

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

March 31, 1990

Newspaper \$3.50

Horse Sense

**Cowboy Junkies
Are Back
in the Saddle**



TICKERTAPE

GEFFEN'S NOT GOOFIN': After weeks of rumors and speculation, **MCA Inc.** agreed to buy **Geffen Records** for MCA stock valued at about \$545 million. Announcement of the deal followed Geffen's decision not to renew its distribution contract with Time Warner Inc. It appeared that the British media conglomerate **Thorn EMI** was going to purchase the company for a reported \$700 million cash, but **David Geffen** did not want to engage in the adverse tax consequences of such a deal, for a stock swap insulates him from immediately paying taxes. After those negotiations broke off, MCA came through with the best offer: MCA will issue Geffen 1 million shares of a new convertible stock that pays a \$6.80 annual dividend and can be converted into 10 million shares of MCA common stock worth about \$545 million. In exchange, MCA receives Geffen Records, who currently hold the contracts to some of the world's best-selling recording artist, including Guns N'Roses, Don Henley and Aerosmith. However, Geffen will retain ownership of the offices currently under construction in Beverly Hills, and Geffen's film division, which has produced such hits as *Risky Business*, *Little Shop of Horrors* and *Beetlejuice*.

On March 20, Geffen announced the incarnation of a new spin-off label, called simply **DGC Records**. Geffen's current A&R department will sign artists for both labels. However, no artists previously released on Geffen Records will be transferred to DGC. They expect to release 10 albums in their first year, with new LPs by **Warrior Soul**, the **Sundays**, **Lori Carson** and **John Doe** already in the works.

STICK IT TO 'EM: As the controversy surrounding the lyric labeling bill increases, many well-known members of the music community are coming out and voicing strong opposition. **Donny Osmond** recently testified before the Arizona Senate Judiciary Committee, stating that passage of the bill would seriously curtail the First Amendment freedoms of artists and their audiences. He also stressed his concerns about performers' liability for acts allegedly motivated by listening to a recording. **Rosanne Cash** and **Rodney Crowell** recently testified before the Civil and Criminal Justice Committee in the state of Missouri's House of Representatives. They too felt that the passage of such a bill would violate the First Amendment. This is the second hearing held in two years on the lyric labeling bill, introduced by Republican Representative Jean

Dixon.

I THINK I LOVE YOU: Former *Partridge Family* bassist/actor **Danny Bonaduce** was arrested for allegedly buying crack in Daytona Beach, Florida. The actor feared losing his job as a DJ for WEGX-FM in Philadelphia, and felt suicidal. He told the *Philadelphia Inquirer* that he called his girlfriend and jokingly told her "I'm going to blow my brains out, but this is my favorite shirt." Bonaduce also confessed "I feel like a monumental fool. Even Carl Sagan couldn't figure out how stupid I am. I can barely look at myself... To anyone who believed the Danny Partridge myth, I'm sorry."

TRUE MEN DON'T BEAT UP GIRLS: Two members of the **Red Hot Chili Peppers** were also arrested in Daytona Beach on charges that they jumped from the stage of a Spring break performance and assaulted a woman in the audience. Drummer **Chad Smith** was charged with battery, while bassist **Michael Balcaray**, a.k.a. **Flea**, was charged with disorderly conduct, battery and solicitation to commit an unnatural and lascivious act.

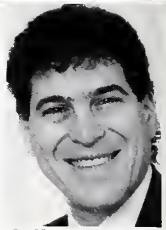
WHITE RIOT, I WANNA RIOT, WHITE RIOT, A RIOT FOR MY MODE: You couldn't exactly call it *Riot on Sunset Strip, Part 2*, and it wasn't anywhere near Route 66, but, at the Warehouse store on La Cienega Blvd. in L.A. this past Tuesday night, those notoriously rabble-rousing Brits, **Depeche Mode**, ran into a spot of fan (as in *fanatic*) trouble. A few thousand rabid Mode-ites, gathered for an autograph session by their heroes, decided to celebrate the early ending of the session by causing a royal ruckus, tossing rocks and bottles and generally jumping up and down in unison. Over 100 LAPD officers, decked out in full riot gear and marching in neat little rows (holdovers from two recent, uneventful Public Enemy shows, perhaps?), brought the little brouhaha to an abrupt halt. There were no serious injuries to report of, but it did make a great 15 seconds of TV. Huffed and indignant city officials are trying to get the Warehouse chain to cover police costs. Apparently, petty vandalism is a tenet of the new revolution. It's that wild beat, officer...it drives those kids crazy...

WAYNE'S WORLD, WAYNE'S WORLD! Attorney's for entertainer *extraordinaire* **Wayne Newton** and **NBC News** are due back in court April 13 to argue their ongoing libel case. The 9th U.S. Circuit Court of Appeals set the hearing to determine the reversal

(continued on page 8)

EXECUTIVES ON THE MOVE

■ **Walt Disney Records** has announced two new appointments as part of the restructuring of the company. **Mark Jaffe** has been named vice president of Disney Records and will develop new music programs to build on the recent platinum success of *The Little Mermaid* soundtrack. **Judy Cross** has been promoted to vice president of **Disney Audio Entertainment**, a new label developed to increase the visibility of Disney's story and specialty audio products. ■ **Charisma Records** has announced the appointment of **Jerre Hall** to the position of vice president, sales, based out of the company's New York headquarters. Hall joins Charisma from Virgin Records in Chicago, where he was the Midwest regional sales manager. In other Charisma news, **Joanna Spock Dean** will be the associate director of A&R, East Coast, **Tony Noe** is the new manager of A&R administration, and **Sue Landolfi** will take the reins of the West Coast A&R representative position. ■ **Bruce Hinton**, president, **MCA Records/Nashville** has announced the promotion of **Janet Rickman** to vice president of publicity and artist development for the label. Rickman was most recently director of publicity and artist development at the Nashville office. Prior to joining MCA/Nashville, she was West Coast director of press and artist relations for PolyGram Records, based in Los Angeles. **Pat Schoffstoll** has also moved up the MCA corporate ladder in the Nashville office recently. She has been promoted to vice president of administration for the label. Schoffstoll was most recently director of administration at MCA/Nashville. Prior to joining the label in 1984, Schoffstoll was involved in retail and wholesale audio/video sales. ■ **Chrysalis** has appointed **Andy Fuhrmann** vice president, A&R. Fuhrmann comes to the label from Epic/Portrait/CBS, where he was director, A&R. He held the same position at Arista prior to that, and was responsible for signing Taylor Dayne. ■ **Island** has appointed **Rod Butler** vice president, urban promotion, and has named **Ronnie Blackshear** national director, secondary urban promotion. Butler comes to Island from Orpheus, where he was vice president, promotion, during the label's first year of operation. Prior to that, he spent 11 years at Capitol, most recently as national director, Black promotion. Blackshear also comes from Orpheus, where she was national promotion assistant. ■ **MTV** has named **Mark Rosenthal** executive vice president, affiliate sales and marketing for the network. Rosenthal was promoted from senior vice president, Western division, MTV Networks. ■ The news from Black Rock this week is that **Mary Beth Colucci** has been appointed director, video continuity marketing at **Columbia House**. She was promoted from associate director in the same department, a position she held since January 1989. She has been with Columbia House since 1986. And **Andrew J. Gerber** has been named vice president and general attorney, **CBS Records** law department. He has been general attorney since 1978. **Bill Johnson** has been promoted to the position of design director at **CBS Records/Nashville**. After leaving *Rolling Stone* magazine in 1978, Johnson became involved with album design for CBS, resulting in his selection as art director for CBS Records in 1979. Prior to his current position, Johnson served as senior art director, CBS Records/Nashville. Johnson is a highly respected artist, and has won numerous honors, including two Grammy Awards (1988 and 1989). **Areeda Schneider** is the new associate director of administration there. A native of Alabama, Schneider began her association with CBS Records in 1976 as a marketing coordinator. She was later upped to manager, administration and personnel before assuming her current position. ■ Long-time music industry veteran **Paul Lovelace** has just been named as the senior vice president of national promotion for **Platinum International Music** on Nashville's Music Row. Lovelace previously served as vice president of promotion at Capitol Records/Nashville. Other positions Lovelace has held include promotion director at MCA Records and vice president of promotion at 20th Century Fox's Los Angeles pop division. He was also a member of the Elektra/Nashville team, founded in 1976. ■ At **Elektra**, **Brian Cohen** has been appointed director of advertising. Cohen comes to the label from Restless, where he was director of sales and distribution, a position he held since 1987. ■ **EMI Music Publishing** has named **Brooke Morrow** senior coordinator, international acquisitions. Morrow comes to EMI from Uni Records, where she was executive assistant to the president.



Jaffe



Hall



Landolfi



Fuhrmann



Rosenthal



Lovelace



Cohen



Morrow



THE MUSIC TRADE MAGAZINE

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THE BUZZ

LA DEMO-GRAPHICS: The following thoughts and blurbs are in reference to the stack of demos that have been piling up on my desk...

Bruce S.L. Duff displays his talents by playing all of the instruments on his demo tape, entitled *Just for the Hell of It*. All nine songs have a cartoon quality about them that calls to mind both the Residents and They Might Be Giants. Unfortunately, Duff doesn't share either band's absurd but clever imagination, nor the latter's knack for infectious hooks. Many of the songs here simply wander along without any discernible direction. However, I have to give him ten points for the revved-up version of Dylan's "I Want You," and five for sampling the cough at the beginning of Black Sabbath's "Sweet Leaf." Bruce's phone number is (213) 962-9054.

In a unique amalgamation of cheesy lounge music and socio-political consciousness, **Anthony Fabbri** has recorded "The Berlin Wall" and "Pray for World Peace." These cuts practically ooze Velveeta, but Mr. Fabbri obviously has good-willed intentions and a big heart. P.O. Box 911, Hollywood, CA. 90078-0911.

The Mutts have managed to tick off just about every label in the L.A. area. The fact that their posters openly make fun of A&R directors probably doesn't help the situation. The irony: their snotty attitude is just part of the package. They obviously have a huge jones for the Replacements, circa *Hootenany*; one of the songs here, "I Know That You Know," is about the Mutts getting kicked out of the Mats' dressing room for being *too drunk*! However, they differ from that band in that they shun the '70s FM album-rock influences and revel in the glory days of poppy buzzsaw punk. The Vibrators, Buzzcocks, and Stiff Little Fingers occasionally spring to mind, especially in "I Live With a Cat." They're a fun live band, and if you get on their good side, they just might invite you to one of their infamous parties. Call Eddy Sill at (818) 769-4644.

The Ventura/Santa Barbara area has been producing some pretty cool pop bands here of late, namely the I-Rails and Toad the Wet Sprocket. Now, we can go ahead and add **Something for Nothing** to that list. On *Static*, their version of emotionally lucid pop-rock does not differ too much from the aforementioned bands, for they too ride that fine line between being alternative and commercially accessible. At times, singer John Lombardo sounds a little overanxious to open up his pipes, but he does have a great melodic sense that lends itself quite nicely to the bands power-pop approach. *Something for Nothing*, P.O. Box 23273, Ventura, CA. 93002.

When a Los Angeles band uses the word *black* in their name, you come to expect hair extensions, lycra trousers and Marshall stacks. However, in the case of the **Black Watch**, you (thankfully) get the exact opposite. John Frederick's songs are literate and tuneful, and J'anna Jacoby's violin talents augment matters mellifluously. The results fall into a vein of guitar-pop not too dissimilar from that chartered by the late, great, Go-Betweens. The Black Watch already have a self-released LP and EP to their credit, but this four-song demo is so impressive that it completely outpaces their earlier efforts. Contact the band at (213) 466-3198. A big kudo should also go to producer **Iain O'Higgins**, who helps keep the proceedings concise and well arranged. O'Higgins has recently relocated to the Los Angeles area from Britain, where he worked with Robyn Hitchcock, the Jazz Butcher and countless others. His studio savvy is too simply great to go unnoticed. O'Higgins can be reached at (213) 660-4845.

Robb Moore

NY PAUSES FOR CAUSES: Soon we're going to have to make this a weekly thing. No complaints from this desk...

On this coast, **Concerts for the Environment** has just announced a very cool Earth Day concert, scheduled for April 21 at **Merriweather Post Pavilion** in Columbia, Maryland. The location is rather ironic: Merriweather used to be this absolutely lovely outdoor venue in rural MD, about 45 minutes from D.C., depending on Beltway traffic. Now, I hear that residents in the thousands of condos and track houses that have sprung up in the past couple of years are trying to get the place shut down because of the noise.

Anyway, the concert line-up includes **10,000 Maniacs**, **Indigo Girls**, **Bruce Hornsby and the Range**, **Boogie Down Productions**, the **Fabulous Thunderbirds** and the **Jungle Brothers**, with others to be announced. The **Nederlander Organization**, which manages Merriweather Post Pavilion, is opening the venue at the earliest date in its history as a tribute to Earth Day; proceeds will benefit Earth Day 1990.

On the other coast, EMI artist **Richard Marx** has announced that all publishing royalties from his upcoming single, "Children of the Night" (from *Repeat Offender*) will be donated to the Los Angeles-based **Children of the Night** organization, which is about to open its first shelter in Van Nuys. Marx wrote the track after meeting a few of the kids the song is named after, teenage prostitutes and runaways. The money will be used to get kids off the street and into drug rehab programs, get them into temporary shelters and provide food and job preparation and placement. The organization also operates a counseling service, a 24-hour hotline, and an emergency transportation program.

"A lot of people don't know that there are 12-year-old prostitutes," Marx says. "They need to know. The only way that problem can be solved is for awareness to be heightened. To me, it's just as important an issue as muscular dystrophy

or cancer research."

CAWS FOR PAWS Was hanging out at one of my favourite record stores the other day (plug: **Sounds** on St. Mark's) and picked up this newspaper-ish thing, called "Dear Nipper." Hmm. Looks like...a music advice column written by a dog. The RCA dog, "Dear Nipper" is the new marketing device the label is using to push its "post-modern/alternative" Spring line: Peter Murphy, the Stone Roses, Mary My Hope, the Del Fuegos, the Ian Lowery Group (formerly King Blank) and so on. Then today I got the sampler in the mail; too bad the poor slob at Sounds didn't get this. They actually have to *buy* this stuff. Kudos to RCA for coming up with something that's almost as interesting as the heart-shaped dog biscuit on my desk, or the funny-looking Skinny Puppy hat I wear to avoid scaring people on bad hair days. Cool.

LEARN SOMETHING NEW EVERY DAY: Didja know that **K.C. and the Sunshine Band** still exist? They are supposed to be playing tonight's **Spin** magazine fifth anniversary party at the Ritz. Wow. Do a little dance...

Peace.

Karen Woods

UK SUGAR COATING: The man supporting Eric Clapton's 19-night marathon at the Royal Albert Hall was one **Zuccherro**. I didn't manage to catch him there, but went to a stadium in Zurich for his full two-hour set. He's a great pal of Clapton's, although he was pleased I missed the show there because eight songs of Zuccherro is simply not enough. He needs to build the dynamic of his act.

It was a two-hour show, and I can honestly say I wasn't bored for one minute, partially because I couldn't understand one word—the show was in Italian and he speaks a novel, endearing, mostly unintelligible form of English. This, however, doesn't matter. All that Latin passion that croons from those bluesy ballads make them seem so much more heartfelt. After all, nobody expects you to understand every word of Puccini. The rockier numbers? Well, there was some wailing anthemic chorus of the internationally indistinguishable brand of rock anthem, so I didn't lose out there either.

I met him after the show. He is a man with a very big face, which makes him appear more overweight than he actually is. He was wearing a jacket lined in beautiful orange and red and blue angels and Madonnas, a sort of church fresco covering his bones. "The ironies of religion" are close to his heart. The same fabric covers his latest disc.

He calls himself a blues artist, although "blues rock" is a more applicable term. And he's played with the best of them: Ray Charles, Miles Davis and, of course, Clapton.

"I went backstage at an Eric gig in Milan to pay my respects." (By that time he was already Italy's hottest homegrown act.) "I wondered if he would recognize me. He came rushing up to say how he liked my trousers. They were leather and black and I took them off and gave them to him. From that day on we have been friends."

Friends enough to share the same manager, Roger Forrester. Whereas Clapton has the mysterious air of a tortured virtuoso, Zuccherro has a more basic charisma. He utilizes his vulnerability. On stage he'll pour his heart out 'til he's raw and go into Italian diatribes that seem almost Springsteen-esque—the ones where everyone in the audience thinks, "Hey, I've been there, I've done that, this man feels for us all." Yes, Zuccherro can plug into the sentiments and sentimentalities of the common man. He talked at length about women being angels of destruction, about his lifelong obsessions with their charms, about his own wife and how she stood by him during what seems to have amounted to a nervous breakdown.

"On Christmas Eve nine years ago, my pianist was in a car crash and died and my first child was born. After this, I got into a state where I couldn't go out of a house, I couldn't eat in a restaurant or cross a road. I had no success. There seemed to be no end to it. I never thought of suicide, I was just in so much pain I thought I might die of it. For no reason, 18 months later I began to have success. People began to like me."

It was during that period that he wrote his greatest songs, some of which appear all these years later on his latest record.

Zuccherro, of course, wants worldwide acclaim one minute, the next he doesn't know why he does this and he wants to be a farmer. He spends money on "houses. I like houses. I'd love to have one in every city. Apart from that, I'm not materialistic. But a house, that's nice."

In order to achieve the success he sometimes thinks he must, there is the problem of the English-speaking world. In his heart, Zuccherro is a man of no compromise, he thinks the power of the music and the passion in the lyrics, of which there is much, will be lost in translation. I tend to agree with him there.

"I don't know English enough even to know what is lost. I am not happy to translate all my words. I prefer Italian."

After an initial single release in English, Zuccherro hopes to persuade London Records to put out his album in Italian with English descriptions of what's going on in the songs—as you would describe the scenes of an opera—rather than a word-for-word stilted translation.

Chrissy Iley

MUSIC PUBLISHING

BY SHELLY WEISS

ALMO/IRVING: Lance Freed, president of Almo/Irving, announced the signing of an administration agreement with A&M recording artist **Wendy MaHarry**, in conjunction with the release of her self-titled debut album... Almo has also inked new group **Christine in the Attic** to an exclusive songwriting/development deal. Expected shortly is a five-song CD sampler for radio, record companies and film and television use...

BMI: The company recently hosted and toasted Chameleon recording artists **Mary's Danish** at its New York office to welcome the band members as BMI writers...

JOBETE/STONE DIAMOND: Holly Green, VP creative affairs, reports from the Big Apple that **Arnie Roman** currently has a top-40 single "Whole Wide World" by **Ame Lorain**. To be released shortly are recordings by **Vanessa Williams**, **Sweet Sensation** and **Jellybean**. Roman's numerous credits include covers by the Pointer Sisters, Oak Ridge Boys, Shannon, Brenda K. Starr, Karyn White and the singles "Prove Your Love" by Taylor Dayne, "The Real Thing" by Jellybean/Steve Dante and "Nail It to the Wall" by Stacy Lattisaw... **Donald Robinson**, who scored as a producer last year with the Jobete song "Dreamin'," by Vanessa Williams, wrote and produced "Nice N' Easy," which appears on **Grover Washington Jr.**'s latest album, and also produced the current single "Sacred Kind of Love." He's also working in the studio with **Jasmine Guy**, **Phil Perry**, Vanessa Williams and **Tisha Campbell**; the later two projects will feature his compositions. Also to be released shortly is his collaboration, "Friends Advice," which will appear on the **Pointer Sisters'** debut Motown LP... **Anne Codwin** co-wrote with **Kevin Paige** the song "Black & White," which is featured on Paige's debut Chrysalis album, and also collaborated with **Larry Lange** on "No Matter What," which is presently being recorded by **George LaMond**. Codwin's credits include cuts by Shannon, Force MD's, Gladys Knight, Will Downing, the Weather Girls and Donna Allen... Catalogue Department: recent action includes "Until You Come Back To Me" (**Basia**); "Love Child" (**Sweet Sensation**); "I Wanna Be Where You Are" (**Sybil**); "Let's Get It On" (**By All Means**), and four songs on **Luther Vandross'** current *Best Of...* album—"Since I Lost My Baby," "If This Love Was Mine," "Creepin'" and "Until You Come Back to Me"...

MCA MUSIC: President **Leeds Levy** announced the company's signing of a worldwide co-pub agreement with **Bush Burnin' Music**, co-owned by Hush Productions' **Charles Huggins** and songwriter/producer/artist **Paul Laurence**. In conjunction with the deal, MCA has signed exclusive songwriter agreements with Bush Burnin' writers **Janice Dempsey**, **Paul Laurence**, **William Rhinehart** and **Linda Vitali**. The BB catalogue includes the current **Eric Gable** (Orpheus) single, "Hard Up," as well as Gable's previous hit, "Remember the First Time." It also includes several #1 songs written by Laurence for top recording artists **Freddie Jackson**, **Stephanie Mills** and **Melissa Morgan**. BB's **Linda Vitlai** has written/produced #1 songs for **Jackson** and **Melba Moore**, and is a frequent collaborator with world-renowned songwriter **Gene McFadden**, formerly of **McFadden and Whitehead**. Vitali just completed **Janice Demsey's** debut LP for Epic... MCA has also signed a worldwide co-publishing and exclusive writer agreement with songwriter/producer **Paul F. O'Neill**. O'Neill is co-writer/producer of all cuts on the newly released and well received heavy metal group **Savatage's** LP, *Gutter Ballet* (Atlantic), with the first single, "Of Rage and War," already hot on the charts. O'Neill also directed the first video (of the title

cut), which is currently appearing on MTV. O'Neill's previous credits include **Badlands'** (Atlantic) debut. He is currently in pre-production on their follow-up LP...

FILM/TV: Writer/producer **Ronald M. Cohen** and the **Movie Company**, along with **Eddie Milkis**, have just closed a deal with HBO for the pay-cable company's first half-hour dramatic series, *Southern Cross*. A sizzler about the criminal justice system to be filmed in Florida, the show gets its name from Stephen Stills' classic hit song... **Pat Griffith**, sound supervisor of EFX Studios, informs us that the company is working on the new hit CBS series *City*, starring Valerie Harper, with **Jeff Jones** handling the music chores; and also on the new made-for-TV sci-fi movie, *Plymouth* (ABC), based on life on the moon in the future, shooting at Disney Studios and slated for Fall. The movie stars **Cindy Pickett**, formerly of *St. Elsewhere*, with **Brad Fidel** composing the score...

ON THE ROAD: **Luther Vandross**, enjoying the success of his current, near-platinum *The Best of...* LP, and finishing his co-hosting of the **Fourth Annual Soul Train Awards**, is set to tour Europe, with ten dates beginning in late March, including **Lodon's Wembley Arena**, the same venue in which he broke attendance and ticket-sales records with his previous 10-night stand one year ago. After Europe, Vandross will return to the U.S. to begin planning his **Stateside** tour, scheduled to commence in mid-June... **Lenny Kravitz** continues his whirlwind tour of the U.S., where, after opening as special guest for **Tom Petty**, he begins a long string of headlining dates... Look for new/hot U.K. group the **House of Love** (PolyGram) to arrive Stateside in early Spring, after their three-month U.K./European tour, which includes a headlining date at the famed **Royal Albert Hall**. This tour will also introduce new guitarist **Simon Walker**... Russian rockers **Gorky Park** will be joining **Farm Aid 4** organizers **Willie Nelson**, **John Mellencamp** and host **Dick Clark** on Saturday, April 7 at the **Indianapolis Convention Center** and **Hoosier Dome**, with some of the bill including **Bonnie Raitt**, **Don Henley**, **L.L. Cool J.**, **John Hiatt**, **Arlo Guthrie** and **Jackson Browne**, among at least 30 others... **Gorky Park** continue their tour through America, conducting cultural exchanges with high-school students and appearing weekly on the teen program *Youthquake* on USA Network...

TO BE RELEASED DEPT.: Singer/songwriter **Suzanne Vega** (A&M) is about to release her third LP, *Days of Open Hand*, whose title was derived from lyrics found on the album's first single, "Book of Dreams." Since the worldwide success of her 1987 LP *Solitude Standing* (which sold over two and a half million copies and garnered three Grammy nominations), Vega has been preparing for her latest effort. Besides writing and performing all the songs on *Days of Open Hand*, she also co-produced, along with keyboardist **Anton Sanko**. Vega will be performing dates in June in selected U.S. cities after a promo tour of Europe. The album is slated for an April 16 release...

CONGRATULATIONS DEPT.: **Peer Music** announces the promotion of **Frank E. Carrado** to the position of professional manager at Peer's N.Y. office. Prior to this position, Carrado was creative coordinator. From one Brooklyn boy to another, congratulations...

To be continued...

Dance music diva Carole Davis is spreading her talents around these days, beginning with the release of her new single on Warner Bros., "It's in My Genes." The song is co-written by fellow MCA music writer Greg Smith and Nile Rogers. Rogers also produced the record. Davis has been heralded as the new glamour queen on the club scene and one of this year's most exciting and aggressive new talents. She recently landed a role on the ABC soap opera One Life to Live, portraying the manipulative Baroness Helga Von Stoltz. Additionally, Davis will be appearing in two full-length feature films, Put Another Shrimp on Barbie, a Universal release, and If Looks Could Kill, for Warner Bros.



