro-American writers and singers in Black churches. As the knowledge of the gospel spread, and people became sick or depressed, songs such as "Precious Lord" and "Sweet By and By," written by Thomas A. Dorsey of Pilgrim Baptist Church in Chicago, encouraged many.

Gospel songs were largely used in Baptist and Methodist churches and Sanctified groups during the early years. Later on, gospel songs were introduced into Episcopal, Presbyterian and Congregational churches. As time went on, the music became more joyful, reflecting religion itself. Some other gospel rhythms began to change accordingly and became known as rock, church, rock. One great gospel singer, Mahalia Jackson, refused to sing songs that she thought might be used for secular entertainment.

Contemporary gospel music has faster and faster rhythms. The most recent introduction is gospel rap music, which has come out in the last year or so. Gospel music has become a unique expression of evangelical churches in the Black community. It has been said that the majority of the prominent Afro-American leaders, such as Dr. Martin Luther King, Jr, Rev. Jesse Jackson and others, have been strongly influenced by the church and its music. Gospel singing continues to be not only a profound expression of the Black community, but a formidable way of uniting people in a common joyful and enriching experience.

Mahalia Jackson was known as the "queen of gospel," just as Bessie Smith was known as the "empress of the blues." Jackson heard Smith singing and liked it, and formed her own style, with her deep contralto voice, in gospel music. As Langston Hughes said, "anyone who sings blues is in a deep pit, yelling for help." He went on to say Jackson sings her songs "the way she feels it." If you don't feel good, start singing gospel music and you will start feeling good. Good news, good feeling, that's gospel. Hughes said, "Gospel music has such a nature that even the church literally rocks." Even now as gospel music begins to become more contemporary, the artist today, as in time before, resents having their music become confused with secular music.

Gospel music has been a tool for reaching the masses for Jesus. It has been proven that people will turn out for gospel singing more than for preaching. God used gospel singing to draw many to himself. But we must learn that gospel music is not spiritual songs. Spiritual songs authors, until the Fisk Jubilee Singers, are mostly unknown. But gospel songs are modern, composed songs by authors such

as Thomas A. Dorsey and negro writers in negro churches. There were other authors, such as Roberto Martin, Theodore Frye, Joe Huntley, Clara Ward and Marion Williams, all of whom are still singing today.

As Mahalia Jackson said, "the church will be here when the night clubs are gone." So gospel will be here as long as God is blessing and delivering his people out of bondage. The happier the people, the more joyful the music will get, and the church will continue to rock.

### Bob Long

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# RHYTHM & BLUES



**WALK OF FAME COMMITTEE GATHERS:** Surrounded by thousands of letters from fans and friends expressing support and encouragement for a star for Marvin Gaye on the Hollywood Walk of Fame are (l-r): chairman Ron Brewington; Gaye's daughter, Nona Gaye; Gaye's brother Frankie Gaye and his wife; By All Means' Jimmy Varner and Lynn Roderick; Gaye's ex-wife, Jan Hunter Gaye; By All Means' Billy Sheppard and Gaye's son Frankie Gaye, seated at left. Gaye's second recent rejection was attributed to alleged "insufficient public support." In response, and in an effort to increase awareness, thousands of letters of support from around the world have included correspondence from Mike Tyson, the Temptations, Eddie Murphy, Don King, the Commodores, Ray Charles and countless others.

**BAM GETTIN' IT ON:** Island recording artist By All Means has made some tremendous strides in the music business in a very short period of time (three years) as a group. Jimmy Varner and Lynn Roderick, who are husband and wife, were performing with Bill Withers as a keyboardist and vocalist, respectively. The third member is Billy Sheppard, whose brother, Stan Sheppard (a well-known producer of such acts as the Temptations, the Pointer Sisters, Gerald Alston and Brownmark), had come to a show of theirs, and...as they say, the rest is musical history.

Stan Sheppard subsequently introduced brother Billy to Varner and Roderick. When they hooked up and started singing together, there was no mistaking the unique sound of BAM. It was a mixture of strong tenor vocals by Varner (reminiscent of classic male leads like Jeffrey Osborne and Teddy Pendergrass), combined with the close harmonies structured by Varner, Roderick and Billy Sheppard—a perfect blend for the predominant theme of their music.

Their current single, "Let's Get It On," a remake of the classic Marvin Gaye song ('73), has certainly broadened their fan base, having achieved top-five chart status. "Our version of 'Let's Get It On,'" Varner says, "means just what it says. Everybody should get together and get it on, whatever that means to the individual. It's definitely about a man talking to a woman he loves, no doubt. But, it's also a world vision, as far as I am concerned."

Elaborating on the new album, *Beyond a Dream*, which features ballad cuts such as "Do You Remember" (the next single) and funkier love songs like "Point of View," Billy Sheppard summarizes, "It's romantic, pure and simple. The band had a real easy time with the subject of a couple getting back together and all other twists on that theme. All three of us are hopeless romantics." Indeed, romanticism continues as a theme on "I Know You Well," a duet featuring Roderick and Varner. The track is a real "husband-and-wife song," in the classic sense of love songs by teams like Ashford & Simpson. By All Means' self-titled debut album (in 1988) contained the hit singles "I Surrender to Your Love" and "I'm the One Who Loves You." Although it was a successful project, indications are that their latest album will certainly catapult BAM to a much higher degree of success.

When I first looked at this group, I couldn't help but think that if they couldn't sing they could certainly enjoy a very successful career as models. However, after hearing them sing, it became obvious that this extremely good-looking group can and will be successful at whatever they so desire. Not only can they sing, but they could very easily take their places in any of the top fashion magazines as models. I am sure the members of BAM have thought about this. (Just in case they haven't and they combine a modeling career with their outstanding vocals, remember it was *my* idea.)

In addition to scoring a major success with "Let's Get It On," BAM has been chosen by the Committee for a Star for Marvin Gaye (on the Hollywood Walk of Fame) as their official spokesperson. The committee's announcement stated they are "extremely proud to have the assistance of these very gifted artists in hopefully gaining a rightful place on the Walk of Fame for Marvin."

"When we first decided to do a cover of Marvin's song," Varner comments, "it was due to the inspiration he had given us over the years. When we were in the studio recording the single and got into the music, we were inspired all over again. And, when we found out that he had been turned down for a star, that gave us the determination we really needed to try to represent his music as best we could, hopefully bringing him into the forefront. We are very grateful for the opportunity to be involved with this effort." Based on their initial impact on the music scene, it is safe to say that By All Means will reach heights beyond their wildest dreams, and will be gettin' it on musically for many years to come.

**Bob Long**

## R&B LPs

February 10, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |  |                                    |       |    |
|----|--|------------------------------------|-------|----|
| 1  | BACK ON THE BLOCK (Qwest/Warner Bros. 26020)                         | Quincy Jones                       | 1     | 9  |
| 2  | TENDER LOVER (Solar/Epic FZ45288)                                    | Babyface                           | 2     | 28 |
| 3  | THE BEST OF LUTHER VANDROSS (Epic EZT 45422)                         | Luther Vandross                    | 3     | 14 |
| 4  | THE CACTUS ALBUM (Columbia FC 45415)                                 | 3rd Base                           | 5     | 10 |
| 5  | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)                        | Janet Jackson                      | 4     | 18 |
| 6  | STAY WITH ME (Columbia FC 44367)                                     | Regina Belle                       | 6     | 20 |
| 7  | Dance!...Ya Know It (MCA 6342)                                       | Bobby Brown                        | 8     | 9  |
| 8  | ALL HAIL THE QUEEN (Tommy Boy 1022)                                  | Queen Latifah                      | 9     | 12 |
| 9  | BIG TYME (MCA 42302)   | Heavy D. & The Boyz                | 7     | 32 |
| 10 | MIKI HOWARD (Atlantic 82024)   | Miki Howard                        | 13    | 12 |
| 11 | HOME (MCA 6312)  | Stephanie Mills                    | 10    | 30 |
| 12 | EYES ON THIS (First Priority/Atlantic 91304)                         | MC Lyte                            | 11    | 18 |
| 13 | SILKY SOUL (Warner Bros. 25802)                                      | Maze Featuring Frankie Beverly     | 12    | 20 |
| 14 | WRECKS-N-EFFECT (Motown 6281)  | Wrecks-N-Effect                    | 15    | 19 |
| 15 | STONE COLD RHYMIN' (Delicious/Island 91309)                          | Young M.C.                         | 14    | 19 |
| 16 | THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)              | Biz Markie                         | 16    | 14 |
| 17 | THE REAL THING (Mercury/PolyGram 838 366)                            | Angela Winbush                     | 17    | 15 |
| 18 | DON'T TAKE IT PERSONAL (Arista 8493)                                 | Jermaine Jackson                   | 18    | 14 |
| 19 | THE INCREDIBLE BASE (Profile 1285)                                   | Rob Base                           | 20    | 10 |
| 20 | KEEP ON MOVIN' (Virgin 91267)  | Soul II Soul                       | 26    | 32 |
| 21 | RICH AND POOR (Warner Bros. 26002)                                   | Randy Crawford                     | 21    | 13 |
| 22 | THE MAN IS BACK (A&M 5256)   | Barry White                        | 24    | 10 |
| 23 | ROUND TRIP (Capitol 90799)   | The Gap Band                       | 23    | 11 |
| 24 | MICHELLE (Ruthless 91282)  | Michelle                           | 29    | 4  |
| 25 | THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028) | Ice-T                              | 19    | 15 |
| 26 | SEMINAR (Nasty Mix 70150)  | Sir Mix-A-Lot                      | 30    | 14 |
| 27 | LIVE (Arista 8913)   | Kenny G                            | 35    | 4  |
| 28 | PUMP UP THE JAM - THE ALBUM (SBK 73422)                              | Technotronic                       | 34    | 7  |
| 29 | BEYOND A DREAM (Island 91319)  | By All Means                       | 31    | 11 |
| 30 | WHAT YOU NEED (Motown 6280)  | Stacy Lattisaw                     | 36    | 12 |
| 31 | ATTITUDE (Atlantic 82035)  | Troop                              | 32    | 12 |
| 32 | SYBIL (Next Plateau 1018)  | Sybil                              | 22    | 19 |
| 33 | UNDER A NOUVEAU GROOVE (Warner Bros. 25991)                          | Club Nouveau                       | 39    | 8  |
| 34 | FOREVER YOUR GIRL (P) (Virgin 90943)                                 | Paula Abdul                        | 44    | 56 |
| 35 | ALL FOR YOUR LOVE (Motown 6278)                                      | The Good Girls                     | 41    | 8  |
| 36 | ACE JUICE (Capitol 90925)  | Ace Juice                          | 46    | 4  |
| 37 | GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)                          | The Ghetto Boys                    | 45    | 4  |
| 38 | ALL NIGHT (Elektra 60858)  | Entouch                            | 40    | 28 |
| 39 | AS NASTY AS THEY WANNA BE (Luke Skywalker 107)                       | 2 Live Crew                        | 25    | 29 |
| 40 | IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)            | Big Daddy Kane                     | 27    | 18 |
| 41 | AND IN THIS CORNER... (Jive/RCA 1188)                                | D.J. Jazzy Jeff & the Fresh Prince | 28    | 12 |
| 42 | INTRODUCING...DAVID PEASTON (Geffen 24228)                           | David Peaston                      | 33    | 30 |
| 43 | BE YOURSELF (MCA 6292)   | Patti Labelle                      | 37    | 30 |
| 44 | NICE N' SMOOTH (Sleeping Bag 82013)                                  | Nice N' Smooth                     | 50    | 7  |
| 45 | RAW (Def Jam FC 45015)   | Alyson Williams                    | 54    | 44 |
| 46 | AFTER 7 (Virgin 91061)   | After 7                            | 38    | 19 |
| 47 | MIDNIGHT RUN (Malaco 7450)   | Bobby "Blue" Bland                 | 42    | 26 |
| 48 | GOING STEADY (Jive/RCA 1284)   | Steady B                           | 56    | 9  |
| 49 | CRAZY BOUT YOU (Malaco 7452)   | Johnnie Taylor                     | 57    | 3  |
| 50 | LARGE AND IN CHARGE (MCA 6354)                                       | Chunky A                           | 43    | 9  |
| 51 | DONE BY THE FORCES OF NATURE (Warner Bros. 26072)                    | Jungle Bros                        | 47    | 7  |
| 52 | THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)                            | Bobby McClure                      | 48    | 19 |
| 53 | SERIOUS (EMI 90921)  | The O'Jays                         | 49    | 38 |
| 54 | BROTHER ARAB (Orpheus/EMI 75614)                                     | Arabian Prince                     | 60    | 7  |
| 55 | NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280)                     | Seduction                          | 64    | 3  |
| 56 | SPECIAL (Motown 6275)  | The Temptations                    | 51    | 22 |
| 57 | GIRL YOU KNOW IT'S TRUE (Arista 8592)                                | Milli Vanilli                      | 55    | 47 |
| 58 | NO ONE CAN DO IT BETTER (Ruthless 91275)                             | The D.O.C.                         | 52    | 26 |
| 59 | BAD SISTER (Cold Chillin'/Warner Bros. 25809)                        | Roxanne Shante                     | 53    | 10 |
| 60 | YOU WANNA DANCE WITH ME? (MCA 6343)                                  | Jody Watley                        | 58    | 10 |
| 61 | A SHADE OF RED (Virgin 91269)  | Redhead Kingpin                    | 63    | 22 |
| 62 | ALL THE WAY (Solar/E.P.A. 75310)                                     | Caio way                           | DEBUT |    |
| 63 | UNFINISHED BUSINESS (Fresh 92012)                                    | E.P.M.D.                           | 59    | 26 |
| 64 | GREATEST HITS (Jive/RCA 1271)  | Billy Ocean                        | 67    | 2  |
| 65 | WHATEVER IT TAKES (Virgin 91254)                                     | Cheryl Lynn                        | 73    | 15 |
| 66 | ALL ABOUT LOVE (Sleeping Bag 52017)                                  | Joyce Sims                         | 71    | 2  |
| 67 | CAUGHT IN THE ACT (Orpheus/EMI 75603)                                | Eric Gable                         | 61    | 25 |
| 68 | ADVENTURES IN PARADISE (Geffen 24220)                                | Christopher Williams               | 65    | 24 |
| 69 | I JUST WANNA LOVE YOU (Polydor/PolyGram 841 249)                     | The Main Ingredient                | 69    | 2  |
| 70 | GIRLS NITE OUT (RCA 9642)  | Tyler Collins                      | DEBUT |    |
| 71 | D.J. MAGIC MILE & THE ROY (Cheetah 9401)                             | D.J. Magic Mike                    | 66    | 4  |
| 72 | SMOOVE (Columbia FC 45216)   | Full Force                         | 62    | 4  |
| 73 | KASHIF (Arista 8595)   | Kashif                             | 68    | 15 |
| 74 | 2ND WAVE (Columbia 44284)  | Surface                            | 70    | 66 |
| 75 | HERE I AM (Wing/PolyGram 837 313)                                    | Sharon Bryant                      | 72    | 27 |



**CASH BOX CHARTS**

**TOP R&B SINGLES**

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

February 10, 1990



**#1 Single: Regina Belle**



**#1 Debut: The Gap Band #71**



**To Watch: Quincy Jones #37**

|           |  | Total Weeks ▼                        | Last Week ▼        |
|-----------|--|--------------------------------------|--------------------|
| <b>1</b>  | <b>MAKE IT LIKE IT WAS</b> (Columbia 38-73022)               | <b>Regina Belle</b>                  | <b>2</b> <b>14</b> |
| 2         | REAL LOVE (Atlantic 7-88816)                                 | Skyy                                 | 3 16               |
| 3         | WALK ON BY (Next Plateau 50111)                              | Sybil                                | 4 10               |
| 4         | I WANNA BE RICH (Solar 74005)                                | Calloway                             | 5 14               |
| 5         | I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)               | Quincy Jones                         | 1 14               |
| 6         | SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824)             | Prince                               | 9 11               |
| 7         | YOUR SWEETNESS (Motown 1976)                                 | Good Girls                           | 7 14               |
| 8         | SPECIAL (Motown 2004)  | Temptations                          | 8 14               |
| 9         | NO MORE LIES (Ruthless Atlantic 7-99149)                     | Michel'le                            | 10 10              |
| 10        | IT'S GONNA BE ALLRIGHT (Jive 1290)                           | Ruby Turner                          | 14 9               |
| 11        | NO FRIEND OF MINE (Warner Bros. 7-22769)                     | Club Nouveau                         | 11 14              |
| 12        | OPPOSITES ATTRACT (Virgin 7-19578)                           | Paula Abdul                          | 18 9               |
| 13        | SHOULD HAVE BEEN YOU (Geffen 3533)                           | Michael Cooper                       | 16 8               |
| 14        | CAN WE SPEND SOME TIME (Columbia 38-73028)                   | Surface                              | 19 11              |
| 15        | JAZZIE'S GROOVE (Virgin 7-99145)                             | Soul II Soul                         | 20 8               |
| 16        | SILKY SOUL (Warner Bros. 7-22738)                            | Maze Featuring Frankie Beverly       | 12 14              |
| 17        | WHERE DO WE GO FROM HERE (Motown 2026)                       | Stacy Latisaw (With Johnny Gill)     | 22 7               |
| 18        | EXPRESSION (Next Plateau 50101)                              | Salt-N-Pepa                          | 24 4               |
| 19        | LET'S GET IT ON (Island 96522)                               | By All Means                         | 6 17               |
| 20        | (I'LL BE YOUR) DREAM LOVER (Sam 5004)                        | Richard Rodgers                      | 25 11              |
| 21        | HEAVEN (Island 7-99136)                                      | Miles Jaye                           | 26 10              |
| 22        | WHAT CAN I DO (EMI 50111)                                    | Pieces Of A Dream                    | 28 11              |
| 23        | PROMISES, PROMISES (Geffen/Reprise 7-22761)                  | Christopher Williams                 | 27 4               |
| 24        | ALL NITE (Elektra 7-79260)                                   | Entouch Featuring Keith Sweat        | 13 14              |
| 25        | TOUCH (Atlantic 7-88841)                                     | Chucki Booker                        | 32 8               |
| 26        | UNDER NEW MANAGEMENT (Atlantic 88766)                        | Miki Howard                          | 34 4               |
| 27        | BUDDY (Tommy Boy 943)  | De La Soul                           | 31 8               |
| 28        | WHATEVER IT TAKES (Virgin 7-99142)                           | Cheryl Lynn                          | 29 9               |
| 29        | TURN IT OUT (Profile 5275)                                   | Rob Base                             | 15 11              |
| 30        | (YOU MAKE ME FEEL LIKE) A NATURAL MAN (Warner Bros. 7-22862) | James Ingram                         | 30 9               |
| 31        | I GET THE JOB DONE (Warner Bros. 7-22719)                    | Big Daddy Kane                       | 35 7               |
| 32        | NOT THROUGH BEING WITH YOU (Warner Bros. 7-22862)            | Michael Jeffries                     | 33 9               |
| 33        | RHYTHM NATION (A&M 1455)                                     | Janet Jackson                        | 17 14              |
| 34        | HERITAGE (Columbia CSK 73205)                                | Earth, Wind & Fire                   | 36 3               |
| 35        | ESCAPADE (A&M 1490)  | Janet Jackson                        | 38 4               |
| 36        | JUICY (Motown/ Sound Of New York 2005)                       | Wrecks-N-Effect                      | 39 8               |
| <b>37</b> | <b>SECRET GARDEN</b> (Qwest/Warner Bros. 7-19992)            | <b>Quincy Jones</b>                  | <b>54</b> <b>2</b> |
| 38        | YOUR PRECIOUS LOVE (Orpheus/EMI 72254)                       | Tamika Patton (Duet with Eric Gable) | 40 4               |
| 39        | GIRLS, THEY LOVE ME (Uptown/MCA 53784)                       | Heavy D. & the Boyz                  | 42 4               |
| 40        | EVERYTHING YOU TOUCH (Motown MOT 6268)                       | Smokey Robinson                      | 44 2               |
| 41        | HELP THE CHILDREN (Capitol 4JM 44497)                        | M.C. Hammer                          | 47 3               |
| 42        | TENDER LOVER (Solar/E.P.A. ZF4 47003)                        | Babyface                             | 23 16              |
| 43        | ALL AROUND THE WORLD (Arista AS1-9928)                       | Lisa Stanfield                       | 41 3               |
| 44        | HEARTBEAT (Vendetta/A&M 1473)                                | Seduction                            | 45 4               |
| 45        | I NEED YOUR LOVIN' (Def Jam/Columbia)                        | Alyson Williams                      | 51 4               |
| 46        | WELCOME TO THE TERRORDOME (Def Jam/Columbia 44-73135)        | Public Enemy                         | 72 3               |
| 47        | NEVER TOO FAR (EMI 92401)                                    | Dianne Reeves                        | 55 4               |
| 48        | SECRET WISH (Tabu/Epic 73089)                                | S.O.S. Band                          | 52 4               |
| 49        | THE COMFORT OF A MAN (MCA 53769)                             | Stephanie Mills                      | 73 3               |
| 50        | WE'RE ALL IN THIS TOGETHER (Geffen 19950)                    | David Peaston                        | 61 4               |

