CASH
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TAYLOR DAYNE

MEAT PUPPETS
CONTACT OUR ENTERTAINMENT DIVISION:

TOM KEMPF  
213 • 557-1211

MAX BRUNO  
213 • 557-1211

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SOMETHING'S HAPPENING HERE X 2: The Monday night "Prolam" series at Hollywood's China Club has become, in just 14 weeks, the place to be. In addition to Jeff 'Skunk' Baxter's weekly appearances, John Entwistle has now become a regular player and figures as diverse as Elton John, Slash (of Guns 'N Roses), Gary Busey and Sam Kinison have recently shared the stage with the C.C.'s crack house band of distinguished L.A. sessionmen. Meanwhile, it's an unsigned artist that you're interested in, Hollywood's Coconut Teaszer has been consistently putting together solid bills for its bi-monthly "Best Kept Secrets" nights. Because the bands are limited to 20-minute mini-sets, the "user-friendly" Teaszer has been packed every other Tuesday night by eager industry types excited by the opportunity to see six bands and sample the free buffet. Most recently, Ovis was signed to Famous Music after an impressive set at the December 5 RKS show. Thanks to bookers Len Fagan and Carol Miller and the ever-pleasant audience for kick-starting the scene. It's a valuable service they perform. Also at the Teaszer, on January 23, ex-Cash Box Tom DeSavia, now an associate director of repertory/West Coast at ASCAP, will be joining the fold by hosting a monthly ASCAP-sponsored showcase series. Arizona's Gin Blossoms are among the bands scheduled to appear on the 23rd after an appearance at the CMJ convention in NY, where they were the only unsigned band featured. Tapes can be sent to DeSavia at DeSavia or DeSavia... care of ASCAP, 6430 Sunset Blvd., 2nd Floor, Los Angeles, 90028.

GORILLAS IN THE MIX: That's the title of Bernie Krause's new Rydolc album, which consists solely of the sampled voices of animals (there is one human, but hey, we're animals too) (continued on page 20)

EXECUTIVES ON THE MOVE

Island Records has announced the appointment of Mike Bone to president of the label. Bone most recently was president of Chrysalis, a position he held for two years. Prior to that, he was vice president, promotion at Elektra, and spent four years as vice president, promotion with CBS Records.

James Martone has been elevated to the position of president, Enigma Entertainment, filling the vacancy created by Wesley Hein's resignation. Martone was formerly executive vice president, Enigma Entertainment. Martone, who has an M.B.A. from Pepperdine University, joined Enigma in 1984, and in 1985 became a co-owner in Enigma Entertainment Corporation, serving as executive vice president and chief financial officer. Most recently, he was a major player in the negotiations that resulted in Capitol-EMI Music's purchase of a 50% interest in Enigma. Martone has been appointed to the position of senior vice president and general manager of Virgin Records. In his new position, Swindel will oversee all aspects of the label's operations from the company's Los Angeles headquarters. Swindel joined Virgin in 1987 as vice president, sales, and was made manager of the label's marketing and promotion in early 1989. Prior to Virgin, Swindel worked for Island Records as a marketing exec after beginning his career at A&M in sales.

At Chrysalis, Joe Kiener has been promoted from CBS International to senior vice president, A&R administration for CBS Records, making her responsible for the administration of artist, producer and label agreements in New York and Los Angeles. She is most recently director, A&R administration, East Coast. Polly Anderson has been named senior vice president, promotion at Epic. She was vice president, pop promotion for the label since 1988. At Columbia, Rich Aznavoorian has been appointed associate director, marketing services. He has been manager, marketing services for Columbia since 1986, and prior to that served as assistant to the senior vice president, marketing at Epic. He has been named vice president, A&R administration for Columbia Records.

At Columbia House, Mike Martone has been named senior vice president of retail operations, and Janet Alexander director of marketing and sales, Epic Records West Coast, CBS Records International. Most recently, Alexander was associate director of marketing and media relations, Epic Records West Coast, CBS International. At Columbia House, Mike Martone has been named senior vice president, product development and Billy Brill has been named to succeed Meyer as senior vice president, promotion. Finally, Ron Shapiro has been appointed national publicity director for the label. Shapiro was most recently senior director, media & public relations for the label. At MCA Records, Steve Miller has been appointed senior vice president, product development and Billy Brill has been named to succeed Meyer as senior vice president, promotion. Finally, Ron Shapiro has been appointed national publicity director for the label. 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THE BUZZ

NEITHER HYPE NOR BLUFF... Terence Trent D'Arby is probably the skinniest man in rock and roll this side of Mick Jagger, a fitting reference since D'Arby is an adored Rolling Stones fanatic. It's also fitting in that D'Arby's small frame houses a talent that is, at times, absolutely electrifying.

Playing before a surprisingly small crowd at Park Plaza Hotel, D'Arby offered ample proof that he isn't the musical equivalent of dire wolves. While his debut album, Introducing the Hardline According to... drew heavily from R&B influences, D'Arby's real passion has always seemed to be '60s rock, borne out not only in his citation of idols, but on his new album, Neither Fish Nor Flesh. The link between these drastic shifts in style has been his gospel-tinted rasp of a voice, an instrument that effortlessly swings between a sweet falsetto and a growl.

Among many in the audience who fell under his sway with Hardline, it was only the power of his voice and a truly passionate performance that allowed them to follow him into the left-field of his new album. Fortunately, his band was in top form and gave the material a far tighter, funkier base line than on vinyl, and the leap from what first drew them to D'Arby to his current offering wasn't quite as great as the recordings would suggest. As a performer, he has grown in leaps and bounds. He was far less impressive than on his debut American tour, even making jokes about himself and his image, though always conveying the sense that he is absolutely serious about his music. Though his dancing style is a sometimes geeky blending of moves from James Brown, Prince and Michael Jackson, it is evolving into a solidly TD trademark.

D'Arby is rumored to pay tribute to Bob Dylan, the Rolling Stones and Michael Jackson through song, while bringing the fervor of famed R&B revues to his performances. Yet, unlike so many new artists who don't so much honor as mimic their heroes, D'Arby has taken the spirit and passion of his own heroes and used them as starting points for a style of his own. Thus, though D'Arby solidified his base of fans before venturing into such drastically musical territory (the new album is shaping up to be a major commercial disappointment), but the same nerve that pushed him to experiment on Fish translates into major talent onstage. Regardless of record sales, D'Arby still figures to be one of the key players of the nineties.

Ernest Hardy

NY EVERYONE HAS TO DO THEIR END-OF-THE-YEAR LISTS. It has something to do with human nature, and justifying one's existence. I have a year-end list, therefore I am. Mine is just a little bit late, that's all. (Actually, I had this done before I left for the holidays, it just didn't run. So this is the updated version.) Since it is late, I've added predicting what's going to happen, the end of one of the awards. Whether the way, another continuation of a tradition started here last year, when a certain pal who now hangs his hat at ASCAP and I did what we called the Coast to Coast High Bias Awards, kind of the Donny and Marie (he's a little bit country and I'm a little bit rock and roll) of self-indulgent year-end acknowledgments. This year, instead of an alternative, we had a big one.

—Album of the Year: This one has to go to Faith No More, for The Real Thing. By all rights, my nomination for album of the year should go to some obscure, weird little alternative band instead of one that for lack of a better category is usually considered to be metal. But The Real Thing is one of those albums that you know is going to be good just by listening to it. First it was "It's a Zoo," then the title track, then "Falling to Pieces," and at the moment it's "Zombie Eaters." Next week, it will probably be "Edge of the World." Prediction: Faith No More will become the next Metallic: massively successful, very little commercial airplay.

—Best Sophisticated Pop Album: Ian McCulloch's Candiland. Lush, sincere, soulful. I'm sure the Morrissey of the decadent set, the subject of hundreds of letters to the British music press on whether he is a completely arrogant bastard or a misunderstood artist. There will also be weekly rumours of a Bunnyman reunion.

—Best Live Album: The Only Ones, for Live in London. So what if it was recorded over 12 years ago. lại just released it. The Only Ones are one of the most criminally overlooked bands of the Class of `77, and I'm delighted that someone remembers.

—Best Debut Album: This goes to a new Fiction/PolyGram band called Eat, for Sell Me a God. It will probably take a while for this band to catch on because of the way they dress, but "Things I Need," "Fatman" and "Mr. and Mrs. Smack." The three best songs on the album, and they are as different from each other as day, night and Broadway. That's a good sign. Prediction: They will have to deal with an immense amount of frustration because no one "gets" it. They were shaped by the new wave, but they became late in the decade and play the hard way. Love and Rockets will open.

—Most Promising Debut Artist(s): The Innocence Mission, for the gorgeous album of the same name. The only thing that keeps it from being the best debut of the year (besides the Eat record) is the fact that it gets a little pretentious in places. Karen Peris' glorious, enigmatic vocals and her sister Ingunn's equally pristinely elegant, ever-changing keyboard work is one of the wonders of this year. Twice. Prediction: Radio City in three years.

—Most Overlooked Album: Good Evening, the lovely latest offering from Marshall Crenshaw. It came out, and like the proverbial groundhog, saw its shadow and took a dive.

—Best Live Band: This category has to be split into signed and unsigned bands. Eurocythmes at both the Park Building and Radio City take the former, and any of the 20 or so shows I saw by the Beautiful take the latter. Prediction: The Beautiful will become one of the premier rock and roll bands of the mid-

—Most Promising Live Band: (Or The Band One No Paid Attention To Us, They Blew Their Own Ears) The Creatures, with Boomerang. Why do I like this incarnation of Banheeg Boss and Budgie better than the band itself? Prediction: "Standing There" will become the theme song at the next NOW convention.


—Compilation: Nick Lowe's Bascher. The Buzzcocks' Product. Wire's On Returning, 'Bough call. Prediction: Everyone and his uncle will jump on the bandwagon, and within a year, we will have CD compilations of every band that ever had a hit.