Recent Rock and Roll Hall of Fame inductee and legendary **Brill Building** songwriter **Gerry Goffin** (center) is congratulated by **EMI Music Publishing** chairman and CEO **Charles Koppelman** (left) and **EMI Music Publishing** vice president creative operations, **East Coast**, **Jody Gerson** (right) upon the signing of his new co-publication and exclusive administration agreement with **EMI Music Publishing**. Goffin is responsible for having written or co-written such classics as "You Make Me Feel Like a Natural Woman," "One Fine Day," "Will You Love Me Tomorrow," and "Theme From Mahogany," as well as contemporary hits as "Tonight I Celebrate My Love for You" and "Saving All My Love."

Ride a White Stallion: Cowboy Junkies' Caution Horses at Work

BY KAREN WOODS

OUT OF ALL OF LAST YEAR'S musical success stories, there was probably only one album in the higher echelon of salesdom that appealed across the board, to critics and fans alike, to people from all walks of life. That record is *The Trinity Session*, from Toronto's Cowboy Junkies. It's a quiet, brooding collection of songs that defies technology as much as it defies categorization.

The Trinity Session is literally just that; Cowboy Junkies recorded the album in one day at Trinity Church in Toronto, playing live to a digital two-track and using what's called the CalRec Soundfield Ambisonic microphone. The result is a record filled with as much space as music; something that breathes, where most studio albums do not. *The Trinity Session* was originally released independently, then picked up and re-released by RCA in late 1988.

This year's *The Caution Horses* both picks up where *The Trinity Session* left off, and expands on it as well. The airiness is still there, although the arrangements have been fleshed from the first record's sparse guitar/bass/drums/vocals with the addition of instruments such as harmonica, violin, mandolin, peddle and lap steel and accordion. Lyrically, Cowboy Junkies have also grown; where *Trinity Session*'s originals and covers depict innocence and the loss thereof, *Caution Horses* is more a series of stories on the state of life and love, the highs and the lows, the extremes and the middle ground in between.

Guitarist and songwriter Michael Timmins says this sense of lyrical cohesion is deliberate, "especially on this record. Every song should be a separate little story and the record should hold together from song to song. The idea behind this record is that every song is about a relationship, whether it's between two people, or between a person and themselves, or a person and the surroundings. So you have ten little vignettes, and they all sort of relate from a relationship point of view, how each person in the song is dealing with the relationship they find themselves in.

"On this album, out of the eight songs that are originals [they cover Neil Young's "Powderfinger" and Mary Margaret O'Hara's "You Will Be Loved Again"], I wrote music and words on all of them except for 'Witches,' which was co-written by [vocalist/sister] Margo [Timmins] and I," he adds. "She wrote the lyrics and I wrote the music. [But] there has to be some element in every song that is personal. It doesn't have to be the situation, or the facts of the narrative, but there's usually an emotional element in it that's really the reason for writing the song, something that I can identify with or want to analyze. That's the personal side of it. Then I make up the narrative and the characters. That's the fun side of it, the fictional side, being able to create characters and situations which reflect the emotion that you're trying to express. It's very satisfying, when you finish it and realize you've actually captured something that is so abstract, captured it and written a story to explain it."

The other two members of Cowboy Junkies are bassist Alan Anton and drummer Peter Timmins, another sib-

ling. The new album has three additional musicians, as well: Jeff Bird, Jaro Czerwinec, and Kim Deschamps, who joined the band on its 1989 world tour.

"We've been working with these musicians since *The Trinity Session* in all the live shows," Timmins explains, "so we used the live shows to hone all the new material and all the arrangements. That was the idea when we went to record this one—to capture what we were doing live, the lushness of it, the arrangements, the immediacy of the sound. We didn't want that ethereal sound *Trinity Session* had. We wanted it more immediate and rootsy."

Cowboy Junkies is, however, still the three Timmins and Anton. "The band is still technically the four of us. [Bird, Czerwinec and Deschamps] are basically hired musicians. We pay them per gig. That's the way it works, because the four of us work on the songs, and not until they are in the finished stages do we actually take them to [the other musicians]. They sort of embellish what we do, sort of paint the structure, so to speak. Certainly, from a musical point of view, they're a part of the band—we don't do anything without them. It's worked out well, and the new songs were sort of written with them in mind, [with] those instruments and their playing in mind.

"It won't necessarily remain that way for the rest of our career. I have a feeling that on the next record we'll begin to change a bit. The next one, we're already beginning to work on it, and already we can hear a shift in style. A very slight shift—we do things gradually—but where we might want to bring in different instruments and different musicians."

Caution Horses also represents the next step in Cowboy Junkies' unique recording technique. The band is again working with producer Peter Moore and the CalRec mike. This time, however, they recorded in a 24-track studio, rather than in a church. "We went into a regular 24-track studio, and used the single mike for the rhythm section. The bass guitar, the drums, the percussion and the rhythm guitar were set up around the CalRec, as well as being miked individually," Timmins explains. "Everyone else was isolated, in the same room, but baffled. Then we played live, all together as one unit again. It gave us enough separation that we could manipulate a little bit in the mixing, and using the CalRec on the rhythm section gave it that warmth. If you isolate everything, I think it sounds very sterile. Everything sounds very compartmentalized. This way, I think we maintained that blend, and that feeling of a live performance is still there."

Timmins says that although he is the principal songwriter for the band, he's not into building up a huge catalog of potential material. Instead, he prefers to work song by song, developing an idea from start to finish before moving

on to something else. "I don't present a lot to the band," he says. "I might write a lot personally, but by the time I present something to the band, it's gone through a lot of my own editing, so if it's not good enough, I just don't bring it up. But by the time we do get to doing a song, it takes us a long time to work it from the point where I introduce it to the time it actually gets to a recording session. It goes through a lot of very slow processes, a lot of natural evolution of beginning to understand...first there's just the structure, then the actual groove of it, the actual dynamics. There's a lot of subtle stuff in there that you can't press. You just have to let it evolve naturally. We're trying now to work up at least five or

record, about a month before, and 'You Will Be Loved Again' was worked out in that time, but everything else was pretty much on the road with us. We had a lot of time to think about the approach to the songs."

Singer Margo spends as much time and energy working on how her brother's songs are going to be presented as he does writing them, Timmins says. "It seems to be working out that I'm getting more into songwriting, and enjoying it more, and Margo is just wanting to develop her vocal style more. She really enjoys the challenge of taking someone else's words and stories and making them her own, interpreting them on her own level. So I think as long as we're both



Cowboy Junkies

six new songs to bring on the road with us this time, just to give them that breathing room and let them develop."

Of *Caution Horses*, he says "About half this stuff was written between the time *Trinity Session* was released independently and *Trinity Session* was released by RCA. There was about a six-month period where the band was playing a lot, but mainly around Toronto.

"As soon as we record a record, we tend to immediately begin to work on the next one, because there's usually a lot of time before the release," he continues. "So, [we work on] one song a month or so, just a matter of whenever we have time. That's one thing we're having to learn how to do, is discipline ourselves so when we do get a week, we use it productively. Otherwise, it's like, 'Hey, you guys, it's time to record a record,' and we have to write all new material in a month, and then you end up with a poor record. Time gives you a certain amount of objectivity. Every song sounds great for the first week, but after a year you can look at it a bit more objectively. So we weren't pressed at all for [*Caution Horses*]. 'Rock and Bird' was written specifically for the

happy doing that, we'll continue this way. She doesn't particularly like writing. Occasionally she comes up with an idea she wants to express, but most of the time she prefers to concentrate on her singing. It's almost like playing a character, almost like an acting role for her, you know? She has this little script that she has to identify with and recreate, and she does it really well."

As far as expectations for their second major-label release, Timmins says Cowboy Junkies really don't have any. "We're pretty confident about it. We're pretty happy with the end result, so we'll see how it goes. We're interested in seeing how other people react." They never expected the success of the last album, he adds, so they can't really predict what's going to happen with the current one. "It was amazing. The good thing about [the way *Trinity Session* snowballed] was that we were on the road when all that happened, so it didn't give us a chance to really think about it, and every show we just continued to do our thing. I think that really helped us a lot, that we were able to continue to play while everyone else was doing their bit. We were just doing what we always did." ○

Seduced by the Beat:

Seduction Lives Up to Their Name

BY ERNEST HARDY

WHEN THE ADVANCE CASSETTE for Seduction's *Nothing Matters Without Love* was sent to the office some time ago, a quick scanning of song titles showed that they'd covered Taana Gardner's seminal dance hit "Heartbeat," a masterpiece of sleaze and beats. (It's also the foundation for De La Soul's last single, "Buddy.") "Yeah, right," I thought and tossed it aside. Shortly after, in one of those clubs that was cool until (yawn) Hollywood trendoids descended on it, the track, "(You're My One and Only) True Love," received the only nod that matters: it was chosen the song for "last call," that moment where the deejay takes the crowd *beyond* the edge...and then sends them out to the streets. (One night, I swear it, the crowd in the club refused to leave; the deejay put on Milli Vanilli and the floor cleared in record time. Honest.) I was sent scurrying for that cassette and, once found, played it almost non-stop (but, at the time, fast-forwarding past the ballads simply because that was not what I turned to Seduction for). When the trio (Michelle Visage, Idalis Leon and April Harris) is told of my initial resistance, they all smile and nod. They've heard this, or some variation of it, before.

"That [cover] was [producers] Robert [Clivilles] and David [Cole]'s idea," says Harris.

"We were kind of against it," adds Leon. "We were like, 'You shouldn't touch that classic.'"

"Not against it," interrupts Visage.

"Not against it," adds Harris, "just a little wary."

"Initially," says Visage, who quickly establishes herself as the group's driest wit (filtered through the streets of New York), "everybody looks at it and goes 'OH MY GOD.'"

"When I listen to it now," smiles Leon, "I say, 'Wow, this is slammin'."

As is always the rule, Seduction's members appear smaller in person than you had expected. In compliance with no rule, they're also more attractive. In their videos and press photos, Visage (the blonde bombshell) and Leon (the self-proclaimed "Puerto Rican of the group") both appear to have much longer faces than they really have, in some shots nearly throwing facial proportions out of whack, while Harris sometimes comes across as a little severe. In person, none of this is the case. Visage actually has delicate features, sports a gold nose ring, and has the aura of someone at home with both New York streets and nightclubs. Leon is drop-dead gorgeous and fashion-model (which she was) thin, the kind of person who could consume all the contents off a pastry cart and not gain an ounce. These two exchange off-color jokes, tease about who gets the sloppy seconds of some guy they just met, and populate their conversation with frequent cries of, "Uh-uh, Miss Thing." Harris, meanwhile, is more reserved than her cohorts, giving off an icy class that the camera can interpret as aloofness.

The group members have an easy camaraderie, smoothly tossing quips and asides back and forth. Though some critics have lumped them in with the whole resurgence of the "girl groups" (Expose, Cover Girls, Sweet

Sensation, etc.) and made the claim that they, like their peers, are puppets for their producers, Seduction don't quite fit in that category. Visage and Leon have been friends for years, club-hopping and job-searching together long before their recording careers meshed and took off. Harris grew up with David Cole, half the production team of Clivilles and Cole (also responsible for hits on Natalie Cole, Debbie Gibson, Grace Jones and countless

"Our music is different."

"The comparison is 1-2-3," continues Visage, nodding to Leon and Harris as she counts out the numbers. "There are three of us..."

"And our producers wrote the material for our first album, which is like Expose," says Leon.

"And that's it," says Visage firmly.

Leon continues, "Their shows..." She shudders. "We've been together eight months, these other groups have been

subtle—flourishes), or the fact that these three women can really sing (and rap). What comes through as you're listening to *Nothing Matters...* is the fact that everyone involved is a true product of the dance-club scene. These aren't pop singers trying, like Cinderella's moody stepsisters, to step into shoes that just won't fit, or producers trying desperately to figure out the formula behind the latest chart successes. These are people who know of what they speak.

"We seem that club way because we all, especially Michelle and I, always go to clubs," says Leon. "April is very up on the industry parties and how those work. I've been going to clubs since I was fifteen and so has Michelle—Michelle and I are very much into the New York clubs, that whole scene," she smiles. "Robert and David are totally into club music; their roots are club music and R&B. Also we're all from New York, and very club- and party-oriented."

Their love of New York is obviously a two-way street. When they performed there a while ago on a club tour, not only did they sell out the club, but were greeted with a level of excitement usually reserved for far more established artists. But Seduction were hometown girls made good. A few weeks earlier in Los Angeles, at a mini dance-music revue featuring Lil' Louis, Pajama Party, Technotronic, and others, it was Seduction who stole the show. Not only were they the crowd favorite, they easily out-sang, out-danced and out-shone the other acts. Darting back to L.A. after their triumphant headline gig in New York, the results were, to put it mildly, disastrous. Seduction gave their all, but the deck was stacked against them. The club was strict about a 21-year-old age limit, carding at the door and cutting off a majority of the group's youthful fans who latched on to them via radio or word of mouth about their earlier appearance. Compounding matters, a rigid dress code was enforced by people who still swear by (*omigawd*) *GQ Magazine*. The lighting was off, the guy in charge of starting the backing tracks was out of it, and the crowd was typical L.A. industry: "Walk on water and I might be impressed." The group's members see this as further proof of New York's upper hand in the age-old New York vs. Los Angeles argument.

"They [New York] are *much* more hip," says Visage drily.

"Mmm hm," agrees Leon. "I mean, when I grew up, that was basically a hobby, going to the clubs. It was the weekend thing to do. 'What are you doing this weekend?'—this is at fifteen—and you say, 'I'm going to get my fake ID and go clubbing.'"

"What club are you going to?" asks Visage, joining in the impromptu nostalgia session.

Leon continues, "That's a way of life in New York..."

"It totally is," interjects Visage, while checking her nails.

"Your life goal is just to get into the clubs," finishes Leon.

"Miss Thing, I used to *dream* about getting into the clubs," cracks Visage. O



Seduction

others), who steered the trio up the charts. Though hardly the result of afternoon garage jams (a bit of mythology best left to the rock domain anyway), Seduction are not quite a *Mannequin Wanted* ad outfit.

"April grew up with David," says Leon, "and she was already working with him [when Seduction came together]. Michelle and I were just hanging out when I met Robert Clivilles in a club. I was working at the Red Zone—I was a bartender before this; I was also modeling on the side—and they were talking about putting together a group, but I was looking for a solo deal. I said I would consider a group if it's a really cool group—only if it's really cool—and the songs and music were cool as well. We all sat down to talk about it. We liked the concept, and went into the studio a few weeks later."

When some of the other trios of women are mentioned as a context in which to compare Seduction, Visage is quick to fire, "Look at us. We're the first inter-racial female group since the Mary Jane Girls. They're the only other [multi-racial] ones."

"And we all can sing," laughs Leon, wickedly.

"Our visual is different," says Visage. "Our visual is more an emulation of sophistication and class...with just a hint of sex. To sell. 'Cause sex sells. But not sleazy."

"Our show is different," adds Harris.

together for years, and, for myself, not to sound conceited or anything, we have the best track show I've seen. We're not at the level we'd like yet, but...we're the best track show out there. And girl groups? Forget it. We are the best track show, as far as girl groups. Definitely."

A recent review of *Nothing Matters Without Love* in New York's *Village Voice* compared the trio to a Harold Robbins novel. It was meant as a compliment. Though I question the analogy, the point is well taken. Seduction are like the trash you'd see scattered on the streets in old Hollywood films: scrubbed clean and meticulously placed just so. (This, too, is a compliment.) The group admits that they are aiming for a mixture of...

"Street and glamour," exclaim Visage and Leon in unison.

On record, the trio's range is just as ambitious. The ballads are a solid blend of R&B and pop. The dance-oriented material spans from the cover of "Heartbeat," the current single, to one of 1989's club anthems, "(You're My One and Only) True Love." Visage has a rapid-fire rap, "Breakdown," that's deft and *def*, while their top-five pop hit "It Takes Two" sampled both Tom Jones and Rob Base without falling under the weight of those sources. What really marks the album, though, is not the sure hands of production provided by Clivilles and Cole (notable for their witty and clever—and often

TICKERTAPE

(continued from page 2)

of a \$5.3 million award to Newton. The suit was filed nine years ago when Newton claimed that news reports on the network linked him to organized crime.

THOSE WERE THE DAYS: Four major international video companies, **MPI**, **PolyGram**, **Tohokushinsha** and **Osiris** have agreed to distribute *America's Music: The 1940s*, a new **INSTAR** compilation of rare and vintage performances by **Frank Sinatra**, **Louis Armstrong**, **Bing Crosby**, **Cab Calloway**, **Doris Day**, **Duke Ellington**, **Fred Astaire** and **Ginger Rogers**.

THERE'S GOING TO BE BASEBALL! THERE'S GOING TO BE BASEBALL! THERE'S GOING TO BE BASEBALL! THERE'S GOING TO BE BASEBALL!

THEY'LL BE GETTING HELP! IN ABOUT 2032: *A Hard Day's Night* is going to finally open in the Soviet Union. It's part of a bigger package, put together by **Story-First Distribution**, which also includes the likes of several satellite-broadcast music TV shows, including *USA Top 20*, a show that promises to make the Lithuanians reconsider their attempts to wedge themselves from "the evil empire."

GOOD MARX: **Richard Marx** is donating his publishing royalties to "Children of the Night," his new single about the plight of runaway children, to the *Children of the Night Organization*, founded in

1981 to help children forced into prostitution and pornography.

ARF!: *Dear Nipper* is the name of **RCA Records'** new retailer-oriented quarterly newspaper, focusing on the label's "alternative and more mainstream rock artists." 10,000 copies—accompanied by a sampler cassette—went out to RCA branch and field staff, retail accounts, stores, colleges and the like.

BYE, BYE LOU: **Lou Maglia**, ex-president of **Island**, and **Chris Blackwell**, the label's big cheese, have "amicably come to terms concerning the early termination" of the former's contract with the latter.

FERRY 'CROSS THE MIT-SUBISHI: *New Town*: **Bryan Ferry** in Europe is the name of the 90-minute video of the former **Roxy Music** fashion plate, recently released by **Virgin Music Video**. They are also planning a **Lenny Kravitz** home video for later this spring.

GET WELL GLORIAESTEFAN: The **Miami Sound Machine** singer broke her back last week in a highway accident involving a truck and her bus. The word at press time was that she'd pull out of it with no permanent spinal damage. She has *Cash Box's* very best wishes.

Robb Moore and Lee Jeske



LONDON NEW YORK WARSAW GOLD: Epic artist **Basia** and co-writer/producer **Danny White** were recently presented with gold albums for *London New York Warsaw*, **Basia's** second album. Pictured, from left, are Epic senior VP, A&R **Don Grierson**; senior VP, promotion **Polly Anthony**; CBS Records president **Tommy Mottola**; Epic VP, sales **Peter Anderson**; **Danny White**; manager **Alan Seifert**; **Basia**; Epic VP, West Coast operations **Larry Stessel**; Epic president **Dave Glew**; CBS Records executive VP **Mel Ilberman**; CBS Records distribution president **Paul Smith**; Epic VP, product management **Dan Beck**; and **Craig Applequist**, VP sales, CBS Records distribution.

SHOCK OF THE NEW

SO, I'M SITTING HERE, trying to think of a good pun to introduce you to this band, the one that I've been driving everyone batty with this week. They call themselves the **Odds**, and hail from one of my favorite cities, Vancouver B.C.—Home of the Pacific Northwest Exhibition, where I was forced to see **Roger Whittaker** as a child, and have never been quite right since.

Fuggedaboutit. We'll just talk about the band. They hope to finally get wherever it is that they are going, find piles of elephant bones there, drink Clamato juice, and convince the world that there is a need for good, solid pop music—the kind that **Elvis Costello**, **XTC**, **Squeeze** and that lot make—but with a distinctly...odd edge. The elephant bones thing comes from the band; the latter is merely my evaluation.

I ought to be used to this by now, but the first thing you notice when attempting to get to know these guys is that the music and the personalities that make it are...oh, hell...at odds with one another. The eight songs in my possession are what we used to call "pure pop for now people" around here—honest-to-God pop songs resplendent with warmth, compassion, humor and hooks. The Odds themselves—**Craig Northey**, guitars and vocals; **Paul Brennan**, drums; **Steven Drake**, guitars and vocals, and **Doug Elliott**, bass and vocals—however, are a running stream, a babbling brook of serious answers and non sequiturs, sometimes within the same sentence. They're a delight to talk to, a pain in the butt to transcribe. Someday I'd like to use the entire hour-plus I have on tape, but I have neither the time nor the space to do so now. You'll have to settle for excerpts.

Paul Brennan on how the Odds came to be: "I had just finished playing in this other band, not mentioning any names, and I wanted to form a band with **Craig**, and I also wanted to form a band with **Stephen**. Both of those guys wanted me to play with them, but I was jamming with **Stephen** and **Doug**, so I thought why not bring **Craig** along with me, and so we did, and that was that. And everyone's favorite color is blue."

The Odds have two spin-off projects: **Dawn Patrol**, which does mostly '60s cover tunes and literally keeps Odds Entertainment Corporation in business, and the **Croontoons**, which **Brennan** describes as "a way for people to get together and wear silly, geeky tuxedos and play songs from the '30s, '40s and '50s."

The graphic (oh, another bad pun) information sheet the Odds sent me prior to speaking with them had a list of things they like, in particular order. One of the things that intrigued me was not one but two references to "quality furniture." Being curious, I asked.

Drake: "The thing about quality furniture—I particularly like the modern stuff from the '40s and '50s as opposed to anyone else in the group—the thing is, it's terrible when you sit on a chair and it falls apart. And it has to look good."

Other curiosities are the color brown and polyester fabric: "Maybe they're important because they are colors and fabrics that are so gauche and so horrible, that if you meet and fall in love with someone, and you're wearing brown polyester, they probably really love you for who you are, not because of how you're dressed and what you look like. **Craig** is now calling it the fabric of inner truth."

We discuss **Python's** *The Meaning of Life* briefly; **Drake** pauses. "You've really plugged into the silliness factor, here." This is okay, he says, "because the serious side of it is pretty well the same as 10,000 other bands that are striving to do something. The silliness is probably the one thing that keeps us together, because we've played, what is it, coming up on 485 gigs together in three years. We're about 15 gigs away from 500 nights together. The silliness factor is probably what has kept us from killing each other."

Northey takes on the subject of Vancouver as a "scene": "We've sort of kept to ourselves, really, sort of had to create our own scene, because Vancouver is a smaller town, and things kind of go up and down like the food chain. Like one year, there's a lot of seals, and then the next year, there aren't a lot of seals because there are a lot of killer whales. Sort of like that, there's a great music scene for a short period of time, in a sunspot or something. Right when we got together, it was taking a nose-dive, a lot of the original clubs had been sold and became piano bars with dueling Liberaces. So we cooked up our own thing where we impersonated other people, people we made up."

"We try to keep the personalities [Odds vs. Dawn Patrol vs. Croontoons] separate, but sometimes it's more fun to confuse them. We're always the Odds, but the practice of being the Dawn Patrol or the Croontoons helps us bring unique, if somewhat constantly neurotic, ideas back to the Odds. Our hobby is turning off the lights and shooting arrows at targets. We always get bull's-eyes."

Elliott: "Hi, my name is **Doug Elliott**. I'm the bass player in the Odds, and all I want to say is that I like my left-handed **Virgo** rhythm section member/cohort **Paul Brennan**, and I want to clarify that he is the most obnoxious person in the band, hands down. But I do own my own van. If we came out to New York, could we sleep on your living room floor?"

Again, there is a lot more, but you get the idea. I could go on about songwriting, and serious issues like integrity and honesty and overwhelming musicianship, but you can discover that for yourself. Get a tape. Contact **Chris Blake** at **Blake & Bradford**, (213) 395-8835. Do it now. Then I'll do another piece on this band when everyone knows who they are, and what they sound like. The odds on that score, friends and neighbors, are very good.

Stay Tuned.

Karen Woods

THE HEAVY METALS

ROCK & ROOTS

THE PRECIOUS METALS: A reception was going on up the street last week for none other than the greatest band of all time—**Aerosmith**. A thousand or so fans gathered at Guitar Center in Hollywood to watch the band's induction into the legendary Rock Walk. Aerosmith have influenced so many, and now they are taking their place at the top with some of the great rock and rollers, like Jerry Lee Lewis and Chuck Berry. Must be a great feeling.

Another great innovator is in town—**Ozzy Osbourne**. He's just released a six-song EP, *Just Say Ozzy*, and is presently writing songs for his new album, *No Dogs Allowed*. "The new album that I'm working on is just pure, basic, rock and roll fun," says Osbourne. "I've just written a great rock and roll song called 'Party With the Animals.' It's incredible." I wonder if the song is anything like Dr. Dolittle's "Talk to the Animals"? Probably not. The album looks to have an October release, so all we can do is wait.