|           |  | Total Weeks ▼                                      | Last Week ▼  |
|-----------|--|--|--------------|
| 51        | 1-2-3 (Columbia 38-73087)                                    | The Chimes   | 82 3         |
| 52        | PUMP UP THE JAM (SBK 19701)                                  | Technotronic featuring Felly                       | 21 13        |
| 53        | TREAT HER RIGHT (Epic XSS-01956A)                            | Luther Vandross                                    | 56 2         |
| 54        | WHATCHA GONNA DO WITH MY LOVIN' (Virgin 96507)               | Inner City   | 57 4         |
| 55        | SPREAD MY WINGS (Atlantic 4-88734)                           | Troop  | 59 3         |
| 56        | SORRY (BABY I CAN'T HOLD YOU) (Pow Wow 452)                  | Foxy Brown   | 71 4         |
| 57        | TO KNOW SOMEONE DEEPLY IS TO KNOW... (Columbia 38-73217)     | Terrence Trent D'Arby                              | 37 4         |
| 58        | STAY (Warlock 7069)  | Kim Waters (Featuring Juanita Daily)               | 58 3         |
| 59        | ALL NIGHT LONG (Jive/RCA 1307)                               | Kool Moe Dee                                       | 62 4         |
| 60        | STAY HERE, STAY NEAR (Tabu/Epic 73088)                       | Rhonda Clarke                                      | 60 4         |
| 61        | GOING HOME (Arista 9913)                                     | Kenny G  | 66 4         |
| 62        | KNOCK ME OFF MY FEET (Orpheus/EMI)                           | Mikki Bleu   | 65 3         |
| 63        | OWWWW! (MCA 53736)   | Chunky A   | 63 12        |
| 64        | PIPE DREAMS (Columbia 38-73023)                              | Oran "Juice" Jones                                 | 43 9         |
| 65        | BABY DON'T FOOL AROUND (Sedona 7611)                         | Cardell  | 68 7         |
| 66        | I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Jive/RCAA 1311) | Billy Ocean  | 76 2         |
| 67        | I FOUND LOVIN' (Uptown/MCA 53729)                            | Jeff Redd  | 87 2         |
| 68        | I CHOOSE YOU (TONIGHT) (Magnolia/MCA 23991)                  | Eugene Wilde                                       | 75 3         |
| 69        | THE GAS FACE (Def Jam/Columbia 38-73046)                     | 3rd Bass   | 78 3         |
| 70        | STILL CRAZY FOR YOU (Malaco 2159)                            | Johnnie Taylor                                     | DEBUT        |
| <b>71</b> | <b>ADDICTED TO YOUR LOVE</b> (Capitol 4JM 44490)             | <b>Gap Band</b>                                    | <b>DEBUT</b> |
| 72        | WRAP YOU UP (Warner Bros. 719969)                            | Randy Crawford                                     | 85 2         |
| 73        | ALL OF MY LOVE (Capitol V-15493)                             | Gap Band   | 49 16        |
| 74        | SERIOUS HOLD ON ME (EMI 50231)                               | O'Jays   | 64 17        |
| 75        | GOT TO HAVE YOUR LOVE (Capitol 15521)                        | Mantronix Featuring Wondress                       | DEBUT        |
| 76        | YOU MAKE ME WANNA GIVE IT UP (Capitol 44476)                 | D'Atra Hicks                                       | 50 9         |
| 77        | BLAME IT ON THE RAIN (Arista 1-9904)                         | Milli Vanilli                                      | 48 15        |
| 78        | (TWO SHIPS) IN THE NIGHT (Arista AL-8493)                    | Jermaine Jackson                                   | DEBUT        |
| 79        | NEVER TOO MUCH OF YOU (4th & B'Way/Island 7832)              | Dino   | DEBUT        |
| 80        | FRIENDS B-4 LOVERS (Columbia 38-73110)                       | Full Force   | 53 14        |
| 81        | ALL OR NOTHING ( )   | Milli Vanilli                                      | DEBUT        |
| 82        | ALL ABOUT LOVE (Sleeping Bag 40151)                          | Joyce Sims   | 84 3         |
| 83        | POISON IVY (Pandisc 036)                                     | The Young And The Restless                         | 80 2         |
| 84        | NOTHING'S TOO GOOD FOR YOU (Polydor)                         | Main Ingredient                                    | DEBUT        |
| 85        | PLAYTOY (Outpost OET 3005A)                                  | Carlin   | 90 2         |
| 86        | THE MESSAGE IS LOVE (A&M 12323)                              | Arthur Baker/Backbeat Disciples Featuring Al Green | DEBUT        |
| 87        | READY OR NOT (Virgin 98995)                                  | After 7  | DEBUT        |
| 88        | EVERY LITTLE BIT HURTS (Orpheus/EMI 72264)                   | Jaki Graham  | DEBUT        |
| 89        | THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)              | New Kids On The Block                              | 46 7         |
| 90        | FOOLISH HEART (Wing 889 878-7)                               | Sharon Bryant                                      | 67 20        |
| 91        | KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)             | Randy Crawford                                     | 70 20        |
| 92        | WHATCHA GONNA DO? (RCA 9094)                                 | Tyler Collins                                      | 69 17        |
| 93        | I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88826)              | Miki Howard  | 74 20        |
| 94        | HERE AND NOW (Epic E2 45320)                                 | Luther Vandross                                    | 81 18        |
| 95        | IT'S THE REAL THING (Mercury 816 008)                        | Angela Winbush                                     | 77 19        |
| 96        | DON'T CHA' THINK (Virgin 99143)                              | After 7  | 83 14        |
| 97        | YO MISTER (MCA 53728)  | Patti Labelle                                      | 88 17        |
| 98        | I JUST WANNA LOVE YOU (Polydor 889-9107)                     | Main Ingredient                                    | 86 19        |
| 99        | LOVE HAS GOT TO WAIT (Orpheus 72257)                         | Eric Gable   | 89 17        |
| 100       | HOME (MCA 53712)   | Stephanie Mills                                    | 91 22        |



**CASH BOX CHARTS**

**TOP 200 ALBUMS**



#1 Debut: Ricky Van Shelton #116

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

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

February 10, 1990

|    |   |   | Total Weeks ▼ |
|----|---|---|---------------|
|    |   | Last Week ▼                               |               |
| 1  | FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98                      | PAULA ABDUL                               | 1 63          |
| 2  | GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98                  | MILLI VANILLI                             | 2 47          |
| 3  | COSMIC THING (Reprise 25854)WEA 8.98                              | B52'S                                     | 3 31          |
| 4  | ...BUT SERIOUSLY (Atlantic)WEA 8.98                               | PHIL COLLINS                              | 4 11          |
| 5  | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98             | JANET JACKSON                             | 6 19          |
| 6  | STORMFRONT (Columbia 44366)CBS                                    | BILLY JOEL                                | 5 15          |
| 7  | BACK ON THE BLOCK (Qwest/Warner Bros. 26020)WEA 8.98              | QUINCY JONES                              | 8 10          |
| 8  | FULL MOON FEVER (MCA 6253)MCA 9.98                                | TOM PETTY                                 | 9 40          |
| 9  | PUMP (Geffen GHS 24254)WEA 8.98                                   | AEROSMITH                                 | 7 20          |
| 10 | DANCE!...YA KNOW IT (MCA 6342)MCA 8.98                            | BOBBY BROWN                               | 11 11         |
| 11 | CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98 | LINDA RONDSTADT (Featuring Aaron Neville) | 10 17         |
| 12 | HANGIN' TOUGH (P) (Columbia FC 40985)CBS                          | NEW KIDS ON THE BLOCK                     | 12 76         |
| 13 | STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98               | YOUNG M.C.                                | 14 21         |
| 14 | JOURNEYMAN (Reprise 26074)WEA 8.98                                | ERIC CLAPTON                              | 13 12         |
| 15 | KEEP ON MOVIN' (Virgin 91267)WEA 9.98                             | SOUL II SOUL                              | 16 32         |
| 16 | DR. FEELGOOD (Elektra 60829)WEA 8.98                              | MOTLEY CRUE                               | 17 21         |
| 17 | TENDER LOVER (Solar 45288)CBS                                     | BABYFACE                                  | 20 29         |
| 18 | SOUL PROVIDER (Columbia 45012)CBS                                 | MICHAEL BOLTON                            | 21 29         |
| 19 | SKID ROW (Atlantic 81936)WEA 8.98                                 | SKID ROW                                  | 22 53         |
| 20 | KENNY G LIVE (Arista 8613)RCA 8.98                                | KENNY G                                   | 18 10         |
| 21 | REPEAT OFFENDER (EMI 90380)CAP 9.98                               | RICHARD MARX                              | 19 39         |
| 22 | STEEL WHEELS (Columbia 45333)CBS                                  | THE ROLLING STONES                        | 15 22         |
| 23 | TECHNOTRONIC THE ALBUM (SBK 93422)CAP 8.98                        | TECHNOTRONIC                              | 29 8          |
| 24 | JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98                     | JIVE BUNNY & THE MIXMASTERS               | 27 7          |
| 25 | THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS        | LUTHER VANDROSS                           | 28 15         |
| 26 | SLIP OF THE TONGUE (Geffen 24249)WEA 8.98                         | WHITESNAKE                                | 24 12         |
| 27 | HEART OF STONE (Geffen 24239)WEA 8.98                             | CHER                                      | 25 30         |
| 28 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98          | 2 LIVE CREW                               | 26 30         |
| 29 | PRESTO (Atlantic)WEA 8.98   | RUSH                                      | 23 11         |
| 30 | THE END OF INNOCENCE (Geffen 24217)WEA 8.98                       | DON HENLEY                                | 31 31         |
| 31 | LOOK SHARP! (EMI 91098)CAP 9.98                                   | ROXETTE                                   | 38 43         |
| 32 | THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98            | TESLA                                     | 39 15         |
| 33 | FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98            | JOE SATRIANI                              | 30 13         |
| 34 | THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98                    | SOUNDTRACK                                | 42 8          |
| 35 | FREEDOM (Reprise 25899)WEA 8.98                                   | NEIL YOUNG                                | 32 17         |
| 36 | GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98                   | CHICAGO                                   | 36 9          |
| 37 | CROSSROADS (Elektra 60888)WEA 8.98                                | TRACY CHAPMAN                             | 33 17         |
| 38 | LIKE A PRAYER (Sire 25844)WEA 9.98                                | MADONNA                                   | 37 45         |
| 39 | THE SEEDS OF LOVE (Fontana 838730)POL                             | TEARS FOR FEARS                           | 34 19         |
| 40 | NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS                      | NEW KIDS ON THE BLOCK                     | 35 18         |
| 41 | THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS                       | BONHAM                                    | 40 19         |
| 42 | BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL                  | SCORPIONS                                 | 48 11         |
| 43 | BAD ENGLISH (Epic OE 45083)CBS                                    | BAD ENGLISH                               | 41 31         |
| 44 | BIG TYME (MCA 42302)MCA 8.98                                      | HEAVY D. & THE BOYZ                       | 49 33         |
| 45 | THE SENSUAL WORLD (Columbia 44164)CBS                             | KATE BUSH                                 | 44 15         |
| 46 | CAN'T FIGHT FATE (Arista 8581)RCA 8.98                            | TAYLOR DAYNE                              | 45 13         |
| 47 | NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)RCA 8.98       | SEDUCTION                                 | 61 15         |
| 48 | WHEN HARRY MET SALLY... (Columbia 45319)CBS                       | SOUNDTRACK (FEATURING HARRY CONNICK JR.)  | 64 27         |

|     |   |                                    | Total Weeks ▼ |
|-----|---|------------------------------------|---------------|
|     |   | Last Week ▼                        |               |
| 49  | SMITHEREENS 11 (Capitol 91194)CAP 8.98                                  | THE SMITHEREENS                    | 58 14         |
| 50  | ONE NIGHT OF SIN (Capitol 92861)CAP 8.98                                | JOE COCKER                         | 53 20         |
| 51  | THE INCREDIBLE BASE (Profile 1285)IND 8.98                              | ROB BASE                           | 47 9          |
| 52  | TRASH (Epic 45137)CBS   | ALICE COOPER                       | 43 27         |
| 53  | CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS                            | 3RD BASS                           | 56 11         |
| 54  | CUTS BOTH WAYS (Epic 45217)CBS  | GLORIA ESTEFAN                     | 67 29         |
| 55  | GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS                   | EDDIE MONEY                        | 52 9          |
| 56  | A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS                | BARBARA STREISAND                  | 46 17         |
| 57  | MOTHER'S MILK (EMI-92152)CAP 8.98                                       | RED HOT CHILI PEPPERS              | 57 23         |
| 58  | LET LOVE RULE (Virgin 91290)WEA 9.98                                    | LENNY KRAVITZ                      | 60 10         |
| 59  | WE TOO ARE ONE (Arista 8606)RCA 8.98                                    | EURHYTHMICS                        | 50 20         |
| 60  | ALANNAH MYLES (Atlantic 81956)WEA 8.98                                  | ALANNA MILES                       | 80 3          |
| 61  | BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98                           | SOUNDTRACK                         | 110 2         |
| 62  | LABOUR OF LOVE II (Virgin 91324)  | UB40                               | 68 4          |
| 63  | THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98                          | FINE YOUNG CANNIBALS               | 51 49         |
| 64  | DECADE (Capitol 93178)CAP 9.98  | DURAN DURAN                        | 54 9          |
| 65  | DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS                   | WARRANT                            | 66 52         |
| 66  | NICK OF TIME (Capitol 91268)CAP 8.98                                    | BONNIE RAITT                       | 84 45         |
| 67  | STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98 | ROD STEWART                        | 55 10         |
| 68  | PICKIN' ON NASHVILLE (Mercury 838 744 1)POL                             | THE KENTUCKY HEADHUNTERS           | 71 8          |
| 69  | MARCH (RCA 9692-1-R)RCA 8.98  | MICHAEL PENN                       | 79 8          |
| 70  | DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98                                | BOBBY BROWN                        | 59 83         |
| 71  | SEMINAR (Nasty Mix 70150)   | SIR MIX-A-LOT                      | 73 13         |
| 72  | MICHEL'LE (Ruthless/Atco 91282)   | MICHEL'LE                          | 83 4          |
| 73  | RUNAWAY HORSES (MCA 6339)MCA 8.98                                       | BELINDA CARLISLE                   | 62 16         |
| 74  | SLEEPING WITH THE PAST (MCA 6321)MCA 8.98                               | ELTON JOHN                         | 74 22         |
| 75  | BRAVE AND CRAZY (Island 91285)WEA 8.98                                  | MELISSA ETHRIDGE                   | 63 19         |
| 76  | FLYING COWBOYS (Geffen 24246)WEA 8.98                                   | RICKIE LEE JONES                   | 65 18         |
| 77  | AND IN THIS CORNER... (Jive 1188)RCA 8.98                               | D.J. JAZZY JEFF & THE FRESH PRINCE | 69 13         |
| 78  | BLOW MY FUSE (Atlantic 81877)WEA 8.98                                   | KIX                                | 70 19         |
| 79  | DISINTEGRATION (Elektra 60855-1)WEA 9.98                                | THE CURE                           | 72 39         |
| 80  | LEGACY (RCA 9694-1-R)RCA 8.98   | POCO                               | 75 21         |
| 81  | NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98                            | RANDY TRAVIS                       | 76 17         |
| 82  | LARGE AND IN CHARGE (MCA 6354)MCA 9.98                                  | CHUNKY A                           | 77 8          |
| 83  | BUILT TO LAST (Arista)RCA 8.98  | GRATEFUL DEAD                      | 78 13         |
| 84  | HIT LIST (Epic 45473)CBS  | JOAN JETT                          | 144 2         |
| 85  | SIMPLE MAN (Epic FE 45316)CBS   | CHARLIE DANIELS                    | 81 10         |
| 86  | STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL                  | VARIOUS ARTISTS                    | 85 9          |
| 87  | STAY WITH ME (Columbia 44367)CBS  | REGINA BELLE                       | 87 23         |
| 88  | WHAT YOU DON'T KNOW (Arista)RCA 8.98                                    | EXPOSE                             | 94 33         |
| 89  | FOREIGN AFFAIR (Capitol 91873)CAP 8.98                                  | TINA TURNER                        | 82 19         |
| 90  | HOT IN THE SHADE (PolyGram 838 913)POL                                  | KISS                               | 88 15         |
| 91  | ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98                             | QUEEN LATIFAH                      | 86 11         |
| 92  | WORLD BEAT (Epic 46010)CBS  | KAOMA                              | 118 3         |
| 93  | THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)                             | BIZ MARKIE                         | 104 16        |
| 94  | TWICE SHY (Capitol 90640)CAP 9.98                                       | GREAT WHITE                        | 91 41         |
| 95  | WILD! (Sire/Reprise 26026)WEA 8.98                                      | ERASURE                            | 96 14         |
| 96  | BOYS N HEAT (Columbia FC 45300)CBS                                      | BRITNY FOX                         | 89 11         |
| 97  | MOSAIC (Elektra 60892)WEA 8.98  | GIPSY KINGS                        | 95 10         |
| 98  | NEW JERSEY (P/4) (Mercury 836 345-1)POL                                 | BON JOVI                           | 98 71         |
| 99  | YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98                              | JODY WATLEY                        | 92 8          |
| 100 | THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA | ICE-T                              | 90 16         |
| 101 | ADDICTIONS VOL.I (Island 91318)WEA 8.98                                 | ROBERT PALMER                      | 100 10        |
| 102 | XYZ (Enigma 73525)CAP 9.98  | XYZ                                | 109 8         |
| 103 | WRECKS-N-EFFECT (Motown 6281)MCA 8.98                                   | WRECKS-N-EFFECT                    | 105 8         |
| 104 | LONG HARD LOOK (Atlantic 81915)WEA 8.98                                 | LOU GRAMM                          | 101 12        |
| 105 | ATTITUDE (Atlantic 82035)WEA 8.98                                       | TROOP                              | 93 13         |
| 106 | THE HEALER (Chameleon D1-74808)CAP 8.98                                 | JOHN LEE HOOKER                    | 102 16        |
| 107 | BEACHES (G) (Atlantic 81933)WEA 9.98                                    | Original Motion Picture Soundtrack | 103 56        |
| 108 | HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98                   | VARIOUS ARTISTS                    | 111 13        |