—Best Single: I hate to do this, but for sheer exposure and immediate adoption into American culture, Fine Young Cannibals' "She Drives Me Crazy." Prediction: Roland Gift will rewrite the song for a Pepsi commercial.

—Best Comedy Album: Milli Vanilli's You Know It's True. Prediction: I Can't Stop That Thing from Happening Forever.

—Worst Comedy Album: Andrew Dice Clay's. Who told this guy he was funny? Why does he believe it? Why does anyone else? Prediction: The Dice Man will finally collapse under the combined weight of his jacket and his ego. Millions of people everywhere will collaborate.

—Producer of the Year: Vic Maile. For all the great things he did over the years, his many contributions to rock and roll. Maile was one of the few people who could actually capture the essence of a band on a tape. They say there's a great rock and roll band in heaven; now they have a producer.

—Honorable Mentions and Bright Hopes for the Next Ten Years: The Jesus and Mary Chain, the Wonder Stuff, the Stone Roses, Lush, the Lot, the Pixies, Throwing Muses, Pop Will Eat Itself, Gavin Friday and the Man Seezer, Das Dandy, the Mighty Lemon Drops, and so many more.

Happy '90s.

Karen Woods

MUSIC CITY WAS VERY MUCH alive and well during a recent night of excitement and entertainment—one that I won't forget. It was the Second Annual Marboro Country Music National Talent Roundup, held at Nashville's Showcase Restaurant and Restaurant at the Bulpen Lounge. Eight of the eight finalists competed for the evening's prizes and Angel Train from Boston, Massachusetts wasn't singing any songs when they walked away with the grand prize.

As the first place winner, Angel Train was awarded $30,000, as well as 48 hours of recording time at Sound Studios Nashville, with famed record producer Barry Beckett at the board.

"We're thrilled," Diane Cannon, lead singer of Angel Train, explained. "This really is the culmination of a dream, and we're very excited about working with a producer like Barry. It's a chance that we're especially appreciative of Marboro Country Music support making it all possible."

Angel Train is comprised of Cannon on vocals and acoustic guitar, Jamie DeCato on drums, Tom Miller on vocals and bass, and Rick Plant on lead guitar and vocals. The group was formed just two years ago and is a favorite on the New England country music scene, playing a high-energy band in the Flying Burrito Brothers/Emmylou Harris tradition and had the standing-room-only crowd fired up during their entire performance.

The Terry Thompson-Pickham Band from Tampa, Florida was awarded the second prize of $10,000 and the third prize winners, Unwound, from Pittsburgh were given $7,500.

The other competing bands were: Tim Gillis Band, representing New York, New York; the Virgil Kane Band, representing Chicago, Illinois; Hot Walker Band, representing Detroit, Michigan; Dern and Dern, representing Denver, Colorado; Mike and the Flying Burrito Band, representing Tulsa, Oklahoma.

The eight competing finalists were selected through regional Marboro Country Music Talent Roundup competitions held throughout the country in October and November. The finalists were judged at the Marboro Talent Roundup on musical and vocal originality, vocal delivery or material, stage presence, audience reaction and a sense of professionalism.

Each of the eight regional winners were awarded $7,500 cash and opened the Marboro Country Music concert in their market. As winner of the Boston-area regional competition, Angel Train opened at the Wachusett Centrum for Alabama, Georgia, Sturin, Ricky Van Shelton and New Grass Revival.

The Marboro Country Music National Talent Roundup is the final event in the Marboro Country Music 1989 program. This year's program featured 10 country music superstars in nine cities across the nation and marked the inaugural year for the Marboro Country Music Military Tour, saluting ser

Since 1983, Marboro Country Music concerts have been staged in over 77 cities and have entertained more than one million fans. Marboro Country Music has truly become recognized as one of the premier tours in country music and as was the first national competition, this year's show was one of excellence. I hope
ALMO/IRVING MUSIC: The Los Angeles office has changed its phone number to (213) 856-2699…

ALL NATIONS MUSIC: Billy Meshel reports his company has bought Rick Steven’s L.A.-based Summa Music catalogue. Key writers include Gene Mc-Fadden, John Whitehead and Paul Fox. Some top titles include the #1 R&B hits “A Little Bit More,” sung by Freddie Jackson and Michael Jackson’s “Falling in Love,” also by Moore (Capitol); the Commodores’ R&B/pop AC hit “Janet”; the Top Ten AC “Message to the World” by the Temptations (Motown); and Chico DeBarge’s #3 R&B/#15 pop song “Talk to Me”…

GEFFEN MUSIC: Writer Dennis Matkosky has co-written “Hearts in Trouble” and “Who Do You Love?” with Chicago’s lead singer Bill Champlin for their new LP…

MCA MUSIC: President Leeds Levy announced the company’s acquisition of Mayday Mediatrks Music, which contains, among others, compositions by well known songwriters Don McLean and Dary Previn. Some of the popular titles MCA acquires by way of this purchase are “And I Love Her So,” “American Pie” and “Vincent (Starry, Starry Night).” The latter title will be the focus of an intensive creative campaign arising from the 100th anniversary of the death of Vincent Van Gogh in 1990. Additional plans to exploit the catalog include the creation of a sampler containing Mayday Mediatrks’ most notable titles. Recently signed to a worldwide publishing agreement is new hot group Mary’s Danish, whose critically acclaimed Chameleon debut LP There Goes the Wondertrack is included in the deal. Also joining the MCA roster is songwriter/producer Taylor Rhodes, whose past credits include Rik’s gold LP for Atlantic, and who has just completed co-writing and co-producing Peter Wolf’s solo CBS LP, scheduled for an early 1990 release… Just inked: Three Times Dope, including their just-released Arista debut LP, Original Stylin’…

PEER MUSIC: Frank Carrado reports the re-signing of legendary writer/artist Donovan, who, with the Spring release of his new PolyGram LP, marks his 25th year with Peer Music. Recently, an all-out bash was held in his honor at Capitol/EMI; on December 20, with performances by Donovan, Marvin Etzioni and Essra Mohawk… Michael Bolton is slated to release “Georgia on My Mind” as the next single from his CBS Soul Provider LP… Staff writer Judy Friedman has the song “I Don’t Have the Heart” featured on both Stacey Lattisaw’s and James Ingram’s current LPs. The song was co-written with MCA’s Allan Rich… The Boys, on Motown, have just been certified platinum and Peer has three cuts through their Funkadelic and Parliament mastermind George Clinton has announced his new discovery, singer/songwriter Maxine Sands, also known as Maxi Mufti. Sands wrote and sings the sexy dance single “I Want Your Car,” one of twelve Clinton-produced songs featured on the compilation LP George Clinton Presents Our Gang Funky. The album, released by MCA, will also feature five other new artists. The first single, “I Want Your Car,” will be out the end of January…

Larry Klein, senior vice president of the dick clark agency, inc., has announced the exclusive signing of the disc recording artist Otis Stokes to the agency. Formerly a vocalist with R&B/pop group Lakeside, Stokes has also worked as a writer/producer with such artists as the Whispers, Shalamar and Klymaxx. His first solo album, Wishful Thinkin’,” which he also produced, has just been released by Curb (distributed by MCA). Pictured from left are Klein, Stokes, Michelle Elizabeth (Stokes’ manager), and Dick Clark…

EMI Music Publishing announced last week the signing of an exclusive administration agreement with Orion Pictures. Pictured at the signing (left to right) are: Martin Bandier, vice chairman, EMI Music Publishing; Stu Cantor, representing Orion Pictures; Murray Kuthan, representing Orion Pictures and Charles Koppelman, chairman and CEO, EMI Music Publishing.
There Are No Strings on the Meat Puppets

BY KEITH GORMAN

IT'S KIND OF FUNNY how these things get started. One minute you're standing in your garage with a couple of friends, whacking away at an old guitar and some crude drums, the next minute you've got groupies. One day you're just a clerk at an all-night convenience store, the next you're somebody's idea of a personal savior. America, the land of opportunity.

Take the Meat Puppets. There's a mystery, a mythology that has arisen around the Meat Puppets that can only be partially explained away by — let's say — personal野性的, with a little bit of help from Zygote. Since Up on the Sun, the Puppets have been steadily building this jetesque, brick-by-brick. Their latest album, Monsters, sounds unconvincingly like the wigged-out stepchild of those sharp-dressed men from Tejas. What does the band think of this mutation? Specifics down the road, it seems.

"I really like the shape of it," Kirkwood deadpans. "I like that it's a different sound. Our spacey-out-potecipation and Curt Kirkwood's skirling guitar arpeggios earned them the mantle of underground mystics — mysteries with a different voice. And you're supposed to have a voice here of Zygote."

On the course of the next two albums, the Puppets' vision ripened like a prickly pear in the sun, until, on Up On the Sun, their mountain-song was peaked. But (but) we couldn't really have it. The independent scene has kind of been bought out by the majors. It's the story of corporate America. The mom and pop store has been phased out, and in place of this homey sort of environment that wasn't quite as generic, there's X-amount, efficiency, that trade. Somewhere in there you lose some of the closeness. You don't have the guy behind the counter who will cash your check without an ID.

As is becoming obvious, Kirkwood is a surprisingly intense conversationalist. Although he tended to shake off the more direct questions ("I'm amoral... or b-moral... b-moral positive," he joked), striking up a conversation with the man lit up memories of great night might not have been... well, well. A very, very, truth, history, those kind of things.

Accordingly, Kirkwood has a fittingly intense view of noplace, a dude, kind of, and of his role as an outsider. "I have a Georgia O'Keefe painting on my wall in my bedroom and Derrick [Bostrom, the Puppets' drummer] wears a Krazy Kat t-shirt, and Beeheath... it doesn't even need to be said," Kirkwood loughs, putting off a list of folk heroes who have made homes for themselves in the Southwestern desert. "We worship the people who stood up to the degree that [they] killed them. We worship Christ because he was just some guy that said, 'Hey, the flowers get by, why can't we? What's the difference?I don't think myself. I didn't do myself into being. I was brought here through God, through the wonder, through magic that as far as I'm concerned can take care of me. If it wants me here. I guess it's got its purpose for me."