METAL NOTES: **Ronnie James Dio** is currently recording his upcoming LP in Reno, Nevada. It's going to be released May 15. Dio is living in a house with a studio, so he is able to focus purely on music and record whenever the inspiration hits him. The album at this time is untitled. It is being co-produced by **Tony Platt** and Dio himself, and includes the songs "Hey Angel," "Evil on Queen Street" and "Born on the Sun," so it is sure to have the distinctive Dio sound... **Iron Maiden** has recruited longtime acquaintance **Janick Gers** to complete the group's line-up. They must have known that Gers was the man for the job because they didn't even try anyone else out—they just ask him to learn a couple songs and come to rehearsal. "You'd think that he and Davey had been playing together for years," said Steve Harris. Gers' old band, White Spirit, supported Samson. **Bruce Dickinson's** old band, back in '81. Gers also co-wrote some of the songs and played on all of the tracks on Dickinson's upcoming LP. Not to waste any time, Gers is already working on the new album with the Maiden boys, which will most likely be released near the end of the year... Talk about nice guys! **L.A. Guns**, that is. While the band was on tour in Canada, the Gunners got wind of a fan that had a special request. It was a 14-year-old girl who had been shot and hospitalized by a gunman in her parents' home, and she wanted to meet her favorite band. "When we heard about her wanting to meet us, we said, 'How can we refuse?'" said Kelly. So off Kelly and Mick went to the hospital with autographed posters and an L.A. Guns t-shirt for the young fan. Kelly even gave the girl the hat off his head and a kiss on the cheek. "These are the kinds of things that life is all about," Mick said. "And it's certainly a whole lot more than sex, drugs and rock and roll." Makes you feel pretty good about rockers, doesn't it? We have our good sides, too... **Great White** have been forced to cancel the remainder of their "Blues N' Boogie" tour because of an attack on lead singer Jack Russel by two "Saskatoon Neanderthals." The incident took place while the group was on the road with Alice Cooper in Canada. Russel suffered a nasal fracture leading to complications with laryngitis. The vocalist has been ordered to have reconstructive nasal surgery and rest his voice to allow his stressed chords to heal.

NEW METAL: *The Midwest*. Doesn't really make one think of rock and roll, does it? Unless of course you are familiar with **Sweet F.A.** This band is gonna change the way people look at hard rock in the heartland. It took the boys less than a year to ink a deal with MCA Records, and once you hear the album *Stick to Your Guns*, which is due out this Spring, you'll understand why. They are a five-piece outfit hailing from Indianapolis, Indiana, but they've been spreading their brand of rock from the breadbasket all the way across the country. They're generating quite a bit of attention while they're at it, grabbing the interest of even larger acts like Warrant and Slaughter. The attitude that's brought across in this band is not about fancy clothes or big hair, just about being yourself. The tunes have a bluesy feel to them, but with a real hard edge. Still there's a bit of upbeat swing, which can be attributed to their Midwestern roots. A lot of the Midwest club circuit revolves around bands playing cover material, so it's good to see a band break out and begin to be noticed for doing their own thing.

C.J. Weadick

■ Metal Picks o' the Week

□ **LOVE/HATE:** *Black Out in the Red Room* (Columbia C45263)

With all the changes that this band has gone through since their club days in Los Angeles, the combination of different styles has led them to finding their own sound. The lyrics to the songs leave a lot to be desired, although the attitude is brought across well in the vocals. Musically, the album is strong. It borderlines metal and punk but also has a psychedelic side that adds a interesting twist. The guitar is heavy and touches base with Zeppelin and the Stones. The bass keeps the songs moving throughout the album, and tracks like "Why Do You Think They Call It Dope?" reflect definite funk influences, while others, like "Tumbleweed," really get down and boogie. Overall, *Black Out in the Red Room* is a good album, but Love/Hate are a band best appreciated when seen live.

□ **JOHNNY CRASH:** *Neighbourhood Threat* (WTG N45126)

If you like Zodiac and the Cult, this is the band for you. This is a band that's been playing around Hollywood for some time now. "In-your-face" would best describe these guys—keeping everything simple and to-the-point by knowing how to take a riff and drive it home. The crunchy hooks of guitar pull you right along, while the singer just seems to growl at you in a voice that would have made Bon Scott proud. "Hey Kid," the first single and video, is the stand-out cut, but "Baby's Like a Piano" is also a favorite.



Albert King

Shines, and such lesser-known talents as **Peg Leg Sam**, **Louisiana Red**, **Rocky Hill** (a killer album of roadside blues with **Johnny Winter** and **Dr. John**), and young **Robert Cray** (*Too Many Cooks*, his first album).

Tomato was also rich in avant-garde classical music (several **Philip Glass** albums, including the complete recording of *Einstein on the Beach*), avant-garde jazz (**Sam Rivers**, **Leroy Jenkins**), left-field cult folkies (tons of **Townes Van Zandt**, including his early albums recorded for Eggers on Poppy; **Melanie**), and other bits and pieces, including Brazilian pianist **Joao Carlos Martins'** effort to record Bach's complete keyboard works, **Leadbelly's** Library of Congress recordings, **Two Generations of Brubeck**, **Jon Hassell**... We're talking *eclectic*.

Class in that Tomato's albums looked and sounded great. **Milton Glaser** was Tomato's artistic director, and he designed spiffy, memorable gatefold covers that were sleek and sturdy but never *ungerpotchked*.

In any case, all this past-tense stuff is out the window. Tomato is back, with Glaser in tow. They've reissued most of the original stuff on CD (except the Glass albums, which are now on CBS), and are happily recording new albums that show no diminution of Eggers' range. We're talking a recording of **Harry Partch's** large-scaled *Revelation in the Courthouse Park*, new albums by **Fats Domino** and **Jerry Lee Lewis**, and the first album by second-generation reggae singer **Andrew Tosh**. Maybe Partch and Domino aren't as far apart as you'd think, but we'll leave that for other minds to ponder.

From the "Roots" standpoint (this column's standpoint), the Domino album, *Antoine "Fats" Domino*, is fantastic but predictable. It's a double-CD recorded live last year: 34 of the Fat Man's standards sung in that beautiful, buttery voice and featuring that breathtaking Domino big band with its five tenor saxophonists (including **Lee Allan** and **Herb Hardesty**, whose solos enliven Fats' original records and just about everything else recorded in New Orleans in the '50s). The thing is, these are the only kinds of albums that Fats has recorded over the past 20 years—live albums of his old hits. Considering how wonderfully he revitalizes such standards as "The Sheik of Araby," "Jambalaya," "Red Sails in the Sunset" and "I'm in the Mood for Love" here, you'd think somebody'd convince the big guy to take that stomping band into the studio and record an album of standards and New Orleans ditties that he *hasn't* already recorded eight or nine times. He's also still one of New Orleans' great pianists. So you'd think there would be potential for some jazz-styled big-band albums from the Rock and Roll Hall of Famer. For example, I'd love to see *Fats Plays Fess* or *Fats Plays Satch*, to name two.

The Jerry Lee Lewis, *Rockin' My Life Away*, is the same kind of thing: live Killer, backed by a rocking little band on a good night. Jerry Lee's singing is fine, but he's playing a (*gasp!*) electric piano and his pick-up band just doesn't have an iota of the vitality of Domino's raucous R&B revue. This is apparently one of four new Jerry Lee Lewis albums Tomato's planning, but why fossilize these guys with more re-recordings of their hits?

As for the Tosh album, *Make Place for the Youth*, well, we don't deal with "World" music until next week, but it's an excellent reggae album, excellent. As for Partch, well, we don't deal with that kind of material at all.

In any case, it's wonderful to have Tomato back on the vine. One of the new issues is a two-CD sampler, and in it, Kevin Eggers, his head cheerfully in the clouds, writes, "Music, the magical potion, takes you places your heart wants to go, but the Music Industry is not a safe place for a dreamer, whose feet seldom touch the ground. Sorry for the hard times. Grateful that I passed your way. One thing's for sure, no one can take the music away."

If you're looking for them, Tomato is The Music Works, 175 5th Ave., Suite 2374, New York, NY 10010. Welcome back. It's nice to be reminded that, musically, the '70s weren't all bad.

Lee Jeske

RAP

NEWS: Just a few weeks ago I was joking with a publicist at A&M that my latest sort-of-job-related fantasy had comedian **Robin Harris** meeting Milli Vanilli in a darkened alley. We both laughed at the thought of the man who'd sharpened abrasion to an art form meeting the most glamorous weaves in the business. Unfortunately, that collision of talents won't be happening now. Harris died March 18 at the age of thirty-six. He first gained major national exposure as Sweet Dick Willie in the film *Do the Right Thing* and can currently be seen in the recently released film *House Party* where just his arching of an eyebrow sends the audience into hysterics. He was also seen in Eddie Murphy's *Harlem Nights*. Still to come are a comedy album for PolyGram, titled *Bebe's Kids*, due for release in June, and a role in Spike Lee's upcoming film, *Mo' Better Blues*. Harris had quickly become a top draw in comedy clubs across the country where everyone who attended knew two rules: don't sit up front where he can see you, and don't come late. At one of his last appearances here in Los Angeles, someone who didn't adhere to the last rule was forced into the spotlight. "Damn, that's a big brother," growled Harris as the man made his way to his seat, "a diddly-diddly-dee."

On April 4 the D.N.A./Hank Love radio show in New York is presenting part one of a seminar, "How to Get Into the Industry." Panelists will include **Virgil Simms**, executive vice president of **Sleeping Bag Records**; **Michael Weiss**, president of **SAM Records**; **Steve Manning**, president of Steve Manning Associates; and **L.L. Cool J**. The seminar will take place at the Henry Street Settlement, 466 Grand Street, in Lower Manhattan. The event starts at 6:00 p.m. and admission is \$10. There are only three hundred seats available, so R.S.V.P. quickly to (212) 694-1234.

ERNEST HARDY

■ New Beats

■ Albums

□ PROFESSOR GRIFF AND THE LAST ASIATIC DISCIPLES:

Pawns in the Game
(Skywalker Records XR111)

One thing is for certain: no one will be able to accuse Griff of shying away from controversy. On one track alone ("The Word of God"), he manages to accuse the U.S. government of being behind the widespread outbreak of sexually transmitted diseases, selling drugs and arms around the world, and dehumanizing the black man. Overall, however, he says nothing that isn't expected. That means, depending on where you already stand on Griff and the controversies he has generated, he lives up/down to expectations. Titles like "Real African People" (a two-part rap), "1-900 Ste Ore Type," and the title song pretty much speak for themselves, but Griff throws his curves on the rock-rap "Suzi Wants to Be a Rock Star" (one of the album's highlights), an anti-drug rock-rap that again traces blame to the U.S. government; and "Pass the Ammo," where the ammunition is knowledge.

By the time you are halfway through side two, the repetition of the message(s) does become wearing, and Griff recycles himself more than once (the aforementioned "Word of God" on side two bears more than a passing resemblance to "The Verdict" on side one).

The only real disappointment, though, is the track "The Interview." Instead of really clarifying the now-infamous interview with reporter David Mills, a caricatured black-yuppie-male's voice poses questions that have long been answered elsewhere without in any way clearing Griff of the anti-Semitic charges that were the result of the actual interview. He settles for easy shots at the reporter rather than setting the record straight. A result of his side-stepping the issue is the undercutting of Griff's own credibility.

As another chapter in the Public Enemy saga (though this is *not* a Public Enemy record), *Pawns* is mandatory; as a first solo effort, it is impressive; as the much-anticipated answer to the controversies, *Pawns* leaves a little to be desired.

□ SALT-N-PEPA: *Blacks' Magic* (Next Plateau PL1019)

Ah yeah, ah yeah...

In the wake of the relatively disappointing reception (critically and commercially) to their last album, Salt-n-Pepa have been witness to the rise of a slew of fantastic women rappers, most of whom owe a huge debt to this trio. (Spinderella may not have her name on the marquee, but she is an invaluable part of the team.) As "Expression," the first single from the new album, demonstrated, however, the ladies are not to be counted out yet. Not by a long shot.

Though their sexual swagger still cuts swaths through the beats, the sass has ripened considerably. Even when the duo aren't rapping about their desirability

CASH BOX MICRO CHART

RAP LPs

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	THE INCREDIBLE BASE (Profile 1285)	Rob Base	2	9
2	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	1	16
3	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	5	18
4	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	4	20
5	BIG TYME (MCA 42302)	Heavy D. & The Boyz	3	38
6	A SHADE OF RED (Virgin 91269-4)	Redhead Kingpin & the F.B.I.	8	9
7	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	6	21
8	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros.	12	9
9	LARGE AND IN CHARGE (MCA 6354)	Chunky A	7	14
10	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	9	25
11	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	10	34
12	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	11	18
13	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)	Ice-T	12	21
14	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	14	32
15	TO HELL AND BACK (Profile 1283)	Nemesis	20	11
16	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	15	16
17	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	16	54
18	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	18	24
19	2-4 THE BASS (Sedona 7521)	Def Dames	29	3
20	PLEASE DON'T HURTEM (Capitol 92857)	M.C.Hammer	DEBUT	
21	LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)	Tony M.F.Rock	25	6
22	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grandmaster Silce & Izzy Chill	26	10
23	EAZY DUZ IT (Priority 57100)	Eazy-E	24	60
24	"C" YA (Profile 1284)	Ron C	34	3
25	PAWNS IN THE GAME (Skywalker XR111)	Profeser Griff And The Asiatic Disciples	DEBUT	
26	NO MORE MR. NICE GUY (Wild Pitch 2001)	Gang Starr	30	5
27	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	17	60
28	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)	The Ghetto Boys	19	11
29	HIP HOP PRANKSTER (Priority 57117)	Bobby Jimmy & The Critters	DEBUT	
30	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	21	32
31	JUST A POET WITH SOUL (Delicious Vinyl 30001)	Def Jef	22	11
32	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	23	23
33	NOTORIOUS (Rhyme Syndicate/Epic 45298)	Donald D	25	19
34	THE MIC STALKER (Jive/RCA 1249)	Doctor Ice	28	19
35	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	31	60
36	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore	32	20
37	GOING STEADY (Jive/RCA 1284)	Steady B	33	11
38	SILENT ASSASIN (Island 91277)	Sly & Robbie	35	14
39	RIDE THE RHYTHM (Wild Pitch 2002)	Chill Rob G	36	11
40	D.J. MAGIC MIKE & THE ROYAL POSSE (Cheetah 9401)	D.J. Magic Mike & The Royal Posse	37	11

or prowess, their delivery is full of confidence that is part come-on, part assault, part humorous wink. On *Blacks' Magic*, the team has couched their bull's-eye raps with some real singing accompaniment that that serves as both complement and contrast to these S-n-P trademarks.

Highlights include "You Showed Me," with soulful backing vocals by Joyce Martin; the raunchy "Let's Talk About Sex," with its respectful nod to the Staple Singers; "Independent" which has a guest appearance by Sybil; and "Start the Party."



BILL COSBY: THE MAN AND HIS MUSIC, PART ONE: Bill Cosby actually says he'd be delighted if PolyGram would slap a warning label on his new album, *Where You Lay Your Head*. "Warning:" it would read, "no words on here whatsoever. None."

"Yeah, yeah, that would be wonderful if they would do that," says the entertainment titan by phone from Las Vegas. See, Cosby, a longtime jazz fanatic, has made himself a jazz album, pure and simple. No funny singing, no jokey spoofs, nothing but an instrumental hard-bop album. He co-

wrote all the songs with **Stu Gardner** (his longtime musical collaborator; the *Cosby Show* theme is theirs), he plays percussion on several tracks, and he propelled the session with his face (more on that next week).

The players include **David Murray, Don Pullen, John Scofield, Sonny Sharrock, Harold Vick, Harold Mabern, Mark Egan** and **Jack DeJohnette** in various combinations. The silly picture on this page, with Cosby done up not unlike a member of the Art Ensemble of Chicago, is the album cover.

"The record companies sit between a rock and a hard place," Cosby says. "They keep fighting the devil—'Hey, man, Bill Cosby's face draws attention'—and then they keep fighting the angel, which says, 'Yeah, but if you sell in jazz, aren't you going to confuse the people?'"

"We'll see what happens. The difficulty now is trying to keep a comedy album buyer from picking this up and seeing no humor in it whatsoever. It's going to take, I think, about three albums for the buyer, the listener, to get a buzz and a feel on what I'm doing."

What he's doing is living out a fantasy, the fantasy of a man who tried to make it as a jazz drummer in Philadelphia in the early '60s and who is never happier, it seems, than when plopped ringside at some New York jazz club. But he says he's serious about his music—so serious that, about two years ago, he just went in and made the album himself.

"I did it with my money, my time, with my idea," Cosby remembers. "I wanted to do it because there are a couple of songs that I had written back in the late '60s and '70s, drug free, that I thought that, with the way today's market is set up, could be done in a way that I was hoping they would be produced, and have a company interested in putting them out under the umbrella of 'jazz.'"

"Upon finishing the songs, I sent the unmixed tapes to a couple of companies—Blue Note being one of them—and got back the rejection slips. Blue Note's statement was that this was not something that they were doing with their company. I figured Blue Note has always been one of the staples of jazz recording, from bebop to avant-garde to Jimmy Smith blues. So I figured there must be something different about the sound that I couldn't see because I'm in the forest."

"And so I decided, well, let me try to find a company that's supposed to 'take chances.' And **Richard Seidel** from PolyGram said he enjoyed it."

Now about the music. Is there something Bill Cosbyish about the music? "My wife," says Cosby, "claims that she can always tell it's my music, no matter what direction it's going in. But then again, I've always heard mothers claim that they can tell if their child is calling them. And I was in the airport one day and I heard a child's voice say 'Daddy,' and I immediately thought of my child and looked around, and it wasn't. So I doubt that."

The longest cut on the album, "Why Is It I Can Never Find Anything in My Closet (It's Long But It's Alright)," melds the stylistically diverse personnel of Sharrock, Pullen, Vick, DeJohnette, Egan and, yes, Cosby, on a fourteen-minute romp. Cosby explains:

"Think of a musical canvas that's set up and rolls around, so that the song starts out with its theme. I wanted to build on that song, going from abstract expressionism into abstract impressionism into impressionistic *feeling*, so that when it came to the end of the song, the song was not as strange as when it started out."

"So on the canvas, you would see Sonny Sharrock's sheets of irritability—just sheets and sheets of these abstracts. Mind you, Jack DeJohnette has the freedom to wander wherever he wants to go. The staple is Mark Egan, the bass player; he must hold it down no matter where the lions are running around."

"Now comes the next solo—we begin to blend. Even though it might sound like it's abstract, it really isn't, because the acoustical piano, unless you begin to just put hand-grenades in it, will always have an impressionistic place. And so with Don Pullen's solo, the colors begin to come in, sort of, clearer, and brighter. And then, of course, by the time our tenor, Harold Vick, gets in there, I mean, his coast is damn near clear for him to play abstract. And you get a feeling that it's impressionism."

Got that? Next week, you get more.

Lee Jeske



Bill Cosby, believe it or not

CONTEMPORARY JAZZ

March 31, 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	11
2	LIVE (Arista 8613)	KENNY G	5	11
3	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	26	3
4	LONDON WARSAW NEW YORK (Epic E 45472)	BASIA	30	3
5	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	4	14
6	UPTOWNSHIP (RCA 3070)	HUGH MASEKELA	11	9
7	PENSYL SKETCHES #2 (Optimism 3223)	KIM PENSYL	21	9
8	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	2	20
9	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	10	22
10	FRONT SEAT (Elektra 60906)	SADAO WATANABE	9	11
11	BEAUTY WITHIN (Blue Note/Capitol 91650)	CHARNETT MOFFETT	18	9
12	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	6	30
13	TIME WILL TELL (Intima 73503)	FATBURGER	3	14
14	FRIENDS TO LOVERS (Headfirst/K-Tel 31311)	GARY HERBIG	8	11
15	MOSAIQUE (Elektra 60892)	GIPSY KINGS	13	9
16	PRISONER OF LOVE (Atlantic 82046)	KENNY GARRETT	15	11
17	FOR MY FRIENDS (Headfirst/K-Tel 215)	GREG MATHIESON	7	9
18	LOVE WARRIORS (Windham Hill JazzWH 0116)	TUCK & PATTI	12	39
19	MIGRATION (GRP 9592)	DAVE GRUSIN	14	24
20	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	19	22
21	SWEET AND SAXY (Warlock 2713)	KIM WATERS	23	5
22	MOSAIQUE (Elektra 60892)	GIPSY KINGS	27	5
23	COLOR RIT (GRP 9594)	LEE RITENOUR	16	24
24	AT LAST (Blue Note 91937)	LOU RAWLS	17	32
25	INSIDEOUT (GRP 9601)	CHICK COREA	DEBUT	
26	AT LAST (Spindletop 129)	SAM RINEY	34	3
27	PUBLIC ACCESS (GRP 9598)	STEVE KAHN	DEBUT	
28	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	20	35
29	LITTLE SECRETS (Windham Hill/A&M 0120)	ANDY NARELL	22	20
30	TEN DEGREES NORTH (MCA 6328)	DAVE SARELS	24	14
31	MIL AMORES (Narada 63010)	DOUG CAMERON	DEBUT	
32	NOTHING BUT THE TRUTH (Artful Balance 7216/JCI)	DAVID DIGGS	25	7
33	JIGSAW (Atlantic 82027)	MIKE STERN	28	28
34	BRAZIL CLASSICS 2: O SAMBA (Luaka Pop/Sire26019/Warner Bros.)	VARIOUS ARTISTS	34	3
35	POINT OF VIEW (MCA 6309)	SPYRO GYRA	29	37
36	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	31	32
37	STREET SMART (Columbia 45397)	EDDIE GOMEZ	32	7
38	REUNION (GRP/9958)	GARY BURTON	33	7
39	AURA (Columbia C2X 45332)	MILES DAVIS	36	20
40	MOONSTONE (Verve Forecast/PolyGram 839 734-4)	TONINHO HORTA	37	14

■ JAZZ PICKS

□ MAX ROACH/DIZZY GILLESPIE: *Max + Dizzy, Paris 1989* (A&M CD 6404)

Bebop's two *eminentes grise* amble genially through nearly two hours of live duets, some of it aimless dilly-dallying, most of it warm, witty and filled with the majestic wisdom of thousands and thousands of great nights. Bop standards and wily improvisations wrapped, throughout, in the blues. Ends with a half-hour of chat.

□ JOHN ZORN: *Naked City* (Elektra Nonesuch 9 79238)

Zorn's merry jazz-art rock-hardcore supergroup (Bill Frisell, Wayne Horvitz, Fred Frith and Joey Baron) chops through 26 pieces with a raucous, screw-it-all abandon. Mixes odd movie themes ("A Shot in the Dark," "The James Bond Theme") with white hot originals like "You Will Be Shot" and "Igneous Ejaculation." Fast and furious, teeming with energy.

□ RAY ANDERSON: *What Because* (Gramavision R2 79453)

Burly-toned, whimsical trombonist—a space-age Jack Teagarden—stomps forcefully on this spirited free-bop date, his horn backed by a richly padded rhythm section (John Hicks, Mark Dresser, Pheeroan akLaff, Allan Jaffe).

□ VICTOR BIGLIONE: *Baleia Azul* (WEA Latina WH 55999)

Brazilian fusion guitarist combines a rich rhythmic sense with chops that can burn through tough rock-jazz or lilt through lighter jazz-rock.

□ BENNIE WALLACE: *Blaze: Original Motion Picture Soundtrack* (A&M SP 3932)

Southern saxist's score delves into Louisiana, with pros like Dr. John and Leo Nocentelli, Bonnie Sheridan (*nee* Bramlett) belting three local standbys, Wallace's own swooning tenor and appropriate borrowed tracks. Another homer for director Ron Shelton and Wallace, the *Bull Durham* team.

RHYTHM & BLUES

RAP SYMPOSIUM: THE REAL DEAL: ASCAP, in conjunction with the Committee for Excellence in Black Music, World on Wheels and Jam Kru Records, is sponsoring a Rap Symposium 1990: The Real Deal. This timely convention will address issues pertinent to today's rap music industry.

The convention will be held for March 30 and 31 at the Pacifica Hotel in Los Angeles with a wrap-up concert on April 1. The Real Deal will bring together integral players in the music industry from broadcasting, publishing, promoters, news magazines and many industry rap artists.

A panel of 10 individuals lined up by chairperson Elizabeth Wells include Jerry Davis, director of repertoire, West Coast for ASCAP; and Tone Loc, seen recently on the cover of *Newsweek*, which did a focus on rap music.

Additional attendees include Dexter Moore, BMI; Greg Mack, KDAY Radio; Al Bell, Bellmark Records; Lee Bailey, Bailey Broadcasting Services; Al Franklin, Discovery Music; June Gatlin, a Black historian; Rodney Gordy, Avatar Productions; Def Jeff; Violet Brown, Warehouse Entertainment; Belma Johnson, BET; myself, and many others.

The unique feature of the symposium is that the seminars on Friday will be repeated on Saturday in order for everyone to attend each seminar. According to Elizabeth Wells, chairperson, "It will allow the attendees to discuss the various concerns of rap music the first day and maybe come back to the table with some solutions as a part of the second-day panel."

The Committee for Excellence in Black Music asks for your support as they tackle tough rap issues such as violence, concert performances, lyrics and social responsibility. For more information regarding this event, call Greg Johnson at (213) 969-0011 or Alonzo Robinson at (213) 466-7681.

Bob Long



WARNER BROTHERS RECORDS WELCOMES RAY: The red carpet was laid out recently at Ma Maison to welcome the legendary Ray Charles to the Warner family. Charles' first song was released in 1947 and he's still going strong. The impact of his music will forever linger in the hearts of many, and the excitement of his future projects with Warner is at its peak. Shown in photo: Ray Charles (seated); standing (l to r) Benny Medina, VP/Black music A&R; Harold Childs, VP/jazz department; Quincy Jones; Dino Barbis, VP/promotion; Mo Ostin, chairman; Lenny Waronker, president; Ray Harris, VP/Black music promotion; and Chris Jonz, national director of jazz progressive music.