|     |  |                                     |       |     |
|-----|--|-------------------------------------|-------|-----|
| 109 | NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98                     | THE D.O.C.                          | 106   | 27  |
| 110 | STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98         | N.W.A.                              | 107   | 50  |
| 111 | PURE (RCA 9934-1-R)  | THE PRIMITIVES                      | 119   | 4   |
| 112 | BABYLON A.D. (Arista AL 8580)RCA 9.98                                | BABYLON A.D.                        | 113   | 7   |
| 113 | THE STONE ROSES (Silvertone/RCA 1184-1-J)RCA B.98                    | STONE ROSES                         | 140   | 3   |
| 114 | WE CAN'T GO WRONG (Capitol 91041)CAP 8.98                            | COVER GIRLS                         | 153   | 2   |
| 115 | STEADY ON (Columbia FC 45209)CBS                                     | SHAWN COLVIN                        | 117   | 3   |
| 116 | NEITHER FISH NOR FLESH (Columbia 45351)CBS                           | TERRENCE TRENT D'ARBY               | 114   | 12  |
| 117 | RVS III (Columbia 45250)CBS  | RICKY VAN SHELTON                   | DEBUT |     |
| 118 | CAPTAIN SWING (PolyGram 838 878)POL                                  | MICHELLE SHOCKED                    | 120   | 14  |
| 119 | IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98         | BIG DADDY KANE                      | 99    | 19  |
| 120 | KILLIN' TIME (RCA 9668)RCA 8.98                                      | CLINT BLACK                         | 121   | 37  |
| 121 | THE MOODY BLUES GREATEST HITS (Threshold 840 659 1)POL               | THE MOODY BLUES                     | 122   | 7   |
| 122 | NOTHING FACE (MCA 6326)  | VOIVOD                              | 125   | 4   |
| 123 | FLOWERS IN THE DIRT (Capitol 91653)CAP B.98                          | PAUL McCARTNEY                      | 126   | 34  |
| 124 | SILKY SOUL (Warner Bros. 25802)WEA 8.98                              | MAZE FEATURING FRANKIE BEVERLY      | 115   | 21  |
| 125 | THRASH ZONE (Metal Blade/Enigma 73407)CAP 9.98                       | D.R.I.                              | DEBUT |     |
| 126 | OH MERCY (Columbia 45281)CBS   | BOB DYLAN                           | 112   | 19  |
| 127 | IN STEP (Epic 45024)CBS  | STEVIE RAY VAUGHAN & DOUBLE TROUBLE | 123   | 33  |
| 128 | 24/7(4TH & B'Way/Island 4011)WEA 8.98                                | DINO                                | 97    | 33  |
| 129 | ABSOLUTE TORCH & TWANG (Sire 25877)WEA B.98                          | K.D. LANG                           | 131   | 36  |
| 130 | ZIG ZAG (Columbia OC 4505B) 8.98                                     | HOOTERS                             | 129   | 7   |
| 131 | APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98            | GUNS N' ROSES                       | 127   | 128 |
| 132 | ENUFF Z'NUFF (Arista/Atlantic 91262)WEA B.98                         | ENUFF Z'NUFF                        | 133   | 18  |
| 133 | AVALON SUNSET (Mercury 839262)POL                                    | VAN MORRISON                        | 132   | 34  |
| 134 | DICE (Def American/Geffen 24214)WEA 9.98                             | ANDREW DICE CLAY                    | 134   | 41  |
| 135 | SYBIL (Next Plateau 1018)IND 8.98                                    | SYBIL                               | 141   | 18  |
| 136 | ANIMAL LOGIC (I.R.S. B2020)MCA 9.98                                  | ANIMAL LOGIC                        | 176   | 2   |
| 137 | A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL D-MOB |                                     | 157   | 2   |
| 138 | HEART LIKE A GUN (Atlantic B1903)WEA 8.98                            | FIONA                               | 138   | 3   |
| 139 | IT TAKES TWO (G) (Profile PRO-1267)IND 8.98                          | ROB BASE & D.J. E-Z ROCK            | 137   | 72  |
| 140 | LOUDER THAN LOVE (A&M SP 5252)RCA B.98                               | SOUNDGARDEN                         | 150   | 2   |
| 141 | WHERE DO WE GO FROM HERE (Cypress/A&M 90130)RCA 9.98                 | MICHAEL DAMIAN                      | 163   | 2   |
| 142 | A SHADE OF RED (Virgin 91269-4)WEA 8.98                              | REDHEAD KINGPIN & The F.B.I.        | 145   | 3   |
| 143 | HANDLE WITH CARE (In-Effekt/Realativity 3010)IND B.98                | NUCLEAR ASSAULT                     | 146   | 2   |
| 144 | HOME (MCA 6312)MCA B.98  | STEPHANIE MILLS                     | 142   | 30  |
| 145 | LIFE IS...TOO SHORT (RCA 1149-1-J)RCA B.98                           | TOO SHORT                           | 143   | 52  |
| 146 | BATMAN SOUNDTRACK (Warner Bros. 25936)WEA B.98                       | PRINCE                              | 108   | 32  |
| 147 | SOULFORCE (Restless 72344)IND B.98                                   | 7 SECONDS                           | DEBUT |     |
| 148 | PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98                              | BANG TANGO                          | 148   | 28  |
| 149 | DONE BY FORCES OF NATURE (Warner Bros. 26072)WEA 8.98                | JUNGLE BROS.                        | 156   | 3   |
| 150 | SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98                  | SHOTGUN MESSIAH                     | 160   | 16  |
| 151 | WARM AND TENDER (Geffen GHS 24257)WEA 9.98                           | OLIVIA NEWTON JOHN                  | 151   | 7   |
| 152 | ACADIE (Opal/Warner Bros. 25969)WEA 8.98                             | DANIEL LANOIS                       | 147   | 3   |
| 153 | A BLACK & WHITE NIGHT - LIVE (Virgin 91295)WEA 8.98                  | ROY ORBISON & FRIENDS               | 154   | 11  |
| 154 | DANGEROUS TOYS (Columbia FC 45931)CBS                                | DANGEROUS TOYS                      | 155   | 30  |
| 155 | LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98                  | M.C. HAMMER                         | 130   | 68  |
| 156 | KEVIN PAIGE (Chrysalis 21683)CBS                                     | KEVIN PAIGE                         | 159   | 17  |
| 157 | EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98                    | EAZY-E                              | 161   | 65  |
| 158 | AUTOMATIC (Warner Bros. 26015)WEA 9.98                               | JESUS AND MARY CHAIN                | DEBUT |     |
| 159 | VIVID (P) (Epic BFE 44099)CBS  | LIVING COLOUR                       | 116   | 65  |
| 160 | Y U I ORTA (Mercury 838 9731)POL                                     | IAN HUNTER/MICK RONSON              | 164   | 10  |
| 161 | GRIP IT ON THAT OTHER LEVEL (Rap-a-tot 103)IND 8.98                  | GHETTO BOYS                         | 170   | 3   |
| 162 | LEAVE THE LIGHT ON (RCA 9594-1-R)RCA B.98                            | LORRIE MORGAN                       | 169   | 2   |
| 163 | PHANTOM OF THE OPERA (Polydor 831 273-1)POL                          | ORIGINAL LONDON CAST                | 124   | 28  |
| 164 | THE MAN IS BACK (A&M 5256)RCA 8.98                                   | BARRY WHITE                         | 128   | 7   |
| 165 | HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98                           | DEF LEPPARD                         | 135   | 129 |
| 166 | FLOOD (Elektra 60907)WEA 8.98  | THEY MIGHT BE GIANTS                | 175   | 2   |
| 167 | ...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98                   | METALLICA                           | 136   | 73  |
| 168 | STRANGE FIRE (Epic FE 45427)CBS                                      | INDIGO GIRLS                        | 139   | 4   |

|     |   |                       |       |    |
|-----|---|-----------------------|-------|----|
| 169 | THE OCEAN BLUE (Sire/Warner Bros. 25906)WEA 9.98                        | THE OCEAN BLUE        | DEBUT |    |
| 170 | GUITAR SHOP (Epic OE 44313)CBS  | JEFF BECK             | 149   | 17 |
| 171 | MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS                            | NEW KIDS ON THE BLOCK | 152   | 17 |
| 172 | THE FABULOUS BAKER BOYS (GRP GR2-002)MCA 8.98                           | SOUNDTRACK            | 158   | 12 |
| 173 | DEEP (Beggars Banquet 9877-1-H)RCA 9.98                                 | PETER MURPHY          | DEBUT |    |
| 174 | EYES ON THIS (First Priority/Atlantic 91304)WEA B.98                    | MC LYTE               | 188   | 18 |
| 175 | BEST SHOTS (Chrysalis 21715)CBS   | PAT BENATAR           | 162   | 8  |
| 176 | SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL            | THE ROLLING STONES    | 165   | 24 |
| 177 | SMOKING IN THE FIELDS (RCA 9860-1-R)RCA 9.98                            | THE DEL FUEGOS        | 166   | 7  |
| 178 | MANHEIM STEAMROLLER CHRISTMAS (American Gramophone AG 1984)IND 8.98     | MANHEIM STEAMROLLER   | 167   | 10 |
| 179 | A FRESH AIRE CHRISTMAS (American Gramophone AG 1988)IND 9.98            | MANHEIM STEAMROLLER   | 168   | 10 |
| 180 | SUPRISE ATTACK (A&M SP 5261)RCA 8.98                                    | TORA TORA             | 181   | 29 |
| 181 | AFTER 7 (Virgin 91061)WEA 8.98  | AFTER 7               | 187   | 12 |
| 182 | THE MUSIC OF NATURE (American Gramophone AJCD 3089)IND B.98             | MANHEIM STEAMROLLER   | 171   | 8  |
| 183 | A VERY SPECIAL CHRISTMAS (Special Olympics/A&M SP 3911)RCA 9.98         | VARIOUS ARTISTS       | 172   | 9  |
| 184 | CHANGE (I.R.S. B2018)MCA 8.98   | THE ALARM             | 173   | 19 |
| 185 | RAGING SLAB (RCA 9680)RCA B.98  | RAGING SLAB           | 183   | 14 |
| 186 | STRANGE ANGELS (Warner Bros. 25900)WEA B.98                             | Laurie Anderson       | 192   | 14 |
| 187 | LAST OF THE RUNAWAYS (A&M SP 5272)RCA B.98                              | GIANT                 | 198   | 17 |
| 188 | DECEMBER (Windham Hill/A&M WH 1025)RCA 8.98                             | GEORGE WINSTON        | 174   | 8  |
| 189 | DON'T TAKE IT PERSONAL (Arista AL 8493)RCA 9.98                         | JERMAINE JACKSON      | 177   | 10 |
| 190 | REI-MOMO (Sire 1-25990)WEA 8.98   | DAVID BYRNE           | 178   | 16 |
| 191 | DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS                              | DANGER DANGER         | 191   | 24 |
| 192 | THE REAL THING (Mercury 838 366)POL                                     | ANGELA WINBUSH        | 196   | 14 |
| 193 | THE MIND IS A TERRIBLE THING TO TASTE (Sire/Warner Bros. 26004)WEA 8.98 | MINISTRY              | 193   | 11 |
| 194 | ELECTRIC YOUTH (P/2) (Atlantic B1932)WEA 9.98                           | DEBBIE GIBSON         | 179   | 53 |
| 195 | RAW LIKE SUSHI (Virgin 91252)WEA B.98                                   | NENEH CHERRY          | 180   | 35 |
| 196 | AN OLD TIME CHRISTMAS (Warner Bros. 25972)WEA 8.98                      | RANDY TRAVIS          | 182   | 9  |
| 197 | RICH AND POOR (Warner Bros. 26002)WEA 9.98                              | RANDY CRAWFORD        | 184   | 7  |
| 198 | STILL CRUSIN' (Capitol 92639)CAP 8.98                                   | THE BEACH BOYS        | 199   | 23 |
| 199 | COCKED & LOADED (Vertigo 838 592)POL                                    | L.A. GUNS             | 185   | 23 |
| 200 | BILLY OCEAN'S GREATEST HITS (Jive 1271-1-J)RCA 8.98                     | BILLY OCEAN           | 186   | 12 |

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

|                          |                              |                                    |                            |   |
|--------------------------|------------------------------|------------------------------------|----------------------------|---|
| 2 Live Crew / 28         | Cure / 79                    | 189                                | Murphy, Peter / 172        | Taylor Dayne / 46                       |
| 7 Seconds / 146          | Damian Michael / 140         | Jesus And Mary Chain               | New Kids (1st LP) / 40     | Tears For Fears / 39                    |
| Abdul, Paula / 1         | Daniels, Charlie / 84        | / 157                              | New Kids (Hangin') / 12    | Technotronics / 23                      |
| Aerosmith / 9            | Danger Danger / 191          | Jett Joan / 184                    | New Kids (Christmas) / 170 | Tesla / 32                              |
| After 7 / 180            | Dangerous Toys / 153         | Jive Bunny & The Mix-masters / 24  | They Might Be Giants       | / 165                                   |
| Alarm / 183              | D'Arby, Terrence Trent / 115 | Joel, Billy / 6                    | Nuclear Assault / 142      | Third Base / 53                         |
| Anderson, Lorie / 186    | Del Fuegos / 176             | John, Olivia Newton / 150          | Ocean, Billy / 200         | Too Short / 144                         |
| Animal Logic / 135       | Def Leppard / 164            | D.J. Jazzy Jeff / 77               | Ocean Blue / 168           | Tora Tora / 179                         |
| Babyface / 17            | Dino / 127                   | John, Elton / 74                   | Orbison, Roy / 152         | Travis, Randy / 81                      |
| Babylon A.D. / 111       | D.O.C. / 108                 | Jones, Quincy / 7                  | Palmer, Robert / 100       | Travis, Randy (X-Mas) / 196             |
| Bad English / 43         | D - Mob / 136                | Jungle Bros. / 148                 | Paige, Kevin / 155         | Troop / 104                             |
| Bang Tango / 147         | D.R.I. / 124                 | Kaoma / 91                         | Penn, Michael / 69         | Turner, Tina / 88                       |
| Base, Rob / 138          | Duran Duran / 64             | Kenny - G / 20                     | Petty, Tom / 8             | UB40 / 62                               |
| Base, Rob (New) / 51     | Dylan, Bob / 125             | Kentucky Head-hunters / 68         | Phantom Of Opra / 162      | Van Shelton, Rickie / 116               |
| Beach Boys / 198         | Eazy-E / 156                 | Kiss / 89                          | Poco / 80                  | Vandross, Luther / 25                   |
| Beck, Jeff / 169         | Enuff'Nuff / 131             | Kix / 78                           | Pnnitves / 110             | Versatile X - Mas / 182                 |
| Belle Regina / 86        | Erasure / 94                 | Kravitz, Lenny / 58                | Queen Latifah / 90         | Vaughn, Stevie Ray / 126                |
| Benetar, Pat / 174       | Estefan, Gloria / 54         | L.A. Guns / 199                    | Raging Slab / 185          | Voivod / 121                            |
| Big Daddy Kane / 118     | Etheridge, Melissa / 75      | Lang K.D. / 128                    | Raitt, Bonnie / 66         | Warrant / 65                            |
| Biz Markie / 92          | Eurythmics / 59              | Lanois, Daniel / 151               | Redhead Kingpin / 141      | Watley, Jody / 98                       |
| Black, Clint / 119       | Expose / 87                  | Living Colour / 158                | Red Hot Chilipeppers / 57  | White, Barry / 163                      |
| Blue Magic / 170         | Fiona / 137                  | M.C. Hammer / 154                  | Rolling Stones (L.P.) / 22 | Whitesnake / 26                         |
| Bonham / 41              | Fine Young Cannibals / 63    | Madonna / 38                       | Rolling Stones (Box) / 175 | Winston, Angela / 192                   |
| Bolton, Michael / 18     | Full Force / 188             | Manheim Steamroller (Fresh) / 178  | Rondstadt, Linda / 11      | Winston, George / 188                   |
| Bon Jovi / 97            | Ghetto Boys / 160            | Manheim Steamroller (X-Mas) / 177  | Roxette / 31               | Wrecks N Effect / 103                   |
| Bonny Fox / 95           | Giant / 187                  | Manheim Steamroller (Nature) / 181 | Rush / 29                  | XYZ / 102                               |
| Brown, Bobby / 70        | Gibson, Debbie / 194         | Marx, Richard / 21                 | Satriani, Joe / 33         | Young M.C. / 13                         |
| Brown, Bobby(Dance) / 10 | Gramm, Lou / 101             | Maze / 123                         | Scorpions / 42             | Young, Neil / 35                        |
| Bush, Kate / 45          | Great White / 93             | McCartney, Paul / 122              | Seduction / 47             | Soundtracks                             |
| Byrne, David / 190       | Greatful Dead / 83           | Charlie Brown / 107                | Shotgun Messiah / 149      | Batman (Prince) / 145                   |
| Chapman, Tracy / 37      | Gypsy Kings / 96             | Heavy D & The Boyz / 44            | Sir Mix A Lot / 71         | Beaches / 106                           |
| Cher / 27                | Hunter/Ronson / 159          | Henley, Don / 30                   | Skid Row / 19              | Born On The Fourth Of July / 61         |
| Cherry, Nina / 195       | Ice - T / 99                 | Hooker, John Lee / 105             | Smithereens / 49           | Little Mermaid / 34                     |
| Chicago / 36             | Indigo Girls / 167           | Hooters / 129                      | Soundgarden / 139          | Fabulous Baker Boys / 171               |
| Chunky - A / 82          | Jackson, Janet / 5           | Hunter/Ronson / 159                | Soul 2 Soul / 15           | Stairway To Heaven/Highway To Hell / 85 |
| Clapton, Eric / 14       | Jackson, Jermaine /          | Ice - T / 99                       | Stewart, Rod (Box) / 67    | When Harry Met Sally / 48               |
| Clay, Andrew Dice / 133  | Jackson, Jermaine /          | Indigo Girls / 167                 | Stone Roses / 112          |   |
| Cocker, Joe / 50         | Jackson, Jermaine /          | Jackson, Janet / 5                 | Streisand, Barbara / 56    |   |
| Collins, Phil / 4        | Jackson, Jermaine /          | Jackson, Janet / 5                 | Sybil / 134                |   |
| Colvin, Shawn / 114      | Jackson, Jermaine /          | Jackson, Jermaine /                |                            |   |
| Cooper, Alice / 52       | Jackson, Jermaine /          | Jackson, Jermaine /                |                            |   |
| Cover Girls / 113        | Jackson, Jermaine /          | Jackson, Jermaine /                |                            |   |
| Crawford, Randy / 197    | Jackson, Jermaine /          | Jackson, Jermaine /                |                            |   |



# COCINANDO

**SOME REVIEWS JUST CAN'T BE EXPRESSED IN A FEW LINES.** Obviously, the self-repressed members of the **Willie Chirino** Cult Fan Club are not overjoyed with the radio notoriety befallen their hero, supported by research evincing the programming of "Un artista famoso" on stations from Central, South and Southwest regions as well as Puerto Rico, and New York's WKDM providing its usual counterpoint with the programming of "Maquina." But I'm sure the label is very happy about this radio success, as should be Willie Chirino, a man whose composing talents have graced groups as varied as Charanga 76 ("Soy") and the merengue sounds of Dionis Fernandez y El Equipo ("Los Diseñadores"), and whose performing abilities can only be absorbed in Miami.



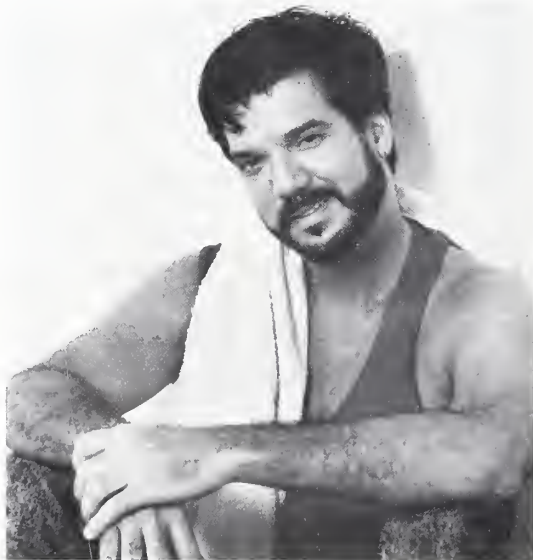
**Willie Chirino, in style**

The visual attraction of Chirino's LP *Acuarela del Caribe* is an exquisite cover designed in art-deco motif, and Chirino's duds—the *esthetique du kool* attire that *Miami Vice*'s Don Johnson (pretty of face but not loose of hips) could never truly duplicate. The album ought to hold its own in the salsa market, with numbers like the aforementioned "Maquina" and Las Diego's sensual "Demasiado," plus Chirino's own "Somos" (to these ears a merengued and pluralized version of his classic "Soy") ready to swim through merengue's mellow meadows.

But it is "Yo soy un tipo tipico" that separates this album from run-of-the-mill productions,

with the kind of sound on which the homogenized commercial radio circuit doesn't take a chance. A wonderful smorgasbord reflecting the dual musical influences that affect bilingual Latinos, the tune best defines its message with the line "my heart is divided between Tito Puente and the Rolling Stones." It takes the listener through the folksy beats of El Trio Matamoros' "El Paralitico" and "Son de la Loma," getting to the bridge with another schizo phrase ("when I get to Camaguey / The Beatles called me") before segueing to the Fab Four's "Sgt. Pepper's Lonely Hearts Club's Band" and back to "Seis Lindas Cubanas," then to rock classics like Jimi Hendrix's "Purple Haze," Bill Haley's "Rock Around the Clock," Cream's "Sunshine of Your Love," the Beach Boys' "I Get Around" (with a "Son de la Loma" chorus) and the Beatles again with "I Am the Walrus." Taking this last tune as melodic coda, Chirino substitutes its famous, controversial original chorus (John Lennon claimed they sang "everybody's got one," but it sounds like "everybody smoke pot") for a fitting four-set chorus of Celia Cruz and Johnny Pacheco's "Timbara Cumbara" and Cuba's Orquesta Aragon's "El Bodeguero." In between, Chirino drops Midi-samples of well-known trademarks, like Cruz's "Azucar!," Cheo Feliciano's "Familia!," Rolando Laserie's "De pelicula!" and the late Damaso Perez Prado's "UGH!" grunts, meshed with bits from Little Richard's "Tutti Frutti," El Gran Combo's "No hay cama pa' tanta gente," plus Miami's own "Alabao!"—an expression widely used by every performer alive in the Sunshine City.

Eclectic? YOU BET. Enough? Hardly. "Un artista famoso," the number being played by the stations mentioned above, is Chirino's satiric ode to the current *must* element for success in the tropical business: getting heavy radio rotation in Puerto Rico. Done in *Navidad lelolai* style, its programming propelled *Acuarela* to the best sales figures Chirino has attained in recent years, according to label sources. If you include in this analysis the fact that Chirino also had the most harmonically interesting track of 1989, "Amandote," and that he was recently



**Chirino, at ease**

quietly signed to a four-year deal to CBS Discos, the resulting question is why isn't he mentioned in the same breath as less talented pretty boys deemed as *la hostia* in the tropical market.