It's a weird kind of optimistic fatalism, this rock to rock and roll's saviors as well. Kirkwood explains that "you can take and analogize what happened, through a dynamic that goes something like inspiration, adaptation, disciplinization, dogmatization, prison, Elvis—good idea... Then come... disobedies—the Beatles turn it into political... It's important. It means something... Dylan... You suddenly take Elvis, who is just woooooahhhhhhh!!! You know, and that... and... and... you're outside the constraints of the post-war. We want it now. Then the Beatles come along and they institutionalize rebellion and before you know it, rock and roll is paradoable as Spinal Tap. It's sad."

Just sad, not, of course, hopeless. (continued on page 20)

Taylor Dayne Can't Fight It,
It's Her Thing

BY KAREN WOODS

A COUPLE YEARS AGO, most of the country, if not the world, became familiar with a woman to whom the expression "if you want to get someone's attention, whisper" was a crock. Her name was No One, and she was from Long Island born and bred Taylor Dayne burst onto the scene her way: big voice, big hair, big attitude.

One no-hit wonder, either one is: her hit, "Tell It To My Heart," yielded four hit singles. So the question became not if she could do it again, but how. Would it be The Return of Tell It To My Heart? Would she do all ballads this time? Would she do a rock and roll record, what? But what did she write exactly the opposite of what everyone expected? When she did, she did, making something other than the dance-oriented pop she did so well last time, she changed how she looks. She changed the image of pop. Her voice is still there, but the big attitude is still there, although a bit more subdued, and the big hair, well, look for yourself.

When the subject of the image change is brought up, Dayne considers for a minute. "That first look I think suited what the music was at the time. But then I felt like her hair, her whole hair, the expression, the image of this red vixen. Maybe I felt like a vixen at that point, but I changed, I did."

"It's that the music I did before wasn't as good, or should be less appreciated than what I'm doing now," she adds. "It's just that I'm into a different head, and a different level of what I want to do. I want to feel like I'm closer to what I am, and this is close to what I am. The look, the hair, it's all mine." She laughs, "It is mine, it's just toned down a little bit. It's a character." At the same time, the Puppets' most readily accessible album. C'mon, everybody digs a good riff, right?

Monsters' insistence on continually remaking their sound reflects the kind of artistic freedom with which SST cut its sharp little teeth, which made all rock 'n' roll slight, perhaps. It has no sense of the closeness. You don't have the guy behind the counter who will cash your check without an ID.

"I'm natural going more toward that kind of thing, this rock thing, on this record, that I think I left a lot of the R&B elements out." A lot of the differences between Dayne's freshman and sophomore records are intangible, part of the growth process—a little more sophistication here, a little more polish there, not vexinm anyone, but not stick. If it takes time to start showing your range, she agrees, "and I'm just thankful that I've been given the time and the platform, and that I still have the audience that's going to listen. That's really what boils down to, and the right song, it all has to be complementary. The song, that's the only thing it has to make a statement about who you are. If I'm going to do a dance song, like I did, it better be gutsy and powerful and explain what goes on in this little cafe drinking tea singing lyrics like that." Figure out who she is referring to?

"Even the songs on this album that I sing, they come from that same gutsy, me-me-me mentality," she adds, "That'll change as I change, but at the (continued on page 20)

CASH BOX MAGAZINE 7 January 20, 1990
SHOCK OF THE NEW

MALCOLM MCLAREN IS NOT a nice man.
I kind of had that one figured out when the public relations firm hired to do his press for Waltz Darling rescheduled interviews at least three times—interviews that never actually happened, because he decided at the last minute that he didn’t need press. (And the record is doing so well, isn’t it?)

As it turns out, this is a classic McLarenism. After reading Craig Bromberg’s excellent new book, The Wicked Ways of Malcolm McLaren (Harper & Row, $21.95), one can’t expect anything else. McLaren is one of those people who builds something up—a project, a record, a band—only so he can have the intense pleasure of destroying it.

As a biography, The Wicked Ways... is perhaps a little one-sided. Out of the long list of people Bromberg interviewed, very few had anything good to say about McLaren. But as an almost Shakespearean tale of manipulation, lies and exploitation, it’s unsurpassable, especially since it’s all true.

Take McLaren’s best-known and most catastrophic project: the Sex Pistols. The original line-up included Steve Jones, Glen Matlock, Paul Cook and “the legendarily ugly” Wally Nightingale, and the band started out as the Swankers. Jones and Cook, friends since the age of 10, met McLaren by hanging out in the shop—variously called Let It Rock, Too Fast to Live, Too Young to Die, SEX, Seditions, and World’s End—that McLaren owned with common-law wife Vivienne Westwood (with whom he has a son one never hears of). Nightingale got the boot, and a guy who hung out in the local, John Lydon, was recruited. He was dubbed Johnny Rotten, legend has it, due to the condition of his teeth. McLaren, whose involvement up to this point was nebulous, finally decided this was, in fact, the rock and roll band that thus far hadn’t existed in his imagination—something so anarchistic and anti-establishment that it would set the staid old geezers in the music industry on their collective ear, something that could turn “cash from chaos.” He renamed them the Sex Pistols, after a New York City gang.

This line-up lasted through 1976, a year in which McLaren did his best to alienate and/or soak every record company in Britain, even managing to break the record for the shortest duration on a label: one week, on A&M (after, incidentally, being thrown off EMI for bad behavior). A&M’s decision to cut its losses was based mostly, again, on the behavior of the band. But at about the same time the deal was signed, bassist Glen Matlock, really the only one in the band who was more interested in music than anarchy, was either booted or quit; the first report was that the split was amicable, mutual. Then a few days later, McLaren—not the band, McLaren—sent a telegram to the NME saying, “Yes Derek Glen Matlock was thrown out of the Sex Pistols so I’m told because he went on too long about Paul McCartney (stop) EMI was enough (stop) The Beatles were too much (stop) Sid Vicious their best friend and always a member of the group but unheard of as yet was enlisted (stop) His best credential was he gained (journalist) Nick Kent what he deserved at the 100 Club love and peace Malcol Malcom McLaren.”

Sid Vicious, ne John Beverley, had long been a Pistols fan. He’d never played bass. In fact, his only musical experience to date was playing drums in the fledgling Siouxsie and the Banshees (and Siouxsie has said he was a better bassist than drummer). But he was perfect for McLaren’s vision of the Pistols. His complete lack of self-control just added to the mystique, to the legend. One thing that this book really points out is that, as much as McLaren and the Sex Pistols are credited with “starting” the punk “movement,” it’s a bit of a farce. The movement was supposedly proletarian thing—the kids on the dole showing two fingers up in the face of the bourgeoisie. But as pure and honorable, in a Marxist sort of way, as that sounds, from the beginning McLaren used the Sex Pistols and punk as a making-money venture: Cash from Chaos.

In fact, he made a film about making money from it, the disaster-ridden The Great Rock and Roll Swindle. The film, like everything else he did, was a fiasco from the word Go, changing writers and directors (including skink-flick cult meister Russ Meyer and Roger “Thumbs Up” Ebert) like other people change socks, finally settling on film student Julian Temple. The

Great Rock and Roll Swindle was originally titled Who Killed Bambi? but Fox, which was financing it, pulled out, giving McLaren the big payoff yet again. Swindle picked up where Who Killed Bambi? left off, financed this time by fledgling Virgin Films. The film is an account of the rise and fall of the Sex Pistols (with no mention of Matlock whatsoever, even though a rather infamous TV interview he was party to was shown), narrated by McLaren, who was giving “lessons” on how to milk as much money out of the music industry as possible without ever giving it anything concrete, accompanied by a cash register adding up the total.

With self-serving management like this, the Sex Pistols were doomed from the start. They were too young, too naif and too inebriated much of the time to know any better. But McLaren wasn’t satisfied with mere manipulation. He encouraged their destruction, even helping it along by playing band member against band member. When Nancy Spungen came into the picture and Vicious became hopelessly heroin-muddled, McLaren did not do what any manager would have done—namely get the boy straightened out—but turned a blind eye because the drug addiction and its accompanying bad public behavior was all part of his ideal rock band. The end result? The Sex Pistols split up during their only American tour. John Lydon filed a lawsuit against McLaren and his management company to try to get the better half of a decade to decide, and Sid Vicious overdosed, rather fatally, after being charged with the killing of his girlfriend at age 21—complete and utter chaos.

Bromberg’s account of the Sex Pistols is so complete and so entertaining that I’ve read, probably because the book is about McLaren, not the group McLaren managed. It also covers other highlights of McLaren’s career, such as Adam and the Ants, another Machiavellian maneuver. He convinced the Ants to dump Adam and find another singer; this manipulation became Baw-Wow-Wow, a band that could barely book a gig, let alone a show, in the middle of London’s Soho. Like a good role model, McLaren also tried to make an astonishing number of films, of which only the aforementioned Swindle ever saw celluloid, even after they went to work for CBS film division for a short period of time. They ended up paying him off and showing him the door. His own albums have been incredible in terms of the number of people recruited to work on them, who were then usually never paid what they were promised or were slighted in the credits. All in all, pretty amazing stuff.

Bromberg starts his biography by showing us McLaren as a child, as a teenager, as a young adult, and as the Fagin-in-cool-clothes that he became. You get the impression that he quite possibly started this book without a lot of animosity toward McLaren, but the more he learned, the more he loathed. That’s the feeling the reader develops, as well. While McLaren was an integral part of a truly fascinating and important part of the history of rock and roll, and however brilliant his ideas or precient his projects, there is really only one lasting impression left by The Wicked Ways of Malcolm McLaren. He is not a nice man. Instead, when it comes to people—the old “easy rider” thing is admirable in a perverse sort of way—he is a complete and utter cementhead, albeit an absolutely charming one, or he never would have gotten this far. But like power, absolute charm corrupts absolutely.

Peace.