REGINA GOES GOLD: Columbia records artist Regina Belle glows as she learns her current album, *Stay With Me*, has been certified gold by the RIAA. A campaign at Columbia has been launched for the album to go platinum by June. Several Columbia executives were on hand recently in Los Angeles to share her moment. Pictured (l to r): Jerry Boulding, Urban Network; Ken Wilson, director, national promotion West Coast, Black music; Cynthia Badie-Rivers, director, national publicity and artist development; Mervyn Dash, Belle's manager; Eddie Pugh, vice president of promotion; Sara Melendez, vice president of marketing; Regina Belle; Ruben Rodriguez, senior vice president; Sandra DaCosta, director of marketing; and Wanda Ramos, director, national promotion East Coast.

CASH BOX CHART

R&B ALBUMS

March 31, 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	16
2	TENDER LOVER (Solar/Epic FZ45288)	Babyface	2	35
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	3	25
4	MIKI HOWARD (Atlantic 82024)	Miki Howard	5	19
5	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	4	21
6	MICHEL'LE (Ruthless 91282)	Michel'le	6	11
7	ATTITUDE (Atlantic 82035)	Troop	18	19
8	STAY WITH ME (Columbia FC 44367)	Regina Belle	7	27
9	BIG TYME (MCA 42302)	Heavy D. & The Boyz	13	39
10	THE CACTUS ALBUM (Columbia FC 45415)	3rd Bass	8	17
11	LIVE (Arista 8613)	Kenny G	11	11
12	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. Hammer	15	3
13	AFTER 7 (Virgin 91061)	After 7	22	26
14	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	14	19
15	AFFECTION (Arista 8554)	Lisa Stansfield	53	2
16	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	16	19
17	Dance!...Ya Know It (MCA 6342)	Bobby Brown	10	16
18	ROUND TRIP (Capitol 90799)	The Gap Band	9	18
19	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	12	26
20	THE INCREDIBLE BASE (Profile 1285)	Rob Base	17	17
21	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	21	11
22	HERITAGE (Columbia C45268)	Earth Wind & Fire	25	6
23	PUMP UP THE JAM - THE ALBUM (SBK 73422)	Technotronic	20	14
24	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	23	21
25	NEVER TO FAR (EMI 92401)	Diane Reeves	34	5
26	HOME (MCA 6312)	Stephanie Mills	24	37
27	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	26	25
28	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	27	27
29	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	19	63
30	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	65	37
31	RAW (Def Jam FC 45015)	Alyson Williams	70	51
32	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Cristopher Williams	59	2
33	SPECIAL (Motown 6275)	The Temptations	38	29
34	ALL OR YOUR LOVE (Motown 6278)	The Good Girls	28	15
35	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	29	20
36	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280)	Seduction	30	10
37	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	31	39
38	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	32	21
39	UNDER A NOUVEAU GROOVE (Warner Bros. 25991)	Club Nouveau	33	15
40	LOVE, SMOKEY (Motown 6288)	Smokey Robinson	50	3
41	TIME OUT OF MIND (Columbia OC 45253)	Grover Washington Jr.	40	4
42	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	35	22
43	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	36	26
44	SWEET AND SAXY (Warlock 2713)	Kim Waters	43	5
45	SYBIL (Next Plateau 1018)	Sybil	37	26
46	LET ME TAKE YOU TO THE ROCK HOUSE (Effect/Skywalker 3000)	Tony M.F. Rock	47	6
47	GET INTO IT (Egyptian Empire 933 West Coast)	The Egyptian Lover	46	4
48	THE ICEBERG/FREEDOM OF SPEECH... (Sire 26028)	Ice-T	39	22
49	THE MAN IS BACK (A&M 5256)	Barry White	41	17
50	PARADISE (Jive 1298)	Ruby Turner	42	6
51	THIS SHOULD MOVE YA (Capitol 91119)	Mantronix	54	2
52	BEYOND A DREAM (Island 91319)	By All Means	44	18
53	CRAZY BOUT YOU (Malaco 7452)	Johnnie Taylor	45	10
54	KID N'PLAYS FUN HOUSE (Select 21638)	Kid N' Play	DEBUT	
55	2-4 THE BASS (Sedona 7521)	Def Dames	55	3
56	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	66	25
57	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	DEBUT	
58	"C" YA (Profile 1284)	Ron C	58	3
59	WE'RE IN THIS TOGETHER (Priority 57116)	Low Profile	63	2
60	HIP HOP PRANKSTER (Priority 57117)	Bobby & The Critters	DEBUT	
61	COLOR TAPESTRY (Compose 9904-1)	Dunn Pearson Jr.	68	2
62	A QUIET STORM (MCA 42299)	Jeff Redd	DEBUT	
63	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros	48	14
64	I JUST WANNA LOVE YOU (Polydor/Polygram 841 249)	The Main Ingredient	DEBUT	
65	NO MORE MR. NICE GUY (Wild Pitch 2001)	Gang Starr	49	4
66	PERSONAL (MCA 6335)	George Howard	DEBUT	
67	SPEND THE NIGHT (Warner Bros 25940)	The Isley Brothers Featuring Ronald Isley	DEBUT	
68	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	DEBUT	
69	A WOMANS TOUCH (Megajam 1000)	Cris McDaniel	DEBUT	
70	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	51	21
71	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	52	36
72	BIG FUN (Virgin 91242)	Inner City	56	6
73	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159)	D-Mob	57	6
74	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	74	19
75	ACE JUICE (Capitol 90925)	Ace Juice	60	11

CASH BOX CHARTS

TOP R&B SINGLES

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

March 31, 1990



#1 Single: Lisa Stansfield



#1 Debut: Soul II Soul #67



To Watch: Michael Cooper #64

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	ALL AROUND THE WORLD (Arista AS1-9928)	Lisa Stansfield	2	10			51	HEARTBEAT (Vendetta/A&M 1473)	Seduction	36	11
2	UNDER NEW MANAGEMENT (Atlantic 88766)	Miki Howard	3	11			52	IT'S GONNA BE ALLRIGHT (Jive 1290)	Ruby Turner	37	16
3	SECRET GARDEN (Qwest/Warner Bros. 7-19992)	Quincy Jones	1	9			53	TOUCH (Atlantic 7-88841)	Chucki Booker	38	15
4	SPREAD MY WINGS (Atlantic 4-88734)	Troop	4	10			54	DO YOU REMEMBER (Island PR3193)	By All Means	61	4
5	I NEED YOUR LOVIN' (Def Jam/Columbia)	Alyson Williams	6	11			55	FUN HOUSE (THE HOUSE WE DANCE IN) (Select 62356)	Kid N Play	66	2
6	HERITAGE (Columbia CSK 73205)	Earth, Wind & Fire	5	10			56	BUDDY (Tommy Boy 943)	De La Soul	45	15
7	ESCAPADE (A&M 1490)	Janet Jackson	11	11			57	I WANT YOU (GOT 2002)	Billy Davis	58	4
8	TREAT HER RIGHT (Epic XSS-01956A)	Luther Vandross	12	9			58	LOVE YOU HONEY (A&M)	Randy & The Gypsies	48	7
9	EVERYTHING YOU TOUCH (Motown MOT 6268)	Smokey Robinson	9	9			59	KEEP IT TOGETHER (Sire/Warner Bros. 7-19986)	Madonna	67	2
10	THE COMFORT OF A MAN (MCA 53769)	Stephanie Mills	10	10			60	I WANT YOU YOU WANT ME (Elektra 64979-4)	Starpoint	62	4
11	WHIP APPEAL (Solar/Epic 816008)	Babyface	15	6			61	BLACK MAN (Columbia CSK 73229)	Tashan	65	3
12	HELP THE CHILDREN (Capitol 4JM 44497)	M.C. Hammer	7	10			62	HOLD ON (Atlantic 86234)	En Vogue	78	3
13	NEVER TOO FAR (EMI 92401)	Dianne Reeves	14	11			63	HERES A TICKET (Crush 866)	Lenny Williams	69	3
14	WE'RE ALL IN THIS TOGETHER (Geffen 19950)	David Peaston	13	11			64	MY BABYS HOUSE (Reprise 7-19937)	Micheal Cooper	85	2
15	READY OR NOT (Virgin 98995)	After 7	17	8			65	AIN'T NO WOMAN (LIKE THE ONE I GOT) (Arista 9926)	Kashif	76	3
16	ADDICTED TO YOUR LOVE (Capitol 4JM 44490)	Gap Band	16	8			66	GET UP AND HAVE A GOOD TIME (Profile 7292)	Rob Base	77	2
17	WRAP YOU UP (Warner Bros. 719969)	Randy Crawford	20	9			67	GET A LIFE (Virgin 4-9881)	Soul II Soul	DEBUT	
18	LOVE'S ON THE RUN (Warner Brothers)	Maze featuring Frankie Beverly	25	7			68	THE GROOVE (Jive/RCA 1313)	D.J. Jazzy Jeff/Fresh Prince Featuring Grover Washington JR.	68	4
19	I FOUND LOVIN' (Uptown/MCA 53729)	Jeff Redd	21	9			69	WHY IT GOTTA BE LIKE THAT (Wing/Polygram)	Shades Of Lace	90	2
20	WHERE DO WE GO FROM HERE (Motown 2026)	Stacy Latisaw (With Johnny Gill)	8	14			70	SAY U LOVE ME (Reprise 7-19965)	Def Con 4	80	3
21	(TWO SHIPS) IN THE NIGHT (Arista AL-8493)	Jermaine Jackson	24	8			71	JUICY GOTCHA CRAZY (Capitol 15510)	Oaktowns 3-5-7	71	4
22	SOUL TO SOUL (Motown-2023)	Temptations	28	6			72	HAIR OR WEAVE (Priority 07272)	Bobby Jimmy & The Critters	83	2
23	WHAT GOES AROUND (Columbia 38-73201)	Regina Belle	30	6			73	LET IT FLOW (Atlantic 4-88862)	Art Madison	74	3
24	GOT TO HAVE YOUR LOVE (Capitol 15521)	Mantronix Featuring Wondress	35	8			74	C'MON AND GET MY LOVE (FFRR 886-799-1)	D-Mob with Cathy Dennis	70	6
25	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	34	7			75	RISE TO THE TOP (Mega Jam MJDJ-7278-0)	Phalon	75	3
26	DON'T WEAR IT OUT (Tabu/Epic 73005)	Mary Davis	32	7			76	WHY YOU GET FUNKY ON ME (Motown 2036)	Today	DEBUT	
27	ALL OVER YOU (Orpheus/EMI 7277)	Freddie Jackson	40	5			77	CRAZY 4 U (Next Plateau JDM50115)	Sybil	DEBUT	
28	NOTHING'S TOO GOOD FOR YOU (Polydor)	Main Ingredient	33	8			78	REAL LOVE (Atlantic 7-88816)	Skyy	47	23
29	GIRLS NITE OUT (RCA 9174-1-RD)	Tyler Collins	39	7			79	HEAVEN (Island 7-99136)	Miles Jaye	51	17
30	SHOW ME (Elektra 7-64978)	Howard Hewett	31	5			80	SHAKE IT UP (Reprise 4-19963)	Jamaican Boy	DEBUT	
31	OPPOSITES ATTRACT (Virgin 7-19578)	Paula Abdul	18	16			81	PLAYTOY (Outpost OET 3005A)	Carmin	55	9
32	POISON (MCA 53772)	Bell Biv DeVoe	46	4			82	IT'S TIME (Quest/Warner Bros. 4-19911)	Winans	DEBUT	
33	NO MORE TEARS (Mercury 876 367)	Angela Winbush	43	6			83	I DON'T NEED ANOTHER LOVE (Arista 9940)	Dionne Warwick (With The Spinners)	89	2
34	LOVE IS LIKE A ITCHIN' (Motown 8765)	Good Girls	41	6			84	YOUR PRECIOUS LOVE (Orpheus/EMI 72254)	Tamika Patton	56	11
35	NO MORE LIES (Ruthless Atlantic 7-99149)	Michel'le	19	17			85	CAN'T GET ENOUGH OF YOU (Alpha Int'l 73004)	Robble Mychals	RE-ENTRY	
36	PROMISES, PROMISES (Geffen/Reprise 7-22781)	Christopher Williams	22	11			86	WALK ON BY (Next Plateau 50111)	Sybil	57	17
37	BODY TALK (Wing/Polygram 873-599-1)	Sharon Bryant	42	6			87	COME TOGETHER AS ONE (Island 7-98998)	Will Downing	64	7
38	GIRLS, THEY LOVE ME (Uptown/MCA 53784)	Heavy D. & the Boyz	23	11			88	TICK TOCK (RING MY PHONE) (Columbia 44-73129)	Big Mack	72	6
39	FOOTSTEPS IN THE DARK (MCA 53768)	Body	49	6			89	THUMBS UP (Enigma 75534)	Bardeux	73	5
40	RUB YOU THE RIGHT WAY (MCA 1982)	Johnny Gill	44	3			90	MOTHER FUSSING (Rhyme Syndicate/Epic 45298)	Donald D	DEBUT	
41	SACRED KIND OF LOVE (Columbia 38-73234)	Grover Washington Jr. Feat. Phyllis Hyman	50	4			91	SORRY (MCA 53798)	Chunky A	79	4
42	ALWAYS & FOREVER (Select 62362)	Whistle	54	3			92	TOUCH ME (EMI 50284)	R.J.'s Latest Arival	81	5
43	CAN WE SPEND SOME TIME (Columbia 38-73028)	Surface	26	18			93	I WON'T STOP (Valley View 75330)	The Manhattens	82	4
44	JAZZIE'S GROOVE (Virgin 7-99145)	Soul II Soul	27	15			94	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle	84	21
45	PRECIOUS LOVE (MCA 53790)	Jody Watley	60	5			95	THE GAS FACE (Def Jam/Columbia 38-73046)	3rd Bass	86	10
46	HARD UP (ORPHEUS 72271)	Eric Gable	52	5			96	KNOCK ME OFF MY FEET (Orpheus/EMI)	Mikki Bleu	87	10
47	ONE OF A KIND (Warner Bros. 19910)	The Isley Brothers	53	5			97	WHATCHA GONNA DO WITH MY LOVIN' (Virgin 96507)	Inner City	88	11
48	JINGLING BABY (Def Jam/Columbia 44-73147)	L.L. Cool J	63	4			98	TIME WAITS FOR NO ONE (Paisley Park/WB 0-227177)	Mavis Staples	91	7
49	I WANT TO DO IT GOOD TO YA (A&M SP-17997)	Barry White	59	5			99	ALL OR NOTHING (Arista 9923)	Milli Vanilli	92	8
50	EXPRESSION (Next Plateau 50101)	Salt-N-Pepa	29	11			100	SHOWER YOU WITH LOVE (MCA 53697)	George Howard With John Pagano	93	6

COCINANDO

ANOTHER QUESTION ASKED OF COCINANDO IS ABOUT "LOS RIVUS." One answer is very clear on that subject. Rule 3.1 states that "A radio hit is a radio hit." This dogma is more than justified by the sales return on the album, which, even at its minimum, matches the investment. However, to make subjective exceptions to quell those *me da la gana* types who prefer to review is to introduce the future stars. Please shake hands with Pupy Santiago, and sit back for a joy ride.

The album's association for the immediate association with Santiago's music is *tiza* (the literal "chalk" translation—or its other illegal synonym—but in its slang meaning for "hot smash," like when a baseball or tennis ball is hit with such a force that you catch the trace of its recent trajectory by the dusty trail left on the line that separates foul from fair (or is it fair from foul?). You make the decision when you hear Santiago's soon-to-be released *Estando Contigo* (Discos CBS International DIC-80330).

One reason for the intense interest in this particular project was the dense secrecy-shroud laid by the label. Call it the "Forbidden Fruit Syndrome." For months, leaks filtered some of the names involved in the production: composer/producer **Jorge Luis Piloto**, of course, as the label A&R overseer; Santiago's former bandleader and close friend **Luis Enrique**; **Omar Alfano**, Panamanian singer/composer who has been quietly breaking through the airtight salsa circles; commercial Puerto Rican arranger/producers **Tommy Villarini** and **Eric Figueroa**, doubling as studio pilots. The other reason was that Santiago's debut album was inexplicably overlooked by many popular radio stations.

Consequently, everyone knew there was a careful promotion plan attached to this production, but the label remained mum as to the projected release date, or with any other see-ahead details. "All I can tell you is that it's big," chanted the Zamora brothers in unison and *por separado* to one and all who asked, as if they'd ever get personally involved in anything of a minor nature. Instead, they said again and again that all media will be notified at the same time. Finally, a Miami mole got me a cassette copy of a rough mix. (Thanks, guy!) The results were well worth the wait and the search.

Potential radio hits are a-plenty. Strict salsa P.D.s will find at least four. Liberal ears will stretch that number to eight. However, what is most appealing is the expansion this album brings to the sensual camp's horizons. First, there is the variety of singing styles used by Santiago, from straight-ahead salsa to balladistic intonations. Then there is the lower arrangement keys used in certain sections with the here-and-there dashes of soprano sax and Spanish guitar. Often one can also hear the de-cowbellizing of the rhythm structure, as the bongos continue their percussive role even during the *sonero* segments. Hence, when the bongo bell is fused back into the *ritmo* pocket, it brings with it a noticeable increase in tempo.

Other idiosyncracies include: a.) Santiago's use of one extra-long *sonero* between mambos—or between a mambo and the coda—instead of the usual two *soneros* found in the typical sensual style; b.) the exchanged positions in certain songs of the brass and coro parts; c.) the left-hand *sonero* drum pattern in "Es el Amor" for which the backbeat rimmed count is not played in metronomic monotony but at the drummer's spontaneous option; and d.) the old stop-and-go *maniobra* in "Se me Van," a production care rarely seen in today's salsa numbers in which evolution is reflected by layers convoluted by sound.

Then there is "Ali Baba," the best-produced track in the album, not only from its swivels from salsa to *bomba* to *tamborito*, but for its four-voice, bantering finale. Since no one should be deprived of this surprising treat, I will only hint that it includes two well-known guest stars mentioned above, and another reknown person left to your humorous puzzlement.

While only Father Time can tell whether *Estando Contigo* will stand as a genre classic, it certainly rolls out the red carpet for Pupy Santiago's much-deserved entrance into the salsa elite.

Another reason to review is to highlight those albums that, though built to commercial radio's specifications, aren't reaching the airwaves for one reason or another. Take for example **Alex Mansilla & Cañaveral** and their merengue production *Un Amor Como el Nuestro* (WEA Latina WM-56689-1).

Simply speaking, it's a damn good album without much radio play—except for two reporting stations along the Massachusetts border—in spite of the label's consistent and persistent promotional insistence. The silent whisper? "They are too much like 4-40," P.D.s are said to be blowing into one another's ears. If truth be said, both groups feature male and female lead and back-up vocals, smooth-as-silk lyrics, folksy roots and pop aspirations. Broadly and boldly stroked by leader Juan Luis Guerra, 4-40's extraordinary success established them, without a *duda* iota, as the historical creators of the *merengue/pop* field.

Is Cañaveral philosophically entitled to follow in 4-40's successful path? You bet. Anything that commercially successful deserves to be copied, as imitation is the most rewarding public flattery. Does 4-40 have the exclusive rights to the pop



Alex Mansilla & Cañaveral

CASH BOX MICRO CHART

NEW YORK LATIN LPs

1	LOS GRANDES EXITOS(CBS Discos)	J. L. RODRIGUEZ
2	LAMBADA(CBS Discos)	KAOMA
3	QUIEN COMO TU(CBS Discos)	ANA GABRIEL
4	NEW WAVE SALSA(TH/Rodven)	EDDIE SANTIAGO
5	MERENGUEANDO CON LAS ESTRELLAS(Sonotone)	ARIOS
6	XUXA(Globo)	XUXA
7	LOS GRANDES EXITOS(Globo)	JOSE JOSE
8	UNA PRUEBA DE AMOR(WEA Latina)	SUZY GONZALEZ
9	LOS GRANDES DEL MERENGUE(Karen)	ARIOS ARTISTAS
10	FUERA DE SERIE(Karen)	LOS HNOS. ROSARIO

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

CASH BOX MICRO CHART

TEXAS LATIN LPs

1	NO TE OLVIDARE(Capitol-EMI/Latin)	MAZZ
2	A TODO GALOPE(Fonovisa)	BRONCO
3	ON THE RISE(CBS Discos)	FIEBRE
4	LO MEJOR—12 EXITOS(Fonovisa)	LOS BUKIS
5	STRAIGHT FROM THE HEART(CBS Discos)	MAZZ
6	EXPLOSIVE(Cara)	LA MAFIA
7	THE CHI-TOWN BOYS ARE BACK(Freddy)	LA SOMBRA
8	NI POR MIL PUNADOS DE ORO(CBS Discos)	XCELENCIA
9	WORLD BEAT(CBS Discos)	KAOMA
10	TRIUNFO SOLIDO(Fonovisa)	LOS TIGRES DEL NORTE

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merengue sound? Hardly. History and legal precedents show that such "creations" fall within the rightful domain of the artistic community. If so, we might as well seek a plagiarism indictment against all the bands that followed Johnny Ventura's successful introduction of the conga into the merengue. Yet, Cañaveral seems to be unreasonably victimized on this issue.

The next question should be, is the follower unique enough to stand on its own? Cañaveral passes this test with flying colors, with flawless execution by some of the best merengue studio *duendes*, like **Crispin Fernandez**, **Fermin Cruz** and **Johnny "Chocolate"** floating through the crisp arrangements provided by **Joan Minaya**, **Juan Valdez** and **Mansilla** himself.

"No Voy a Mover un Dedo" and "Que Fue lo que me Hiciste" (sic) are hits on any radio format. "Ella Me Vivía" can be heard on the loudest Washington Heights gypsy cabs, a sure indicator of its cult status. Using the regional expression for the broken-hearted, "Apechao" reminds me why one of Heaven's versions has to be amidst the green Cibao mountains, a bucolic environment saturated with background sounds of *perico ripiao*, smells of *chivo guiso'o*, and a patio full of *Cibadenas*.

Cañaveral also has other assets 4-40 lacks. WEA-Latina, for one, has provided strong initial marketing support with the production and promotion of a re-mix of "No Voy a Mover un Dedo" and "Ella me Vivía." Also, thanks to the label's international strength, Cañaveral, in just its first release, will reach a status outside of Dominicana that took 4-40 two albums and three years to accomplish.

Less obvious to the unaware, the most important asset on Cañaveral's ledger may just be its manager **Cholo Brenes**, a graduate of London School of Economics and the Richelieuvian *eminencia gris* beneath the blossoming of merengue's two most popular singing icons: **Fernandito Villalona** and **Sergio Vargas**. The 22,000-plus crowd that attended last month's merengue carnival at Madison Square Garden witnessed Brenes' miracle-like production of the night's highlight: the Sergio Vargas segment, featuring a ballet corps flown especially from Dominicana (attired and choreographed by Guillermo Cordero and Alexis Vazquez) to visualize the singer's 45-minute medley, a project never previously attempted in an event characterized by the xerox-like similitude of its acts.

More importantly, this shows that Brenes understands it's better to give the public its money's worth—and make his artist look good—than to make the extra bucks. If Alex Mansilla & Cañaveral ever learn that lesson, they will do just fine, and maybe even get the radio support their talents merit.

Tony Sabournin

BOB LONG SPEAKS ON GOSPEL

SINGSATION ALMOST A YEAR OLD: *Singsation*, the brainchild of businessman/philanthropist **Willie Wilson**, made its debut in June of 1989. Wilson is the owner, creator and executive producer of the nationally televised show, which brings some of the world's best gospel singers to the attention of millions around the country.

Wilson nurtured his dream of bringing gospel music into a worldwide spotlight while performing with the Norfleet Brothers. Born in Louisiana, the third child of Douglas and Lula Wilson's eleven children, he always had an undying reverence and love for gospel music. This reverence can be traced to his devout Christian upbringing and beliefs. He had always dreamed of creating a gospel show, and through a series of business ventures and financial sacrifices, he did just that.

In May of 1970, Wilson began his career as a crewperson with McDonalds restaurants. Through perseverance, diligence and hard work, he attained promotion after promotion. In 1979, after nine years with the corporation, he achieved one of his longtime aspirations: ownership of his own franchise. Today he has two very successfully operated franchises in the Chicago area.

He is a very active member of the city in which he lives, having made numerous contributions to the Illinois community. He gives speeches at churches and various organizations, serving as a much-needed positive role model. As founder of the Willie Wilson Foundation, an organization that helps to raise money for the disadvantaged, Wilson has won various awards, such as the Black Men of Achievement Pinnacle Award, the Ray Kroc Award, and the Paul Hall Boys Club Appreciation and Humanitarian Award. In talking with Wilson, you can truly feel the genuine sincerity within the man with regards to his burning desire to do more than his share to help his fellow man/woman in making the world a much better place for all mankind to live abundantly with health, happiness and prosperity.

Singsation is a celebration of gospel music featuring various gospel performers, an array of gospel music, gospel roots, a history segment and a general showcasing of the entire gospel format. The first syndicated Black-owned gospel show in the history of television, *Singsation* has made a significant impact on the marketplace.