There are several ways to look at this. One is the widely heard story that Chirino's radio and sales success in Miami has made him the city's favorite for chic parties. Hence, his annual income is comparable to the top tropical groups, but minus the headaches inherent of the other ever-traveling bands who have to play far more gigs weekly than Chirino. Consequently, it is said that Chirino has always been adverse to undergo those break-even promotional tours incurred by most groups in their attempts to ingratiate themselves to a geographic area's important radio stations or meaningful promoters—essential elements for nationwide recognition. Another is Chirino's own laid-back style, *sans* the voracious aggressiveness needed to become top dog in the tropical yard, additionally fueled by his well-administered finances. Last but not least, Miami's running *bolas*, part of the digestive *basilon* that sustains the industry's gossip system, allege that Puerto Rico's radio stations have not been very cooperative in recent years with Miami's Cuban artists. Informed reports, however, indicate that the new year seems to have renewed Chirino's enthusiasm for his career, as he attempts to dispel some, if not all, of the aforementioned myths and misconceptions. He's just completed a promotional tour for the single "Demasiado" throughout Puerto Rico, and will do one of his infrequent performances in the New York area, sharing top billing with labelmate Braulio at the Beacon Theatre on Valentine's Day.

Whatever the reason may be for Chirino's current condition, *Acuarela del Caribe* and "Yo soy un tipo tipico" stand as a vinylized indictment of the programming obliqueness existing on most tropical commercial radio stations: a situation that, under the pressuring fear of exclusion from the airwaves, punishes the creativity of numbers like "Yo soy un tipo tipico," and forces one salsa to sound like all other salsas, one merengue to sound like all other merengues. After all, cumbia had to move to Europe and change its name to "*lambada*" to be exotically accepted by the Euro-trash bourgeois, and only then received wide attention in the U.S. thanks to the bandwagon's coat-tailers of the latest fad's furor. If we believe Kafka's notion that the sweetest angels' voices come from those souls in the deepest hells, let me welcome you to Willie Chirino's own *infierno*.

**SALPICOS Y MORDISCOS:** While we are in the subject of *bolas*, Washington Heights, the densest merengue area in the world, was recently shaken by a colossal thud provoked by the unison drop of Jose A. Tejada's and Ralph Mercado's, as wildfire news spread through the *barrio* that popular bandleader and trumpet player **Wilfrido Vargas** had lost one-half of a lung during exploratory cancer surgery—casting an ominous pall on the co-production the aforementioned *empresarios* had planned for Madison Square Garden on February 9. Fortunately, label sources and other media have confirmed that the 90-minute operation resulted only in the extirpation of an isolated nodule near the lung area, diagnosed as benign by further analysis, and that Vargas will indeed headline the show. This good news also created a collective sigh of relief from the Tejada and Mercado offices strong enough for gale winds warnings on Manhattan... One bola that never took off was the rumored recall of the Chirino album due to the multiple royalty costs of "Yo soy un tipo tipico," due to all the song segments used herein, in particular if viewed thru the recently concluded legal hassle between EMI-Thorn and the Beatles' Apple Publishing, who settled for an amount neighboring in the hundred millions... Another bouncing bola comes from the Lone Star State whence the Texan leg of the

**Miguel Mateos/Duncan Dhu** *rock en espanol* tour (scheduled to take place January 24-30) was cancelled because of an overabundance of unsold tickets. That wasn't the case, said **Wilma Camacho**, media coordinator for tour producers Safe at the Plate Promotions, who claimed the cancellation was forced by Mateos' health problems, specifically confirmed by other sources as the flu. Moreover, Camacho stated that the Argentinian *rockero* was totally recovered and headed, along with his D.D. colleagues, to Chicago for their performance on the Chicago Theater on February 1. Next stops: New York's Beacon Theatre (February 4); University of Puerto Rico (February 7 and 8); Miami's James L. Knight Center (February 9); Hollywood's Palladium (February 11) and San Diego's Golden Hall (February 14). Since Camacho exuded a warm telephonic sincerity with nary an audible weak link, I decided to believe her. Besides, the *L.A. Times* called Mateos' performance in Anaheim "rousing rock and roll in any language," and Dhu the first *rock en espanol* band with mainstream crossover potential... Miami's major one-stops are anxiously waiting for **Eddie Santiago**'s release on TH/Rodven... PolyGram Latino stalwart **Jose Luis "El Puma" Rodriguez** is faring well on Sunshine City with his new release, featuring the legendary **Mariachi Vargas de Teclalitan**... Congratulations to one of the nicest and hardest-working writers in the business, **Geoff Mayfield**, for his recent promotion to director of pop charts at *Billboard*. In a business where hype and self-promotion are only secondary to back-stabbing, it's nice to see one of the true-blue *buena gente* justly rewarded.



**Duncan Dhu (photo: Paco Rubio)**

**Tony Sabourin**



**CASH BOX CHARTS**

**TOP 100 SINGLES**

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

February 10, 1990



**#1 Single: Paula Abdul**



**#1 Debut: Phil Collins #72**



**To Watch: Madonna #59**

|            |  | Total Weeks<br>Last Week ▼         | Total Weeks<br>Last Week ▼ |
|------------|--|------------------------------------|----------------------------|
| <b>1</b>   | <b>OPPOSITES ATTRACT</b> (Virgin 7-99168)                                    | <b>Paula Abdul</b>                 | <b>8 8</b>                 |
| <b>2</b>   | <b>HOW I AM SUPPOSED TO LIVE WITHOUT YOU</b> (Columbia 38-73017)             | Michael Bolton                     | 2 16                       |
| <b>3</b>   | <b>DOWNTOWN TRAIN</b> (Warner Bros. 7-22685)                                 | Rod Stewart                        | 1 12                       |
| <b>4</b>   | <b>TWO TO MAKE IT RIGHT</b> (Vendetta 1464/A&M)                              | Seduction                          | 4 13                       |
| <b>5</b>   | <b>JANIE'S GOT A GUN</b> (Geffen 22727)                                      | Aerosmith                          | 12 12                      |
| <b>6</b>   | <b>FREE FALLIN'</b> (MCA AC-53728)   | Tom Petty                          | 7 15                       |
| <b>7</b>   | <b>I REMEMBER YOU</b> (Atlantic 7-88886)                                     | Skid Row                           | 10 12                      |
| <b>8</b>   | <b>JUST BETWEEN YOU AND ME</b> (Atlantic 88781)                              | Lou Gramm                          | 6 16                       |
| <b>9</b>   | <b>PUMP UP THE JAM</b> (SBK 07311)   | Technotronic (featuring Felly)     | 3 16                       |
| <b>10</b>  | <b>EVERYTHING</b> (MCA 53714)  | Jody Watley                        | 5 17                       |
| <b>11</b>  | <b>PEACE IN OUR TIME</b> (Columbia 38-68996)                                 | Eddie Money                        | 14 11                      |
| <b>12</b>  | <b>WHAT KIND OF MAN WOULD I BE</b> (Reprise 4/7-22741)                       | Chicago                            | 16 11                      |
| <b>13</b>  | <b>DANGEROUS</b> (EMI 50233)   | Roxette                            | 18 9                       |
| <b>14</b>  | <b>TELL ME WHY</b> (Arista 9916)   | Expose                             | 20 10                      |
| <b>15</b>  | <b>TENDER LOVER</b> (Solar 4-74003)  | Babyface                           | 17 12                      |
| <b>16</b>  | <b>WE CAN'T GO WRONG</b> (Capitol 44498)                                     | Cover Girls                        | 28 10                      |
| <b>17</b>  | <b>ALL OR NOTHING</b> (Arista 9923)  | Milli Vanilli                      | 23 7                       |
| <b>18</b>  | <b>LOVE SONG</b> (Geffen 7-22856)  | Tesla                              | 11 17                      |
| <b>19</b>  | <b>HERE WE ARE</b> (Epic 34T-73084)  | Gloria Estefan                     | 24 9                       |
| <b>20</b>  | <b>ESCAPADE</b> (A&M 1490)   | Janet Jackson                      | 32 4                       |
| <b>21</b>  | <b>ROAM</b> (Reprise/Warner Bros. 4/7-22667)                                 | B 52's                             | 35 8                       |
| <b>22</b>  | <b>ANOTHER DAY IN PARADISE</b> (Atlantic 7-88774)                            | Phil Collins                       | 9 15                       |
| <b>23</b>  | <b>WAS IT NOTHING AT ALL</b> (A & M 1451)                                    | Michael Damian                     | 26 12                      |
| <b>24</b>  | <b>PRICE OF LOVE</b> (Epic 34-73094)   | Bad English                        | 25 8                       |
| <b>25</b>  | <b>RHYTHM NATION</b> (A&M 1455)  | Janet Jackson                      | 15 14                      |
| <b>26</b>  | <b>NO MORE LIES</b> (Atco Ruthless 7-99169)                                  | Michelle                           | 36 10                      |
| <b>27</b>  | <b>I GO TO EXTREMES</b> (Columbia 38-73091)                                  | Billy Joel                         | 38 4                       |
| <b>28</b>  | <b>WHEN THE NIGHT COMES</b> (Capitol 44437)                                  | Joe Cocker                         | 13 15                      |
| <b>29</b>  | <b>DON'T KNOW MUCH</b> (Elektra 7-69261)                                     | Linda Rondstadt with Aaron Neville | 21 20                      |
| <b>30</b>  | <b>C'MON &amp; GET MY LOVE</b> (Polydor FFRR 886)                            | D-Mob Introducing Cathy Dennis     | 39 7                       |
| <b>31</b>  | <b>KICKSTART MY HEART</b> (Elektra 7-69248)                                  | Motley Crue                        | 29 11                      |
| <b>32</b>  | <b>WOMAN IN CHAINS</b> (Fontana/Polygram 8762487)                            | Tears For Fears                    | 37 10                      |
| <b>33</b>  | <b>I'LL BE GOOD TO YOU</b> (Qwest/Warner Bros. 22697)                        | Quincy Jones                       | 19 13                      |
| <b>34</b>  | <b>TOO LATE TO SAY GOODBYE</b> (EMI 90380)                                   | Richard Marx                       | 43 4                       |
| <b>35</b>  | <b>HERE AND NOW</b> (Epic 34-73029)  | Luther Vandross                    | 41 4                       |
| <b>36</b>  | <b>SWING THE MOOD</b> (Atco 7-99140)   | Jive Bunny And The Mastermixers    | 22 13                      |
| <b>37</b>  | <b>BACK TO LIFE</b> (Virgin 7-99171)   | Soul II Soul                       | 27 19                      |
| <b>38</b>  | <b>WITH EVERY BEAT OF MY HEART</b> (Arista AS1-9895)                         | Taylor Dayne                       | 30 17                      |
| <b>39</b>  | <b>SOMETIMES SHE CRIES</b> (Columbia 38-73095)                               | Warrant                            | 45 9                       |
| <b>40</b>  | <b>NO MYTH</b> (RCA 9111)  | Michael Penn                       | 48 4                       |
| <b>41</b>  | <b>LOVE WILL LEAD YOU BACK</b> (Arista AS1-9938)                             | Taylor Dayne                       | 53 3                       |
| <b>42</b>  | <b>JUST LIKE JESSE JAMES</b> (Geffen 7-22844)                                | Cher                               | 31 17                      |
| <b>43</b>  | <b>BLACK VELVET</b> (Atlantic 4-88742)                                       | Allanah Myles                      | 51 7                       |
| <b>44</b>  | <b>PERSONAL JESUS</b> (Sire/Reprise 21328)                                   | Depeche Mode                       | 44 9                       |
| <b>45</b>  | <b>WE DIDN'T START THE FIRE</b> (Columbia CSK 73021)                         | Billy Joel                         | 34 18                      |
| <b>46</b>  | <b>THE DEEPER THE LOVE</b> (Geffen 19951)                                    | Whitesnake                         | 65 4                       |
| <b>47</b>  | <b>PRINCIPAL'S OFFICE</b> (Delicious Vinyl/Island 7-99137)                   | Young MC                           | 42 11                      |
| <b>48</b>  | <b>BLAME IT ON THE RAIN</b> (Arista 1-9904)                                  | Milli Vanilli                      | 40 18                      |
| <b>49</b>  | <b>ANYTHING I WANT</b> (Chrysalis 23444)                                     | Kevin Paige                        | 69 3                       |
| <b>50</b>  | <b>THIS ONE'S FOR THE CHILDREN</b> (Columbia 38-73064)                       | New Kids On The Block              | 33 13                      |
| <b>51</b>  | <b>JUST A FRIEND</b> (Cold Chillin'/Warner Bros. 7-22784)                    | Biz Markie                         | 62 3                       |
| <b>52</b>  | <b>I WILL SURVIVE (FROM "SHE DEVIL")</b> (Mercury 876 369-4)                 | Sa-fire                            | 49 8                       |
| <b>53</b>  | <b>SACRIFICE</b> (MCA 53750)   | Elton John                         | 74 3                       |
| <b>54</b>  | <b>ELECTRIC BOOGIE</b> (Mango 126/Island)                                    | Marcia Griffiths                   | 47 9                       |
| <b>55</b>  | <b>LOVE SHACK</b> (Reprise 7-22817)  | B-52's                             | 46 25                      |
| <b>56</b>  | <b>A GIRL LIKE YOU</b> (Enigma 44480)  | The Smithereens                    | 63 8                       |
| <b>57</b>  | <b>GOING HOME</b> (Arista AS1-9913)  | Kenny G                            | 50 8                       |
| <b>58</b>  | <b>NEVER 2 MUCH OF U</b> (4th & B Way/Island 7495)                           | Dino                               | 61 4                       |
| <b>59</b>  | <b>KEEP IT TOGETHER</b> (Sire 7-19986)                                       | Madonna                            | 70 2                       |
| <b>60</b>  | <b>SUMMER RAIN</b> (MCA 53783)   | Belinda Carlisle                   | 72 4                       |
| <b>61</b>  | <b>FOREVER</b> (Mercury/PolyGram 876 716)                                    | Kiss                               | 73 2                       |
| <b>62</b>  | <b>HOUSE OF FIRE</b> (Epic 34-73085)   | Alice Cooper                       | 81 3                       |
| <b>63</b>  | <b>WAIT FOR YOU</b> (WTG 31-73034)   | Bonham                             | 58 4                       |
| <b>64</b>  | <b>WHOLE WIDE WORLD</b> (RCA 9098)   | A'me Lorain                        | 77 3                       |
| <b>65</b>  | <b>GET UP! (BEFORE THE NIGHT IS OVER)</b> (SBK 07315)                        | Technotronic                       | 87 2                       |
| <b>66</b>  | <b>DON'T CLOSE YOUR EYES</b> (Atlantic 7-88902)                              | Kix                                | 54 19                      |
| <b>67</b>  | <b>DIRTY DEEDS</b> (Epic 45473)  | Joan Jett                          | 75 3                       |
| <b>68</b>  | <b>THE WAY THAT YOU LOVE ME</b> (Virgin 7-99982)                             | Paula Abdul                        | 56 21                      |
| <b>69</b>  | <b>ALL NITE</b> (Vintertainment/Elektra 7-69260)                             | Entouch Featuring Keith Sweat      | 78 3                       |
| <b>70</b>  | <b>LOVE ME FOR LIFE</b> (LRG 84006)  | Stevie B                           | DEBUT                      |
| <b>71</b>  | <b>ALL MY LIFE</b> (Elektra ED5440)  | Linda Rondstadt                    | 80 3                       |
| <b>72</b>  | <b>I WISH IT WOULD RAIN DOWN</b> (Atlantic 7-88738)                          | Phil Collins                       | DEBUT                      |
| <b>73</b>  | <b>ALL AROUND THE WORLD</b> (Arista 8554)                                    | Lisa Stansfield                    | 83 2                       |
| <b>74</b>  | <b>IF U WERE MINE</b> (Enigma 75051)   | The U-Krew                         | DEBUT                      |
| <b>75</b>  | <b>REAL LOVE</b> (Atlantic 7-88816)  | Skyy                               | 86 3                       |
| <b>76</b>  | <b>DON'T MAKE ME OVER</b> (Next Plateau 325)                                 | Sybil                              | 67 18                      |
| <b>77</b>  | <b>WHEN I SEE YOU SMILE</b> (Epic 34-69082)                                  | Bad English                        | 68 21                      |
| <b>78</b>  | <b>ALMOST HEAR YOU SIGH</b> (Columbia 38-73093)                              | Rolling Stones                     | DEBUT                      |
| <b>79</b>  | <b>WALK ON BY</b> (Next Plateau 327)   | Sybil                              | 85 2                       |
| <b>80</b>  | <b>TO KNOW SOMEONE DEEPLY IS TO LOVE SOMEONE SOFTLY</b> (Columbia CSK 73217) | Terrence Trent D'Arby              | 84 3                       |
| <b>81</b>  | <b>I WANNA BE RICH</b> (Solar 74005)   | Calloway                           | DEBUT                      |
| <b>82</b>  | <b>THAT'S WHAT I LIKE</b> (Music Factory/Atco 7-99122)                       | Jive Bunny & the Mixmasters        | DEBUT                      |
| <b>83</b>  | <b>IF U WERE MINE</b> (Enigma 75051)   | U-Krew                             | 90 2                       |
| <b>84</b>  | <b>WOULDN'T CHANGE A THING</b> (Geffen 22794)                                | Kylie Minogue                      | 89 2                       |
| <b>85</b>  | <b>LET LOVE RULE</b> (Virgin 7-99166)  | Lenny Kravitz                      | 95 2                       |
| <b>86</b>  | <b>1-2-3</b> (Columbia 38-73987)   | The Chimes                         | DEBUT                      |
| <b>87</b>  | <b>DON'T WANT TO FALL IN LOVE</b> (Warner Bros. 21476)                       | Jane Child                         | DEBUT                      |
| <b>88</b>  | <b>SOMETIMES SHE CRIES</b> (Columbia 38-73095)                               | Warrant                            | DEBUT                      |
| <b>89</b>  | <b>YOU'RE THE ONLY WOMAN</b> (Vendetta/A&M 1447)                             | The Brat Pack                      | DEBUT                      |
| <b>90</b>  | <b>THERE'S A PARTY GOING ON</b> (Cutting 228)                                | Yvonne                             | 92 2                       |
| <b>91</b>  | <b>FLY HIGH MICHELLE</b> (Atco 7-99135)                                      | Enuff Z' Nuff                      | 96 2                       |
| <b>92</b>  | <b>EVERYTHING YOU DO (YOU'RE SEXING ME)</b> (Atlantic 7-88823)               | Fiona (Duet with Kip Winger)       | 64 8                       |
| <b>93</b>  | <b>OH FATHER</b> (Sire/Warner Bros. 4/7-22723)                               | Madonna                            | 52 15                      |
| <b>94</b>  | <b>DON'T CLOSE YOUR EYES</b> (Atlantic 7-88902)                              | Kix                                | DEBUT                      |
| <b>95</b>  | <b>ROCK AND A HARD PLACE</b> (Columbia 38-73057)                             | Rolling Stones                     | 57 15                      |
| <b>96</b>  | <b>STEAMY WINDOWS</b> (Capitol 44473)  | Tina Turner                        | 71 11                      |
| <b>97</b>  | <b>LIVING IN SIN</b> (Mercury Polygram 876 070-7)                            | Bon Jovi                           | 55 19                      |
| <b>98</b>  | <b>HEART</b> (Virgin 7-99153)  | Neneh Cherry                       | 59 9                       |
| <b>99</b>  | <b>ANGELIA</b> (EMI 8-50218)   | Richard Marx                       | 60 19                      |
| <b>100</b> | <b>FOOL FOR YOUR LOVING</b> (Geffen 4-22715)                                 | Whitesnake                         | 66 15                      |



# TICKERTAPE

(continued from page 4)

**Marc Ribot, Dougie Bowne and Lew Soloff**... In the meantime, the "definitive video biography of the **Rolling Stones**," *25 X 5* is being prepared by **CBS Music Video**. The video, on sale February 13, mixes archival footage with material shot during last year's *Steel Wheels* tour. **Lorne Michaels** and **Andrew Solt** are the creators of the two-hour-plus, eight-month-in-the-making extravaganza...

**ASCAP NOTES:** Composer **Stephen Paulus** has been elected to the ASCAP board of directors, replacing **Jacob Druckman**, who left to fulfill composing commitments... Heavy Metal/Rock, Pop, Jazz, Alternative and R&B will be the subjects of ASCAP's five-hour East Coast Workshop sessions, beginning February 24 with heavy metal. Writers interested in applying to attend should submit a cassette containing two original songs along with lyric sheets and a resume to One Lincoln Plaza, New York, NY 10023 by February 9... **Cary Reed Ratcliff** is the recipient of the 10th annual ASCAP **Rudolf Nissim** Award for concert works. Ratcliff's "Concerto for Viola and Orchestra" took the \$5,000 prize... ASCAP's West Coast Membership meeting on February 14 will include a program honoring songwriter **Sammy Fain**, who died last month at the age of 87.