Karen Woods
It was announced a few weeks ago that Janet Jackson would embark on her first world tour this year, but details were sketchy. Though the agenda is still being formed, what’s known so far is that Jackson’s Rhythm Nation World Tour 1990 will begin March 1 at the Miami Arena, in Miami, Florida. The first leg of the tour will include stops in several other American cities, with additional dates to be announced next month...

MTV has revealed, yet again, that for all their flash and quick edits, they’re about as hip as a Barry Manislow retrospective. Following in the footsteps of the station that ran all those RAD (Rockers Against Drugs) spots has to have PSAs dripping in “sincerity” and underlined quite a few times before they understand them...

Atlantic Records has just released the rap video compilation, Atlantic Street ($16.98 retail), that includes the videos of Kwan, The D.O.C., Breeze, Cool C, The W.I.S.E. Guyz, and of course my own favorite, MC Lyte, First Lady of Rap. Check it out...

On January 22, dance music will be spotlighted during MIDEM, the international music industry market, held January 21-25 in Cannes, France. A footstep of the state of Texas, they’ve banned the video for Vicious Beat Posse’s single “Legalized Dope,” after apparently taking the title literally. (Texas, like MTV, outlawed the new MCA rap label, Vicious Beat Recordings, single because of its title.) You’d think the folks at MTV, at least, would know that “dope” is roughly the equivalent of “rad” or “awesome” in MTV-speak. The irony, of course, is that the whole project is at its core anti-drug. “Legalized Dope” is explicitly saying “just say no” in terms that actually reach the youth of today. It would seem that the station that ran all those RAD (Rockers Against Drugs) spots has to have PSAs dripping in “sincerity” and underlined quite a few times before they understand them...

Among the new Kids on the Block fandangle the Dance Music Award to be given out when they host the Second Annual Dance Music Awards, to be held February 12 at Universal Amphitheatre in Los Angeles. No truth to the rumor that the award is actually given by Maybeline and that the new album by the Kids (who all appear here in their best Liza drag) will be titled Eyeliner. (photo: Stephen Jerrom)
WHO IS THAT?: The Astra Insurance Company has a program in which they select role models to hold up as examples to kids: like, "Hey, kids, you can do that too." One of this year's choices is 79-year-old bass giant, and superb photographer, Milt Hinton.

"Music is my role model," says the Judge. "I show the kids that I've been doing this since I was 13 years old. I thought I could do it, and I kept trying it until I finally got somewhere with it. It's stood me in good stead, and I'm still doing it here in my old age and being respected. So they must do the same thing: They don't know exactly what they want to do, but find something that you like and then work toward that.

After more than 60 years of playing the bass, Hinton's asked, do you ever feel you've mastered the instrument?

"My teacher told me long ago, This is your life, the rest of your life, to try to master that instrument. And it's going to fight you all the way." And it does. I've made hundreds of thousands of recordings and I've never left one without thinking that maybe if I'd had another chance, maybe I could do a little bit better. This is what keeps me going. I'm always listening. That's what keeps me young. I listen to them and I appreciate what they do. I've seen the great changes in the instruments and in the musicians that are playing them, and I always feel I must keep trying to do better each time.

"I'm constantly listening to other bassists. I'm always listening. That's what keeps me young. I listen to them and I appreciate what they do. I've seen the great changes in the instruments and in the musicians that are playing them, and I always feel I must keep trying to do better each time."

Next month, NPR is going to air Bass Line, 28 three-minute interviews with Hinton, based on his marvelous book of the same name (a blend of his 50 years of behind-the-scenes photography with some wonderfully keen-eyed reminiscences). Branford Marsalis, who had the good sense to use Hinton on Trio Jeeyo (the basset brought out the best playing Branford's done on record, if you ask me), will host the short series.

Hinton says this about working with Marsalis and drummer Jeff Watts, his young-enough-be-his-grandchildren Trio Jeeyo bandmates: "I'm so happy that they can receive me and that I can qualify; they're not just using me because I'm an old man, they're using me because I can play what they want to play."

1. Bebop in Full Color: The National Endowment for the Arts has just awarded fellowships to George Russell, Cecil Taylor and Gerald Wilson, to the well-deserved tune of $20,000 each, for "exceptional artistic merit in the field of jazz." Whatever you say about the NEA, you can't argue with 'em on this one.

SOFIA'S CHOICE: Pianist Milcho Leviev, who is considered something of a musical hero in Bulgaria, returned to that country early this month for his first appearances there since he defected in 1970. Leviev, who has built a firm jazz career in L.A. over the past two decades, was well known in both the jazz and classical fields in Bulgaria, where he served as the director of the state's Radio and Television Orchestra and was a composer for, and guest conductor of, the Sofia Philharmonie—that is until the Union of Bulgarian Composers expelled him in 1968 for "hooliganism," in the form of his protests in favor of democratic elections.

TUNE IN: Along with the aforementioned Hinton series, NPR's got some other jazz programming up its sleeve in February, notably four concerts from the fine annual summer series, Classical Jazz at Lincoln Center, as part of the American Jazz Radio Festival: Duke Ellington: Suites and Blues, with an all-star big band (Jimmy Heath keeps one going—are his knobs on?) and Britt Woodman and others) conducted by David Berger (February 3); Mr. Jelly Lord, a terrific tribute to Jelly Roll Morton with Michael White, Danny Barker, Wynton Marsalis and several other New Orleanians (February 10); Boogey 'n' Bugle: a salute to Bud Powell (featuring Barry Harris, Jackie McLean, Tommy Flanagan and others) and Happy Birthday, Benny Carter, with Dizzy Gillespie, Hank Jones, Ray Brown and the like (February 17).

Lee Jeske

JAZZ PICKS

1. JIMMY SMITH: Prime Time (Milestone 9176)
   The most popular, and most steadfast, of the Ham mond organists changes label but not direction. Prime Time is smooth, funkified soul jazz attractively beefed up with three bluey saxists: Curtis Peagler, Herman Bailey and Ricky Woodard.

2. CLAUDIO RODITI: Slow Fire (Milestone 9175)
   A smoothly listenable date from the romatic trumpeter who, on each successive album, hews more closely to his Brazilian roots. Soft hard bop with a strong percussive undertow, nicely written, arranged and played by all parties.

3. ELISABETH WELCH: This Thing Called Love (BMG Classics 60306)
   Pure class from an ageless veteran who is a living link with the time when Mabel Mercer sang at Bricktop's in Paris and Cole Porter would stop by with his latest creation. Genteel classics (mainly) nicely supported by pianist-Jonathan Cohen. Not all the charms, but the album was consumed New Year's Eve.

4. FREDDIE REDD: Lonely City (Uptown 27.30)
   The label that specializes in resurrecting "what ever happened to..." boppers digs up Freddie Redd, who once made some fine Blue Note albums. Much of Redd's unique spark at the piano (and with the pen) is intact, and this '85 date surrounds him with fine players (Clifford Jordan, "C" Sharpe, George Devriuer...), nicely arranged by trumpeter Don Sickler.

5. JIMMY GOURLEY: The Left Bank of New York (Uptown 27.52)
   Gourley was never easy to find: he's been playing water guitar in Paris for a million years. He's a real find for those who don't know him. Half of this '86 album is a quintet (with Ralph Moore and Don Sickler, but it's the trio tracks: Marc Johnson on bass, Victor Lewis on drums) that showcase this talented expatriate at his core, cool best.
BOB LONG SPEAKS ON GOSPEL

THE FIRST LADY OF GOSPEL—"Phenomenal" is the only word that adequately describes the musical talents of contemporary gospel singer Shirley Caesar. Her phenomenon is evidenced by 11 Grammy award nominations, 5 Grammy award victories, 3 gold albums, 10 Dove awards, 5 Stellar awards, and hundreds of sold-out concerts and her demonstrated ability to continuously release album after album with astounding success. Her recording Live in Chicago stayed at #1 on the gospel charts for 50 weeks. I Remember Mama, her latest release, has taken radio by storm and will surpass, as well as continue to push, the Live album's title "Hold My Mule" video.

Born and raised in Durham, N.C., Caesar began her career in the South where she performed as "Baby Shirley Caesar." Her career extends to modern-day performances at such places as Radio City Music Hall, the White House and most recently at the Carpenter's Home Church Auditorium.

In addition to being a recording artist and performer, she is a pastor and evangelist, a wife, a businesswoman, an elected official (member of Durham's city council) and above all a humanitarian. She operates the Shirley Caesar Outreach, Inc., a nonprofit organization that has a highly functional social service component that provides emergency funds, food, clothing and shelter for the under-privileged and the needy. Caesar also operates a very viable Christian outreach ministry consisting of radio broadcasting, revivals, crusades and tours. On this album, The Live in Chicago concert and an annual crusade convention held during the month of July in Durham. Her humanitarianism is also evidenced by her receipt of the 1985 and 1987 Image Award for her positive influence in the Black community, presented by the NAACP.

Caesar has a bachelor of science in business administration and an honorary doctorate degree from Shaw University in Raleigh, N.C. She has received an honorary doctorate from Southeastern University in Charleston, S.C. She has received many proclamations and the keys to several major cities within the United States.

Her latest album, I Remember Mama, on A&M/West Records, "remembers my mother in a happy way," Caesar says. "It's dedicated to the memory of my mother and is a tribute to her. Five of us that knew her came up with the words. The album also says 'I have a heart like Mama did!' It is not your usual gospel album; its purpose is to minister ideas like 'Worship Him, Don't Give Up, Hell Do It Again' and 'I'll Never Stop Praising the Lord.' It's talking about deliverance from problems and giving thanks and worshiping the Lord. The album has both contemporary and traditional material, continuing the direction I've been in for some time."

Caesar's music literally bridges the generation gap by its capacity to appeal to both the young and the old. It transcends musical preferences through its ability to artistically exemplify traditional, contemporary and country gospel. Without a doubt, Caesar is first and foremost in the field of gospel music. She undoubtedly is the "First Lady of Gospel Music."