In less than a year the show has expanded into the following markets: Chicago, Illinois, WBBM-TV (CBS) 7:30 a.m.; Baltimore, Maryland, WBAL-TV (CBS) 7:30 a.m.; Detroit, Michigan, WXYZ-TV (ABC) 8:30 a.m.; Indianapolis, Indiana, WTHR-TV (NBC) 6:30 a.m.; Philadelphia, Pennsylvania, WCAU-TV (CBS) 7:00 a.m.; Charleston, South Carolina, WCBF-TV (ABC) 7:00 a.m.; Hampton, Virginia, WJCB-TV (IND) 9:00 a.m.; and Birmingham, Alabama, WTO-TV (IND) 11:00 p.m. The list is growing at a very rapid pace. Since its inception, the show has attracted as national sponsors McDonalds (the local Philadelphia McDonalds sponsors the local show) and Wrigley's Spearmint Gum, the first national sponsor to believe in the show, the concept and Wilson. Wrigley's has committed to being a part of the sponsorship of the show in every city of broadcast. Harvey's Chrysler-Plymouth of Harvey, Illinois, a Black-owned business, has also been a major sponsor of *Singsation* since its inception. The response has been so great, Wilson was in a meeting with another potential sponsor as this column was being written.

The **Norfleet Brothers** are celebrating more than forty years as a traditional gospel group, with Wilson joining the group over ten years ago. Their careers began in Tuscaloosa, Alabama, as a family group. In Birmingham, the Norfleet Brothers became popular, singing on radio shows sponsored by Bradford & Smith & Gaston Funeral Homes on Sunday mornings.

Eventually, they embarked on their first Northern tour. Chicago offered a greater opportunity for the Norfleet Brothers, who soon became popular in the city. They made their debut on radio with Al Abrams Chevrolet, and when its producer, Sid Ordower, premiered "Jubilee Showcase" on Channel 7, they were the very first guests.

Recently they performed for the annual folk festival at the University of Chicago. They can be seen frequently on *Singsation*, aired on WBBM-TV Channel 2 at 7:30 a.m. They will be a part of the first in a series of upcoming *Singsation* worldwide gospel concerts starting in Gary, Indiana on March 31, 1990 featuring the **Clark Sisters**, **Darius Brooks**, **Floyd Martin** and **Joy**. Mayor Barnes of Gary will make a guest appearance during the concert to express his support for



Willie Wilson

CASH BOX MICRO CHART

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

BLACK GOSPEL ALBUMS

Total Weeks ▼
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	25
2	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	2	23
3	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	3	14
4	ORDINARY JUST WON'T DO (Light 72026)	Commisioned	9	7
5	WAIT ON HIM (Tyscot 89415)			
	New Life Community Choir (Featuring John P.Kee)			
6	HOLD ON, HELP IS ON THE WAY (Savoy 7098)	Georgia Mass Choir	4	7
7	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	7	20
8	HE'S WORTHY (Savoy 14797)	Dr.Jonathan Greer/Cathedral of Faith Choir	8	7
9	WONDERFUL (Light 7115720215)	Bo Williams	13	25
10	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	10	20
11	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	12	25
12	BREATHE ON ME (Savoy 7097)	James Cleveland	19	20
13	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	5	20
14	WORTH THE WAIT (Light 72029)	Futrel	11	6
15	BRINGING IT BACK HOME (Word/A&M 8449)	The Clark Sisters	15	7
16	FAMILY + FRIENDS CHOIR 3 (Sparrow 7504)	Ron Winans	26	3
17	ON THE THIRD DAY (Malaco 4435)	Jackson Southernares	14	25
18	TIME WINDING UP (Sound Of Gospel 182)			
	Jerry Q. Parries & The Christian Family Choir			
19	TOTAL VICTORY (Light 7115720207)	Vicki Winans	16	25
20	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	18	25
21	I'M YOURS LORD (Malaco 4439)	The Gospel Keynotes	34	3
22	CANT YOU SEE... (Atlanta International 10149)			
	Rev. Barnes & Co./Debra & Geraldine Barnes			
23	I'M YOURS LORD (Mob Hop 03)	Russell Fox & Mount Olive Mass Choir	20	6
24	HEROS (Light 7115720231)	N.J. Mass Choir	21	25
25	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	22	25
26	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	23	25
27	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	24	25
28	FLOWING (Malaco 4434)	Truthettes	25	25
29	REV. JAMES MOORE LIVE (Malaco 4429)	Rev. James Moore	27	6
30	THE RICKY GRUNDY CHORALE (Sparrow 1222)	The Ricky Grundy Chorale	DEBUT	
31	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	28	25
32	A NEW BEGINNING (Melendo 2257)	The Williams Brothers	29	5
33	HOLD BACK THE NIGHT (Sound Of Gospel 178)			
	Rev.Nicks/St. James Baptist Church Choir			
34	IN WORSHIP (Sound Of Gospel 190)	The New Jerusalem Baptist Choir	DEBUT	
35	ALL TIME GOSPEL CLASSICS 2 (Light 72016/Lexicon)	The Voices Of Light	30	4
36	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	32	25
37	MOM & POP WINANS (Sparrow 1215)	Mom & Pop Winans	33	3
38	FAMILY AFFAIR (Myrrh/A&M 8448)	Philip Bailey	35	3
39	HEAVEN (Sparrow SPR 1169)	B.B. & C.C.Winans	36	25
40	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	37	25

Singsation. Next month, the Norfleet Brothers will take their soul-stirring gospel messages to Nassau to perform.

Those gospel artist interested in taking part in the next taping may contact Barbara Wilson, producer of *Singsation*, or public relations manager Gus Redmond at (312) 666-3111. Taping for the new series of

shows will take place from April 24-27, 1990. Proceeds received through voluntary donations will be used to assist the edery in paying utilities bills, and portions will be allocated for a scholarship fund.

Bob Long



The Norfleet Brothers



#1 Debut: Cowboy Junkies #106

The *Caution Horses* bullet, independent movement.

(G) = Gold (RIAA Certified)
(P) = Platinum (RIAA Certified)

March 31, 1990

		Total Weeks ▼	Last Week ▼
1	RHYTHM NATION 1814 (A&M 3920)BMG 8.98	JANET JACKSON	2 26
2	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98	PAULA ABDUL	1 70
3	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	5 18
4	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	9 10
5	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	6 36
6	COSMIC THING (Reprise 25854)WEA 8.98	B-52'S	4 38
7	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	3 47
8	NICK OF TIME (Capitol 91268)CEMA 8.98	BONNIE RAITT	22 52
9	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98		
	LINDA RONDSTADT (Featuring Aaron Neville)	7 23	
10	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	8 22
11	BACK ON THE BLOCK (Qwest/Warner Bros26020)WEA8.98	QUINCY JONES	10 17
12	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	18 27
13	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98	TECHNOTRONIC	11 15
14	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	15 18
15	KENNY G LIVE (Arista 8613)BMG 8.98	KENNY G	14 17
16	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	16 28
17	TENDER LOVER (Solar 45288)CBS	BABYFACE	17 36
18	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	23 28
19	THE BEST OF LUTHER(Epic 45320-EK45423)CBS	LUTHER VANDROSS	12 22
20	BEACHES (G) (Atlantic 81933)WEA 9.98		
	ORIGINAL MOTION PICTURE SOUNDTRACK	27 63	
21	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	28 36
22	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	36 3
23	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98	MILLI VANILLI	13 54
24	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	30 5
25	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	37 38
26	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	25 19
27	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	26 83
28	LOOK SHARP! (EMI 91098)CEMA 9.98	ROXETTE	21 50
29	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	24 60
30	CAN'T FIGHT FATE (Arista 8581)BMG 8.98	TAYLOR DAYNE	87 20
31	REPEAT OFFENDER (EMI 90380)CEMA 9.98	RICHARD MARX	29 46
32	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	32 11
33	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	34 15
34	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	58 2
35	AFFECTION (Arista 8554)	LISA STANSFIELD	41 3
36	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	35 22
37	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98		
	2 LIVE CREW	20 37	
38	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	19 39
39	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	33 19
40	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	44 29
41	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	38 21
42	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98		
	SEDUCTION	40 22	
43	WORLD BEAT (Epic 46010)CBS	KAOMA	43 10
44	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	31 9
45	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	42 37
46	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	39 24
47	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98		
	JIVE BUNNY & THE MIXMASTERS	45 14	
48	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98	SOUNDTRACK	46 15
49	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	47 29
50	HIT LIST (Epic 45473)CBS	JOAN JETT	48 8
51	PRESTO (Atlantic)WEA 8.98	RUSH	49 18

52	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	50 26
53	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	51 18
54	WHEN HARRY MET SALLY... (Columbia 45319)CBS		
	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	52 34	
55	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98		
	FINE YOUNG CANNIBALS	69 56	
56	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	53 59
57	JUST SAY OZZY (CBS 45451)	OZZY OSBOURNE	62 5
58	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	64 22
59	THE HEALER (Chameleon D1-74808)CEMA 8.98	JOHN LEE HOOKER	60 23
60	STICK IT TO YA(Chrysalis 21702)CEMA 9.98	SLAUGHTER	75 6
61	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL		
	THE KENTUCY HEAD HHUNTERS	54 15	
62	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	73 15
63	HERITAGE (Columbia C45268)CBS	EARTH WIND & FIRE	55 7
64	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	56 40
65	FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98	PAUL McCARTNEY	66 42
66	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98	CHICAGO	57 16
67	LONE WOLF (Curb/Warner 26090)WEA 8.98	HANK WILLIAMS JR.	59 7
68	ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98	JOE COCKER	61 27
69	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	k.d.lang	74 43
70	THE INCREDIBLE BASE (Profile 1285)IND 8.98	ROB BASE	63 16
71	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	65 52
72	DARK AT THE END OF THE TUNNEL (MCA 6365)	OINGO BOINGO	81 3
73	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	67 8
74	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	68 23
75	JANE CHILD (Warner Bros. 25858)WEA 9.98	JANE CHILD	91 4
76	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	70 20
77	FAST MOVIN' TRAIN (RCA 9961)BMG 9.98	RESTLESS HEART	85 6
78	LABOUR OF LOVE II (Virgin 91324)	UB40	71 10
79	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	72 24
80	FLOOD (Elektra 60907)WEA 8.98	THEY MIGHT BE GIANTS	111 9
81	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASS	76 18
82	TRASH (Epic 45137)CBS	ALICE COOPER	77 34
83	PORCELAIN (Virgin 91325)WEA 9.98	JULIA FORDHAM	89 6
84	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	78 38
85	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	103 30
86	GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS		
	EDDIE MONEY	79 15	
87	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	80 26
88	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	82 23
89	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	STONE ROSES	90 10
90	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	100 19
91	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)		
	THE NOTTING HILLBILLIES	102 2	
92	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	93 20
93	BABYLON A.D. (Arista AL 8580)BMG 9.98	BABYLON A.D.	125 14
94	WILLOW IN THE WIND (Mercury 836 9501)	KATHY MATTEA	99 4
95	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	112 3
96	HIGHWAY MAN 2 (Columbia/CBS 45240)	WILLIE,WAYLON,JOHNNY & CRIS	170 2
97	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS		
	NEW KIDS ON THE BLOCK	83 25	
98	STEADY ON (Columbia FC 45209)CBS	SHAWN COLVIN	84 10
99	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	86 22
100	MANNERS & PHYSIQUE (MCA 6315)	ADAM ANT	141 4
101	AND IN THIS CORNER... (Jive 1188)BMG 8.98		
	D.J. JAZZY JEFF & THE FRESH PRINCE	101 20	
102	THE U-KREW (Enigma 73524)CEMA 9.98	THE U-KREW	118 6
103	MOTHER'S MILK (EMI-92152)CEMA 8.98	RED HOT CHILI PEPPERS	88 30
104	THE LANGUAGE OF LIFE (Atlantic 82057)	EVERYTHING BUT THE GIRL	115 2
105	AUTOMATIC (Warner Bros. 26015)WEA 9.98	JESUS AND MARY CHAIN	107 8
106	THE CAUTION HORSES (RCA 2058)	COWBOY JUNKIES	DEBUT
107	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS		
	BARBARA STREISAND	92 24	
108	WE TOO ARE ONE (Arista 8606)BMG 8.98	EURHYTHMICS	94 27
109	MIKI HOWARD (Atlantic 82024)Atl 9.98	MIKI HOWARD	113 4
110	ANIMAL LOGIC (I.R.S 82020)MCA 9.98	ANIMAL LOGIC	161 9

111	HATS (A&M 5284)BMG 9.98	THE BLUE NILE	114	6	
112	PAINTING IN MY MIND (Sire/Warner Bros 26148)	TOMMY PAGE	DEBUT		
113	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	95	23	
114	THE SWEET KEEPER (Reprise/WB 26091)WEA 8.98	TANITA TIKARAM	96	7	
115	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	132	57	
116	THE FRONT (Columbia 45260)CBS	THE FRONT	117	5	
117	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	LORRIE MORGAN	119	9	
118	RVS III (Columbia 45250)CBS	RICKY VAN SHELTON	97	8	
119	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98	ROD STEWART	98	17	
120	GOLDEN AFTERNOON FIX (Arista 8579)	THE CHURCH	DEBUT		
121	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	104	90	
122	LOUDER THAN LOVE (A&M SP 5252)BMG 8.98	SOUNDGARDEN	105	9	
123	ORIGINAL LONDON CAST (Polydor 8315631)	ORIGINAL LONDON CAST	174	35	
124	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	MISS SAIGON	190	2	
125	ORIGINAL LONDON CAST (Geffen GHS 23271)	KEVIN PAIGE	168	24	
126	KEVIN PAIGE (Chrysalis 21683)CBS	DURAN DURAN	106	16	
127	DECADE (Capitol 93178)CEMA 9.98	CHARLIE DANIELS	108	17	
128	SIMPLE MAN (Epic FE 45316)CBS	RICKIE LEE JONES	109	25	
129	FLYING COWBOYS (Geffen 24246)WEA 8.98	AFTER 7	160	19	
130	AFTER 7 (Virgin 91061)WEA 8.98	MELISSA ETHRIDGE	110	26	
131	BRAVE AND CRAZY (Island 91285)WEA 8.98	BIG DADDY KANE	116	26	
132	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	KIX	120	26	
133	BLOW MY FUSE (Atlantic 81877)WEA 8.98	SAVATAGE	136	6	
134	GUTTER BALLETT (Atlantic 82008)WEA 9.98	SMOKEY ROBINSON	157	2	
135	LOVE,SMOKEY (Mowtown 6288)	DAMN YANKEES	DEBUT		
136	DAMN YANKEES (Warner Bros 26159)	XYZ	121	4	
137	XYZ (Enigma 73525)CEMA 9.98	D-MOB	122	9	
138	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL	THE MISSION U.K.	151	2	
139	CARVED IN THE SAND (Mercury 842 251)	CRHIS REA	176	2	
140	ROAD TO HELL (Geffen GHS 24276)	THE CURE	123	46	
141	DISINTEGRATION (Elektra 60855-1)WEA 9.98	QUEEN LATIFAH	124	18	
142	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	EXPOSE	126	40	
143	WHAT YOU DON'T KNOW (Arista)BMG 8.98	POCO	127	28	
144	LEGACY (RCA 9694-1-R)BMG 8.98	FAITH NO MORE	150	5	
145	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	CHUNKY A	128	15	
146	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	CLINT BLACK	129	44	
147	KILLIN' TIME (RCA 9668)BMG 8.98	ERASURE	130	21	
148	WILD! (Sire/Reprise 26026)WEA 8.98	WRECKS-N-EFFECT	131	15	
149	WRECKS-N-EFFECT (Motown 6281)MCA 8.98	GUNS N' ROSES	165	135	
150	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	THE D.O.C.	152	34	
151	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	NINE INCH NAILS	133	7	
152	PRETTY HATE MACHINE (TVT 2610)IND	MANTRONIX	164	2	
153	THIS SHOULD MOVE YA (Capitol 91119)	BRITNY FOX	134	18	
154	BOYS N HEAT (Columbia FC 45300)CBS	ICE-T	173	23	
155	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire26028)WEA	ROD STEWART	DEBUT		
156	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	VARIOUS ARTISTS	135	20
157	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	GREAT WHITE	137	48	
158	TWICE SHY (Capitol 90640)CEMA 9.98	LOU GRAMM	138	19	
159	LONG HARD LOOK (Atlantic 81915)WEA 8.98	GIPSY KINGS	139	17	
160	MOSAIC (Elektra 60892)WEA 8.98	J.J. CALE	179	2	
161	TRAVEL-LOG (Silvertone/RCA 1306)	DEAD ON	140	6	
162	DEAD ON (SBK 93249)CEMA 9.98	BON JOVI	142	78	
163	NEW JERSEY (P/4) (Mercury 836 345-1)POL	THE DESERT ROSE BAND	143	6	
164	PAGES OF LIFE (MCA 42332)MCA 8.98	GRAHAM PARKER	166	5	
165	HUMAN SOUL (RCA 9876-1-R)BMG	THE MIGHTY LEMON DROPS	167	3	
166	LAUGHTER (Sire/Reprise 26017)WEA	TINA TURNER	144	26	
167	FOREIGN AFFAIR (Capitol 91873)CEMA 8.98	VARIOUS ARTISTS	145	16	
168	STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL				

169	YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98	JODY WATLEY	146	15
170	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	DEBUT	
171	I WANT YOU (Vision VR-3316)IND 9.98	SHANA	171	7
172	HOME (MCA 6312)	STEPHANIE MILLS	RE-ENTRY	
173	ADDICTIONS VOL.1 (Island 91318)WEA 8.98	ROBERT PALMER	147	17
174	CAPTAIN SWING (PolyGram 838 878)POL	MICHELLE SHOCKED	148	21
175	COMPANY OF WOLVES (Mercury 842184)POL	COMPANY OF WOLVES	178	6
176	I AM I (Epic FE 45354)CBS	NUCLEAR VALDEZ	175	6
177	NOTHING FACE (MCA 6326)	VOIVOD	149	11
178	DONE BY FORCES OF NATURE (Warner Bros. 26072)WEA 8.98	JUNGLE BROS.	153	10
179	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	154	25
180	WE CAN'T GO WRONG (Capitol 91041)CEMA 8.98	COVER GIRLS	155	9
181	PURE (RCA 9934-1-R)	THE PRIMITIVES	156	11
182	THE MOODY BLUES GREATEST HITS (Threshold 840 659 1)POL	THE MOODY BLUES	158	14
183	BUILT TO LAST (Arista)BMG 8.98	GRATEFUL DEAD	159	20
184	THRASH ZONE (Metal Blade/Enigma 73407)CEMA 9.98	D.R.I.	162	8
185	THE INNOCENCE MISSION (A&M SP 5274)	THE INNOCENCE MISSION	DEBUT	
186	A SHADE OF RED (Virgin 91269-4)WEA 8.98	REDHEAD KINGPIN & THE F.B.I.	163	10
187	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	169	19
188	BEYOND A DREAM (Island 91319)WEA 9.98	BY ALL MEANS	191	7
189	CLOSER TO THE FLAME (Capitol 90372)	DAVE EDMUNDS	DEBUT	
190	PERSONAL (MCA 6335)	GEORGE HOWARD	DEBUT	
191	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	172	40
192	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	177	40
193	BOOMERANG (Geffen GHS 24275)WEA 9.98	THE CREATURES	180	4
194	ZIG ZAG (Columbia OC 45058) 8.98	HOOTERS	181	14
195	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	182	25
196	LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98	M.C. HAMMER	183	75
197	Y U I ORTA (Mercury 838 9731)POL	IAN HUNTER/MICK RONSON	184	17
198	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	186	72
199	A BLUES FOR BUDDHA (RCA 9960-1-R)BMG 9.98	THE SILENCERS	187	6
200	WHERE DO WE GO FROM HERE (Cypress/A&M 90130)BMG 9.98	MICHAEL DAMIAN	188	9

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 37	Damn Yankees / 136	185	N.W.A. / 115	Hell / 168
Abdul, Paula / 2	Daniels, Charlie / 128	Jackson, Janet / 1	Oingo Boingo / 72	Stansfield, Lisa / 35
Adam Ant / 100	D'Arby, Terrence Trent / 105	Jesus And Mary Chain / 187	Osbourne, Ozzy / 57	Stewart, Rod (Box) / 119
Aerosmith / 12	Dead On / 162	Jett Joan / 50	Palmer, Robert / 173	Stewart, Rod (New) / 156
After 7 / 130	Desert Rose Band / 164	Jive Bunny & The Mix-masters / 47	Parker, Graham / 165	Stone Roses / 89
Animal Logic / 110	D.J. Jazzy Jeff / 101	Joel, Billy / 10	Penn, Michael / 33	Streisand, Barbara / 107
852's / 6	Dino / 191	John, Elton / 40	Petty, Tom / 7	Sybil / 195
Babyface / 17	D.O.C. / 151	Jones, Quincy / 11	Phantom Of Opera / 124	Taylor Dayne / 30
Babylon A.D. / 93	D - Mob / 138	Jones, Rickie Lee / 129	Phantom Of Opera(Highlights) / 123	Tears For Fears / 52
8ad English / 84	Duran Duran / 127	Jungle Bros. / 178	Poco / 144	Technotronic / 13
8ase, Rob / 70	Earth,Wind & Fire / 63	Kaoma / 43	Primatives / 181	They Might Be Giants / 80
8asia / 24	Edmunds, Dave / 189	Kenny - G / 15	Queen Latifah / 142	Third Base / 81
Belle Regina / 85	Enuffz Nuff / 179	Kiss / 58	Raitt, Bonnie / 8	Tikaram, Tanita / 114
8ig Daddy Kane / 132	Erasure / 148	Kix / 133	Rea, Chris / 140	Travis, Randy / 88
8iz Markie / 74	Estefan, Gloria / 21	Kravitz, Lenny / 62	Redhead Kingpin / 186	Troop / 90
8lack, Clint / 147	Etheridge, Melissa / 131	Lang K.D. / 69	Red Hot Chilipeppers / 103	Turner, Tina / 167
8lack Crowes / 170	Eurythmics / 108	M.C. Hammer / 196	Reeves Dianne / 95	U840 / 78
8lue Magic / 170	Everything But The Girl / 104	M.C. Hammer(new) / 22	Restless Heart / 77	U - Krew / 102
8lue Nile / 111	Expose / 143	Madonna / 71	Robinson, Smokey / 135	Van Shelton, Rickie / 118
8onham / 87	Faith No More / 145	Mantronix / 153	Rolling Stones (L.P.) / 49	Vandross, Luther / 19
8olton, Michael / 5	Fine Young Cannibals / 55	Marx, Richard / 31	Rolling Stones (8ox) / 184	Vaughn, Stevie Ray / 192
8on Jovi / 163	Fordham, Julia / 83	Mattea, Kathy / 94	Rolling Stones (8ox) / 184	Voivod / 177
8rinity Fox / 154	Front / 116	McCartney, Paul / 65	Rondstant, Linda / 9	Warrant / 56
8rown, Bobby / 121	Gramm, Lou / 159	Metallica / 171	Roxette / 28	Watley, Jody / 169
8rown, Bobby(Dance) / 14	Great White / 158	Michelle / 32	Rush / 51	Whitesnake / 39
8rush, Kate / 99	Grateful Dead / 183	Midnight Oil / 34	Satriani, Joe / 76	Williams, Hank Jr. / 67
8y All Means / 188	Guns N' Roses / 150	Mighty Lemon Drops / 166	Savatage / 134	Wrecks n Effect / 149
Cale, J.J. / 161	Gipsy Kings / 160	Mills, Stephanie / 172	Scorpions / 53	XYZ / 137
Charlisse, Belinda / 113	Happy Anniversary / 139	Mission U.K. / 139	Seduction / 42	Young M.C. / 18
Chapman, Tracy / 79	Charlie Brown / 157	Myles, Aiannah / 4	Shocked, Michele / 174	Young, Neil / 46
Cher / 45	Cocker, Joe / 68	Milli Vanilli / 23	Shana / 171	Soundtracks:
Chicago / 66	Collins, Phil / 3	Money, Eddie / 86	Silencers / 199	Beaches / 20
Child, Jane / 75	Colvin, Shawn / 98	Moody Blues / 182	Sir Mix A Lot / 92	Born On The Fourth Of July / 44
Chuncky - A / 146	Company Of Wolves / 175	Morgan Lauree / 117	Skid Row / 29	Little Mermaid / 48
Church / 120	Cooper, Alice / 82	Motley Crue / 16	Slaughter / 60	Miss Saigon / 125
Clapton, Eric / 26	Cover Girls / 180	Murphy, Peter / 73	Southereans / 41	When Harry Met Sally / 54
Cockler, Joe / 68	Cowboy Junkies / 106	New Kids (1st L.P.) / 97	Soundgarden / 122	
Collins, Phil / 3	Creatures / 193	New Kids (Hangin) / 27	Soul II Soul / 38	
Colvin, Shawn / 98	Cure / 141	Nine Inch Nails / 152	Stairway To Heaven/Highway To	
Company Of Wolves / 175	Damian Michael / 200	Notting Hillbillies / 91		
Cooper, Alice / 82		Nuclear Valdez / 176		
Cover Girls / 180				
Cowboy Junkies / 106				
Creatures / 193				
Cure / 141				
Damian Michael / 200				

■ Single

49ERS: "Ride on Time"

(Capitol 4995) If you're looking for a hit, this one fits the bill. It's the 40 pop/dance format, pushing any boundaries or issuing any challenges. Instantly familiar, you'll find yourself singing along without a single slip after just one listen. (Ernest Hardy)

49ERS: "Touch Me" (4th and B'way BWAY 501)

Um, inspired by the success of Black Box and "Ride on Time," this one finds Aretha Franklin in the Leletta Holloway role. It is full of energy, but, as a deejay friend of mine puts it, is such an obvious rip-off. The same friend considered "Ride on Time" to be a sacrilege. He just sorta hangs his head when he plays this one. (EH)

DEMETRIUS PERRY: "Use Me" (Tabu 4Z9 73162)

WANDA WILLIAMS: "Someday We'll Be Together" (WandaLand Records W-1462)

And everything old is new again. Bill Withers' much-remade, reworked, retooled song is once again given the once-over. The surprise is that Perry manages to work the material and blow new life into it. Injected with island flavor, this club-aimed track hasn't quite gotten the response it should, but is one that definitely deserves a chance.