**CONVENTIONS ARE COMING:** The **NARM** convention, taking place March 10-13 at the Century Plaza Hotel in Los Angeles, will feature **Jeffrey Osborne** and **Taylor Dayne** performing at the "1990 Best Seller Awards" show along with **Harry Connick, Jr.** and **Michael Bolton** at the annual Scholarship Foundation Dinner. The NARM Convention is open to members only. Bring your long-boxes... Coming directly on the heels of NARM is the South by Southwest music and media conference, **SXSW 90**, March 14-18 at the Hyatt Regency in Austin, TX. The music industry has bought into the Austin scene recently, making the festival one of the better showcases of unsigned talent. To request a showcase, send a tape/record and press kit to SXSW Music Festival, Box 49066, Austin, TX 78765.

**EVERYBODY NEEDS AN EDUCATION:** Music industry publicity will be the subject of a one-day UCLA Extension seminar, "Publicity in the Record Industry," on Saturday, March 17 at 164 Royce Hall UCLA. For the low, low price of \$85, **Paula Batson**, VP of public relations for MCA, will discuss the nuts and bolts of publicity, image-making, press, booking and story-placement and artist management. Among those joining Batson will be **Diana Baron**, director of publicity for A&M, and **Ron Oberman**, vp West Coast A&R of Columbia Records. To register, call the Extension's Humanities, Sciences and Social Sciences department at (213) 825-0641.

**NARAS NETS 40,000 FOR AIDS:** The final tally is in on the **NARAS Music Against AIDS** auction, held October 15. \$40,000 has been raised for the **American Foundation for AIDS Research**. The amount is the largest ever raised in the 31-year history of the NARAS chapter. AmFAR is the primary source of private funding of grants for

research on AIDS, as well as the being one of the leading educators on the AIDS epidemic.

**GRAMMY HALL:** Also from **NARAS**, lost amid the Grammy hullabaloo, is this year's inductees into the Recording Academy's Hall of Fame. Making the cut this year are **Chuck Berry's** "Roll Over Beethoven," **Ray Charles** with "I Got A Woman," **George Gershwin's** "Porgy and Bess" and "Rhapsody in Blue," **Duke Ellington's** "Black, Brown and Beige" and **Alban Berg's** "Wozzeck."

**WHAT'S SEVEN-INCHES LONG AND DISAPPEARS?:** CBS has changed its pricing and returns policy on the quickly vanishing seven-inch single. All new seven-inch singles will be sold on a non-returnable basis at a net effective rate of 67 cents. The new product carries numbers of 73300 and up for CBS Records releases, 74500 and up for Solar releases. Hey, what does this do to the people who manufacture those yellow plastic thingamajigs that go in the big holes?

**GOT LIVE, GET EARPLUGS:** Just when you thought *Steel Wheels* had rolled itself into the sunset comes news that the Rolling Stones will continue the tour with nine already sold-out performances at the Tokyo Dome, February 14-27. It will mark the band's first appearances in Japan. 405,000 seats at 9,000 yen per went like rice, er, hotcakes... **Lenny Kravitz** has just begun his first U.S. tour, most of which will be in opening appearances from **Tom Petty & the Heartbreakers**, who kicked off their *More Strange Behavior* tour January 26 in Tampa... The new year is kicking off with a pair of strong bills for fans of alternative and metal bands. SST's (and *Cash Box* cover boys) the **Meat Puppets** are hitting the East Coast for a series of dates with Atlantic's **Eleventh Dream Day**. They'll hit Chicago, Cleveland, Boston and New York among others before closing in Washington D.C. on February 14 and 15. As they say, party 'til the world obeys... **Faith No More** is headlining a brief eastern swing with fellow moshers **Soundgarden** and **Voivod** in tow... **Def Deborah Harry** is opening up for **Tears For Fears** on their nationwide tour begun January 31 in Miami. They'll be at the Forum in L.A. on February 22... RYKO has informed us that altar boy **Marty Willson-Piper** will be taking communion without his mates for a quick month-long tour of the major US cities. Among his stops are a February 12 date in N.Y. and February 19 L.A. stop...

**IS THAT A GREEN CARD IN YOUR POCKET OR ARE YOU JUST AN ILLEGAL ALIEN?:** The **RIAA** has created a computerized central clearinghouse to facilitate industry-wide compliance with the Immigration Reform and Control Act, making employers responsible for making sure they hire only people legally employable in the U.S. Session musicians will be able to register at RIAA-sponsored IRCA registration sessions in New York (March 1-3, April 20-22), Los Angeles (March 13-18) and Nashville (April 3-8). Call (202) 775-0101 for details.

**David Byrnes & Lee Jeske**

grow out of it. I mean, there will still be those moments, eyes closed and lights out, but you can't be a potential suicide your entire life. [With the Bunnymen] it was more Will [Sergeant] than anyone, with his head down and... It was his trademark. It made it very uncomfortable for me to break that, because I did as much as he did to create that intense, somber stuff. But I always liked breaking the spell, because it is only rock and roll.

"At the end, I started doing that more and more, because I knew it was ending," McCulloch continues. "It became almost like a comedy routine. It was getting to me at one point. I'd drink too much and become almost like a stand-up comic. Some nights I'd just show up and start telling well over-the-top jokes just to get on everyone else's nerves."

I was lucky enough to see Echo and the Bunnymen a couple of times before their 1988 split, once was while I was still in college, the second at an outdoor venue in rural Maryland during the *Echo and the Bunnymen* tour. The first time was memorable because I loved this band, and there they were, not 50 feet away. The second time was memorable because of the atmosphere. Despite the warm summer night, there was an aura of coolness and detachment coming from the stage. It was a bit chilling.

When I bring this up, to my surprise, McCulloch agrees. He says part of the reason was the band no longer had a sense of purpose. They were playing venues that he felt were right for a band on the rise, but not for a band "with no sense of ascendancy."

"I think we played well," he explains, "and on some nights we played great, but there was no sense of purpose anymore. The shows were technically good, but I think it was better when we were technically bad and we meant it. Not that we didn't mean it... We weren't faking it, but you're right, we did sort of create that funereal vibe."

The end came not long after that show, a decade after the Bunnymen began. "It wasn't that we argued, it was that we didn't communicate," McCulloch says. "It wasn't like one of those big, heavy rock-and-roll stories, it was more like the last few days at school, you know? When you know you

haven't really got that much in common with the people you've been with for years. So it wasn't really that weird. At home we never really used to socialize that much. It was like we weren't really each other's best friends, but in a way we were, and that came out in the music."

This brings us back again to the new record and the new band. The songs on *Candleland* are all post-Bunnymen, save two. "Proud to Fall" I wrote a couple months before we finished, and "I Know You Well" I'd written before—it nearly went on the last Bunnymen album. The rest of the band really liked it and wanted to do it, but I wanted to save it."

McCulloch wrote both lyrics—always his duty—and music, which was a bit of a switch. "Writing all the music...I suppose that's the main difference between then and now. The writing process is different, because the Bunnymen used to riff out a lot. It was just a matter of writing songs. Writing by yourself, you really miss...I much prefer writing a song to a riff. I like both, but at the end of the day it's much better if you have a song that resolves itself. Missing that...on this one I'm not really sure if I did [miss it], because I was so into my own little guitar lines that I didn't even think about that. But now I'm writing more like that with the new group, I'm starting to encourage them to play their own parts, but on songs that I've already established the chords and the melodies."

This somehow leads back to the Bunnymen, the relationship between Sergeant and McCulloch, and the battle of egos. Frontman versus guitarist. Abel versus Cain. "I think Will was always a bit intimidated by my positivity," Mac muses, "but I was intimidated by his negativity, so... I think it worked, with a lot of the music, but once you write the music, you have to go out and do something with it—play it live, stand up for it, the whole thing—and that's when it got hard. People had this image of the Bunnymen as not being into the whole music business, as sort of hating it, but I am, so..."

"At the end of the day," he concludes, "it really is much better to have a laugh, you know?" ○

## 11th Dream Day (continued from page 9)

So, why call an LP of explosive guitar pop *Beet*? Is it a tongue-in-cheek reply to the Beatles insertion of an "A" in place of "E"? Or does the answer lie somewhere in a Tom Robbins book? Bean says, "*Prairie School Freakout* was a bit of a concept album, so we just wanted to simplify things for this one. The original title was *Mangelwurzel*, which is a yellow cattle beetle that appears in the book *Jitterburg Perfume*. We thought that was kind of nice at first, but then after some thought we weren't too sure about it. So we settled on *Beet* for the title of the LP and called our publishing company *Mangelwurzel* instead."

With the shift from the minute independent Amoeba label to Atlantic, and its WEA distribution, one would expect the "screws to be tightened" somewhere along the line. But the Eleventh Dream Day remain true to original form, with little change to their sound, except for a bit more punch to the overall mix. That may have a large part to do with Big Dipper guitarist Gary

Waleik in the producer's chair. "We did have a few other people show some interests in doing it," Bean says, "and they were all people that we admire musically...but we weren't too sure how much they'd allow us to keep our sound in line with the way we wanted it. Gary really liked the sound of *Prairie School Freakout*, and he seemed to be a real mild-mannered guy...even though he does throw a pretty mean wiffle-ball. He didn't change the sound too much, except for doing a few amplifier modifications and showing how we could flesh out the mix a little better. Basically, he was just a motivator to push us along and tell us that we could do better. Even so, it only took us two days to record this one. We're pretty happy with it."

The beet was Rasputin's favorite vegetable. If he were alive today (and who's to say he isn't), the Eleventh Dream Day would undoubtedly be his favorite band. Give *Beet* a spin, and they may end up being yours, too. ○



**CASH BOX CHARTS**

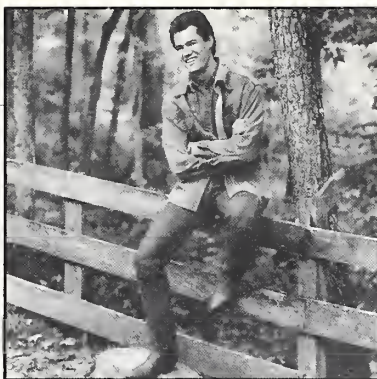
**COUNTRY SINGLES**

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

February 10, 1990



#1 Single: Alabama



#1 Debut: Randy Travis #40



To Watch: Dolly Parton #48

|           |   | Total Weeks<br>Last Week ▼             |
|-----------|---|--|
| <b>1</b>  | <b>SOUTHERN STAR (RCA 9083-7-RAA)</b>                   | <b>Alabama 3 9</b>                     |
| 2         | MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)             | Tanya Tucker 1 15                      |
| 3         | FAST MOVIN' TRAIN (RCA 9115-7-RAA)                      | Restless Heart 10 8                    |
| 4         | I CAN'T TURN THE TIDE (RCA 90767-RAA)                   | Baillie & The Boys 4 14                |
| 5         | STATUE OF A FOOL (Columbia 38-73077)                    | Ricky Van Shelton 8 11                 |
| 6         | WHEN I COULD COME HOME TO YOU (MCA 53738)               | Steve Wariner 6 16                     |
| 7         | ONE MAN WOMAN (Curb/RCA 9077-RAA)                       | The Judds 13 11                        |
| 8         | WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)          | Kathy Mattea 14 11                     |
| 9         | IT AIN'T NOTHING (RCA 9059-7-RAA)                       | Keith Whitley 2 16                     |
| 10        | OVERNIGHT SUCCESS (MCA MCA-53755)                       | George Strait 12 10                    |
| 11        | LITTLE GIRL (MCA MCA-53763)                             | Reba McEntire 20 4                     |
| 12        | MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)    | Rodney Crowell 5 15                    |
| 13        | NO MATTER HOW HIGH (MCA MCA-53757)                      | Oak Ridge Boys 17 7                    |
| 14        | ON SECOND THOUGHT (Universal ULV-66025)                 | Eddie Rabbit 16 9                      |
| 15        | NOBODY'S HOME (RCA 9078-7-RAA)                          | Clint Black 7 13                       |
| 16        | HEARTBREAK HURRICANE (Epic 3473078)                     | Ricky Skaggs 21 8                      |
| 17        | TIME'S UP (Warner Bros. 7-22714-A)                      | Southern Pacific & Carlene Carter 19 9 |
| 18        | CHAINS (MCA MCA-53764)                                  | Patty Loveless 24 4                    |
| 19        | IN MY EYES (MCA 53727)                                  | Lionel Cartwright 9 14                 |
| 20        | LEAVE IT ALONE (Warner Bros. 7-22773-A)                 | The Foresters 22 11                    |
| 21        | SEEIN' MY FATHER IN ME (RCA 9116-7-RAA)                 | Paul Overstreet 27 4                   |
| 22        | IF YOU WANT TO BE MY WOMAN (Epic 34-73076)              | Merle Haggard 25 10                    |
| 23        | START ALL OVER AGAIN (MCA/Curb MCA-53746)               | Desert Rose Band 11 13                 |
| 24        | KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)     | Exile 30 7                             |
| 25        | QUITTIN' TIME (Columbia 38-73202)                       | Mary-Chapin Carpenter 28 4             |
| 26        | IT'S YOU AGAIN (MCA 53732)                              | Skip Ewing 15 18                       |
| 27        | THE GREAT DIVIDE (Warner Bros. 7-22751-A)               | Gene Watson 31 11                      |
| 28        | WHO'S GONNA KNOW (MCA MCA-53759)                        | Conway Twitty 33 7                     |
| 29        | THAT JUST ABOUT DOES IT (Columbia 38-69084)             | Vern Gosdin 18 18                      |
| 30        | SOONER OR LATER (Universal UVL-66029)                   | Eddy Raven 35 7                        |
| 31        | WHO'S LONELY NOW (Warner Bros. 7-22779-A)               | Highway 101 23 16                      |
| 32        | FIVE MINUTES (RCA 9118-7-RAA)                           | Larrie Morgan 41 2                     |
| 33        | NOT COUNTING YOU (Capitol 44492)                        | Garth Brooks 46 4                      |
| 34        | OUT OF YOUR SHOES (RCA 9016-7-RAA)                      | Lorrie Morgan 26 21                    |
| 35        | GHOST TOWN (Columbia 3873096)                           | Zaca Creek 38 7                        |
| 36        | A WOMAN IN LOVE (RCA 9027-7-R)                          | Ronnie Milsap 29 19                    |
| 37        | JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA)             | Don Williams 43 2                      |
| 38        | THIS HEART (Columbia 3873213)                           | Sweethearts Of The Rodeo 48 3          |
| 39        | WHEN ITS GONE (Universal UVL-66023)                     | Nitty Gritty Dirt Band 32 16           |
| <b>40</b> | <b>HARD ROCK BOTTOM (Warner Bros. 7-19935-A)</b>        | <b>Randy Travis DEBUT</b>              |
| 41        | THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)      | Holly Dunn 34 18                       |
| 42        | HERE IN THE REAL WORLD (Arista AS1-9922)                | Alan Jackson 45 3                      |
| 43        | EVERYBODY WANTS TO BE HANK WILLIAMS (Mercury 876-426-7) | Larry Boone 50 2                       |
| 44        | OKLAHOMA SWING (MCA MCA-53780)                          | Vince Gill w/Reba 53 3                 |
| 45        | SHE'S GONE GONE GONE (Universal UVL-66024)              | Glenn Campbell 36 19                   |
| 46        | RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)        | Vern Gosdin DEBUT                      |
| 47        | MORNING TRAIN (Tra-Star TS-1236)                        | Patsy Cole 52 8                        |
| <b>48</b> | <b>TIME FOR ME TO FLY (Columbia 38-73226)</b>           | <b>Dolly Parton 67 2</b>               |
| 49        | THE LONELY SIDE OF LOVE (MCA-53702)                     | Patty Loveless 37 21                   |
| 50        | GO DOWN SWINGIN' (Universal UVL-66033)                  | Wild Rose 55 4                         |
| 51        | AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)        | Hank Williams Jr. DEBUT                |

|     |   | Total Weeks<br>Last Week ▼          |
|-----|---|-------------------------------------|
| 52  | WITHOUT YOU (Oak 1074)  | Carlette 56 3                       |
| 53  | ROUTE 66 (Warner Bros. 7-22666-A)                                       | Michael Martin Murphy 57 4          |
| 54  | TELL ME WHY (Curb CRB-10568)  | Jann Browne 39 11                   |
| 55  | MAYBE (Reprise 5-3904)  | Kenny Rogers Duet w/Holly Dunn 59 3 |
| 56  | COME ON MR. LONELY (Stop Hunger SHR-SWHN 1101)                          | Sweeter Than Honey 61 4             |
| 57  | HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)                | Charlie Louvin 62 4                 |
| 58  | HE'S ALIVE (Columbia 3873200)   | Dolly Parton 40 8                   |
| 59  | DON'T GET ME STARTED (16th Ave. PB-70436)                               | John Conlee 63 2                    |
| 60  | DOWN FOR THE LAST TIME (Carter Country 1206)                            | Keystone 65 3                       |
| 61  | HAVE IT YOUR WAY (Ridgewood R-3009-A)                                   | Brittany 66 4                       |
| 62  | LICENSE TO STEAL (Tra-Star TS-1234)                                     | Rebecca Holden 42 10                |
| 63  | STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)                          | Ronnie Milsap DEBUT                 |
| 64  | WHY SHOULD I (Columbia 3873216)   | O'Kanes 69 3                        |
| 65  | SIMPLE MAN (Epic 34-73030)  | Charlie Daniels 44 17               |
| 66  | LONG WAY BACK HOME (Brykas BRY-1001)                                    | Sonny Martin 71 3                   |
| 67  | A BOTTLE OF WINE AND PATSY CLINE (MCA MCA-53762)                        | Marsha Thornton 72 2                |
| 68  | THERE YOU ARE (Columbia 38-73015)                                       | Willie Nelson 47 18                 |
| 69  | BEFORE THE BED GETS COLD (Evergreen EV-1111-A)                          | Holly Lipton 74 2                   |
| 70  | IF I'M GONNA FALL (Sing Me SM-45-47A)                                   | Lorie Ann DEBUT                     |
| 71  | HOLDIN' A GOOD HAND (Gallery II G-2040)                                 | Jimmy Williams 76 2                 |
| 72  | TWO DOZEN ROSES (Columbia 38-69061)                                     | Shenandoah 49 20                    |
| 73  | TOSSIN' AND TURNIN' (Ridgewood R-3010-A)                                | Stacy 78 2                          |
| 74  | ONE STEP OVER THE LINE (MCA MCA-53795)                                  | Nitty Gritty Dirt Band 80 2         |
| 75  | LESSONS OF LOVE (SOR SOR-411A)  | Jerry Lansdowne DEBUT               |
| 76  | THE CENTER OF MY UNIVERSE (MCA MCA-53719)                               | The Bellamy Brothers 51 12          |
| 77  | YOU WOULDN'T KNOW LOVE (IF IT LOOKED YOU IN THE EYE) (Capitol PB-44494) | Barbara Mandrell 82 2               |
| 78  | HALF STAFF (A.V.R. AVR-17A)   | Rolf Petry 84 2                     |
| 79  | I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)                            | Don Williams 54 21                  |
| 80  | BACK WHERE I COME FROM (Warner Bros. 7-22662)                           | Mac McAnally 86 2                   |
| 81  | GONE (Overton Lee OLR-45-137)   | Marcy Carr 88 2                     |
| 82  | I REFALL IN LOVE (SOA SOA-011)  | Lariat 58 11                        |
| 83  | GHOST RIDERS IN THE SKY (Badger BG-200A)                                | Jack Patton DEBUT                   |
| 84  | SEND IT TO HEAVEN (Badger BG-198AA)                                     | Ernie Cash 60 8                     |
| 85  | WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90339)               | Andi And The Browns DEBUT           |
| 86  | DOING THE TWO STEP (Wonder Horse DM-470)                                | Denny Marion 64 8                   |
| 87  | CROCODILE TEARS (Arista AS1-9912)                                       | Lee Roy Parnell DEBUT               |
| 88  | THAT PREACHER MAN (Badger BG-197AA)                                     | Burt Reed and Daddy 68 7            |
| 89  | LOVE CRAZY (TM U-26297MA)   | Audrey Honeycut DEBUT               |
| 90  | HURT ME ONE MORE TIME (Master Sound 72252-2)                            | Paula N. Pyle 70 7                  |
| 91  | WHAT STILL LIVES IN MY MIND (NSD NSD-265)                               | Todd Dunford DEBUT                  |
| 92  | LET SLEEPING HEARTS LIE (Ridgewood R-3008-A)                            | Carol Persell 73 4                  |
| 93  | LATELY ROSE (Universal UVL-66031)                                       | Trader Price 75 4                   |
| 94  | IF TOMORROW NEVER COMES (Capitol B-44430)                               | Garth Brooks 77 22                  |
| 95  | JESUS AND THE JUNKIE (OL OLR-136)                                       | Beau Dean DEBUT                     |
| 96  | I CAN'T GET OVER YOU (Horton HR-520-A)                                  | Jack Nelson 79 3                    |
| 97  | IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)            | Jo-EI Sonnier 81 14                 |
| 98  | ROSE CAFE (New Act NA-004)  | Robin Right 83 10                   |
| 99  | WHEN I LOOK INTO YOUR EYES (Overton Lee OLR-45-134A)                    | Touch Of Country 85 11              |
| 100 | NOT TONIGHT I'VE GOT A HEARTACHE (Lamon LR-10212-7)                     | Gary Ray 87 3                       |



# COUNTRY MUSIC

## Earl Thomas Conley: An Ever-Changing Man

BY KAY KNIGHT

Listening to the man's music, his sensuous voice can take one from the depths of heartbreak (as in "What I'd Say" and "Holding Her and Loving You") to the ecstatic pleasure of knowing that another work week is behind us ("Finally Friday").