BAILEY'S FAMILY AFFAIR—Veteran recording artist Philip Bailey just completed work on his latest album for A&M/West Records. Bailey spoke about the many factors regarding this album. "Since my last gospel album, I've experienced challenges and also saw the passing of my father, my brother, and the death of a much loved one, the tragic death of a neighbor in a plane crash and the ups and downs of life. I could see God's hand in it all, so I've moved away from religion and moved closer to God himself.

"I started from wrong intentions and without seeking the Lord," continues Bailey. "Later on, I asked the Lord to show me the concerns of his heart and he began to give direction. It is the first album where 90% of the ideas were directed through me instead of by me. I've grown in the Lord."

According to Bailey, this album would not have been if it were not for Rev. Oliver Wells. "I met him in a church in the taping of a Martin Luther King, Jr. television special produced by Stevie Wonder," Bailey remembers. "He learned my four songs in five minutes. I was impressed with his talent and spirit. We stayed in touch. Later on it was only natural that we would work together. We had a dream come true when I got to work with Richard Smallwood, whose anointing and sensitivity I respect.

"I decided to have a more urban-sounding record this time," he says. "The song 'Family Affair' with Kirk Whalum on sax is a mixture of youth and young at heart. I am planning to record more urban contemporary Christian concerts, touring with this material, ministering to families and relationships."

"My other work also gives me a tremendous platform," Bailey concludes. "Earth, Wind & Fire has a video album, and a TV show, so I never seem to run out of prayer. Our work in this crucial time must be for the young."

FUTREL DEBUTS—Since their formation as a group of high school students who decided they were having more fun singing their own versions of the gospel classics than the standard club scene fare, the four members of Futrel have been impressing audiences from coast to coast. As a result, their debut album on Light Records, entitled Worth the Wait, provides more than just an appropriate title. It is a power-packed blend of traditional, contemporary and 1940s melodies, with a unique vocal harmony reminiscent of some of the great

Bob Long
Jackson has actually been working in the music business the longest. By the
time he was five years old, he already knew different songs because his
parents and his older sister played many of the great songs from that era, including blues,
jazz and R&B. "I'm stuck on the realness and emotions that were in those songs,"
Jackson says. "It wasn't until I woke up and thought about the combination of
people, and Townsend, that allowed me to be myself as a vocalist and sing my way,
because I was singing everybody's way and not really my way. This was the first
time I could write and sing a song the way that was most comfortable for my
voice. With each song, whether it was using the microphones or performing live,
I visualize myself wherever the song is and how people may react to a song.

"As a group, the music means just as much to us as the lyrics, but the words
have to be real," Jackson continues. "If I write a song that is not a hit song, the
lyrics must be real and must make the listener feel something. There are some
jams that are not right, but we put all the hits and hits are what's real.
Look at Tracy Chapman's material—these are the hits of the heart and mind.
Unfortunately, her songs don't receive the widespread airplay they deserve, but
these are hits. She has some powerful messages in her songs, but too few people
will take the time to realize and play these real messages. But things are changing.

Surface is very much into positive brainwashing—writing and recording
positive songs. So many of our youth spend so much time listening to radio
and records, therefore Surface's messages deal with positive affirmations while
maintaining the beats that the kids like. We'll catch the youngsters quickly and
expose them to the positive words of the song. Jackson says, "if we can through
our lyrics, like 'Only you can make me happy,' get people to thinking happy not
sad, positive not negative, then the power of positive brainwashing is working
and that helps to make a better world. We are confronted with so many negatives
in the world today, a constant brainwashing with negative information about
violence in the world via television, radio and newspapers. If that is all we hear,
see, read, and then we are consciously or subconsciously locked into a negative
frame of mind.

"Therefore if our beats with the positive messages cause people to change
from the negative to the positive mode, then you're working toward a much-needed
change in society," Jackson claims. "With each song we do, it is okay to write a
love song, but it is how you say certain things. Kids may think you are meaning
one thing, but if they know, for example, [through] 'Closer Than Friends,' [that] it
is alright for them to have a friend, grow up, fall in love, get married and raise
a family, that to us represents a positive family atmosphere. If we as people can
think 51% on the positive side, then we are ahead of the game. It helps to pass
those positive vibes more easily to individuals who may be operating from the
negative side and hopefully will help convert their thought processes. I am always
into the vibe of trying to make people think 'It can happen to you,' 'Why not?' It
happened to me and for me. I don't know how, other than I wanted it. That's the
key. You must keep dreaming."

Despite their tremendous success, records sales and successful tour dates
around the world, Jackson, Conley and Townsend fully understand this is a
business and must be treated as a business. There will be ups and downs, working
with and affording individuals the opportunity to work with those who may not
have your best interest in mind. The business world is a cutthroat world and
always maintain the utmost professional approach to our business. The members
of Surface are committed to meeting and greeting as many of their fans around
the world as humanly possible through personal appearances, radio, TV,
newspapers, industry trades, in-store visits and whatever their busy schedules
will permit.

Conley and Townsend (who produced "Don't Take It Personal," the number-one
single for Jermaine Jackson) were out of town on business and unavailable for
the interview. However, they did express their heartfelt verbal exchange and
for giving me more insight into the mega-talented trio, who are currently working
on material for their third album on Columbia Records. Gentlemen, keep on
writing and recording those positive songs that meet the emotional needs of all
mankind.

Bob Long
TOP R&B SINGLES
The grey shading represents a bullet, indicating strong upward movement.
January 20, 1990

#1 Single: Janet Jackson

1. RHYTHM NATION (A&M 1455) Janet Jackson 3 11
2. I'LL BE GOOD TO YOU (Warner Bros. 7-22897) Quinlty Jones 10 11
3. LET'S GET IT ON (Island 96022) By All Means 5 14
4. SILKY SOUL (Warner Bros. 7-22736) Maze Featuring Frankie Beverly 8 11
5. TENDER LOVER (Solar/E.P.A.ZT 47003) Babyface 2 13
6. ALL OF MY LOVE (Crispy V 15045) Gap Band 1 13
7. PUMP UP THE JAM (SBK 19701) Technotronic featuring Felly 6 10
8. REAL LOVE (Atlantic 7-88616) Sky 49 13
9. WHATCHA GONNA DO? (RCA 5094) Tyler Collins 9 14
10. MAKE IT LIKE IT WAS (Columbia 38-72022) Regina Belle 52 11
11. WALK ON BY (Island 96126) Enchant Featuring Keith Sweat 65 11
12. I WANNA BE RICH (Soul 74005) Calloway 24 11
13. NO FRIEND OF MINE (Warner Bros. 7-22769) Club Nouveau 23 11
14. YOUR SWEETNESS (Motown 1976) Good Girls 26 11
15. SCANDALOUS (Passion Park/Warner Bros. 47-22624) Prince 27 8
16. BLAME IT ON THE RAIN (Arista 1-9904) Milli Vanilli 17 12
17. DON'T CHA THINK (Virgin 99143) After 7 19 11
18. SPECIAL (Motown 2004) Temptations 20 11
19. SERIOUS HOLD ON ME (EMI 50231) O'Jays 15 14
20. KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865) Randy Crawford 11 17
21. TURN IT ON (Poly 57285) Rob Base 42 8
22. I AIN'T NOTHIN' IN THE WORLD (Atlantic 7-88626) Miki Howard 4 17
23. IT'S THE REAL THING (Mercury 816 008) Angela Winbush 7 16
24. FOOLISH HEART (WEG 889 878-7) Sharir Bryant 13 17
25. SHOULD HAVE BEEN YOU (Golden 5533) Michael Cooper 32 62
26. CAN WE SPEND SOME TIME (Columbia 38-73029) Surface 40 8
27. OWWWWI (MCA 53736) Chunky 30 9
28. NO MORE LIES (Rhythm Atlantic 7-99149) Mickey T 46 7
29. FRIENDS 4 LIFERS (Columbia 38-73110) Full Force 35 11
30. IT'S GONNA BE ALLRIGHT (June 1250) Rudy Turner 55 6
31. OPPOSITES ATTRACT (Virgin 9-19768) Paula Abdul 37 6
32. JAZZIE'S GROOVE (Virgin 9-69415) Soul II Soul 58 5
33. HERE AND NOW (Epic 62 45370) Luther Vandross 12 15
34. I JUST WANNA LOVE YOU (Poly 899-9107) Main Ingredient 14 16
35. I BELEN'T YOUR DREAM LOVER (SAMI 5004) Richard Rodgers 44 6
36. HEAVEN (Island 9-79138) Miles Jaye 47 7
37. EXPRESSION (Next Plateau 50119) Salt-N-Pepa DEBUT
38. WHATSOEVER IT TAKES (Virgin 9-89142) Cheryl Lynn 53 6
39. WHAT CAN I DO (EMI 50111) Pieces Of A Dream 38 8
40. PROMISES, PROMISES (Defen/Defene/Reprise 7-22781) Christopher Williams DEBUT
41. WHERE DO WE GO FROM HERE (Motown 2026) Stacy Lattisaw (With Johnny Gill) 68 4

#1 Debut: Salt-N-Pepa #38

42. LOVE HAS GOT TO WAIT (Orpheus 72257) Eric Gable 16 14
43. YO MISTER (MCA 53728) Patti Labelle 16 11
44. HOME (MCA 53712) Stephanie Mills 22 19
46. TOUCH (Atlantic 7-88681) Chuckie Booker 72 5
47. (YOU MAKE ME FEEL LIKE) A NATURAL MAN (Warner Bros. 7-22872) James Ingram 59 6
48. RIGHT AND HYDE (Reprise 7-22872) Abstrac 25 12
49. JUST CALL MY NAME (Def Jam 38-69072) Alyson Williams 28 18
50. CAN I (Get It) (Golden 72276) David Peaston 29 15
51. PRINCIPAL'S OFFICE (Delicious Vinyl 7-99137) Young M. C. 50 7