Diana Ross and the Supremes' swan song was not only the best thing they'd done in years, but one of their best efforts ever—though a truer credit would have read "Diana Ross and Some Choir Motown Hired"; the other Supremes had little input into the track. Though updated hip-hop or House versions of the song seem to fall into the category of sacrilege, Williams (who is a vocal dead-ringer for Ross) has done an admirable job. The basic arrangement is the same as the original, placed over hip-hop and House tracks

(there are also "Radio" and "Pop" mixes). I still prefer the lush original, but this makes far more sense than the new version of "Love Child" that's out now. (EH)

■ Albums



SINEAD O'CONNOR: *I Do Not Want What I Do Not Have* (Chrysalis F421759)

Opening with the Serenity Prayer and closing with an *a capella* version of the title track, O'Connor bookends one of the year's best albums with a plea for, then a declaration of, inner peace. (It's only the first quarter of the year, but this album is—so far—the one to beat in terms of ambition, beauty and breadth.) What could have been a painful excursion in pretention and awkwardness is a confident, at times breathtaking, examination of the heart, ambition and the attempt to cope with the various changes that are inherently a part of life. Whereas O'Connor's last album was characterized by volatile emotions (anger, outrage, frustration), the overriding—but not only—theme of

Want is loss: loss of love, innocence/naivete, preconceptions...

The first single, a cover of the Prince-penned "Nothing Compares 2 U," is a genuine tear-jerker, complete with strings and mournful backing vocals. Though that song, and its mood, establish the album's tone, newer audiences may be caught off-guard by the extremely literate, non-formulaic approach O'Connor takes with her own songwriting. Without being self-indulgent or precious—an incredible achievement, given the material—she lays her emotional and intellectual cards on the table. The sting this collection leaves behind isn't that of bitterness, but of awareness. Brilliant. (EH)



THE WISHNIAKS: *Catch 33* (Bloodmoney erato 79)

In no time at all, Philadelphia's Wishniaks have gone from being a good power-pop band to a great one. Their "Wishful Thinking" b/w "Wicked Pygmy Thinking" 45 hinted at a diamond in the rough, and their *Nauseous and Cranky* EP confirmed it. But it's been quite a while since any band has made such an impressive quantum-leap between releases. Already, *Catch 33* is a shoe-in for my year-end top-10 list.

The Wishniaks combine a prodigious and engaging pop sense with clever lyrics and end up in songwriting territory previously chartered by Peter Holsapple, the Young Fresh Fellows and the Plimsouls. However, don't write these guys off as another Chilton-esque pop band that's destined for the Coulda Been Contenders Club. They mix up Byrdsyjinga-janga guitars with enough Replacements crunch to avoid the "wimp" tag, and keep matters simple and sincere without ever sounding trite. To top things off, they end side two with a cool cover of the Scientists' first single, "Frantic Romantic." The Wishniaks appear to be the likely heirs to the pop throne vacated by the dB's' demise. Highly recommended. (Robb Moore)

THE BEVIS FROND: *Any Gas Faster* (Reckless #18)

THE HENRY KAISER BAND: *Heart's Desire* (Reckless #19)

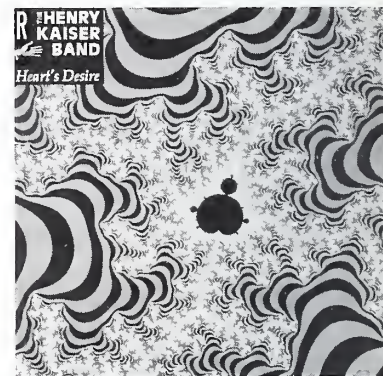
Both of these platters share not only the same label—San Francisco's Reckless Records—but a somewhat similar approach to experimental and avant-garde music. That is, they both draw upon the halcyon daze of late '60s/early



'70s progressive rock and lift it into a contemporary setting. The results are at once familiar and new.

The Bevis Frond is actually just one guy ("Bevis") who plays everything except drums. His forte is obviously guitar, for the majority of his previous efforts have consisted of meandering acid jams that oozed bubbling fuzz and called to mind both Jimi Hendrix and Tony Iommi. But here, Bevis keeps the proceedings trimmed down to *song* length, and is all the better for it. His singing is vaguely similar to ex-Husker Grant Hart, and the saturated guitar manages to screw itself into trippy pop hooks. Many records "ask" you to turn the volume up, but this one practically demands it. Just make sure the vibrations don't knock over the bong.

The Henry Kaiser Band's *Heart's Desire* is a live, two-disc set that pays homage to days long gone by covering Captain Beefheart, Burt Bacharach, Stockhausen and a slew of others. However, they take an interesting and unconventional approach to this material: complete improvisation. In that light, it seems fitting that they do a wiggled-out version of the Grateful Dead's legendary "Dark Star," for in some ways, the Dead are the progenitors of free-form psychedelia. The HK Band even does "The Fishin' Hole," otherwise known as the "Theme to The Andy Griffith Show," and somehow manage to make it their own (!).



Henry Kaiser's guitar abilities have allowed him to stretch the parameters of jazz and experimental music for quite a while now. By tackling such a wide variety of standards here, Kaiser cooks up a bizarre stylistic stew, but shows a true appreciation for every musical genre and culture. While the results are not always my personal cup of yucca juice with ginseng and bee pollen, I'm glad to know that he's there. (RM)

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CASH BOX CHARTS

TOP 100 SINGLES

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

March 31, 1990



#1 Single: Alanah Myles



#1 Debut: Heart #58



To Watch: Sweet Sensation #57

		Total Weeks ▼	Last Week ▼
1	BLACK VELVET (Atlantic 4-88742)	Alanah Myles	2 14
2	LOVE WILL LEAD YOU BACK (Arista AS1-9938)	Taylor Dayne	13 10
3	I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)	Phil Collins	5 8
4	ESCAPADE (A&M 1490)	Janet Jackson	1 10
5	ROAM (Reprise/Warner Bros. 4/7-22667)	B52's	3 15
6	I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)	Tommy Page	16 6
7	ALL AROUND THE WORLD (Arista 8554)	Lisa Stansfield	19 9
8	I GO TO EXTREMES (Columbia 38-73091)	Billy Joel	6 11
9	KEEP IT TOGETHER (Sire 7-19986)	Madonna	15 9
10	HERE AND NOW (Epic 34-73029)	Luther Vandross	11 11
11	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	21 8
12	C'MON & GET MY LOVE (Polydor FFR 886)	D-Mob Introducing Cathey Dennis	8 14
13	DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)	Jane Child	25 8
14	NO MYTH (RCA 9111)	Michael Penn	18 11
15	NO MORE LIES (Atco Ruthless 7-99169)	Michel'le	7 17
16	ALL MY LIFE (Elektra ED5440)	Linda Rondstadt	29 10
17	FOREVER (Mercury/PolyGram 876 716)	Kiss	26 9
18	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)	Biz Markie	10 10
19	SACRIFICE (MCA 53750)	Elton John	20 10
20	PRICE OF LOVE (Epic 34-73094)	Bad English	4 15
21	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls	9 17
22	WHOLE WIDE WORLD (RCA 9098)	A'me Lorain	35 10
23	I WANNA BE RICH (Solar 74005)	Calloway	32 6
24	DANGEROUS (EMI 50233)	Roxette	12 16
25	WITHOUT YOU (Elektra 64985)	Motley Crue	34 6
26	HERE WE ARE (Epic 34T-73084)	Gloria Estefan	14 16
27	BLUE SKY MINE (Columbia 38T-73250)	Midnight Oil	33 6
28	HEARTBEAT (Vendetta 1473)	Seduction	38 5
29	NOTHING COMPARES TO YOU (Chrysalis 23488)	Sinead O'Conner	69 2
30	LOVE ME FOR LIFE (LRG 84006)	Stevie B	36 8
31	WHIP APPEAL (Solar 4-74007)	Babyface	40 5
32	HOW CAN WE BE LOVERS (Columbia 38T73257)	Micheal Bolton	45 5
33	SOMETIMES SHE CRIES (Columbia 38-73095)	Warrant	17 16
34	HEART OF STONE (Geffen 4-19953)	Cher	42 6
35	OPPOSITES ATTRACT (Virgin 7-99168)	Paula Abdul	22 14
36	TOO LATE TO SAY GOODBYE (EMI 90380)	Richard Marx	23 11
37	THE HEART OF THE MATTER (Geffen 4-19898)	Don Henley	39 6
38	ALL OR NOTHING (Arista 9923)	Milli Vanilli	24 14
39	IF U WERE MINE (Enigma 75051)	U-Krew	74 9
40	THE DEEPER THE LOVE (Geffen 19951)	Whitesnake	27 11
41	WHAT IT TAKES (Geffen 19944)	Aerosmith	61 3
42	A FACE IN THE CROWD (MCA 53781)	Tom Petty	54 4
43	TRUE BLUE LOVE (Atlantic 7-88768)	Lou Gramm	44 6
44	WILD WOMEN DO (EMI 4JM-50275)	Natalie Cole	82 6
45	SENDING ALL MY LOVE (Atlantic 4-87961)	Linear	46 5
46	GOT TO GET (Arista AD1-9932)	Leila K. With Rob 'N Raz	49 6
47	THE SECRET GARDEN (Quest/Warner Bros. 7-19992)	Quincy Jones	51 3
48	HAVE A HEART (Capitol 44501)	Bonnie Raitt	50 4
49	FLY HIGH MICHELLE (Atco 7-99135)	Enuff Z'Nuff	90 2
50	MAKE IT LIKE IT WAS (Columbia 38-73201)	Regina Belle	60 5
51	LAMBADA (Epic 34-73090)	Kaoma	56 4

		Total Weeks ▼	Last Week ▼
52	THIS OLD HEART OF MINE (Warner Bros.)	Rod Stewart	63 2
53	ROOM AT THE TOP (MCA 6315)	Adam Ant	57 4
54	PRECIOUS LOVE (MCA 53790)	Jody Watley	66 2
55	I COME OFF (Delicious Vinyl/Island 0-96499)	Young MC	58 4
56	YOU'RE THE ONLY WOMAN (Vendetta/A&M 1447)	The Brat Pack	55 8
57	LOVE CHILD (Atco PRCD 3242)	Sweet Sensation	76 3
58	ALL I WANNA DO (Capitol 44507)	Heart	DEBUT
59	HOLD ON (SBK 07322)	Wilson Phillips	79 2
60	99 WORLDS (MCA 53726)	Peter Wolf	59 5
61	YOUR BABY NEVER LOOKED GOOD IN BLUE (Arista)	Expose	DEBUT
62	ADVICE FOR THE YOUNG AT HEART (Fontana/Mercury 8768944)	Tears For Fears	62 5
63	HURTING KIND (Atlantic 4-98985)	Robert Plant	72 2
64	LITTLE BIT OF LOVE (EMI 50239)	Cory Hart	65 3
65	THE HUMPTY DANCE (Tommy Boy 7944)	Digital Underground	83 2
66	LIVING IN OBLIVION (Epic 34-73231)	Anything Box	89 6
67	HOUSE OF PAIN (Elektra 7-64995)	Faster Pussycat	67 5
68	HOW'BOUT US (RCA 9163-2)	Grayson Hugh	DEBUT
69	EXPRESSION (Next Plateau 50101)	Salt-N-Pepa	80 3
70	THE WAY IT IS (Geffen 4-19948)	Tesla	70 3
71	TELL ME WHY (Arista 9916)	Expose	28 17
72	TWO TO MAKE IT RIGHT (Vendetta 1464)	Seduction	30 20
73	I'LL SEE YOU IN MY DREAMS (A&M 1495)	Giant	DEBUT
74	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago	31 18
75	HIDE AND SEEK (Atlantic 4-87973)	Pajama Party	78 3
76	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith	37 19
77	WHATCHA GONNA DO WITH MY LOVIN (Virgin 7-98999)	Inner City	77 4
78	HOUSE OF BROKEN LOVE (Capitol 44491)	Great White	85 2
79	ANYTHING I WANT (Chrysalis 23444)	Kevin Paige	41 10
80	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton	43 23
81	SUMMER RAIN (MCA 53783)	Belinda Carlisle	47 11
82	I REMEMBER YOU (Atlantic 7-88886)	Skid Row	48 19
83	CUTS YOU UP (Beggars Banquet/RCA 9140)	Peter Murphy	DEBUT
84	PERSONAL JESUS (Sire/Reprise 21328)	Depeche Mode	52 16
85	BAD LOVE (Duck/Reprise 4-19980)	Eric Clapton	73 3
86	PEACE IN OUR TIME (Columbia 38-68996)	Eddie Money	53 18
87	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	64 19
88	ANYTIME (Capitol 44471)	McAuley Schenker Group	68 6
89	TENDER LOVER (Solar 4-74003)	Babyface	71 19
90	YOU CANT GET AWAY (Vision 4515)	Shana	DEBUT
91	GOT TO HAVE YOUR LOVE (Capitol 44466)	Mantronix Featuring Wondress	75 4
92	IMAGINATION (Wing/Polydor 873 000-4)	Xymox	81 4
93	DIRTY DEEDS (Epic 45473)	Joan Jett	84 10
94	FREE FALLIN' (MCA AC-53728)	Tom Petty	86 22
95	ALMOST HEAR YOU SIGH (Columbia 38-73093)	Rolling Stones	87 9
96	LOVE SONG (Geffen 7-22856)	Tesla	88 24
97	HOUSE OF FIRE (Epic 34-73085)	Alice Cooper	91 10
98	REAL LOVE (Atlantic 7-88816)	Skyy	92 10
99	A GIRL LIKE YOU (Enigma 44480)	The Smithereens	93 15
100	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Felly)	94 23

COUNTRY MUSIC

Album Case



with Larry Stewart's sensuous vocals, is sure to finally keep this multi-talented group in the spotlight, where they have long deserved to be.

Single Releases Out of the Box



□ SOUTHERN PACIFIC: "I Go to Pieces" (Warner Brothers 7-19860)

This a cappella version of the old Del Shannon tune will literally make chills run up your spine. You can feel the heart-felt emotions in each harmonizing voice as these guys bring this classic right up to date. All that's left to say about this release from their latest LP, *Country Line*, is...it's great...and it definitely shows off the true talents of this group.

Country Feature Picks

□ THE JUDDS: "Guardian Angels" (Curb/RCA 2524-7-RAA)

Wynonna's voice is radiant and clear as a bell in this storyteller about her great-grandparents who still watch over her today. Naomi's spell-binding harmonies make clear why this duo is one of country music's strongest. Expert production and picture-perfect vocals are sure to take this one straight to the top.

□ JOE BARNHILL: "Any Ole Time" (Capitol PB-44522)

This young artist's sensuous vocals seem to become stronger with each release. This tune, about a fellow who is letting this woman know that his love is available "any ole time" she decides she needs him, is sure to please both radio and Barnhill's many female fans. Expert production by Jimmy Bowen and Chip Hardy and Barnhill's true country appeal are sure to soon make this fellow a household name.

□ EDDIE RABBITT: "Runnin' With the Wind" (Capitol 7PRO-79999)

This rockin' country tune has Rabbitt runnin' for the top of the charts. Great production by Richard Landis in this tune about the restless pursuit of the night life and life on the road. This one has that perfect beat for radio play and is a true-to-form Eddie Rabbitt hit.

□ KATHY MATTEA: "She Came From Fort Worth" (Mercury/PolyGram CDP 199)

Kathy Mattea has done it again, with another beautiful ballad. This one's about a gal from Fort Worth, who just couldn't let that town hold her down. Mattea's long-time producer Alan Reynolds has that magic touch when it comes to spotlighting Mattea's vocal delivery, and again he has done a stellar job. Another sure #1 hit for Mattea.

□ RESTLESS HEART: "Fast Movin' Train" (RCA 9961-1-R)

It will take more than a *Fast Movin' Train* to catch these guys right now...and this LP is *RED HOT*. This album is Restless Heart's strongest yet, full of sure-to-be-hits like "Dancy's Dream," "I've Never Been So Sure," "Sweet Auburn" and "Long Lost Friend." The title cut raced to the top of the national country charts in just nine weeks. Every song on this album is hit material. Expert production by Scott Hendricks, Tim DuBois and Restless Heart, along

COUNTRY ALBUMS

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	3 8
2	KILLIN' TIME (RCA 8781-7)	Clint Black	2 45
3	LONE WOLF (Warner Bros./Curb 1-26090)	Hank Williams Jr.	7 6
4	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	5 33
5	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Headhunters	4 18
6	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	1 23
7	FAST MOVING TRAIN (RCA 9961-R)	Restless Heart	18 8
8	REBA LIVE (MCA C2-8034)	Reba McEntire	8 25
9	ALONE (Columbia FC5104)	Vern Gosdin	6 32
10	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	12 34
11	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	13 16
12	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	10 30
13	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	16 18
14	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	9 18
15	BEYOND THE BLUE NEON (MCA 42266)	George Strait	11 56
16	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	14 40
17	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	15 23
18	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	19 54
19	PAGES OF LIFE (MCA/Curb MCA-A9479)	Desert Rose Band	20 9
20	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	28 46
21	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	21 74
22	ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)	k.d lang	25 7
23	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	23 43
24	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	24 30
25	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	17 16
26	SOWIN' LOVE (RCA 9717-1)	Paul Overstreet	22 7
27	HIGHWAYMEN 2 (Capitol 45240)	Jennings, Nelson, Cash, Kristofferson	27 4
28	GREATEST HITS III (Warner Bros./Curb 1-25834)	Hank Williams Jr.	31 56
29	HERE IN THE REAL WORLD (Arista AL-8623)	Alan Jackson	30 3
30	TELL IT LIKE IT IS (Atlantic 91064-1)	Billy Joe Royal	26 8
31	OLD 8 X 10 (Warner Bros. 25738)	Randy Travis	RE-ENTRY
32	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	34 24
33	TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)	Tanya Tucker	33 11
34	SOMETHING INSIDE SO STRONG (Reprise/Warner Bros. 1-25792)	Kenny Rogers	DEBUT
35	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	40 77
36	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	39 48
37	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	29 18
38	SOUTHERN STAR (RCA 8587-1)	Alabama	RE-ENTRY
39	BUFFALO ZONE (Columbia 45373)	Sweethearts Of The Rodeo	36 2
40	TURN THE TIDE (RCA 8854)	Baillie & The Boys	RE-ENTRY

COUNTRY HOT CUTS

1. RESTLESS HEART: "Long Lost Friend" *Fast Movin' Train* GM(RCA)
2. HANK WILLIAMS, JR.: "Man to Man" *Lone Wolf* GM(Warner Brothers/Curb)
3. ALAN JACKSON: "Ace of Hearts" *Here in the Real World* GM(Arista)
4. RICKY VAN SHELTON: "Love Is Burning" *Ricky Van Shelton III* GM(Columbia)
5. THE KENTUCKY HEADHUNTERS: "Skip a Rope" *Pickin' on Nashville* G(Mercury/PolyGram)

TOP 5 SINGLES—10 YEARS AGO

1. CONWAY TWITTY: "I'd Love to Lay You Down" (MCA)
2. THE BELLAMY BROTHERS: "Sugar Daddy" (Warner Brothers/Curb)
3. RONNIE MILSAP: "Why Don't You Spend the Night" (RCA)
4. THE STATLER BROTHERS: "Better Than I Did Then" (Mercury)
5. RAY STEVENS: "Shriner's Convention" (RCA)

CASH BOX CHARTS

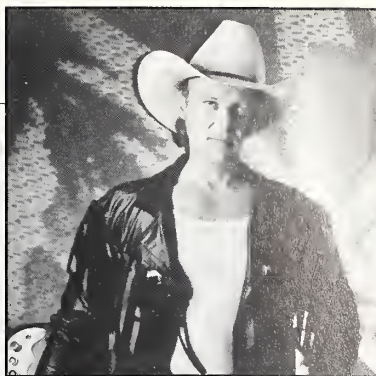
COUNTRY SINGLES

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

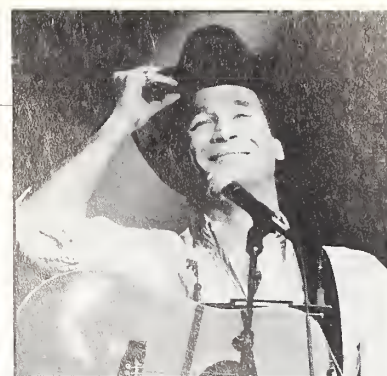
March 31, 1990



#1 Single: Randy Travis



#1 Debut: Ricky Van Shelton #48



To Watch: Clint Black #31

		Total Weeks ▼	Last Week ▼
1	HARD ROCK BOTTOM (Warner Bros. 7-19935-A)	Randy Travis	2 8
2	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	4 11
3	SEEN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	1 11
4	FIVE MINUTES (RCA 9118-7-RAA)	Lorrie Morgan	8 9
5	HERE IN THE REAL WORLD (Arista AS1-9922)	Alan Jackson	7 10
6	RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)	Vern Gosdin	6 8
7	LOVE ON ARRIVAL (Capitol 44435)	Dan Seals	15 7
8	STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)	Ronnie Milsap	10 8
9	SEE IF I CARE (Columbia 3873237)	Shenandoah	13 7
10	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19968)	Highway 101	12 7
11	OKLAHOMA SWING (MCA MCA-53780)	Vince Gill w/Reba	11 10
12	HELP ME HOLD ON (Warner Bros. 7-19918-A)	Travis Tritt	18 5
13	I'M OVER YOU (RCA 9122-7-RAA)	Keith Whitley	21 5
14	AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)	Hank Williams Jr.	16 8
15	CHAINS (MCA MCA-53764)	Patty Loveless	3 11
16	BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)	Earl Thomas Conley	19 6
17	I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53779)	Lionel Cartwright	22 5
18	SOONER OR LATER (Universal UVL-66029)	Eddy Raven	5 14
19	THE DOMINO THEORY (MCA MCA-53733)	Steve Wariner	35 3
20	IF LOOKS COULD KILL (Columbia 3873254)	Rodney Crowell	31 4
21	DID IT FOR LOVE (Capitol 44483)	Sawyer Brown	23 7
22	JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA)	Don Williams	9 9
23	SILVER STALLION (Columbia 3873233)	The Highwaymen	27 7
24	MISTER DJ (Epic 3473236)	Charlie Daniels Band	28 6
25	IF A MAN COULD LIVE ON LOVE ALONE (MCA MCA-53777)	Skip Ewing	26 6
26	THIS HEART (Columbia 3873213)	Sweethearts Of The Rodeo	14 10
27	QUITTIN' TIME (Columbia 38-73202)	Mary-Chapin Carpenter	17 11
28	SOMETHING WITH A RING TO IT (MCA 53778)	Mark Collie	30 7
29	I'D BE BETTER OFF IN A PINE BOX (Epic 34-73246)	Doug Stone	34 4
30	DUMAS WALKER (Mercury/PolyGram 876536-7)	The Kentucky HeadHunters	20 7
31	WALKIN' AWAY (RCA 2520-7-RAA)	Clint Black	56 2
32	BLACK VELVET (Atlantic 7-97979)	Robin Lee	38 4
33	BACK WHERE I COME FROM (Warner Bros. 7-22662)	Mac McAnally	37 9
34	NO MATTER HOW HIGH (MCA MCA-53757)	Oak Ridge Boys	24 14
35	THE HIGHWAY (Columbia 38-73249)	Willie Nelson	39 5
36	WILD AND WOOLY (American Cowboy Songs 25001)	Chris LeDoux	40 4
37	ONE STEP OVER THE LINE (MCA MCA-53795)	Nitty Gritty Dirt Band	25 9
38	THE SCENE OF THE CRIME (RCA 9123-7-RAA)	Jo-EI Sonnier	42 3
39	IN ANOTHER LIFETIME (MCA/Curb MCA-53804)	Desert Rose Band	47 2
40	WALKIN' IN THE SUN (Capitol 4JM-44524)	Glen Campbell	60 4
41	WALKING SHOES (Capitol B-44520)	Tanya Tucker	71 2
42	SLOW COUNTRY DANCING (MSR MSR-19903-A)	Suzi Deveroux	46 5
43	LESSONS OF LOVE (SOR SOR-411A)	Jerry Lansdowne	43 8
44	BETTER BE HOME SOON (Warner Bros. 719964A)	Jennifer McCarter & The McCarters	44 5
45	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	51 6
46	CARRYIN' ON (16th Ave. B-70439)	Canyon	50 4
47	FUNNY WAYS OF LOVING ME (Dorman Prod. 981101-A)	Steve Douglas	49 5
48	I'VE CRIED MY LAST TEAR (Columbia 38-73263)	Ricky Van Shelton	DEBUT
49	GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA)	Prairie Oyster	53 5
50	BLACK COFFEE (Capitol 79962)	Lacy J. Dalton	64 2
51	PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE) (Curb)	Moe Bandy & Becky Hobbs	52 6