That ability to envelop you is very apparent, not only in Earl Thomas Conley's music but also in his personality and his beliefs.

"We're coming into a new age," explains Conley. "It's already 1990 and we're coming to the point where people are going to have to be responsible for their own minds and their own actions. It's time to take account for yourself and make the most of it, you know—make it good, so you don't have any complaints."

Conley's philosophy is "Life is what you make it," and he says it's a philosophy he thinks he has had throughout his whole life, but just didn't realize it.

"Every religion and great philosophy teaches us that, but it's so easy to read that and not really hear it, not know it and not accept it," Conley says. "I've always been so *different* and it's kind of been a hindrance through the years—to be so insecure and confused about not seeing things the way others always saw them. But it's nice now, because I realize that it's okay to be myself and to write music that is *really* me."

Conley believes that sometimes writers have to put limitations on themselves to continue to write songs that are strictly commercial, and not what is really within them.

"I'm very adamant these days about

not wanting to fit into any molds, and I'm trying to put everything into a concept that it's really a paradox...it's almost a contradiction to what I really believe," explains Conley. "You have to

write things that will fit into a basic situation, like 'What I'd Say'—and I'd still say that if I felt like it." Conley laughs.

"There are certain things that fit on a universal scale and certain things that I just don't believe that way anymore, and I'm not going to sing or write them anymore."

Earl Thomas Conley's music is ever-changing. He says his music is about things that he has experienced, or things that he is *willing* to experience or about which he can pretend. There is no limit to it and that is the way he likes to keep it.

"If I write a waltz, then I just naturally turn around after that and write something as extreme from that as it can possibly be," Conley says, rather matter-of-factly. "I can't stand limitations. I just can't. I like to do things differently all the time, but I

keep up and live just enough in the past to be comfortable, because living too much in the past makes people too comfortable and uncreative and conservative. I do it just enough to keep myself in a stable state of mind—mentally, physically and spiritually."

While working on his latest album, *Earl Thomas Conley: Greatest Hits Volume II*, which is scheduled for release late this month, Conley says there were a lot of changes and different directions taking place.

"On this last album project I worked with Randy Scruggs and Emory Gordy, Jr., and as far as production goes, it was the first time I'd worked with either of them," Conley says. "So that was a new education. When we met in the studio, with the exception of the bass player, we had all new musicians, a new engineer, a new room and new technical procedures. So that was a whole new experience in that direc-

tion."

What Conley *now* wants to do is accumulate all his life's experiences in music, in thought, and everything else into a neat little package that will turn out to be a great new album. "I want to get back into the writing end of music myself," Conley explains, "because a lot of songs I've recorded for this Greatest Hits album weren't mine—and they were all good and necessary and wonderful—but my writing is something that I miss and I think it has to be a priority for me now. That's what I came here for...to be a singer and a songwriter. Right now I'm directing a lot of my energy into writing songs for that album, that I hope will be finished by this Fall, with my frequent writing partner Randy Scruggs."

Conley says that through his songwriting he has been able to develop his own vocal versatility. "I grew up on steel guitar and listening to Hank Williams, Sr. and to Bill Monroe and Jimmy Martin's bluegrass music," he remembers. "I loved it all and still love it today, but I wouldn't love it if I always had to do the same thing. I wouldn't even be in this business if somebody told me that I *always* had to do it [music] in just one style."

"I use those influences and I think they're all disguised in all my songs that I write because we're dealing with feelings and emotion and those things change constantly...even with people you love. I think all we really have to offer life is being our own person and doing things our own way—ever-changing as that may be." ○



Earl Thomas Conley

## CALENDAR OF EVENTS COMING UP:

MCA RECORDING ARTISTS Riders in the Sky will host the 11th Annual Hospital Hospitality House Round-up February 9, at the Cannery in Nashville.

Ranger Doug, Too Slim and Woody Paul will present special performances by Waylon Jennings, Jessi Colter, Wayland Pattan and Kathy Chiavola to enhance this annual family event. Ruth Ann Leach will emcee the show.

The Hospital Hospitality House, founded in 1974, provides free lodging and meals to relatives of hospital patients who reside outside Davidson County. As a non-profit organization, the HHH depends solely on private contributions and fund-raising events. In addition to great family entertainment, the event offers door prizes given away throughout the evening, barbeque and hot dog dinners and a silent auction.

The 11th Annual Round-up benefit tickets are \$7.00 for adults and \$2.00 for children, 12 and under. Tickets are available at the HHH, (615) 329-0477, or at all Centratik locations, (615) 320-7171. The doors will open at 6 p.m. and entertainment will begin at 7 p.m. Food and games are priced separately.

## BACK IN TIME:

- FEBRUARY 4—Happy Birthday to Clint Black (1962)
- FEBRUARY 5—Loretta Lynn's "One's on the Way" hits the #1 spot for the second consecutive week (1972)
- FEBRUARY 6—Ronnie Milsap joins the Grand Ole Opry (1976)
- FEBRUARY 7—"You're the Only World I Know" by Sonny James hits the top of the country charts (1965)
- FEBRUARY 8—"Wondering," Webb Pierce's first charted record, enters the country charts (1952)
- FEBRUARY 9—Bill Haley dies (1981)
- FEBRUARY 10—Randy Travis' *Storms of Life* is certified platinum (1987)

**COUNTRY TIDBIT: NOT ONLY IS EXILE** receiving rave reviews for their new single "Keep It in the Middle of the Road," off their debut album, *Still Standing*, on Arista Records, but Exile's drummer Steve Goetzman and wife, Barbara, received the newest member of the Exile clan. Laura Ann Goetzman, their 7 lb., 2 oz. bundle of joy, was born January 14, 1990 at 4:48 a.m. in Lexington, Kentucky. Laura Ann is Steve and Barbara's second child and has received a warm welcome into the family by her sister, Sarah, who is now two years old. Congratulations, Steve and Barbara.



RCA RECORDING ARTIST Paul Overstreet recently shot a video for his current single "Seein' My Father in Me." The video features a series of father-and-son vignettes. Behind the lens was director Jack Cole and producer Mary Matthews. Pictured (l to r): Nash, Summer, Overstreet, Bill Overstreet (Paul's father) and Chord Overstreet. (photo: David Froehman)



# COUNTRY MUSIC

## COUNTRY ALBUMS

February 10, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

|    |   |                        | Total Weeks ▼ |
|----|---|------------------------|---------------|
|    |   | Last Week ▼            |               |
| 1  | <b>KILLIN' TIME</b> (RCA 8781-7)                            | Clint Black            | 1 38          |
| 2  | <b>NO HOLDIN' BACK</b> (Warner Bros. 25988)                 | Randy Travis           | 7 16          |
| 3  | <b>WHITE LIMOZEEN</b> (Columbia 44384)                      | Dolly Parton           | 9 33          |
| 4  | <b>ALONE</b> (Columbia FC65104)                             | Vern Gosdin            | 10 25         |
| 5  | <b>SOUTHERN STAR</b> (RCA 8587-1)                           | Alabama                | 2 49          |
| 6  | <b>THE ROAD NOT TAKEN</b> (Columbia 44468/CBS)              | Shenandoah             | 12 47         |
| 7  | <b>SIMPLE MAN</b> (Epic E-45316)                            | Charlie Daniels Band   | 17 11         |
| 8  | <b>KEYS TO THE HIGHWAY</b> (Columbia C-45242)               | Rodney Crowell         | 5 11          |
| 9  | <b>LEAVE THE LIGHT ON</b> (RCA 9594)                        | Lorrie Morgan          | 22 27         |
| 10 | <b>BEYOND THE BLUE NEON</b> (MCA 42266)                     | George Strait          | 3 49          |
| 11 | <b>REBA LIVE</b> (MCA C2-8034)                              | Reba McEntire          | 4 18          |
| 12 | <b>I WONDER DO YOU THINK OF ME</b> (RCA 9889-1-R)           | Keith Whitley          | 14 23         |
| 13 | <b>PICKIN' ON NASHVILLE</b> (Mercury/PolyGram 422-838744-1) | Kentucky Headhunters   | 23 11         |
| 14 | <b>THE BOYS ARE BACK</b> (Capitol 93258)                    | Sawyer Brown           | 13 9          |
| 15 | <b>GARTH BROOKS</b> (Capitol C1-1-90897)                    | Garth Brooks           | 8 26          |
| 16 | <b>RIVER OF TIME</b> (Curb/RCA 9595-1/RCA)                  | The Judds              | 31 41         |
| 17 | <b>A HORSE CALLED MUSIC</b> (Columbia 45046)                | Willie Nelson          | 6 23          |
| 18 | <b>LOVING PROOF</b> (Columbia 44221/CBS) (G)                | Ricky Van Shelton      | 15 70         |
| 19 | <b>HONKY TONK ANGEL</b> (MCA 42223)                         | Patty Loveless         | 11 67         |
| 20 | <b>GREATEST HITS III</b> (Warner Bros./Curb 1-25834)        | Hank Williams, Jr.     | 30 49         |
| 21 | <b>THIS WOMAN</b> (RCA 8369) (G)                            | K.T. Oslin             | 40 72         |
| 22 | <b>PAINT THE TOWN</b> (Warner Bros. 1-25992)                | Highway 101            | 26 11         |
| 23 | <b>RICKY VAN SHELTON III</b> (Columbia 45250)               | Ricky Van Shelton      | DEBUT         |
| 24 | <b>AMERICAN DREAMS</b> (MCA-42311)                          | The Oak Ridge Boys     | 21 17         |
| 25 | <b>TANYA TUCKER'S GREATEST HITS</b> (Capitol C4-91814)      | Tanya Tucker           | 25 4          |
| 26 | <b>WILL THE CIRCLE BE UNBROKEN</b> (Warner Bros. 285301)    | Nitty Gritty Dirt Band | 20 36         |
| 27 | <b>WILLOW IN THE WIND</b> (Mercury 422 836 950)             | Kathy Mattea           | 16 39         |
| 28 | <b>HILLBILLY ROCK</b> (MCA MCA-42312)                       | Marty Stuart           | RE-ENTRY      |
| 29 | <b>I GOT DREAMS</b> (MCA MCA-42272)                         | Steve Wariner          | 18 4          |
| 30 | <b>LOOKIN' FOR A HIT</b> (Reprise 9-25939-1)                | Dwight Yoakam          | 37 16         |
| 31 | <b>SWEET SIXTEEN</b> (MCA-6294) (G)                         | Reba McEntire          | 19 38         |
| 32 | <b>TELL IT LIKE IT IS</b> (Atlantic 91064-1)                | Billy Joe Royal        | RE-ENTRY      |
| 33 | <b>KENTUCKY THUNDER</b> (Epic-45027)                        | Ricky Skaggs           | 24 27         |
| 34 | <b>TURN THE TIDE</b> (RCA-8454-2-R)                         | Baillie & The Boys     | 28 4          |
| 35 | <b>PAGES OF LIFE</b> (MCA/Curb MCA-A9479)                   | Desert Rose Band       | 39 2          |
| 36 | <b>STATE OF THE HEART</b> (Columbia 44228)                  | Mary-Chapin Carpenter  | 29 9          |
| 37 | <b>DIAMONDS AND DIRT</b> (Columbia 44076/CBS)               | Rodney Crowell         | 32 92         |
| 38 | <b>FAST MOVING TRAIN</b> (RCA 9961-R)                       | Restless Heart         | DEBUT         |
| 39 | <b>FIRST MOVE</b> (Mercury/PolyGram 838352)                 | Daniele Alexander      | 33 8          |
| 40 | <b>OLD 8 x 10</b> (Warner Bros. 25738)(P)                   | Randy Travis           | 34 79         |

## COUNTRY HOT CUTS

1. RANDY TRAVIS: "Mining For Coal" *No Holdin' Back* GM(Warner Bros.)
2. RICKY VAN SHELTON: "I've Cried My Last Tear for You" *Ricky Van Shelton III* GM(Columbia)
3. BAILLIE & THE BOYS: "Honest Love" *Turn the Tide* GM(RCA)
4. VERN GOSDIN: "Alone" *Alone* GM(Columbia)
5. RESTLESS HEART: "I've Never Been so Sure" *Fast Movin' Train* GM(RCA)

## TOP 5 SINGLES—10 YEARS AGO

1. T.G. SHEPPARD: "I'll be Coming Back for More" (Warner Bros.)
2. DON WILLIAMS: "Love Me Over Again" (MCA)
3. THE OAK RIDGE BOYS: "Leaving Louisiana in the Broad Daylight" (MCA)
4. BARBARA MANDRELL: "Years" (MCA)
5. JOHN CONLEE: "Baby You're Something" (MCA)

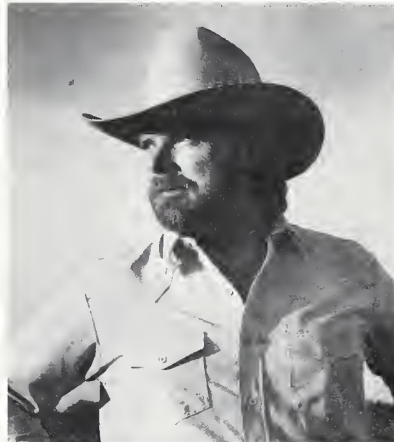
## Album Releases

■ **SOUTHERN PACIFIC: *County Line*** (Warner Bros. 4-25895)



This top-notch album, expertly produced by the guys themselves and Jim Ed Norman, starts out with a great single, earlier released on the soundtrack to the motion picture *Pink Cadillac*, "Any Way the Wind Blows." This project also includes a stellar selection of Southern Pacific originals—tunes like the beautiful "Beyond Love" and "Help Wanted" and the humorous "I Can't Complain." *County Line* features a guest appearance by the Beach Boys on "G.T.O.," and Carlene Carter adds her powerful vocals to the group's current single "Time's Up." Last but certainly not least, John McFee's a capella version of Del Shannon's "I Go to Pieces" puts the icing on this prize-winning album. Great stuff.

## Single Releases



## Out of the Box

■ **DAN SEALS: "Love on Arrival"** (Capitol PB-44435)

Once Seals deciphers the message from a love letter, his response to his woman is LOUD AND CLEAR—and the strongest we've heard from him since "They Rage On." Expertly produced by Kyle Lehning, this self-penned, upbeat country-rocker puts Seals back in the fast lane of radio, and is bound to ensure his arrival at the top of the charts.

## Country Feature Picks

■ **WILLIE NELSON: "The Highway"** (Columbia 38 73249)

Nothing can ever paint a picture with words like a song sung by Willie Nelson, and once again he has mastered a work of art. This hauntingly beautiful ballad, written by Tom Connors and Richard Wesley, takes us straight down life's highway, stopping to reminisce about both the good and the bad. With Nelson's magic touch, along with stellar production by Fred Foster, this "Highway" is sure to be a shortcut to the top.

■ **HIGHWAY 101: "Walkin', Talkin', Cryin', Barely Beatin' Broken Heart"** (Warner Bros. 7-19968)

It's another love-gone-wrong song—one brilliantly done by Paulette Carlson. You can hear the heartache, and anyone who has ever been there can almost feel it. Clever, almost tongue-tying, lyrics, co-written by Roger Miller and Justin Tubb, and the clear, honky-tonk feel are sure to make this tune a favorite with country radio and fans alike.

■ **BUCK OWENS: "Tijuana Lady"** (Capitol PB-44504)

This toe-tappin' tune is in true Buck Owens fashion—the raw edge of the traditional country sound. In this self-penned delight, Owens praises the beauty of all women, but assures his "Tijuana Lady" that her beauty can be matched by none. Expert production by Jerry Crutchfield and Jim Shaw, as well as Owens' energetic rendition, make this the strongest release yet off his *Act Naturally* LP.

■ **JENNIFER McCARTER & THE McCARTERS: "Better Be Home Soon"** (Warner Bros. 7-19964)

Latching onto both heartwarming harmonies and heart-rendering vocals, Jennifer McCarter & the McCarters deliver this classic with their sincere Southern charm. Although the lyrics reflect the emotions caused by the uncertainty of the love affair, the delivery doesn't quite produce the sound of heartache. Perhaps these women have never really had their hearts broken.



# COUNTRY MUSIC

## The O'kanes: Here Today and Here Tomorrow

THEY'RE JUST A COUPLE OF JOURNEYMEN whose destiny seems to be unlimited. Although their incomparable breed of music continues to hypnotize us with its honest roots and simplicity, they also maintain a consistency in dazzling us with a stimulating sense of freshness. To say the O'kanes are in the process of making a great comeback would be quite deceptive. However, to say they *are* in the midst of merely revealing another result of true artistry definitely stands within reason.

Just a few years ago when Jamie O'Hara and Kieran Kane combined not only their names, but their individual talent as well, they stumbled onto a surprising magic. That magic, consisting of desolate harmonies nestled within a raw acoustic backing, left listeners ecstatically tranced. After sparking incredible results with their first two CBS albums, *The O'kanes* and *Tired of Runnin'*, their journey continues with the release of their third project, entitled *Imagine That*.

"Our music seems to direct itself in a lot of ways," Kane explains. "The first album were songs that we had just been writing, with no idea of ever actually recording an album. We just had a pile of songs there and that's what we used. The second album were songs that we had written *after* the first album and after we had been on the road for a while. They were songs that we had been performing on stage for quite a while, before we went into the studio with them. The second album is very performance-oriented. It was all done in the studio, but there are a lot of cuts on the album that are completely intact. Nothing was changed. We just played it and, 'Boom'—there it was. That album, at that time, was as close to being at an O'kanes concert as you could get."

*Imagine That* is the result of various new attempts for the O'kanes, including the first recording on which they didn't produce entirely on their own. When producer Allen Reynolds was invited to assist on the project, it not only added a new dimension to their material, but the conjunction also offered Kane and O'Hara the opportunity to place more emphasis on their writing and performing.

"It was the first time that we were ever in the situation to where we said 'OK, we have an album to do and we have to write the songs,'" says Kane. "This album is different and the most obvious difference is that Jamie and I only produced two cuts on it. We were used to having complete control, but that was getting difficult. It was hard to write, tour, record, play, sing and produce. We were just getting to the point where we wanted to take off one of the hats. That one [producing] seemed the most likely one to take off."

Although the O'kanes do not necessarily dare to be different, their writing efforts and performances somehow create a unique blend of challenging simplicity and vulnerability. The results may be quite different, but also



The O'kanes

prove to be highly commanding. Such skillful efforts shine through on their current single, "Why Should I," which is rapidly gaining positive response.

"It's not like we set out to make something *different*," Kane admits. "We just like to keep growing and keep changing, not necessarily for the sake of change, but as an extension of natural creative growth. We think of ourselves as being country. We write country music and we play country music. It's different than other people's version of country. Personally, I think we're as country or more country than 90% of what you hear on the radio right now. We've been through this with the record company, in terms of them thinking of us as an alternative music act in some ways. I can see why people would think that. We work in that area also, which is fine, but we still feel like we are writing, playing and singing country music."

"We really gravitate toward a *simple* sound in all facets of music, but also in other areas too," Kane continues. "I mean, if you were in my house...my house is very simply decorated and I think that's just a creative vent that we just gravitate toward. Everything that's happened to us in our lives hopefully filters through our music. That keeps it real. We just keep boiling it down and boiling it down until it's at its most prime state of emotion. I think that's really what country music is all about—honesty and something real."

Sure, it's perhaps unusual for two separate individuals to achieve such a musical compatibility. There's O'Hara, who is a former all-American high school football player from Ohio, and there's Kane, who grew up in New York. The combination however, is perhaps what country music is all about—how different people from totally different origins can somehow flow easily into a shared common bond based on life's realities. The music simply adds entertainment.

"We're kinda like a couple of journeymen in a way," Kane ponders. "We write, sing, play and hope to hit as many people as possible. Hopefully, what we do will work for people on a personal level that will eventually *mean* something to them. You know, there are albums that you hear in your lifetime that you will take with you as you get older and mature. I would hope the O'kanes make albums like that."