53. UNDER NEW MANAGEMENT (Atlantic 89766) Mild Howard DEBUT
54. BUDDY (Tommy Boy 943) De La Soul 80 5
55. TO KNOW SOMEONE DEEPLY IS TO KNOW... (Columbia 28-75217) Trent D'Arby DEBUT
56. PIPE DREAMS (Columbia 38-72023) Oran "Juice" Jones 59 6
57. ESCAPE (A&M 1496) Janet Jackson DEBUT
58. THIS ONE'S FOR THE CHILDREN (Columbia 38-73064) New Kids On The Block 83 4
59. I GET THE JOB DONE (Warner Bros. 7-22791) Big Daddy Kane 89 4
60. NOT THRUS BEING WITH YOU ( Warner Bros. 7-22862) Michael Jeffries 62 6
61. YOUR PRECIOUS LOVE (Orpheus 7E2524) Tamika Patton (Duet With Eric Gable) DEBUT
62. DR. SOUL (Atlantic 7-88811) Foster McElroy 31 16
63. (DON'T U KNOW) I LOVE YOU (Atlantic 7-88831) Chuckie Booker 33 21
64. PERSONALITY (Arista 1-9990) Kashif 34 18
65. YOU MAKE ME WANNA GIVE IT UP (Capitol 44746) D'Alire Hicks 70 6
66. I NEED YOUR LOVIN' (Def Jam/Columbia) Alyson Williams DEBUT
67. EVERYTHING (MCA 53714) Jody Watley 36 20
68. SOMEBODY FOR ME (Uptown 53718) Heavy D. & The Boyz 39 17
69. DON'T TAKE IT PERSONAL (Atlantic A51-9875) Jermaine Jackson 41 21
70. NEVER TOO FAR (EMI 96041) Dianne Reeves DEBUT
71. I'M STILL MISSING YOU (Tabu 6050) S.O.S. Band 43 20
72. I THINK I CAN BEAT MIKE TYSON (Jive 1882) D.J. Jazzy Jeff & The Fresh Prince 45 12
73. HEARTBEAT (Verdetti/A&M 1475) Seduction DEBUT
74. WE'RE ALL IN THIS TOGETHER (Golden 1960) Deegan Peaston DEBUT
75. I'M NOT SOUPEEED (Atlantic 88918) Troop 48 18
76. WHATCHA GONNA DO WITH MY LOVIN' (Virgin 96007) Inner City DEBUT
77. BABY DON'T FOOL AROUND (Sedona 7611) Cardell 65 4
78. SOMEBODY FOR ME (Upfront/MCA 53784) Heavy D & the Boyz DEBUT
79. YOU'RE EVERYTHING (Columbia 38-69016) Surface 54 22
80. YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748) The Isley Brothers 56 13
81. GOING HOME (Arista 9613) Kenny G DEBUT
82. STAY HERE, STAY NEAR (Tepac 72048) Rhonda Clarke DEBUT
83. EVERY TIME I TRY TO SAY GOODBYE (Virgin 9-99180) Cheryl Lynn 61 20
84. (SAD) DON'T HOLD YOU (Powe 452) Foxy Brown DEBUT
85. BABY COME TO ME (Columbia 38-68369) Regina Belle 63 24
86. RICH GIRLS (EMI 56142) R.J.'s Latest Arrival 64 13
87. SECRET WISH (Tabu/Epic 72049) S.O.S. Band DEBUT
88. ROCK WIT CHA (MCA 53502) Bobby Brown 51 22
89. ALL NIGHT LONG (Jive/RCA 1307) Kool Moe Dee DEBUT
90. I WANNA BE WHERE YOU ARE (Polydor 767-78-7) What Clayton 66 7
91. KISS YOUR TEARS AWAY (Columbia 38-69077) Lisa & Cult Jam 67 17
92. AIN'T NOTHIN' LIKE THE LOVIN' WE GOT (Malaco 2157) Shirley Brown With Bobby Womack 69 9
93. LICENSE TO CHILL (Jive 1279 4-88) Billy Ocean 71 13
94. OOH BABY BABY (Warner Bros. Reprise 7-22849) Zapp 73 18
95. NEW JACK SWING (Motown 1979) Wreckx-N-Effect 74 20
96. TEST OF TIME (Island 9-69530) Will Downing 75 13
97. PERPETRATOR (A&M 1496) Randy & The Gypsies 76 15
98. WHAT YOU NEED (Motown 1978) Stacy Lattisaw 78 14
99. DIDN'T I (BLOW YOUR MIND) (Columbia 38-68960) New Kids On The Block 79 13
100. SUPER LOVER (A&M 12317) Barry White 81 18
CASH BOX MICRO CHART

NEW YORK LATIN LPs

1 NIGHT GOLD (PolyGram Latin) JOHNNY AND RAY
2 LLORANDO LAMBDA (CBS Discos) KAOMA
3 LLORANDO LAMBDA (Th-Radio) TERESA GUERRA
4 TENG0 DERECHO A SER FELIZ (PolyGram) J.L. RODRIGUEZ
5 MIRIAM HERNANDEZ/CAPO (EMI Latin) M. HERNANDEZ
6 EN ACCION (Th-Radio) LAN PARRILLA 15
7 MAS GRANDE QUE NUNCA (Th-Radio) FRANKIE RUIZ
8 MIS AMORES (RMM Records) JOSE ALBERTO
9 DESDE ANDALUCIA (RC) ISRAEL PANTOJA
10 UN TOQUE DE MISTERIO (Th-Radio) RICARDO MONTANER

CASH BOX MICRO CHART

TEXAS LATIN LPs

1 NO TE OLVIDARE (Capito/EMI Latin) MAZZ
2 A TODO GALOPO (Forovisa) BRONCO
3 Y PARA SIEMPRE (Forovisa) LOS BUKIS
4 SELENA Y LOS Dinos (Cap/EMI) SELENA Y LOS Dinos
5 NO ME HAGAS MENOS (Cap/EMI) JOHNNY HERNANDEZ
6 EXPLOSIVO (CBS Discos) LA MAFIA
7 THE CHI TOWN BOYS ARE BACK (Fredy) LA SOMBRA
8 TRIUNFO SOLIDO (Forovisa) LOS TIGRES DEL NORTE
9 MUJERES VALIENTES (Fredy) LOS TERRIBLES DEL NORTE
10 STRAIGHT FROM THE HEART (CBS/Disco) MAZZ

LATIN PICKS

JOSE ALBERTO: Mis Amores (RMM 1309)

Present and proud sample of hard work, the former Tico 73 vocalist hits with second swinging smash album, to establish a definite niche amidst the genre's elite. Those in Puerto Rico who feel that Cuto Soto and Tommy Villariny are "it" in terms of salsa arrangements will be pleasantly surprised here with the work of the East Coast's own Puerto Rican representatives Isidro Infante ("Cien los osjos" and "Luna de miel") and Sergio George ("Mis Amores"). An unusual addition bonus with Jose Alberto is that, unlike most of his competitors, he has also developed an extremely tight and creative stage choreography. Look out Eddie S! Watch it Luis E.l! Here comes "El Canario!"

EL GRAN COMBO DE PUERTO RICO: Aname! (CR 4506)

A true myth in a business where success is measured by an artist's ability to stay on top through the years—EGC has for the better part of three decades. Boosting, for the first time in its history, three full-fledged, complementing singers, Aname! also adds to the legend of Rafael Itier's guiding genius, beginning with his Cortijo y su Combo tenure and uninterrupted after 35 years. He has expertly maneuvered the EGC away from its victorious salsa sounds of yesteryear straight into today's sensational trend—changing the core/lead vocal patterns in songs like "Aquacero" while sub-contracting the arrangements of the album's hits, long the exclusive domain of "Don Rafa." For these ears, it is all should for any beginner in the salsa field, El Gran Combo remains "the source."
**ROCK & ROOTS**

**NIGHTCATS ON THE PROWL!** Little Charlie and the Nightcats, that hard-swinging, jump-inspired blues quartet, have a new record out, entitled The Big Black (Alligator), that has been doing very well for the past few months and has kept this Sacramento-based outfit busy touring the U.S. and the world.

Following '87's All The Way Crazy and last year's Disturbing the Peace, Charles "Little Charlie" Baty and his boys have produced an album even hotter than their previous two, capturing the spontaneity of their live performances in the studio.

"This one has more of the live energy," says Baty. "It also has some rock-oriented songs on it, but, primarily, it captures the traditional side of our sound. Bruce [Iglauser, founder and producer of Alligator Records] realizes what we do is play traditional Chicago blues—songs like 'Dump That Chump' and 'Lottery,' which, in a sense, are throwbacks but have lyrics that are relatively ingenious and a different kind of energy. We're not trying to re-create the Chess sound."

Each member of the Nightcats—Baty on guitar and vocals, Rick Estrin on harmonica and vocals, Doby Strange on drums and Jay Petersen on bass—draws on a vast pool of influences. From the ur-ban blues of their namesake Little Walter stand the hard jump of Louis Jordan to the straight-ahead jazz of Pat Martino and Max Roach, the Nightcats piece together a sound all their own. This results in a varied approach to their music that keeps audiences entertained as well as on their toes.

"It's fun to keep those kinds of music alive—shake up the audience a little bit," Baty says. "We might play some Howlin' Wolf after 'Cherokeee' and then hit 'em with western swing. They don't know what you're doing!"

Their fans have also come to expect a visual as well as audio experience, a subject Baty feels strongly about.

"I don't think a band can get up there and not relate visually to the audience," Baty says. "That's especially important in the blues because it's an honest music and you're trying to convey some feeling. I think you've gotta put on a show of some kind. If I see a band up there like they're waiting at a bus stop, I'm not impressed with that. We try to create a party kind of atmosphere at our shows."

Being part of the Miller Band Network has opened up doors for the Nightcats, who tour at least 200 nights a year.

"We're not at a level yet where we can afford to get a bus and hire a big crew," Baty explains, "but we're old enough where we really can't liveendoza or hotel-room and come back from the road with just memories. You've got to try to make some money out there. Things are going really well for us, but you can't expect overnight success. I believe if we keep plugging away at it, eventually we'll be in a good spot."