		Total Weeks ▼	Last Week ▼
52	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069)	Warner Mack	59 3
53	DAYS LIKE THESE (Evergreen EV-1115)	Kevin Pearce	57 4
54	AMERICAN HEROES (Fraternity F-3557-A)	Vetz	54 6
55	TILL THE END (Sing Me SM45-48A)	J.D. Lewis	DEBUT
56	LOVIN' ON BACKSTREET (Curb B-76752)	Josh Logan	61 3
57	SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)	Richie Balin	74 2
58	IT'S EASY FOR YOU (F&L FL557A)	Storm Seymour	63 4
59	QUITTIN' TIME (Evergreen EV-1112AA)	Michael Dee	65 2
60	TWO CUPS OF COFFEE (Brykas BRY-1102)	J.J. Kent	66 3
61	LOVE GAMES (Legacy LR-1005-B)	South Point	67 4
62	LITTLE GIRL (MCA MCA-53763)	Reba McEntire	29 11
63	JUST ONE YOU (Citation GBM-02-90-A)	Grace Miller	68 3
64	I DON'T WANT TO KNOW (Lamon LR-10216-7)	Gary Ray	DEBUT
65	IT ALMOST MATTERED (Master Sound TS-72252-3)	Paula Pyle	70 3
66	BOUND FOR BALTIMORE (Door Knob DK-90-340)	Big Al Downing	72 4
67	BEAUTIFUL FANTASY (Play Back P-1344-A)	Cheryl K. Warner	77 2
68	COWBOY (General Store 7387-6)	Bill Watkins	DEBUT
69	ON SECOND THOUGHT (Universal ULV-66025)	Eddie Rabbitt	32 16
70	LONESTAR LONESOME (Player P.I.-143)	Tracy Ramsey	76 3
71	16 WAYS (THAT I'M IN LOVE WITH YOU) (Caprice CIR-2360-A)	Joey Welz	80 2
72	MAYBE (Reprise 5-3904)	Kenny Rogers Duet w/Holly Dunn	33 10
73	OLD MEMORY (Capitol 79970)	Scott McQuaig	DEBUT
74	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	36 11
75	WALKING HEARTACHE IN DISGUISE (Mercury/PolyGram)	Statler Brothers	DEBUT
76	HEARTBREAK HURRICANE (Epic 3473078)	Ricky Skaggs	41 15
77	MAMA DON'T BELIEVE IT (Track TR-207)	Donnie Fields	DEBUT
78	TIME FOR ME TO FLY (Columbia 38-73226)	Dolly Parton	45 9
79	THE RIDE (Tra-Star TS-1231-A)	Heath Locklear	48 7
80	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	55 17
81	KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)	Exile	58 14
82	I'M MINUS YOU (GBS GBS-803)	Carl Bird	62 6
83	FAST MOVIN' TRAIN (RCA 9115-7-RAA)	Restless Heart	69 15
84	SOUTHERN STAR (RCA 9083-7-RAA)	Alabama	73 16
85	A BOTTLE OF WINE AND PATSY CLINE (MCA MCA-53762)	Marsha Thornton	75 9
86	BEFORE THE BED GETS COLD (Evergreen EV-1111-A)	Holly Lipton	78 9
87	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	79 18
88	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	81 18
89	JOHN DEERE LETTER (Hilltop HT-127A)	Curley Surles	82 7
90	AS FAR AS LOVE CAN THROW ME (SOR SOR-412-A)	Dawnett Fawcett	83 5
91	GO DOWN SWINGIN' (Universal UVL-66033)	Wild Rose	83 11
92	EVERYBODY WANTS TO BE HANK WILLIAMS (Mercury 876-426-7)	Larry Boone	84 9
93	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	86 17
94	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	87 18
95	WITHOUT YOU (Oak 1074)	Carlette	88 10
96	WHO'S GONNA KNOW (MCA MCA-53759)	Conway Twitty	89 14
97	WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90339)	Andi & The Brown Sisters	90 8
98	SUKIYAKI (Badger BG-201AA)	Hank Sasaki	91 7
99	SHAME ON THE MOON (Play Back P-1341-A)	Bonnie Guitar	92 6
100	GHOST RIDERS IN THE SKY (Badger BG-200A)	Jack Patton	94 17

COUNTRY MUSIC

CALENDAR OF EVENTS COMING UP:

THE GARDENS, THE OLD COUNTRY, will kick off its exciting 1990 concert series on April 1 with a Country Music Television Road Show featuring Charlie Daniels, Restless Heart and the popular new female country band Wild Rose. Other Spring concerts that will feature country music artists include the Judds and Highway 101 on May 13; and Tanya Tucker and the Gatlins on May 28.

Admission to all concerts is \$6 in addition to the single park-admission price of \$20.95. For further concert information, call the 24-hour concert information line, at (804) 253-3227; the concert ticket booth during operating hours, at (804) 253-3292; or (804) 253-3350, Monday through Friday, 8:30 a.m. to 5 p.m.

BACK IN TIME:

MARCH 25—Alabama's "Roll on (Eighteen Wheeler)" sees its second week at the #1 spot on the charts (1984)

MARCH 26—Happy Birthday to Dean Dillon (1955) and to Charly McClain (1956)

MARCH 27—Brenda Lee debuts on the country charts with "One Step at a Time" (1957)

MARCH 28—Happy Birthday to Reba McEntire (1955)

MARCH 29—The famous Tootsie's Orchid Lounge opens (1960)

MARCH 30—Bobby Helm's "Fraulein" enters the charts and stays for 52 weeks to become the longest-running chart record of the decade (1957)

MARCH 31—"Take Me to Your World" by Tammy Wynette goes to the #1 position on the charts (1968)



COUSIN MINNIE PEARL welcomes guests to her gingerbread-design museum at Opryland USA. Pearl frequently surprises guests to the sprawling entertainment complex by "holding court" in her museum, where she signs autographs and poses for photos. The Opryland show park's 1990 season began March 24.



LEGENDARY SOUTHERN ROCK band the Allman Brothers announced that they are beginning work on a new LP on Epic Records, scheduled for a June release in conjunction with a national tour. BMI recently presented the band with a Special Citation of Achievement during a reception held in their honor. Shown are (l to r): BMI's Jody Williams; Alan Woody (new member); Jaimoe Johnson (original member); Tom Dowd, producer; Butch Trucks and Greg Allman (original members); John Decker, Cash Box country chart director; Dickey Betts (original member); Warren Haynes and Johnny Neel (new members); and BMI vice president Roger Sovine. (photo: Alan Mayor)

ROY ROGERS RIDES AGAIN: This time on a modern-day Trigger with television personality Lorianne Crook. Crook will visit with Rogers and wife Dale Evans at their home in Victorville, California. Crook will also spend time with Dwight Yoakam in the Hollywood Hills and will meet up with rising country star Garth Brooks and his family in his hometown of Yukon, Oklahoma, during her next *Celebrities Offstage* special, scheduled this week on the Nashville Network.



WYNC MUSIC DIRECTOR Jeff Fain (right) dropped by the Nashville Cash Box offices recently and said hello to Cash Box's owner and publisher George Albert (right). Fain is one of the top music directors in North Carolina.

THANK YOU CASH BOX STATIONS

FOR A TOP 50 SINGLE



Heath Locklear

HEATH LOCKLEAR

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COUNTRY MUSIC

Indie Insight

Michael Dee

BY KAY KNIGHT

WHERE DO YOU GO once you've more than established yourself as one of your country's most popular entertainers? Where do you go once you've already broken the European market and gotten an enthusiastic response from fans there? Well, if you're *not* from America and you're Michael Dee, you head straight for the good ole U S of A.

A native of Toronto, Dee has been nominated for Songwriter, Male Artist and Album of the Year in Canada and has also garnered a large following in several European countries.

Michael Dee currently hosts a very successful morning radio show. He is the voice of Air Canada Country, heard by more than eight million travellers a year. He hosts a weekly television show, and, along with the Dee Band, performs about 80 concerts a year.

"I released my first single here in Canada in 1969, called 'No Pity for a Fool,' and it quickly climbed to number one on the charts," remembers Dee. "I thought, 'Man this is easy. I should have done it sooner.' Then it was 1973 or '74 before I was ever back in the Top 10 again. So it was a very humbling experience."

But Dee stayed with the career he had always known he would pursue and it is finally paying off. Having totally blanketed the Canadian marketplace on radio, television and records, and having stirred the waves across the ocean, it isn't surprising

that Dee would set his sights on the United States next.

"Everyone's dream in country music is to make it in the United States of America," Dee says, "and we knew that in order to compete in America we had to do it right...spend the right kind of dollars, do the right kind of recording sessions. We wanted to try to come up with a product that would stand up to anything that was being recorded in Nashville. That included the best facilities and the best musicians available."

Dee has just released his ninth career album in Canada and his first in the United States, called *The Steal of Night*. He has already had two chart singles released in the States—"If the Jukebox Took Teardrops" and "I Can't See Me Without You." His current single, "Quittin' Time," is racing up the national country charts and is now at #59 and climbing on the *Cash Box* Top 100 Country Singles chart. Dee's self-penned "If the Jukebox Took Teardrops" has also just been recorded by Atlantic's Billy Joe Royal and is to be included on Royal's upcoming album.

While Dee is already a celebrity in his home country, he knows that here in the United States he is just one of the many independent artists out there competing for airplay with all the major label artists.

"For a new artist on an inde-

(continued on next page)



Michael Dee



WRITER ALEX HARVEY and Tree International's chief operating officer Donna Hilley are all smiles after putting their final signatures on a long-term pact that names Harvey an exclusive songwriter for CBS/Tree. Harvey is the author of such hits as "Delta Dawn," "Rueben James" and "Hell or High Water." (photo: Alan Mayor)



UNISTAR VP ED SALAMON presents supergroup Alabama with the first Country Radio Seminar Humanitarian Award. The award was presented to the group following their appearance on this year's CRS Super Faces show. Shown are (l to r): Teddy Gentry, Mark Herndon, Jeff Cook, Salamon, Randy Owen and TNN's Gary Beatty.

COUNTRY INDIE SINGLES

1	WILD AND WOOLY (American Cowboy Songs 25001)	Chris LeDoux	1	4
2	SLOW COUNTRY DANCING (MSR MSR-19903-A)	Suzi Deveraux	3	5
3	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	5	6
4	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069-B)	Warner Mack	8	3
5	DAYS LIKE THESE (Evergreen EV-1115)	Kevin Pearce	7	4
6	TILL THE END (Sing Me SM-45-48A)	J.D. Lewis	DEBUT	
7	SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)	Richie Balin	16	2
8	IT'S EASY FOR YOU (F&L FL557A)	Storm Seymour	9	4
9	QUITTIN' TIME (Evergreen EV-1112AA)	Michael Dee	10	2
10	TWO CUPS OF COFFEE (Brykas BRY-1102)	J.J. Kent	11	3
11	LOVE GAMES (Legacy LR-1005-B)	South Point	12	4
12	JUST ONE YOU (Citation GBM-02-90-A)	Grace Miller	13	3
13	I DON'T WANT TO KNOW (Lamon LR-10216-7)	Gary Ray	DEBUT	
14	IT ALMOST MATTERED (Master Sound TS-72252-3)	Paula Pyle	14	3
15	BOUND FOR BALTIMORE (Door Knob DK90-340)	Big Al Downing	15	4
16	BEAUTIFUL FANTASY (Play Back P-1344-A)	Cheryl K. Warner	18	2
17	COWBOY (General Store 7387-6)	Bill Watkins	DEBUT	
18	LONESTAR LONESOME (Player P.T.-143)	Tracy Ramsey	17	3
19	16 WAYS (THAT I'M IN LOVE WITH YOU) (Caprice CIR-2360-A)	Joey Welz	19	2
20	MAMA DON'T BELIEVE IT (Track TR-207)	Donnie Fields	DEBUT	

Country Indies
Indie Spotlight



□ **BRUCE BARTLETT:** "If Forever Does You Wrong" (Earth Tones NR-18264-1)

Another love-gone-wrong song, but one that reaches out and grabs you by the heartstrings. In this tune, as often happens, this fellow realizes, once his woman is gone, how much he needs her. Great production by Joe Carroll and mesmerizing vocals by Bartlett should garner this newcomer some "major" attention on Music Row. We look forward to hearing more from this talented newcomer.

Indie Feature Pick

□ **CATHERYNE GREENLY:** "Tame Me" (Magnum-002)

This one makes you want to scoot your chair back and head for the dancefloor. Strong, throaty vocals by this Canadian artist come through loud and clear in this tune about a gal who knows when she's met her match. Stellar production by J.K. Gully, and Greenly's delivery are sure to raise some eyebrows in Music City. Watch for more from this gal.

Up & Coming

□ **BILLY JAY LEGERE:** "Love Bayou" (Magnum-003)

□ **GAYLE ACKROYD:** "Don't Mess Up a Good Thing" (Reba RR-45-1016)

□ **BARBARA RICHARDSON:** "Rough Around the Edges" (SG-2460)

Michael Dee

(continued from previous page)

pendent label [Dee's current album was released on the Evergreen label] there is always a little resistance because radio would simply rather play major label product. That's no secret," says Dee, rather emphatically. "So it's a long, uphill climb. But I think that radio realizes that we didn't just sort of throw one record up against the wall to see if it would stick, and say, 'Oh well, it didn't, so we're running back, with our tails between our legs, to Canada, where we're already popular.' We're showing them that we are in the game to stay."

Dee says even though he has wanted to pursue his career in the States for many years, he would not come to America until he thought he was ready.

"It's a much more competitive market and I wanted to get my stage show exactly where I wanted it, because you only get one 'kick at the can,'" Dee explains. "My live show is very high-energy. Piano is primarily my main instrument and my show has been compared more than once to a Jerry Lee Lewis show, energy-wise. I think that I owe it to the people who have paid to see me to give them their money's worth."

Dee is currently pursuing his songwriting goals too, writing with such stellar writers as Tommy Rocco and Jerry Foster. He also hopes to be able to showcase for major record label executives in the not-so-distant future.

"I definitely have my sights firmly set on the United States and that's where we want to break," states Dee.

Dee is definitely starting to make some serious progress on the national country charts. Radio is starting to notice him and consider him a serious artist. If Dee has his way, all that's left is for one of the major record labels to swoop down and pick up this talented singer/songwriter and carry him straight to the top.

"I realize that the chances of a top-ten record on an independent label are pretty small anymore—but not impossible," Dee insists. "I'm aware of that. I think what we're trying to do is create enough noise to be noticed. Reality says you have a much better chance on a major label, so if we create enough noise and get enough mid-chart action happening and they see and read things about you, someone is going to take interest in you."

"I think we're moving at a great pace...it's never quick enough when you really want it...but I'm really happy with the progress we've made. I think there is some momentum starting to gather and it's really exciting." ○

COUNTRY TIDBIT: IT'S A BOY! A new addition to the family of country superstar Reba McEntire and husband/manager Narvel Blackstock has arrived. His name is Shelby Steven McEntire Blackstock. He was born in Nashville on Friday, February 23, 1990 at 5:04 a.m. and weighed in at 6 lbs. 10 ozs. Congratulations, Reba and Narvel. We're sure you're very proud of him.

COUNTRY TIDBIT: THE KENTUCKY HEADHUNTERS have signed on with Hank Williams, Jr.'s *Lone Wolf* tour and will perform a long series of dates with Bocephus in 1990. Some of the cities on the tour are New York, Los Angeles, Washington, D.C., Detroit, Kansas City, Atlanta, Oklahoma City, Nashville and Milwaukee.

"Hank likes to take out bands on the cutting edge, and the Kentucky Headhunters more than fit that bill," said Dan Wojcik, president of Entertainment Artists, who books both acts. "We've had sellouts since the tour kicked off in early March, and all indications from our promoters say the year will wind up on the same level."

GOSPEL MUSIC

Kenny Marks: From One Lit Candle to a Raging Fire

BY KIMMY WIX

HE MASTERS A REPLETE PROCESS that is carefully, skillfully and sincerely broken down into various levels. When these levels eventually merge together as one, the result is a song—yet much more than just a song. After all, Kenny Marks is much more than just an artist.

A warmfelt sense of welcome overwhelmed me as I entered Marks' and wife-Pamela's contemporary Nashville home. The invitation alone was most appreciated, but I soon discovered that his almost-electric personality was as equally warm and inviting.

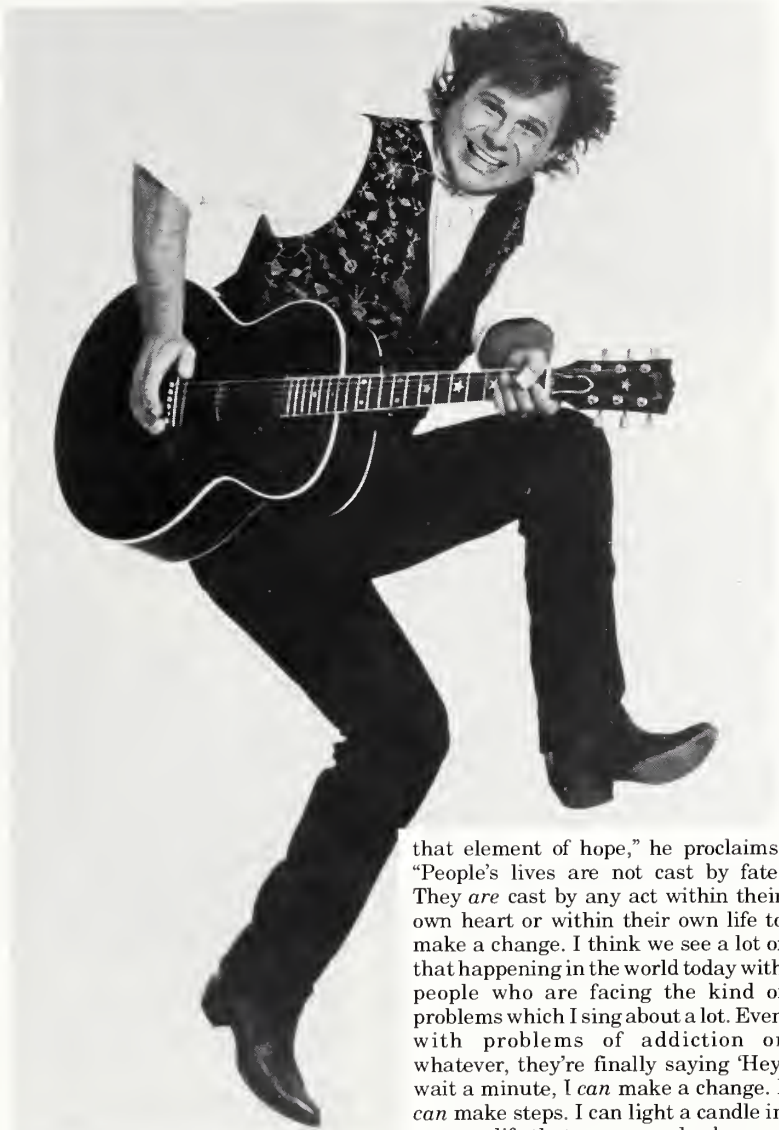
To be honest, I expected this one-on-one venture to be just another interview, but it turned out quite differently. It was pretty much like this: Marks talked, I listened and I really liked that. It was as though everything he had to say, I wanted and needed to hear. That told me something—a man who is capable of creating such an interesting flow of conversation, one in which only *he* is actually conversing, is indeed capable of delivering a commanding song and performance.

At this point, especially if you're not familiar with this DaySpring recording artist, you are perhaps wondering if this article will ever focus on Marks' music, his writing, his album or his current single. We'll get to that, of course, but first it's important to understand that none of these topics can exist without *him*. He *IS* his music and writing. After discovering this, I realized for the first time what a true *artist* really is. A true artist is a person who incorporates reality into words and music with a desire for that reality to relate to individuals on a one-on-one level, touch them and possibly cause them to feel that some form of question, thought or idea has been answered, or at least better understood. That's Marks—plus a lot of experience, incredible musical talent and a sultry voice that seems to tug at the listener's heart just enough to enter and then really go to work.

A first-generation American of Yugoslavian parents, Marks grew up in Detroit, and later graduated from Messiah College in Philadelphia. For ten years, he studied classical piano, and taught himself to play the guitar by the age of fifteen. Earlier influences included Bob Dylan and the Beatles, but it was only a matter of time before Marks began creating his own songs with a focus on his strong Christian faith.

As a college senior, his talent was widely recognized and led him to performing for Billy Graham's Afterglow Concert Series in New York. During the next ten years other worldwide performances followed, including a 21-date concert series throughout Great Britain.

In 1982 Marks cut his first album on Word's Myrrh label. Since moving onto the DaySpring division in 1985, he has to date released five projects, including



Kenny Marks, active

his current *Another Friday Night*, produced by Bubba Smith. This project results in a Marks-trademark compilation, ranging from a sincere rootsy-folk appeal to a rock and roll sensation. However, what's most significant once again, are the lyrics and Marks' heart-to-soul/soul-to-heart delivery technique.

As a follow-up to his recent "I'll Be a Friend to You" single, his current release is "Next Time You See Johnny." Throughout his last two albums Marks has recorded a series of songs whose strong imagery links them together into a continuing narrative. "The Party's Over," from the *Make It Right* LP, was number two in a fictional series on Jeannie and Johnny—two kids who grow up in America, fall in love and suffer some tough consequences due to individual behavior and sexuality. "Next Time You See Johnny" takes the series a bit further and allows us to see that even through hard times, there's always faith and hope.

"I want my music to always have

that element of hope," he proclaims. "People's lives are not cast by fate. They *are* cast by any act within their own heart or within their own life to make a change. I think we see a lot of that happening in the world today with people who are facing the kind of problems which I sing about a lot. Even with problems of addiction or whatever, they're finally saying 'Hey, wait a minute, I *can* make a change. I *can* make steps. I can light a candle in my own life that may someday become a raging fire.' That's my exciting job, you know?—just to be able to take these songs and elevate people's spirit. I want my music to have that kind of legacy [referring to the Jeannie and Johnny series]—that the songs aren't just made and then thrown on a record. I want my songs to have impact."

As I sat with Marks in his living room, we watched a couple of his recent videos. Full of high-tech energy and enormous creativity, the videos seem to have sparked an excitement for Marks. Perhaps it was because he *knew* that there was something visual on hand to support the lyrics. For most artists, I could understand that being an average assumption, but not for Marks. The words he writes and the music he plays need no video to create that essential visualization—his songs somehow do that on their own.

"The process for me is like an idea that can become so real even with symbols," ponders Marks. "I *want* that reality in my songs so that people go 'Wow!' and they can be touched by it. I think the visualization, particularly

with video, you have that luxury to take it right to the point of *BOOM*, you know? I'll sit down in my office, here at home, and do a lot of writing. It's a real private moment for me. I sit and I think 'O.k., what can we say or where can we go?' Then the next process is taking this private moment of writing to another level, record and get with the band [the Remarkables]. Then after that's done you go through this other process of telling the story of the song that you've spent hours putting together. Next is this live performer who takes these songs in front of real people and throws them out there in an entirely *different* level. That's a wild job!"

With the release of prominent tunes such as "Make It Right," "White Dress," "Say a Prayer for Me Tonight" and "The Party's Over," it's no wonder that Marks has garnered a wide following that ranges from the average music fan to those people who have faced the struggles of broken homes, sexuality and even suicide.

"I think that sometimes contemporary Christian music or artists that write songs paint a picture of something that's so unreal," says Marks. "Some are just so unconnected to the *real* struggles of life. I think that when we take the chance or when we take a risk to address real life—the bumps, the bruises, the joys, the thrills and the exciting things—we *then* connect with people."

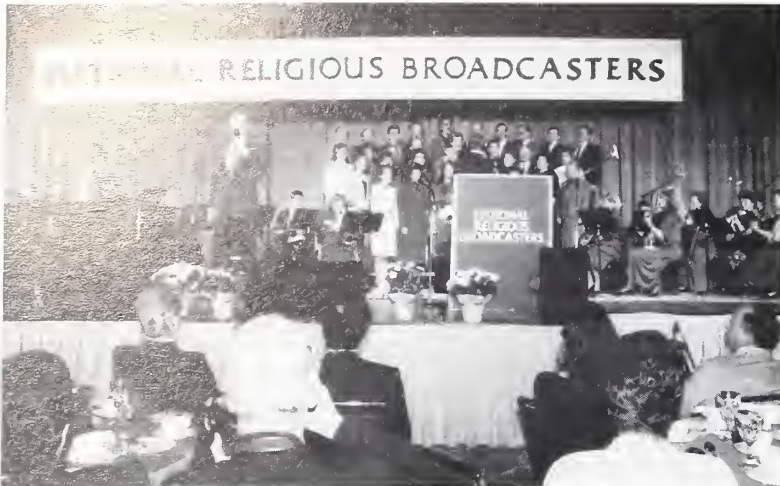
Although Marks' work is dominated by his unyielding faith and dedication to God, he's at the same time achieved outstanding success for *himself*. He admits that God has played a major role in his success, but that the individual must also put forth an effort.

"A person doesn't have to have some big, heavy job or some big, serious thing to find meaning," Marks believes. "I think you can find meaning in anything, but you've got to find it. For me, I've found a terrific purpose and I think that's why I see myself doing this for a long time." ○



Marks, pensive

GOSPEL MUSIC



Steve Green sings to an enthusiastic crowd attending this year's National Religious Broadcasters Conference's closing ceremonies. Green is backed by the Grace Baptist Church Choir and Orchestra of Bowie, Maryland.