**Kimmy Wix**



IT'S OFFICIAL! Here's some of the newly announced Capitol Records A&R department, including (l to r): James Stroud, vice president of A&R; Steve Nelson, A&R assistant; Janie West, manager of A&R; Ray Pillow, director of A&R; Scott Poston, A&R coordinator and Rob Hendon, A&R assistant. (photo: Beth Gwinn)



DWIGHT YOAKAM has paired with such artists as Buck Owens and k.d. lang recently, but ZZ Top? Well not quite, but ZZ Top's own Billy Gibbons came backstage to visit with Yoakam at one of Yoakam's recent performances on his "Just Lookin' for a Hit" Tour. Might a collaboration be in the works? (photo: Alan Austin)



1989 WAS A TREE-mendous year for Michael Garvin, Kevin Welch, Don Cook and Harlan Howard, who all tied for first place as Tree's "Writer of the Year." Above, the four composers are seen collecting loving cups, which were presented to them by Tree during a recent celebration held at the Stock-Yard in Nashville.



WHERE'S BILLY? Reprise recording artists Billy Hill recently shot their first music video in Nashville. The clip was directed by Jay Brown and was shot at an abandoned cotton mill. Billy Hill, currently on tour supporting their debut LP *Billy Hill*, recently appeared at Guitars and Cadillacs in Kansas City. Pictured (l to r): Dennis Robbins; David Bridges, director of photography; John Scott Sherrill; Martin Parker; Reno Kling; Jay Brown, director and Bucky Baxter.



# COUNTRY MUSIC

## COUNTRY INDIE SINGLES

|    |  |                     |       |    |
|----|--|---------------------|-------|----|
| 1  | MORNING TRAIN (Tra-Star TS-1236)                           | Patsy Cole          | 1     | 8  |
| 2  | WITHOUT YOU (Oak 1074)                                     | Carlette            | 2     | 3  |
| 3  | COME ON MR. LONELY (Stop Hunger SHR-SWHN 1101)             | Sweeter Than Honey  | 3     | 4  |
| 4  | HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)   | Charlie Louvin      | 4     | 4  |
| 5  | DOWN FOR THE LAST TIME (Carter Country 1206-A)             | Keystone            | 5     | 3  |
| 6  | HAVE IT YOUR WAY (Ridgewood R-3009-A)                      | Brittany            | 6     | 4  |
| 7  | LONG WAY BACK HOME (Brykas BRY-1001)                       | Sonny Martin        | 7     | 3  |
| 8  | BEFORE THE BED GETS COLD (Evergreen EV-1111A)              | Holly Lipton        | 8     | 2  |
| 9  | IF I'M GONNA FALL (Sing Me SM-45-47A)                      | Lori Ann            | DEBUT |    |
| 10 | HOLDIN' A GOOD HAND (Gallery II G-2040A)                   | Jimmy Williams      | 9     | 2  |
| 11 | TOSSIN' AND TURNIN' (Ridgewood R-3010-A)                   | Stacy               | 10    | 2  |
| 12 | LESSONS OF LOVE (SOR SOR-411A)                             | Jerry Lansdowne     | DEBUT |    |
| 13 | HALF STAFF (A.V.R. AVR-17A)                                | Rolf Petry          | 11    | 2  |
| 14 | GONE (Overton Lee OLR-45-137)                              | Marcy Carr          | 12    | 2  |
| 15 | GHOST RIDERS IN THE SKY (Badger BG-200A)                   | Jack Patton         | DEBUT |    |
| 16 | WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90-339) | Andi And The Browns | DEBUT |    |
| 17 | LOVE CRAZY (TM U-26297MA)                                  | Audrey Honeycut     | DEBUT |    |
| 18 | WHAT STILL LIVES IN MY MIND (NSD NSD-265)                  | Todd Dunford        | DEBUT |    |
| 19 | JESUS AND THE JUNKIE (OL OLR-136)                          | Beau Dean           | DEBUT |    |
| 20 | LICENSE TO STEAL (Tra-Star TS-1234)                        | Rebecca Holden      | 13    | 10 |

## Indie Insight

LOTS OF INDEPENDENT ARTISTS have really been on the move lately. A beautiful and budding young entertainer, **Rachel Saunders**, recently joined actress Loni Anderson at a brunch at the Florida Governor's Mansion to honor the Red Ribbon Campaign for drug awareness. In support of this campaign, Saunders performed her song "Saying Yes to Life" for several thousand school children at the Tallahassee Civic Center.

**VETTZ**, a unique musical group made up of Vietnam veterans, has just recorded their third single release on Fraternity Records. "American Heroes" is the story of how all Americans are heroes no matter what their color, or their financial or social status.

Hailing from Southern Ohio, Vetz is dedicated to preserving the memory of those Vietnam veterans who never came home and of those who did come home to less than a heroic welcome. The group is made up of lead vocalist Wayne Barker, who also wrote "American Heroes" (as well as their first two releases), drummer Ron Czarnecki, John Davis on Bass guitar, Bo Neese on lead guitar and keyboardist James Agner.

These guys are keeping busy touring across the nation, and definitely seem to be headed in the right direction.

SINGER/SONGWRITER **Guy Clark** has received a 1989 Grammy nomination for Best Contemporary Folk Recording for the album *Old Friends*. The album, released on Sugar Hill Records, was co-produced by Clark and Miles Wilkinson. Following a year of extensive domestic and international touring in support of *Old Friends* during 1989, Clark will make several national television appearances in early 1990. Following his television appearances, Clark will return to England, Scotland and Ireland for additional touring in March and April with singer/songwriter Robert Earl Keen.



(L to r): Saunders and Anderson

## Country Indies

### Indie Spotlight

#### □ VETTZ: "American Heroes" (Fraternity F-3557)

This five-man band from Ohio, all Vietnam veterans, pay tribute to those who have served their country proudly—not just war veterans, but also the American Indian, the farmer and the four students at Kent State University who gave their lives during an anti-war demonstration in 1970. Strong vocal delivery (a cross between a Joe Cocker and Gene Watson) and the simple acoustic production make this latest by Vetz a sure radio hit and one that should definitely produce some "major" interest on Music Row.



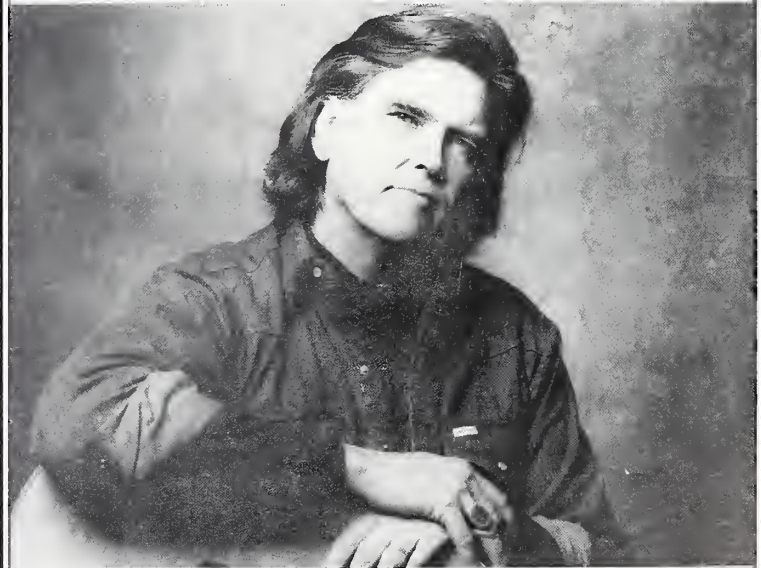
### Indie Fetaure Pick

#### □ HOME BREWED BAND: "Smokey Mountain Harmony (You Can Feel It Almost)" (Cedar Creek 211048)

This smokin' uptempo tune is a sure foot-stomper. From the down-home fiddlin' to its sizzlin' guitar licks, this one has it all. With dynamic energy, along with tight harmonies, the Home Brewed Band brews a mixture of Southern gospel, traditional country, and crossover pop, creating a stew of mountain music. This one is sure to ignite some sparks on country radio.

### Up & Coming

- **BARRY BEST:** "Nevada State of Mind" (Trac 120-41)
- **TOUCH OF COUNTRY:** "Ain't Gonna Do You No Good" (Overton Lee 45-139)
- **SUSI BEATTY:** "Nobody Loves Me Like the Blues" (Starway 1207-7)



Guy Clark

**COUNTRY TIDBIT:** HAVING BEEN NAMED NASHVILLE'S #1 country station five times in the last two and a half years, **WSIX FM/AM** has finally reached its goal of being #1 marketwide. The most recent Arbitron ratings show WSIX received Nashville's largest share of listeners for Fall, 1989.

The Academy of Country Music named WSIX its Station of the Year for 1988, the first time a Nashville radio station captured such honors. Additionally, the station, staff and air personalities have received numerous award nominations from industry leaders.



# GOSPEL MUSIC

## Rich Mullins: More Than Just Music

BY KIMMY WIX

HIS NAME ALONE HAS BECOME A LIGHT within the Christian industry—not to mention his illuminating talent for music. Reunion recording artist Rich Mullins seems to stand in the center of the world, holding a torch. The torch he holds is *not* to make himself shine any brighter, but it *does*, however, represent a form of light we all should seek and, incidentally, places him in an entirely separate assembly from today's Christian music ministry.

So what causes this musical poet to be so mysteriously, yet intriguingly unique? He possesses many of the same qualities and accomplishments as other leading Christian artists, including a strong religious upbringing, commanding album performances, sold-out concerts, chart-peaking singles and numerous award nominations. Even with a vast list of musical achievements behind him, he continues to cast a sense of desolation when it comes to his *musical* career. Perhaps Mullins focuses primarily on the world's piteous misleadings, and its means of dealing with them, instead of focusing solely on his music. This assumption is evidently portrayed in his fourth and currently released album, *Never Picture Perfect*.

"I think a lot of what *Never Picture Perfect* is all about is...well, it's kinda funny because sometimes you never know what something is all about until it's all over," explains Mullins. "A lot of it is about the tension of being in the world, but not *of* the world. It's about the tension of how we *want* to put faith in our political leaders, yet no one who's lived in the 20th Century has a single brain cell left that has reason to think we can put *any* kind of faith in

any political leader. We want to be able to believe in some kind of ideology, yet every ideology that we've ever tried out has broken down at some point. We want to believe in all of those things that are real tangible and none of them work.

"The only thing that works is something that we can't see, something beyond us and something that *we* can't control—and that really is God," Mullins says. "God is the only hope. Sometimes I think it's not really that black and white. Then I go back and read the scriptures and find out that it really is. So *Never Picture Perfect* is really about being *in* the world, but not *of* it. We all have a good bit of the world inside us, but we can't give up on ourselves because of that. We should just put our faith in Christ and he will bring to completion that work that *he* began."

Mullins received his first spark of recognition in 1980. He began working with Zion Ministries, performing with their band at retreats and churches around the country. When the band recorded an album composed of songs that he had written, one of the tunes fell into the hands of Mike Blanton, who was looking for a final cut for Amy Grant's *Age to Age* project. Mullins' "Sing Your Praise to the Lord" met the demand. After Grant recorded the song, Blanton/Harrell signed him as an exclusive writer.

Since then, Mullins has penned other tunes for Grant, such as "Love of Another Kind," and also "O Come All Ye Faithful," recorded by Debby Boone. As a solo artist, he has recorded four albums, including his self-titled debut release, *Pictures in the Sky*, *Winds of Heaven...Stuff of Earth* and his current *Never Picture Perfect*, which was



Rich Mullins

produced by Reed Arvin. This project kicked off with three simultaneous releases: "My One Thing," "Bound to Come Some Trouble" and "To Rock Higher Education."

Whether it's his sculptured from-the-heart, to-the-heart lyrics or his vulnerable vocal presentation, Mullins' music seems to capture listeners almost instantly. However, he will be the first one to admit that he doesn't really like his voice at all.

"I just have a rotten voice," he laughs. "I hate my voice and I think it's very embarrassing to have to hear it. Sometimes I think I sound like two tin cans being beaten together. Evidently, other people don't mind it too much," he says, laughing again. "I don't make albums for me to buy, though. The reason that I sing is because I trust my own interpretation of my songs better than I trust other people's. My songs

tend to be real emotional and the songs that I enjoy the most are the ones that hit me on a real gut kinda level. That's why I like being a writer and a performer. I like putting together the whole package, because I think I can make it all work. There are some things that I think I'm good at and then there are some things I don't think I'm good at. So I know how to compensate those things."

Although his voice *does* seem to flow with an emotionally gutsy approach (which is obviously a turn-on to his massive number of fans), Mullins feels that his *writing* is certainly the most important.

"To me writing is not a whole lot different than building or plumbing," he ponders. "When you build, you work with wood and you take it, shape it, hit it, saw it, sand it and you do all those things and end up with a chair or table. With music, you just take sounds, you bend them, twist them and pound them. You do all those things and end up with a song. So I think there are some basic forms that a person needs to understand. Then once you get those basic forms down, then you can link them all and even have fun with it."

While Mullins continues to receive excellent response from his current album, he also devotes much of his time to school, which he just recently began. He hopes this extension of education will benefit future mission work as well as his unique, yet fascinating individuality.

"For me, it's real important that I keep in touch with *people*," Mullins insists. "I find a great amount of inspiration in that. I'm just a believer in doing *more* than just music, ya know?" ○



Members of Jubilation stopped by the Homeland offices to share a few of the new tunes on which they are working. Homeland president Bill Traylor and sales manager Diane Bell like what they hear. Jubilation, a new member of the Homeland family by way of the Journey Records acquisition, write all their own material and have developed a rockingly melodic country sound. They have an album, *One of These Days*, set for a February release. Pictured here are: Bruce Haynes, lead singer and bass player; Bob Ashley, lead guitarist; Bill Traylor, Homeland president; Diane Bell, Homeland sales manager; Benny Wood, tenor singer and rhythm guitarist; and Gene Reasoner, baritone and group manager. Not pictured: drummer J.R. Bradford. (photo: Tania Rice)



Singer/songwriter John Phillips has been signed to an exclusive songwriting/artist agreement with the Benson Company. Pictured at the signing are (l to r) Jordy Conger, Benson divisional vice-president, print publications and publishing; Andrea Whitaker, professional manager; John Phillips; Jerry Park, Benson general manager and chief operating officer; and Andy Ivey, Benson director of A&R. Phillips most recently served as vocalist with the Joe English Band on their recent tour of Russia.





**Artist:** Bob Bennett  
**Title:** "Lord of the Past"  
**Album:** *Lord of the Past: A Compilation*  
**Label:** Urgent ISBN #0001381849  
**Producer:** Jonathan David Brown  
**Writer:** Bob Bennett  
**Publisher:** Matters of the Heart/ASCAP

## CONTEMPORARY CHRISTIAN TOP 40 SINGLES

February 10, 1990 The grey shading represents a bullet indicating strong upward chart movement

Total Weeks ▼  
Last Week ▼

|    |   |                            |       |    |
|----|---|----------------------------|-------|----|
| 1  | LORD OF THE PAST (Urgent ISBN#0001381849)           | Bob Bennett                | 4     | 11 |
| 2  | CHARM IS DECEITFUL (Reunion 7010049521)             | Kim Hill                   | 1     | 12 |
| 3  | EXALT THE NAME (Word 701-914-4500)                  | Sandi Patti                | 10    | 10 |
| 4  | IT IS WELL WITH MY SOUL (Word 7019107508)           | Wayne Watson               | 5     | 12 |
| 5  | THE MISSION (Sparrow SPD-1196)                      | Steve Green                | 2     | 13 |
| 6  | THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)    | David Meece                | 15    | 9  |
| 7  | THE ALTAR (Diadem 7-90113-057-1)                    | Ray Boltz                  | 7     | 13 |
| 8  | DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172) | Steve Camp                 | 9     | 12 |
| 9  | LOVE'S ON THE OTHER SIDE (Benson BR-59511)          | Michele Wagner             | 3     | 12 |
| 10 | JUST COME IN (Sparrow SPC-1202)                     | Margaret Becker            | 11    | 11 |
| 11 | DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)  | Rick Crawford              | 13    | 10 |
| 12 | WELL DONE (DaySpring 9016396152)                    | Trace Balin                | 6     | 13 |
| 13 | MERCY FOR THE MEMORIES (Sparrow SPD-1762)           | Geoff Moore & The Distance | 14    | 10 |
| 14 | I CRY (Myrrh 7016880389)                            | Russ Taff                  | 17    | 7  |
| 15 | BEAT OF A DIFFERENT HEART (DaySpring 701417757)     | Paul Smith                 | 26    | 3  |
| 16 | EVERY MOMENT (Sparrow SPD-1174-2)                   | Deneice Williams           | 8     | 15 |
| 17 | FRIENDS IN HIGH PLACES (Benson C02506)              | Larnelle Harris            | 18    | 11 |
| 18 | I'LL BE A FRIEND TO YOU (Day Spring 7014160575)     | Kenny Marks                | 12    | 14 |
| 19 | STAND IN MY PLACE (Myrrh 701460256X)                | Bryan Duncan               | 22    | 8  |
| 20 | SWEET LOVE (Myrrh 7016889386)                       | First Call                 | 16    | 15 |
| 21 | JUBILEE (Sparrow SPC-1219)                          | Michael Card               | 35    | 2  |
| 22 | IF IT WASN'T FOR GRACE (Frontline C09060)           | Mark Farner                | 24    | 9  |
| 23 | I'LL MEET YOU THERE (Sparrow 176271194)             | White Heart                | 23    | 8  |
| 24 | FAITH (Myrrh 7016886387)                            | Kim Boyce                  | 19    | 15 |
| 25 | MORE LOVE TO THEE (New Canaan 7019986536)           | Bruce Carroll              | 31    | 7  |
| 26 | NO COMPROMISE (Myrrh 7016877612)                    | Philip Bailey              | 28    | 8  |
| 27 | LOVE COMES DOWN (Star Song SSC-8120)                | Mylon & Broken Heart       | 29    | 7  |
| 28 | MY ONE THING (Reunion 7010053723)                   | Rich Mullins               | 32    | 4  |
| 29 | I SHALL SEE GOD (Good News 901-647-3157)            | Roby Duke                  | 38    | 2  |
| 30 | COUNT ON ME (Giant 02555S)                          | David & The Giants         | DEBUT |    |
| 31 | HEART OF THE HOMELESS (Day Spring 7014180576)       | Farrell & Farrell          | 40    | 2  |
| 32 | WE EXALT THEE (Day Spring 7014184571)               | Petra                      | 36    | 8  |
| 33 | SOMEBODY SAY AMEN (Myrrh 701-6897-389)              | David Mullen               | 37    | 10 |
| 34 | BEST OF FRIENDS (Urgent 00013731888)                | Billy Crockett             | 34    | 2  |
| 35 | GOD WILL FIND YA (Frontline CD9051)                 | Jon Gibson                 | DEBUT |    |
| 36 | CALLING ON LOVE (Myrrh 7016892387)                  | Shelia Walsh               | 20    | 17 |
| 37 | WANDERING PILGRIM (Star Song SSC-8128)              | Twila Paris                | 21    | 10 |
| 38 | BEFORE YOU KNOW IT (Frontline CO9050)               | Benny Hester               | DEBUT |    |
| 39 | MASTERPIECE (Word 701-9059-503)                     | Sandi Patti                | 25    | 10 |
| 40 | FATHER OF LOVE (Word 7014176579)                    | New Song                   | DEBUT |    |