**SMOKE ON THE WATER**

Across the river from frrreeeeezing Manhattan sits a more civilized (at times) land known as Long Island where the rich fricole in the mist and the little people work as hard as they do elsewhere. From the classy town of Southampton comes a powerful new contender in the shape of the Terry Winchell Band.

The group has been generating strong local press, major label interest, and has developed the enthusiastic following in the New York area.

"Innovative compositions, appealing lyrics, first-rate instrumentation, and skillful vocals," says the Sag Harbor Herald, "The best local band to hit the Hamptons in a long, long time," reports Hampton's own Low Tidings. A recent East Hampton Star said, "The Terry Winchell Band prove that talent, quality material and hard work reap its ultimate payoff in fan appreciation.... Winchell has a beautiful voice. One of the few singers around who does more than just memorize lyrics, she evokes meaning from the words with tonality and an obvious belief in what she is singing."

They've also received a write-up in the The New York Times.

A result of her world travels as a folk singer is Winchell's curiosity about all music from rock and roll to Celtic folk songs.

"I take in everything," Winchell says, "I like the Beatles, Van Morrison, I love really soulful singers. Paul Carrack is wonderful, Billie Holiday and Eddie Boyd. Roudstadt has a beautiful voice."

Thought-provoking and upbeat, Winchell's extremely well crafted folk/pop song has a punchy rock edge when delivered by her crack, three-piece band, whom she readily praises.

"These guys are 100% and that's a rare thing to find," Winchell says. "We have a good chemistry that began right away after they heard my songs. I'd tried to play hard for years but this really clicked."

The band, all Long Island natives, have collectively worked with some of this country's best musicians, including Wynont Marsalis, Jace Postarius, the Wailers, Paul Stanley of Kiss, Dave Liebman, Del Shannon and the Coasters. Terry DePetrus on guitar and "pyrotechnics," Jeff Michne on drums and Vince Carallo can be heard. Together for less than a year, the group has been racking up successes wherever they play, including New York's Bitter End Lilly and Long Aising, and Long Island's Stephen's Talkhouse and the Burke Roadhouse. They've recently begun recording their first disc with the help of former producer Glenn Kolotkin, who's been able to re-create 10 gold albums for his work with such artists as Janis Joplin, Jimi Hendrix, Barbra Streisand and the Rolling Stones. Kolotkin obviously knows a great band when he hears one.

So to sign this smoking quartet a big-league contract with all the trimmings and the let the public get a taste of this Long Island treat.

**Ken Maciale**

### ROOTS PICKS

**MUDDY WATERS: The Chess Box (MCA/Chess CHS-80002)**

It's definitely an apple/orange comparison, but Muddy Waters is very close to the blues to which Elvis Presley is to white rock and roll. Both gave solid form to their particular genres. Both communicated an urgency and sensuality that had only been hinted at in other music, laying a blueprint for all who'd come thereafter.

If, like Chuck Berry in the early 1950s, you were bent on breaking into the rhythm and blues field, you studied Muddy Waters. What he did in his sleep you had to learn and understand if you were going to be a contender. Berry sought Waters out and Waters out and Waters in and Waters put him as a producer, including him to his Chess brothers, who, like him, would become kings in their respective musical categories. If Waters was a teacher and a source of inspiration to Berry, he eventually became that and more for an entire generation.

Although the blues produced many greats—Sonny Boy Williamson, Howlin' Wolf, Little Walter, et al—Waters stands alone. His music, among the unique, powerful, commanding, hypnotic, but subtle too. His guitar work has been copied so often in rock that it's difficult for the average listener to hear its original blue roots anymore. Styles like those of Waters, and Kings B.B. and Bo Diddley's missed the part of the fabric of rock that would have been theirs.

A cursory examination of many of the 72 titles here, recorded from 1947-72, bear this out: "Rollin' and Tumblin'," "Rolling Stone," "Long Distance Call," "Honey Bee," "She Moves Me," "Still A Fool," "Hoochie Coochie Man," "I Just Want to Make Love to You," "I'm Ready," "Manish Boy," "I Love the Life I Live, I Live the Life I Love," "Get My JeWe Working," All are early Waters classics, their power so profound that they overshadow later classics like "She 19 Years Old." The Chess Box includes the now de rigueur inclusion of a booklet with recording personnel and session information, plus alternate and rarely issued cuts. Don't be fooled. Waters is still there, even with the help of Alligator on record. The Terry Winchell Band is just another in a rather long line of the Fab Four of rock. "Can't Get No Grindin'" "What's the Matter With the Meat" instead of "What's the Matter With the Mill?" To take a cue from that misspelling, there's nothing with this meal; it's a smorgasbord. Dig in, but don't add anything extra; Waters put all the right spices and ingredients in the initial recipe. Just B.Y.O.B.

**WILBERT HARRISON: Wilbert Harrison (Ace CHD 273)**

This is the odd release on which the back-up musicians became much more acclaimed than the featured artists. Names like Willie Dixon, Fred Below, Lafayette Leake and Red Holloway give an indication of the quality of these recordings, originally released on Chicago's United and States labels in the early '50s.

A compilation of jump/rock and roll numbers and some slow blues grooves, side one has Jack Cooley's "I Could But I Ain't," the midnight snout of Harold Boroush's "You're Gonna Cry" (accompanied by the beautiful piano stylings of Lafayette Leake) and the jump & roll of Dennis "Long Man" Binder's "I'm a Lover" and his musical monologues, "Long Man." Side two features a couple of mellow tracks by the Roy Brown-inspired Cliff Butler (with out-of-tune back-up vocals by the Doves), the shoe-shaking jump of Edward "Gates" White's "Rock A Big Baby," and one tune by the most successful of Chicago's old timeers, the Paragon's, Billy "Biter" Smith who when he was 13, had national success with his own single in 1948, and recorded prolifically into the '70s. His lone cut, "I Stayed Away Too Long," features his blues warble and a ridiculous guitar solo credited to Earl Hooker. It's a fitting conclusion to the nightcap.

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Little Charlie and the Nightcats

The Terry Winchell Band

CASH BOX MAGAZINE 15 January 20, 1990
Top Debut: UB40 #123

1. GIRL YOU KNOW IT'S TRUE (G) (Atlantic) WEA 8.98
   MILLI VANILLI 3 1 44
2. BUT SERIOUSLY (Atlantic) WEA 8.66
   PHIL COLLINS 3 1 4 8
3. STORMFRONT (Columbia) 43469 CBS 3 1 12
   BILLY JOEL 2 12
4. COSMIC THING (Reprise) 25045 WEA 9.98
   B2'S 6 28
5. JANET JACKSON'S RHYTHM NATION 1814 (A&M) 9320 RIAA 9.98
   JANET JACKSON 3 1 16
6. FOREVER YOUR GIRL (Virgin) 90943 WEA 9.98
   PAULA ABDUL 5 1 60
7. STEEL WHEELS (Columbia) 43330 CBS
   THE ROLLING STONES 7 19
8. HANGIN' TIGHT (P) (Capitol FC 49095 CBS)
   NEW KIDS ON THE BLOCK 8 73
9. CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra) 56672 WEA 9.88

LINDA RONDSTADT (Featuring Aaron Neville)

10. PUMP (Geffen GHS 24254) WEA 8.98
    AEROSMITH 9 17
11. BACK ON THE BLOCK (Qwest/Warner Bros. 92020) WEA 8.65
    QUINCY JONES 12 7
12. FULL MOON FEVER (MCA 62525 MCA) 9.98
    TOM PETTY 14 37
13. JOURNEYMEN (Reprise 26574 WEA 8.98
    ERIC CLAPTON 13 9
14. MERRY MERRY CHRISTMAS (Columbia FC 45280 CBS)

NEW KIDS ON THE BLOCK 9 14

15. STONE COLD REMIN' (Decca/Island) 91300 WEA 8.98
    YOUNG M.C. 15 18
16. DANCE...YA KNOW IT (MCA 63422 MCA) 8.99
    BOBBY BROWN 17 8
17. DR. FEELGOOD (Elektra 60826) WEA 8.98
    MOTLEY CRUE 20 18
18. KEEP ON MOVIN' (Virgin) 91267 WEA 9.98
    SOUL II SOUL 19 29
19. SLIP OF THE TONGUE (Geffen) 24260 WEA 8.98
    WHITESNAKE 16 9
20. PRESTO (Atlantic) WEA 8.98
    RUSSELL 18 8
21. REPEAT OFFENDER (EMI 90368) CAP 8.98
    RICHARD MARX 25 36
22. CROSSROADS (Elektra 60881) WEA 8.98
    TRACY CHAPMAN 21 14
23. KENNY G LIVE (Arista 36129) RCA 9.98
    KENNY G 6 7
24. THE BEST OF LITTLE RICHARD...THE LITTLE BEST (Epic) 45320-45423 DCS

LUTHER VANDROSS 23 12

25. HEART OF STONE (Geffen) 24290 WEA 8.98
26. TENDER LOVER (Sister Sledge) CBS
27. SKID ROW (Atlantic 61598) WEA 8.98
    SKID ROW 31 50
28. SOUL PROVIDER (Columbia) 45018 CBS
    MICHAEL BOLTON 32 26
29. THE END OF INNOCENCE (Geffen 24317) WEA 8.98
    DON HENLEY 37 28
30. FLYING IN A BLUE DREAM (Relativity) 68561-1015 IND 8 98
    JOE SATRIANI 22 10
31. AS NASTY AS THEY WANNA BE (Lute Skywalker XR17) IND 8 98

2 LIVE CREW 24 27

32. THE SEEDS OF LOVE (Fontana 838730) PCL

33. TRASH (Epic) 45137 CBS
    ALICE COOPER 24 92
34. FREEDOM (Reprise 25593) WEA 8.98
    NEIL YOUNG 33 14
35. BAD ENGLISH (Epic OE 45019) CBS
    BAD ENGLISH 30 28
36. NEW KIDS ON THE BLOCK (Columbia) 44073 CBS