RiverSong recording artists the Lewis Family showed once more why they are considered one of bluegrass music's premier ensembles by walking away with four major awards at the Society for the Preservation of Bluegrass Music in America's recent awards ceremony held in Nashville. Pictured following the ceremony are (l to r): Brian Smith, coordinator of Southern gospel promotions for the Benson Company; Polly, Female Vocalist of the Year, Overall; Travis, Bass Fiddle of the Year; Little Roy, Master's Award of Merit; Miggie; Norman Holland, director of A&R for RiverSong; Janis and Lewis. The Lewis Family was also named Gospel Bluegrass Band of the Year, Traditional. In addition, Lewis Family alumni Sheri Easter was named Female Vocalist of the Year, Contemporary.

Gospel...Hot off the Press...

WORD, INC. AND REUNION RECORDS ENTER NEW DISTRIBUTION CONTRACT: Word Distribution and Reunion Records executives gathered in Dallas recently to sign a multi-year distribution agreement. The contract marks the two companies' renewed vision for contemporary Christian music's future, innovative new product development initiatives, and an accelerated emphasis on retail programs.

WSGH RADIO HOLDS "SOUTHERN GOSPEL CELEBRITY AUCTION": WSGH Radio presents on April 7 the nation's only "Southern Gospel Celebrity Auction." It will be held in Winston-Salem at Edgewood Baptist Church, just off I-40 at the

Reidsville exit. Proceeds from the event will benefit the North Carolina Arthritis Foundation. For donations or more information, call WSGH at (919) 773-0869 or (919) 699-8036.

BENSON SONG AIRED ON NBC'S AMEN SITCOM: The Benson-published song, "You're My Child," written by Larnelle Harris, Dave Clark, and Don Koch, was featured during a recent episode of the hit NBC sitcom, *Amen*. The song was performed on the show by *Amen* star Clifton Davis, who sang it to an audience of children at the fictional Mother Hail's Orphanage. "You're My Child" has been used extensively by the international relief organization, World Vision.

Record Review

THE KINGSMEN: *The Judgement* (RiverSong CO2569)

THE KINGSMEN



That glorious ring of all-male, full-part harmony still exists and groups such as the Kingsmen deserve the credit. Their latest project, entitled *The Judgement* and produced by Eldridge Fox and Jim Hamill, clings to the sound of original Southern gospel. In addition to the success of their recent single release, the title cut, the Kingsmen certainly have a couple more potential chart-toppers remaining within this package. "Every Line in His Face," a heart-touching tune that's sure to cause some tears, as well as the gospel stomper, "I'm Glad I'm Serving a God," are perhaps the next candidates. Ranging from slow-paced cuts with tender-felt lyrics such as "It Won't Be Long" to a few of those high-steppin' movers and shakers like "Take a Little Look," "I Can't Take a Chance" and the bluegrass-flavored "Sail on Toward Home," *The Judgement* proves to be lacking

a bit in overall sound variety, but definitely receives a star for its vocal harmony, incredible music ensemble and enthusiastic energy.



Phil Keaggy and his all-star session band are celebrating the completion of recording *Find Me in These Fields*. The album, scheduled to be released in June, is Keaggy's follow-up to his successful 1988 project, titled *Sunday's Child*. Pictured front and center is Keaggy. Back row (l to r): Lynn Nichols, producer; Phil Madeira, B-3 and piano; Mark Maxwell, director of A&R for Myrrh Records; Rick Cua, bass; Mike Mead, drums and percussion; and J.B., engineer.



The GMA Songwriter's Showcase Committee recently met in Nashville to discuss plans for this year's showcase. Pictured are (l to r): (sitting) Mark Williams, Sparrow Publishing (Nashville); Jim Scherer, Tree International; Debbie Atkins, Word Music; Tommy Greer, Word Music; Elwyn Raymer, Lorenz Creative Services; (standing) John Barker, Whetstone Music; Michael Puryear, Lorenz Creative Services; and Randy Talmadge, Warner/Elektra/Asylum, Inc. Publishing. Not pictured is producer Bubba Smith.

Contemporary Top Slot

Artist: Steven Curtis Chapman
Title: "I Will Be Here"
Album: *More to This Life*
Label: Sparrow SPD-1201
Producer: Phil Nash
Writer: Steven Curtis Chapman
Publishing: Sparrow Song/New Wings/Greg Nelson/BMI



Southern Top Slot

Artist: Ronny Hinson
Title: "I'm Flying Higher Than I've Ever Before"
Album: *Me, Myself and Him*
Label: Calvary
Producers: Nelson Parkerson and Ronny Hinson
Writers: Ronny Hinson and Judy Pevehouse
Publishing: Songs of Calvary/Chris White-BMI



CASH BOX MICRO CHART

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	I WILL BE HERE (Sparrow SPD-1201)	Steven Curtis Chapman	2 7
2	WAITIN' ON SOMEBODY (River 7901300213)	Greg X. Volz	4 7
3	I SHALL SEE GOD (Good News 901-647-3157)	Roby Duke	1 9
4	MEANTIME (Sparrow SPD-1169)	BeBe & CeCe Winans	9 6
5	WE SING PRAISES (Sparrow SPD-1174892387)	Deniece Williams Duet w/Natalie Cole	7 6
6	MY ONE THING (Reunion 7010053723)	Rich Mullins	6 11
7	SIMPLE, DEVOTED & TRUE (Benson CO2548)	Michele Wagner	11 5
8	I CRY (Myrrh 7016880389)	Russ Taff	3 14
9	I'M ACCEPTED (Benson PWCO-1096)	DeGarmo & Key	12 7
10	JUBILEE (Sparrow SPC-1219)	Michael Card	5 9
11	I HEAR LEESHA (Reunion 7010037523)	Michael W. Smith	13 6
12	BREAKING THROUGH (Myrrh 7010889386)	First Call	17 5
13	FAITHLESS HEART (Myrrh 901-6329-20X)	Amy Grant	15 4
14	HEART OF THE HOMELESS (DaySpring 7014180576)	Farrell & Farrell	8 9
15	IT'S RAINING AGAIN (Starsong SSD 8144)	Imperials	19 4
16	GOD WILL FIND YA (Frontline CD9051)	Jon Gibson	16 8
17	MORE LOVE TO THEE (New Canaan 7019986536)	Bruce Carroll	10 14
18	REASON ENOUGH (Reunion CD 7010046 727)	Morgan Cryar	22 4
19	BEFORE YOU KNOW IT (Frontline CO9050)	Benn-y Hester	20 8
20	BEAT OF A DIFFERENT HEART (DaySpring 701417757)	Paul Smith	14 10
21	FATHER OF LOVE (Word 7014176579)	New Song	23 8
22	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)	David Meece	18 16
23	SOLOMON'S SHOES (Sparrow SGD WNTR-90)	Margaret Becker	26 3
24	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	21 17
25	SHINE THROUGH ME (Benson CO2588)	Carman	29 36
26	INSIDE OF YOU (Reunion CD700049 726)	Kim Hill	28 4
27	BEST OF FRIENDS (Urgent 00013731888)	Billy Crockett	24 9
28	NEVER LET IT BE SAID (DaySpring 7014182579)	Trace Balin	31 2
29	I WILL PRAISE THE LORD (Diadem 7-90113-057-1)	Ray Boltz	DEBUT
30	GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90)	Steve Camp	33 3
31	COUNT ON ME (Giant 02555S)	David & The Giants	25 8
32	TENDER HEART (Myrrh 7016886387)	Kim Boyce	36 2
33	THE SAVIOR IS WAITING (Word 7019107508)	Take 6	34 3
34	NEXT TIME YOU SEE JOHNNY (DaySpring 7014160575)	Kenny Marks	37 2
35	LEARNING TO TRUST (Starsong SSC 8137)	David Meece	Debut
36	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford	27 17
37	UNBELIEVABLE (DaySpring 7014187570)	Cynthia Clawson	DEBUT
38	STAND IN MY PLACE (Myrrh 701460256X)	Bryan Duncan	30 15
39	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	32 18
40	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett	35 18

CASH BOX MICRO CHART

SOUTHERN GOSPEL TOP 40 SINGLES

March 31, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)	Ronny Hinson	3 17
2	HERE I AM (Sonlite SON-1235)	Hoppers	4 14
3	LET THE REDEEMED SAY SO (Canaan 7019984533)	Nelons	1 14
4	UNDER HIS FEET (Morning Star MSC-4103)	McKameys	6 8
5	SIN MET GRACE (Canaan 7019982530)	Mid South Boys	2 9
6	GLORY DIVINE (Morning Star MST-4104)	Perrys	5 19
7	HE'S STILL IN THE FIRE (Homeland HL-8804)	Speers	11 27
8	WHAT A WAY TO GO (Harvest HAR-1186)	Reinhardtts	9 15
9	I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163)	Isaacs	10 8
10	PAID IN FULL (Homeland HC-8907)	Hemphills	7 9
11	BEAUTIFUL VALLEY (Sonlite SON-118)	Down East Boys	15 6
12	HEALING M (Morning Star U25628)	Dixie Melody Boys	13 9
13	THAT'S WHY WE'RE HERE (RiverSong RF5952)	RiverSong Artists & Friends	16 5
14	ARISE, MY LOVE (American Christian Artists ACA-0071)	Greenes	17 10
15	THE JUDGEMENT (RiverSong CO2569)	Kingsmen	8 10
16	THE FLOWERS WE LOVE (Dawn 3636)	Primitive Quartet	20 7
17	SING ME HOME (Canaan 7019967531)	Wendy Bagwell & The Sunliters	19 7
18	SHADOW OF THE STEEPLE (Homeland HC-8902)	Singing Americans	12 9
19	IT'LL BE WORTH IT AFTER ALL (Peaceful Stream PMS-1700)	Spencers	22 5
20	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	24 19
21	CRYING IN THE GARDEN (RiverSong RF5953)	Heirloom	23 5
22	BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-8914)	Allison Durham	14 10
23	WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121)	Chosen	18 17
24	WHAT'S THAT I HEAR (Dawn INS-006)	Inspiration	28 4
25	MORE THAN ANYTHING (Song Garden SG-7-2015-4)	Pattons	27 2
26	GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)	Paynes	21 14
27	IN THE DEPTHS OF THE SEA (Homeland HR 8906)	Cathedrals	34 3
28	WAKE THE DEAD (Word 7019986536)	Bruce Carroll	30 4
29	LOVE WENT DEEPER (Riversong RS 5956)	Gold City	33 3
30	I'VE NEVER BEEN DISAPPOINTED (Sonlite SON-119)	Kingdom Heirs	25 6
31	ONE STEP BEHIND (Harvest HAR-1179)	Cornerstone	32 4
32	NEW MAN (Harvest HAR-1173)	Carroll Roberson	26 22
33	I DON'T NEED THE WORLD ANYMORE (Mark Five MV-6973)	Buxtons	29 6
34	I'LL LIVE AGAIN (Morning Star MSC 4100)	Bishops	36 2
35	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	31 24
36	HE BORE MY BURDENS (DF-101)	Freemans	35 8
37	LOOK WHAT GOD HAS DONE (RiverSong CO2522)	Heaven Bound	DEBUT
38	IT'S NOT FORM, IT'S NOT FASHION (Sonlite SON-116)	McGruders	37 8
39	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	38 26
40	WHAT KIND OF CHURCH (RiverSong CO2609)	JD Sumner & The Stamps	DEBUT

COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

IN LAST WEEK'S COLUMN I included some preliminary notes on ACME '90 based on my opening day coverage, since deadline came two days before the show closed. Let us now continue and also include some comments from show regulars... Was there a "hit of the show" piece? To tell you the truth, it's been a while since either of the major trade conventions (ACME or AMOA Expo) has produced one specific product that stood above the rest. However, there continues to be a good number of outstanding runners-up. While ACME '90 did not abound in a lot of brand-new, as-yet-unreleased products, it did offer a good mix of equipment in every category. Manufacturers are obviously making a concerted effort to respond to market demands, in terms of providing more street pieces and incorporating some new themes and concepts into their equipment. It might not as yet be in the quantity ops are asking for, but at least it's a start... Atlas Dist. prexy **Jerry Marcus** found ACME '90 to be a "decent" show with "enough of a variety of equipment to sustain our sales." Here are some of his picks: Capcom's *Merc* and Konami's *Aliens* kits (and *TMNT* is still a sizzler), Sega's *G-Loc* air-battle game. Such puzzle games as Atari's *Klax* and Sega's *Bloxxed* looked good, he added. Data East's *Too Crude*, Grand Products' *Slick Shot* and Bromley's *Little Pro* are among his other picks. Marcus liked all of the pinball machines that were shown and he also had a lot of good things to say about Rock-Ola's *Laser 2000* CD jukebox... Speaking of music equipment, the jukebox manufacturers rate a salute for presenting a splendid array of machines to satisfy the needs of every type of location imaginable. So take a bow, **NSM/Loewen, Rock-Ola, Rowe, Seeburg and Wurlitzer**... **Bill Glasgow** of ACME's management firm (William T. Glasgow, Inc.) just gave me the unofficial attendance figure for this year's convention: **5,257** (up from 4,636 in '89). The number of exhibiting firms also increased to **163** this year (from 153 in '89), as did the amount of exhibit space—**582** (as opposed to 507 exhibits last year). The seminars were well attended, however, as Glasgow explained the numbers were down a bit simply because ACME cut the schedule in order to avoid conflict during exhibit hours, as an accommodation for the exhibitors. The dates of the 1991 convention are **March 22, 23, 24** (Friday, Saturday and Sunday) at **Bally's Hotel** in Las Vegas... This is a good spot to interject a news flash... **American Vending Sales** of Elk Grove Village, Illinois has added the **Sega** line to its roster and is now representing this factory's products throughout the AVS territory. I got the scoop from sales manager **Ron Bolger** who also passed along favorable comments about ACME '90. He was much impressed with Sega's *M.V.P.* baseball game (dedicated and kit), which is in delivery and on its way to AVS as we speak. Another of his picks is Grand Products' *Slick Shot*, "one of the most unique pieces at the show... which definitely addresses what ops have been asking for"... Heard a lot of good comments on the floor about Bromley's *Little Pro*, which was shown as a redemption machine... Speaking of redemption equipment, the **Betson** exhibit was a high-traffic area at ACME... I really don't envy the manufacturers and distributors who must do business under current market conditions. Whenever I queried an operator about a specific piece of equipment, his first concern was the price tag, regardless of the machine's potential... **C.A. Robinson & Co.**, as usual, was totally represented at the show. The **Bettelman** family always manages to cover every exhibit, either as a group or individually. When I spoke with **Sandy Bettelman** he had some nice things to say about ACME '90. "I saw machines that will produce earnings for operators...there is equipment to sell...there is equipment that will make money for operators...and this should translate into a favorable forecast for 1990."



Bernie Powers Joins Merit

CHICAGO—Industry veteran Bernard Powers has joined Merit Industries of Bensalem, Pennsylvania as director of marketing. Powers' considerable experience in the amusement business includes a lengthy tenure, during the '70s and much of the '80s, with Bally Manufacturing Corporation. "His experience with Bally closely correlates with where Merit markets its products today," commented Merit president Peter Feuer. "Having experience with both gaming equipment and amusement games makes for a good fit in our organization."



Bernard Powers

Powers holds B.S. degrees in Marketing and Management as well as a Masters Degree in Business Administration. Last year, he was honored by the state of Illinois with three awards for excellence in exporting. Most notable were the Governor's Trophy and the 23rd annual Exporter of the Year Award. "Bernie will be an asset to any company involved in international sales," stated Thomas de Save of the U.S. Commerce Department. "His unique knowledge of the markets has been beneficial to the community as well as to other companies."

Powers has lectured extensively on subjects related to international marketing, has written several newspaper articles and has appeared on numerous business talk-shows relating to this topic as well as business management and marketing in general.

As Powers stated, "Merit is involved with the international marketplace. I trust my involvement will serve to enhance their position. I have worked with Merit's international distributors as well as domestic ones in the past," he added.

Powers, along with his wife Judi and four daughters (Kelly, Kerry, Courtney and Kathleen), is in the process of relocating to the Bucks County area of Eastern Pennsylvania.

Coin-Op Industry's First AAMY Awards Are Presented at ACME '90

CHICAGO—Gilbert G. Pollock, president of the American Amusement Machine Association (AAMA), presented the coin-op industry's first annual AAMY awards honoring the Manufacturer and Distributor of the Year. The AAMMs were established by the AAMA board of directors as a way to recognize "those companies in the coin-op industry that have gone the extra mile for the industry," and are voted on by AAMA manufacturer and distributor members.

Atari Games Corporation walked away with all three categories in the Manufacturer of the Year award, namely: Quality, Production and Design; Customer Satisfaction; and Marketing and Promotion. The 1989 Distributor of the Year award went to C.A. Robinson & Co., Inc. Winners were announced March 10, 1990 during the American Amusement Machine Charitable Foundation's annual Appreciation Dinner, which is held each Spring in conjunction with ACME to honor a leader in the coin-op industry.

On Friday night, March 9, Pollock presented the premier AAMA Sales Achievement Awards, which distinguish companies for sales excellence, and are presented in four levels: Diamond, Platinum, Gold and Silver. Four companies were recognized for sales excellence. Atari Games Corporation was awarded a Platinum award for its video game kit *Tetris* and a Diamond award for its dedicated game *Hard Drivin'*. FABTEK, Inc. received a Gold award for its kit *Cabal*. Konami, Inc. received a Gold achievement award for its kit *Crime Fighters*. Taito America Corporation received four achievement awards; a Gold for the dedicated games *Chase HQ* and *Operation Thunderbolt* and Silver awards for its kits *Superman* and *U.S. Classic*.

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IN ONE RO

BED
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SAME DOUBLE
SAME TRIPLE
OR INNER BULL
IN ONE ROUND

HRT
TRICK
THREE
BULLSEYE'S
IN ONE ROUND

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7 2
DART SCORE 25

PLAYER 2
TEMPORARY
SCORE 22

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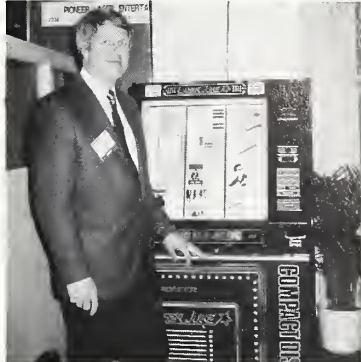
CASH BOX TOURS THE ACME '90 EXHIBITS



Sega chairman David Rosen (pictured) took much pride in showing us this superb new G-Loc air-battle game, which puts you right in the pilot's seat.



As promised, this is the bank of *TMNTs* showcased in their own section of the Konami exhibit with lovely market research coordinator Mary Hermanson on hand to direct player traffic.



Pioneer Laser Entertainment's new CD jukebox is just about ready for delivery, as we learned from newly named veepee Paul Scribner, who proudly posed with it.



At the FABTEK exhibit with (l-r) the firm's Drew Maniscalco, Pat Thornton of Atlas, prexy Frank Ballouz and "her highness" Jeanne Ballouz, amidst the *Sports Match* and *Rai Den* kits.



Fire Shark is the new kit shown by Romstar, and staffers (l-r) Tim Jackson, Rene Lopez and Joyce Kaehler are obviously pleased over the reaction it got.



Gracing the Wurlitzer exhibit is the beautiful *One More Time* dedicated CD jukebox, pictured with (l-r) Jerry Reeves, Klaus Telgheder (Deutsche Wurlitzer) and Joe Tedeschi.



This is part of the Chicago/Illinois contingent of showgoers, which included ICMOA prexy Ed Velasquez, Stan Williams, Jimmy LaCost, Scott Lippman and Bob Hansen.



SNK unveiled its outstanding new NEO-GEO system at ACME, which got the nod from noted Michigan op Nik Berquist (r), much to the delight of prexy Paul Jacobs.



Coinbiz vet Joe Robbins (r), being honored this year by the American Amusement Machine Charitable Foundation, accepts congratulations from Cleveland Coin prexy Ron Gold.



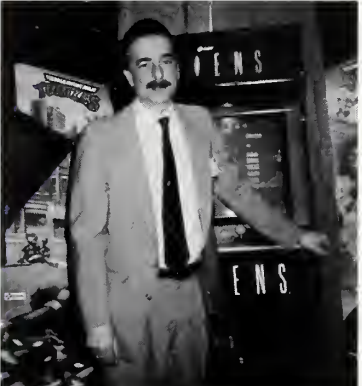
Darts anyone? Make it *English Mark Darts* and this trio, composed of Arachnid's Bill Ward, Ray Wilson and Sam Zammuto will be happy to oblige.



If you look closely you'll recognize Jeff Tartol of Singer One Stop for Ops, who never misses a show, and whose tall frame is almost dwarfed by the huge "ACME WELCOME" sign.



Redemption, redemption. Betson Enterprises hosted a popular exhibit at ACME. Pictured at their *Klondike* model is the firm's John Margold (r) with Pennsylvania ops Jack Minelli and Frank Mancuso.



Happiness is...a runaway hit...or maybe, two. Konami's coin-op division veepee Stephen Kaufman poses with the factory's new show entry, *Aliens*. But, have no fear, *TMNT* is only a few steps away..



Among attractions in the Atari exhibit was *Klax* in both upright (l) and cabaret (r) models, pictured here with company execs Jim Newlander and Mary Fujihara.



Sign in please. David Todaro, Jim Hayes, Tony Urso, Sam Atchley (seated), Ross Todaro and Doc Ringo at the Record Source International jukebox subscription service desk.



Up front is "Cooter," who captivated everyone at the show, including the NBC-TV crew; behind him is Data East Pinball's Shelly Sax; and next to her is the super *Phantom of the Opera* pingame.

(continued on next page)

COIN MACHINE

ACME '90 EXHIBITS

(continued from previous page)



A big attraction in the NSM/Loewen exhibit was this gorgeous *Galaxy CD* jukebox, which is surrounded here by (l-r) Paul Strahan of Playmor Music; Peter Kuhn (NSM/Lions Group) and Loewen America prexy Rus Strahan.



Here's a shot of the Ameri-Corp. exhibit, which featured the popular *Ameri Darts* game, in the company of Wico's Mike Rudowicz, 50th State Coin-Op's Linda Fernandez, Prism Products' Frank Bundra and 50th State's Warren Asing.



Pictured at Grand Products' *Slick Shot*, a "talk of the show" piece that was spotlighted in the NBC-TV coverage, are (l-r) Atlas Distributing's Jerry Marcus, C.A. Robinson's Ira Bettelman, GP prexy Dave Marofske and C.A. Robinson's Sandy Bettelman.



This is the Bromley, Inc. exhibit which featured the *Little Pro* golf game that attracted attention at the show. You'll recognize prexy Luran Bromley (r) with her administrative assistant Minerva Santiago.



The Williams/Midway/Bally exhibit, colorfully decked out and fully equipped with their latest machines, drew constant traffic. Pictured at Williams' *Whirlwind* pin are (l-r) Larry DeMar, Pat Lawlor and Roger Sharpe.



We took this quick shot of Taito America Corp.'s sales veepee Rick Rochetti as he was observing play on the factory's new *W.G.P. (World Grand Prix)* driving game.



Premier is making big news with its new *Silver Slugger* pin, which is priced right and geared to give ops exactly what they need. Pictured with it are (l-r) prexy Gil Pollock and regional sales manager Dan Clarton.



Here's a shot of the Jaleco exhibit, which showcased *Big Run*, pictured here with (l-r) Jaleco's Larry Berke, Pennsylvania traders Richard Anderson (Mickey Anderson Distributing) and Tom Aleksa.



Is it a jukebox? Yes! If you're familiar with Carson City Manufacturing, you're aware that their models are uniquely encased. This is the *Country Classic* and it's being shown to us by Carson's Donna Braun.



This is *Trog*, the main character in the Midway video of the same name, pictured with marketing manager Laura Rezek and the game's co-designers George Petro and Jack Haeger. Isn't he cute?



Isn't this a good shot of C.A. Robinson's Sandy, Leah and Ira Bettelman trying out the new Premier/Gottlieb *Silver Slugger*.



When you've got a hit attraction like *Slick Shot* in your exhibit, you've gotta smile broadly. Say hello to Grand Products' execs (l-r) Terry Sullivan and Stan Jarocki.



We heard some good things about *Merks*, which was featured in the Capcom exhibit and, as Capcom's Paul Wiederaendere told us, it is scheduled for release in mid-April.

(photos by Pam Caposieno)

Bally Midway's Trog

"CUTESY" IS A WORD we haven't used in quite a while to describe a new video game. However, it definitely applies to Bally/Midway's new *Trog*. It's a fun game, with a maze and a colorful collection of animated characters called Dinos who are being constantly pursued by a wacky one-eyed caveman called Trog, who dwells in a long-ago land called Og.

One to four players can participate in the game or buy in on the action at any time. Even though the Dinos can think and feel for themselves, they are an endangered species and must rely upon the strategy of the player to guide them to safety, lest they become stuck in tar pools, fall into bottomless pits or walk off the edge of the island. Saving the Dinos becomes more difficult with every screen, since there are such additional obstacles as blazing fires, mushrooms that slow the characters down and plant life that sends them zipping in all directions.

The main objective is to plan a strategy where you can collect all the Dino eggs and lead your charac-



BALLY MIDWAY'S TROG

ter safely home. Players not only direct their own characters but they also have a hand in leading the other characters the right way, the wrong way, or even worse—toward the hungry caveman Trog.

This new game presents a challenge and provides a lot of fun for players.

Further information may be obtained through factory distributors or by contacting Midway Manufacturing Co. at 3401 N. California Ave., Chicago, IL 60618.

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