CASH BOX  
MICRO  
CHART

## SOUTHERN GOSPEL TOP 40 SINGLES

February 10, 1990 The grey shading represents a bullet indicating strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |   |                        |       |    |
|----|---|------------------------|-------|----|
| 1  | LIVING IN BEULAH LAND (Pinnacle PRC00110)                 | Karen Peck             | 5     | 17 |
| 2  | RESURRECTION MORN (Morning Star MST-4104)                 | Perry Sisters          | 2     | 12 |
| 3  | HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504) | Chuck Wagon Gang       | 3     | 15 |
| 4  | WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121)           | Chosen                 | 6     | 10 |
| 5  | CARRY ON CHILDREN (Morning Star MST-4095)                 | Fox Brothers           | 1     | 27 |
| 6  | HE'S STILL IN THE FIRE (Homeland HL-8804)                 | Speers                 | 13    | 20 |
| 7  | HE HAS RISEN (Sonlite SON-122)                            | Singing Cookes         | 8     | 19 |
| 8  | NEW MAN (Harvest HAR-1173)                                | Carrol Roberson        | 9     | 15 |
| 9  | THE PARTY'S OVER (Homeland HL-1014)                       | Hemphills              | 4     | 32 |
| 10 | IT'S THE KING (RiverSong C02522)                          | Heaven Bound           | 10    | 24 |
| 11 | GLORY DEVINE (Morning Star MST-4104)                      | Perrys                 | 12    | 12 |
| 12 | THE JUDGEMENT (RiverSong C02569)                          | Kingsmen               | 17    | 3  |
| 13 | GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)   | Gold City              | 14    | 21 |
| 14 | THE CROSS IN THE MIDDLE (New Haven NHS-005)               | Florida Boys           | 11    | 32 |
| 15 | BUILDING THIS HOUSE ON THE ROCK (Homeland HC-8914)        | Allison Durham         | 20    | 3  |
| 16 | I FORGIVE YOU (New Haven NHC-200064)                      | Florida Boys           | 18    | 9  |
| 17 | YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)              | Jeff & Sheri Easter    | 19    | 25 |
| 18 | THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-0002)      | Johnny Minick & Family | 15    | 11 |
| 19 | I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)    | Ronnie Hinson          | 23    | 10 |
| 20 | PAID IN FULL (Homeland HC-8907)                           | Hemphills              | 33    | 2  |
| 21 | GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)        | Paynes                 | 27    | 7  |
| 22 | COMING SOON (Peaceful Stream 28491-1600-1)                | Spencers               | 16    | 32 |
| 23 | IT'S A WONDERFUL DAY (Morning Star MSC-45-4105A)          | Anchormen              | 25    | 3  |
| 24 | SIN MET GRACE (Canaan 7019982530)                         | Mid South Boys         | 38    | 2  |
| 25 | LET THE REDEEMED SAY SO (Canaan 7019984533)               | Nelons                 | 31    | 7  |
| 26 | WHAT A WAY TO GO (Harvest HAR-1186)                       | Rainhardt              | 29    | 8  |
| 27 | I WANT TO MAKE A DIFFERENCE (Morning Star MST-45-11288)   | Mid South Boys         | 21    | 32 |
| 28 | ARISE, MY LOVE (American Christian Artists ACA-0071)      | Greenes                | 30    | 3  |
| 29 | SHADOW OF THE STEEPLE (Homeland HC-8902)                  | Singing Americans      | 37    | 2  |
| 30 | HEALING M (Morning Star U25628)                           | Dixie Melody Boys      | 34    | 2  |
| 31 | WAVES OF GLORY (Dawn D-3056-S)                            | Reffitts               | 22    | 4  |
| 32 | I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163)            | Isaccs                 | DEBUT |    |
| 33 | WHEN I KNELT, THE BLOOD FELL (American Christian Artists) | The Greenses           | 24    | 32 |
| 34 | HERE I AM (Sonlite SON-1235)                              | Hoppers                | 39    | 7  |
| 35 | JESUS IS COMING FOR ME (RiverSong CO-2569)                | Kingsmen               | 7     | 25 |
| 36 | UNDER HIS FEET (Morning Star MSC-4103)                    | McKameys               | DEBUT |    |
| 37 | HE BORE MY BURDENS (DF-101)                               | Freemans               | DEBUT |    |
| 38 | HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)                | Anchormen              | 26    | 12 |
| 39 | I'VE JUST STARTED LIVING (Homeland HL 1006)               | Cathedrals             | 32    | 29 |
| 40 | IT'S NOT FORM IT'S NOT FASHION (Sonlite SON-116)          | McGraders              | DEBUT |    |

# Southern Top Slot

**Artist:** Karen Peck

**Title:** "Living in Beulah Land"

**Album:** *My Father's Words*

**Label:** Pinnacle PRC00110

**Producer:** Eldridge Fox

**Writer:** Greg Howard

**Publisher:** Homeland/BMI





# GOSPEL MUSIC

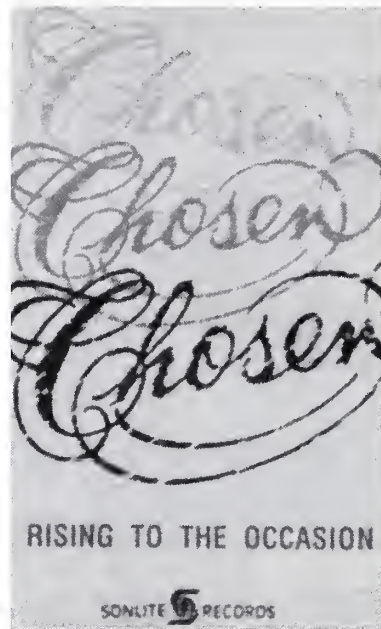


Celebrating Reunion recording artist Kim Hill's four #1 hits at a #1 party in her honor January 16 at Nashville's Slice of Life restaurant were: Wayne Kirkpatrick, writer of "Testimony" and associate producer of *Talk About Life*, Hill's second album; Reunion Records president Terry Hemmings; Reunion Music Group creative director Chris Smith; Wes King, writer of "Charm Is Deceitful" and Kim Hill.



Homeland's Allison Durham spent New Year's Eve with the Gaithers and thousands of others praising the Lord into the new year. The Gaithers' annual New Year's Eve celebration, "Jubilate!," was held at the Omni in Atlanta, where Durham was joined by several other artists, including fellow label mates, the Cathedrals, trumpeter Phil Driscoll, Carman, Ray Boltz, Tony Melendez and Babbie Mason. At the stroke of midnight, Durham was granted the honor of opening the finale with her single, "Written in Heaven," an honor enjoyed by Sandi Patti at last year's celebration. Pictured here are (l to r) Amy Ransom, Gloria Gaither, Allison Durham, Babbie Mason and Cathedrals' Danny Funderburke.

## Album Review



■ **CHOSEN:** *Rising to the Occasion* (Sonlite Son-121)

Sonlite recording artist Chosen certainly creates an excellent alternative choice for today's Southern gospel lineup. This group casts a sound of its own. The traditional all-male quartets play a vital role, but so do the unusual, yet interesting blends of groups such as Chosen. Offering us skillful harmonies (which sometimes lack a bit in high tenor), Chosen proves to be capable of delivering meaningful lyrics, as well as just a good sound. *Rising to the Occasion*, produced by Chris White, presents an assemblage of slow to mid-tempo tunes, all of which deserve a high mark for clever lyrics and hooks that hook the heart. Picks of the project would have to be "Once and for All" (which nonetheless deserves a tad more energy when the chorus kicks in), "His Hands," an incredible contemporary-oriented tune with elite keyboard licks, and the current single release, "When Your Back Is to the Wall."



Benson recording artists Billy & Sarah Gains were in the studio recently to begin work on their third Benson release. Entitled *Friends Indeed*, the release features songs penned by Billy Gains and offers a more progressive sound for adult contemporary and Black gospel radio, which will continue to expand their audience. Pictured (front, l to r) taking a breaking during the session are Jackie Street, Sarah and Billy Gains, Mark Baldwin, Dan Cleary, and (back, l to r) are Ronny Brookshire (engineer), Mark Hammond and Phil Naish.

## Gospel...Hot Off the Presses...

**SPARROW CORPORATION DEDICATES NEW CENTRAL DISTRIBUTION CENTER:** The Sparrow Corporation announced the opening of its new \$1.1 million Central Distribution Center in Jacksonville, Illinois. A dedication ceremony, held at the CDC, commemorated the plant opening in mid-December.

The Honorable Ron Tendick, Mayor of Jacksonville, opened the program. Sparrow executives, including Billy Ray Hearn (president), Rod Huff (senior vice president, operations) and Darrell Harris (president of Star Song Records), as well as F.G. Baldwin (retail marketing manager of Integrity Music, distributed by Sparrow) were all involved in the ceremony.

The dedication message was delivered by Rev. Scott Smith of Christ Community Church, Franklin, Tennessee, with music ministry by award-winning Sparrow recording artist Steve Green, performing as part of the program.

"Our new Central Distribution Center will enable Sparrow to more quickly and cost-effectively respond to the needs of our customers nationally," Hearn said.

The new facility will manage shipping and warehousing of Sparrow's recorded music, video and print publication products for the Central and Eastern U.S.



Sparrow Corporation's new Central Distribution Center



# COIN MACHINE

## AROUND THE ROUTE

BY CAMILLE COMPASIO

LET'S START WITH an update on *Teenage Mutant Ninja Turtles*. Yes indeed, it's still going as strong as ever. When I contacted Konami's **Stephen Kaufman** this past week, he referred to *TMNT* as "the biggest winner we've had in recent years" and assured the trade that "as long as the demand requires it, Konami will continue to produce and deliver" this fantastic piece. Without a doubt, *TMNT* provided a shot in the arm at a time when it was much needed. Wouldn't it be great to have several more pieces like this one...

MY CONVERSATION WITH Atlas Dist.'s **Jerry Marcus** focused mainly on *TMNT*, naturally. However, he did spotlight a couple of other pieces that are selling, namely FABTEK's *Toki* kit and Capcom's *Final Fight* kit. Atari's *Badlands* "looks great" and is expected to arrive at Atlas momentarily. As for music, Rock-Ola's *Laser 2000* CD juke is doing "super!" Incidentally, Jerry also mentioned that Atlas plans to be settled into its spacious, new 50,000 sq. ft. facilities by this coming April...

AND SPEAKING OF MOVING, **Jaleco** recently relocate, to "better serve" its customers. New address is 310 Era Drive, Northbrook, IL 60062. Since they remained in the same suburb, phone number (708-480-1811) and FAX number (708-480-9231) have not been changed...

**PIONEER LASER ENTERTAINMENT** of Carson, California is currently in the process of setting up a distrib network for its line of Laser juke products, which includes the CD and video models introduced by the company at last year's AMOA Expo. **Paul Scribner** recently joined the firm as national sales manager of the Jukebox Division (*Cash Box*, January 20, 1990). PLE is very serious about its commitment to the jukebox market. Keep tuned...

MARK YOUR CALENDARS: NAMA has scheduled an Education conference for August 15-18 at the Ambassador West Hotel in Chicago. For registration info and further details contact **Richard Geerdes** at NAMA headquarters. Phone number is: (312) 346-0370...

THE ABC-TV CAMERA CREW spent a good deal of time at the WMS Ind. Chicago facilities on California Ave., gathering material on Williams and Midway Manufacturing activities for a segment on the Peter Jennings network news show focusing on pinball machines. There'll be close-ups of current Williams and Bally models as part of the show's feature on the 60th anniversary of pins. As of this writing, a CBS-TV crew will be making a similar visit for coverage on the local news telecast. This is all part of the efforts of the Pinball Promotion Committee to generate greater public awareness of this popular piece of amusement entertainment as the trade celebrates the pin's big 60th. Williams marketing chief **Roger Sharpe**, chairman of the PPC's marketing subcommittee assures us "the wheels are in full motion...and there's lots more to come"...

## Pinball Promo Committee Meets in Chicago

CHICAGO—Multi-faceted promotion/marketing strategies for pinball were discussed at a meeting of the AMOA Pinball Promotion Committee in Chicago (January 17, 1990). The formation of this committee coincides with the celebration, in 1990, of pinball's 60th anniversary. There are an estimated nine hundred thousand to one million pinball games on location throughout the U.S.

Chaired by John Bell of Bell's Music in Vicksburg, Mississippi, the Pinball Promotion Committee is comprised of both operators and manufacturers of pinball, including representatives from the American Amusement Machine Association. Funding of PPC activities will come from contributions from AMOA as well as four pinball manufacturers: Bally/Midway, Williams Electronics, Data East Pinball and Premier Technology, all headquartered in the Chicago area.

Highlights of the January meeting included reports from PPC's three subcommittees (marketing, education and tournament).

Roger Sharpe (Williams Electronics), who is chairman of the marketing subcommittee, advised that a pinball information kit for distribution to trade and consumer media, as well as future operator mailings, are currently in the works. It will be patterned, in part,

after AMOA's highly successful jukebox promotion information package. The subcommittee will also look into the feasibility of pinball merchandise (i.e. calendars, pins) and work with other subcommittees for the dissemination of pinball news to the industry and consumer media.

Clyde Knupp (Amuse-O-Matic, Fort Dodge, Iowa) is chairman of the education subcommittee. He reported that this subcommittee will be looking into the creation of a pinball handbook for operators, addressing marketing and repair issues. The committee will also work with AMOA's education committee to develop pinball seminars at AMOA's trade show and regional seminars as well.

The tournament subcommittee, which is chaired by Gene Urso (Madison Coin Machine-Monona, WI), will be investigating the formation and implementation of pinball leagues patterned, in part, after AMOA's National Dart Association. The project would include criteria for league formation, standardized eligibility requirements, scorekeeping, player sanctioning and sponsorship of regional/national tournaments.

The committee also heard a proposal from an outside vendor on the creation of marketing and training videos related to pinball.

## Parallel Issue Put to Rest

**(Editor's Note: When the long-running issue of parallel boards finally came to a conclusion, Bill Beckham, president of Red Baron Amusements and a major figure in the case, issued the following statement, which Cash Box is reproducing here in its entirety).**

The Red Baron versus Taito case dealing with parallel boards in the U.S. is over. The Supreme Court has decided not to hear the case and, therefore, the decision of the 4th Circuit Court of Appeals stands—that it is legal to buy and sell parallel printed circuit boards but it is illegal to "Publicly Perform" them.

Obviously, I am very disappointed and surprised that this is the interpretation of our Copyright Law. It is hard to believe the law says it is legal to distribute and purchase a specific product, but it is illegal to use that product for the purpose for which it was purchased and for the purpose for which it was manufactured. We must face the fact that this is the opinion in the 4th Circuit and that the Supreme Court chose not to rule on it.

Hopefully, the fight has not been for naught. The purpose of war is for peace; and the ultimate purpose of this "war" between the manufacturers and operators was to bring peace to the U.S. industry. We wanted an on-point case; we got it and we took it as far as our law allows. We might not like the results but at least we've got a definite answer to the controversy that has split this industry for at least three years and we are all going to have to live with it. With this out of the way, maybe peace can come to the U.S. industry and we can join forces to work towards common goals. Despite the loss, I hope the manufacturers have heard the uproar and discontent from the U.S. operators when they have to buy games in dedicated format that are available to operators in every other country of the world as kits, and that they will adjust their marketing policies accordingly. If this happens, the "war" will have been worth it—only time will tell.

Finally, I want to also set the record straight regarding rumors about Taito and this fight. People have to remember I picked this fight with Taito; they didn't pick one with me. This fight was aimed at stopping the policy of all U.S. manufacturers of making U.S. operators buy dedicated games—that is why AAMA (American Amusement Machine Assn.) was initially included in this suit. I have the utmost respect for all the people in Taito America and in Taito Japan. From middle management and especially through top management, including their attorneys and their leaders in Japan, they have handled this entire episode with class and dignity. There were many times when they could have used their strength and resources to take advantage of their position but they never did. I believe they realized that this was a question that needed to be answered for the good of the entire industry, and they acted accordingly and shouldered the burden for the rest of the manufacturers. They fought fair and hard, and they won, and for this they should be congratulated.

*(Bill Beckham is president of Red Baron Amusements and is also the spokesman for the American Operators for Equal Treatment).*



**FISH TALES**—While celebrating his birthday recently on vacation in beautiful Cabo San Lucas, Mexico, Hank Tronick of C.A. Robinson and Company (center) hooked up with Jerry Johnston (left), owner of Oregon-based Amusement Unlimited, Inc. and Dennis Mellinger of Dutch Harbor, Alaska for a rousing day of fishing on the high seas. Happy birthday, Hank! If the 18- to 25-pound Dorados these guys are showing off are any indication, imagine the stories they'll be spinning about the "ones that got away."



## INDUSTRY CALENDAR 1990

**January 23-24: AMOA-sponsored meeting for state association executives;** Westin O'Hare Hotel; Rosemont, IL. For info contact Fred Newton of AMOA at (312) 644-6610.

**January 23-26: IMA** (International Amusement & Vending Trade Fair); Frankfurt Trade Center; Frankfurt, Germany.

**February 9-11: Arkansas Music Operators Association;** (site to be announced); Little Rock, AR; annual state convention.

**February 23-25: Iowa Operators of Music & Amusements;** Holiday Inn, Waterloo Civic Center; Waterloo, IA; state convention & trade show.

**February 23-25: South Carolina Coin Operators Association, Inc.** (SCCOA); Sheraton Hotel; Columbia, SC; state convention & trade show.

**March 9-11: ACME '90** (American Coin Machine Exposition); Hyatt Regency; Chicago, IL; annual international trade show.

**March 23-25: NAMA** (National Automatic Merchandising Association); San Jose Convention Center; San Jose, CA; western convention & trade show.

**March 23-25: Minnesota Operators of Music & Amusements (MOMA);** Sheraton Park Place Hotel; Minneapolis, MN; state convention and trade show.

**April 13-14: Washington Amusement & Music Operators Association** (WAMOA); Red Lion Hotel; Bellevue, WA; state convention and trade show.

**April 19-22: Florida Amusement & Vending Association,** Omni International Hotel & Expo Center; state convention & trade show.

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

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

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

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

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

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

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

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

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

**October 25-27: AMOA Expo '90;** (Amusement & Music Operators Association); New Orleans Convention Center; New Orleans, LA; international convention & trade show.

## Bob Lentz to Midway

CHICAGO—Midway Manufacturing Company announced the appointment of Bob Lentz to the position of sales manager for the Bally pinball and Bally/Midway video product lines. His appointment went into effect on January 22.

Lentz brings to his new post over 15 years of experience spanning every segment of the coin-op amusement industry. He has held positions with such firms as Merit Industries, Seeburg Corporation, Loewen America and Stern Electronics.

"We're very happy to have Bob aboard," stated Midway's sales and marketing vice president Steve Blattspieler. "His extensive product knowledge and familiarity with the people in the business will make Bob a strong, integral part of our team."

Midway Manufacturing Company is a wholly owned subsidiary of WMS Games Inc., a corporation owned by WMS Industries Inc., a publicly held company listed on the New York Stock Exchange.



BOB LENTZ

## February "Play Your Heart Out" Promo Is Underway

CHICAGO—The second annual "Play Your Heart Out" jukebox promotion, involving the nation's jukebox operators and major record labels, got underway at the start of February with the love songs of three contemporary artists being featured at more than 10,000 jukebox locations throughout the country.

Spearheading the effort is the Amusement & Music Operators Assn. (AMOA), whose members own and service approximately 115,000 of the nation's 225,000 jukeboxes. The songs being programmed are from artists on the RCA and Mercury/PolyGram labels.

The promotion, which is also billed as a jukebox "Love Month" package with the celebration of Valentine's Day on February 14, is being coordinated through AMOA, Sterling Title Strip (Pittsburgh, Pennsylvania) and America's one-stop record outlets that sell to the jukebox industry. The three featured records (all new or recently released) are: "How 'Bout Us" by Grayson Hugh on RCA, "Whole Wide World" by A-ME Lorain on RCA and "Forever" by Kiss on Mercury/PolyGram.

A jukebox "Play Your Heart Out" package, which jukebox operators can pick up from their local one-stop for display at the various locations, includes a "Play Your Heart Out" poster along with special title strips. Highlighted on the poster are the three featured records with photos of the artists. As part of the package, jukebox operators purchase the records. The participating labels and AMOA are underwriting the cost of the printed promotion materials.

Sam Atchley, AMOA's label liaison is also assisting in coordinating the program.

## Over 70,000 at Winter CES

CHICAGO—The 41st annual Winter CES (Consumer Electronics Show), held in Las Vegas this past January drew a total attendance of 70,837 and featured a wide range of consumer products including the world's largest consumer television (almost 48 sq. ft. of image area) as well as some of the smallest TVs ever displayed. There was a prototype of a tiny LCD color TV that fits inside a spiral notebook and a "desk top" color TV featuring a four-inch screen, remote control, calendar function and built-in clock (model also comes attached to a VHS VCR for one of the world's smallest TV/VCR units).

Exhibitors who participated represented the U.S. and 13 foreign countries including China, Australia, Ireland, France, Denmark, Japan, Germany, Hong Kong and the U.K. "At 803,457 square feet, we had more actual exhibit space contracted for this show than ever before," commented CES vice president Dennis S. Corcoran. "Our largest single booth once again this year belonged to Nintendo, with a total of 29,670 square feet," he added.

Several industry trends became apparent at the 1990 Winter CES, particularly the strong showing of home-theater surround-sound

products. "A major factor that will affect the '90s is the graying of the consumer base," according to CES keynoter Bernard F. Brennan, chairman and CEO of Montgomery Ward & Co. "This change in demographics to an older population is developing the concept of 'cocooning'—that is spending a great deal of time in one's home. This trend offers all of us an opportunity to fulfill the home-theater needs of this growing consumer group."

Another important characteristic of the show was the significant growth of hand-held reference and translation products, emerging from

the continued development of the home office market, which has an estimated growth rate of approximately 16 percent each year.

Also of note was growth in the area of home automation products. This year's show marked the debut of dozens of these products. As stated by CES keynoter Dr. Rusty Campos, "Home automation is more than an incremental change in the appliance and consumer electronics business. It is a new type of business—the business of giving the consumer more control over the home environment."



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**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.

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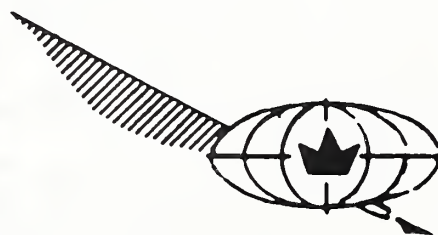
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