NEW KIDS ON THE BLOCK 17 35

37. WE TOO ARE ONE (Arista 9006) RCA 9.98
38. THE DISORDER OF TIMEKEEPING (WTC 45009) CBS
39. A COLLECTION — GREATEST HITS AND MORE (Columbia) 43959 CBS

 BARBARA STREISAND 49 14

40. LIKE A PRAYER (Sire 25644) WEA 8.98
    MADONNA 72 42
41. THE SENSUAL WORLD (Columbia) 44164 CBS
    KATE BUSH 39 12
42. THE RAW & THE COOKED (P) (I.R.S.) 6273 MCA 9.98
    FINE YOUNG CANNIBALS 43 46
43. MOTHER'S MILK (Elektra) 90152 CAP 8.98
    RED HOT CHILI PEPPERS 40 20
44. BRAVE AND CRAZY (Island) 91281 WEA 8.98
    MELISSA ETHERIDGE 44 16
45. GREATEST HITS 1982-1988 (Reprise 26208) WEA 9.98
    UB40 66 86
46. THE GREAT RADIO CONTROVERSY (Geffen GHS 24244) WEA 8.98
    TESLA 55 12
47. LOOK SHARP! (EMI 91022) CAP 8.98
    ROXETTE 57 40
48. THE INCREDIBLE BASE (Profile) 13055 IND 8 98
    ROB BASE 48 6
### Alphabetized Top 200 Albums (By Artist)

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<th>Artist</th>
<th>Album</th>
<th>Label</th>
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<td>After 7</td>
<td>(Vign 9116)</td>
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<td>Cocked and Loaded</td>
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<td>Big Game</td>
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<td>Noise of the Planet</td>
<td>(Bayou 29500)</td>
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<td>Strange Angels</td>
<td>(Warner Bros)</td>
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<td>It Takes Two</td>
<td>(G)</td>
<td>(Porto 26127)</td>
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<td>175</td>
<td>Eazy-Duz-It</td>
<td>(G)</td>
<td>(Poorly Ruthless 57100)</td>
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<td>Trouble Walkin'</td>
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<td>Salsa Classics I/II Samba</td>
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<td>(Epic 40546)</td>
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<td>Trial by Fire: Live in Leningrad</td>
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<td>Yngwie Malmsteen</td>
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### Singles Collection: The London Years (Albokes Records 125112/POL)

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<td>A Black &amp; White Night</td>
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<td>200</td>
<td>Roy Orbison and Friends</td>
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### Billy Ocean’s Greatest Hits (Atlantic 81952) | EWA 98 | 1988 |

### Various Artists

### Roger Daltrey

### Bryan Ferry

### The Mind is a Terrible Thing to Taste

### Ministry

### Electric Youth

### Warm and Tender

### Change

### Rock Island

### Christmas in America

### Shocker

### What You Don’t Know

### Rich and Poor

### The Real Thing

### Angela Winbush

### Gorky Park

### Last of the Runaways

### Angel

### Debbie Gibbons

### Olivia Newton-John

### The Alarm

### Jethro Tull

### Kenny Rogers

### Soundtrack

### Exposé

### Randy Crawford

### Michelle Le

### Gorky Park

### Giant

### Minkell, Lisa / Huey / Johnnie / McKnight

### The Isley Brothers

### Automatic

### The Jesus & Mary Chain

### Results

### Danger Danger

### The Kinks

### Indigo Girls

### Key Lime Pie

### Raw Like Sushi

### Book of Days

### Trial by Fire: Live in Leningrad

### Yngwie Malmsteen

### Just Looking for a Hit

### Megatop Phoenix

### Love Among the Cannibals

### Diamonds in the Rough

### The Rolling Stones

### Home

### Pure

### The Biz Never Sleeps

### A Black & White Night - Live

### Roy Orbison

### Billy Ocean

### Kevin Paige

### Eyes on This (First Priority Atlantic 91340) | EWA 98 | 1988 |

### Shotgun Messiah

### Smoking in the Fields (RC 9660-1) | POL | 1989 |

### Nothing Face (MCA 6329)

### Big Ones (Columbia 45411) | POL | 1988 |

### …And Justice for All (P) (Elektra 60087) | EWA 98 | 1989 |

### Metallica

### Ministry

### Electric Youth (Atlantic 81952) | EWA 98 | 1989 |

### Debbie Gibbons

### Olivia Newton-John

### The Alarm

### Jethro Tull

### Kenny Rogers

### Soundtrack

### Exposé

### Randy Crawford

### Michelle Le

### The Real Thing

### Angela Winbush

### Gorky Park

### Last of the Runaways

### Angel
CONCURRENT: “Ring-Around-Go-Lovers” (Scorpio 1200)

Though cliched lyrics tell of a love triangle in which everyone involved is in love with someone who loves one another, the traditional R&B vocals place Connell in the time-honored category of soul balladeer. It’s refreshing to see that there are still angels around. With stronger material, Connell could be a real contender. (Ernest Hardy)

LEILA K WITH ROB ‘N’ RAZ: “Got to Get” (Arista AD1-9952)

The inevitable Neneh Cherry clone arrives with a swiftness that in itself is awe-inspiring. Vocally, this well could be Miss Cherry. There’s the oh-so-slight hint of a rasp, coupled with sass and lots of tude. But where Cherry and her producers came up with a highly potent blend of pop, dance and hip-hop to reflect/produce Cherry’s persona, Leila K’s offering is fairly pedestrian—notable mainly for its pale resemblance to the far more interesting work of Cherry. Suggestion: Leila K, listen a few more times to Raw Like Sushi to pick up on the shrewd insights and perspectives found in the lyrics—that’s where the real power lies. (EH)

THE WINDBREAKERS: At Home With Bobby & Tim (DB 95)

Jinga-janga pop fans rejoice! After parting ways to pursue individual aspirations, Bobby Sutliff and Tim Lee have reunited to release their first collaborative work since 1986’s Run. The result is At Home With Bobby & Tim, the best Windbreakers LP to date. Even though their respective solo works were fab, Sutliff and Lee seem do best work when they feed off of each other’s abilities. They do fall very neatly into the whole Lennon/McCartney and Stamey/Holstape dichotomy, but it’s not unjustified. Sutliff’s songwriting nods towards Chris Bell-era Big Star while Lee would probably not be offended by a reference or two to Keith Richards. Even though that doesn’t make sense on paper, they somehow manage to complement each other perfectly, especially with their guitars. All eleven cuts feature fantastic fretwork in the tradition of Richard Thompson vein. The glutony of Southern pop bands almost killed this genre off a few years ago, so thank God that the Windbreakers have returned to the fold. (Robb Moore)

ARTILLERYMEN ON A TOOT: If It Rotates We Can Control It

(Metamerism/Circularphile Records MT4004-LP)

“Control” is the key word here in the whole, somewhat sterile aural environment created on this album. This is “intelligent” dance music along the lines of New Order or the Pet Shop Boys without the more commercial pop sensibilities that course through the work of those two acts. The chants of “ecstasy” on one track give a tip of the hat to England’s acid house scene while repeated listenings to the album reveal lots more going on (in the production) than is immediately apparent. A noteworthy debut. (EH)

THE MEKONS: The Mekons Rock ’n’ Roll (Twin/Tone/A&M 5277)

The Mekons have taken on the unenviable task of assaulting and poking holes into the very world in which they live. What John Cassavettes is to film, they are to rock and roll. Raw and powerful, with smarts aplenty, they destroy the conventions and myths of their form. Unfortunately, identifying your music as a commodity that you fight to keep from consuming you is not a very promising commercial tack. Rather, it is blasphemy to the lion’s share of listeners who are more receptive to the mega-star proclamations of how music saved their souls/lives. That the Mekons Rock ’n’ Roll deflates the quasi-religious zeal of rock and rollers occasionally wander off into annoying territory. Still, their trademark “wall-of-guitars pop” is intact, loud and chaotic as ever. As a result, Thing of Beauty is a great album trapped inside of a good one. But don’t give up on Fountaine & Co.—they’ll do better next time. (RM)

PETE FOUNTAIN: F20BILive at the Rymon (Sacramento Jazz SJS-33)

Boy howdy, when they named Pete Fountain “New Orleans Ambassador of Jazz,” they weren’t whistling “Dixie.” Recorded in Nashville, this album spreads its merry cheer all over the map—from Kansas City (“Kansas City Stomp”), to St. Louis (“St. Louis Whistle”), Little Rock (“Little Rock Getaway”), and, of course, to good ol’ N’Awlins (“Do You Know What It Means to Miss New Orleans”). Throughout it all, Fountain plays lazily

THYL COLLINS: Girls Nite Out (RCA 9642-1-LR)

Twenty-one-year-old Collins is a combination of slightly bland, vocalist; but this is one of those productions where the vocals are secondary. The beats are the important thing, and they come fast and furious. What Collins brings is lots of attitude. This is the club-going narcissist’s soundtrack. The opening track, “Strat,” fairly sums up the album, Collins’ contribution, and the main reason for which the album might be used. It should fare well in the clubs, with lots of crossover potential. (EH)

VOLCANIC SUNS: Thing Of Beauty (SST 257)

With Roger Miller turning his talents toward experimental keyboard work, it’s been up to drummer Peter Prescott to keep Mission of Burma’s torch alive. Over the course of their four previous albums, the Volcano Suns have succeeded in delivering a similar—grungy, past-punk sound, only with a bit of humor. Unfortunately, the Suns have yet to deliver the goods of which their first LP, the Orange XxXes hinted they were capable. Couple this with the fact that they’ve changed band members like most people change fruit of the Looms, and the word inconsistent seems more than appropriate.

With yet another line-up switch, the Volcano Suns offer Thing of Beauty, a double LP. It would be nice to say that they took advantage of all four sides to exhibit a newfound focus, and possibly establish themselves as a band in much the same way that Zen Arcade and Double Nichels on the Divine Comedy did. Instead, they’ll be trapped in the Minutemen, respective—Instead, it sounds like the extra length gave them a hard time, and they

thru Diversity,” a principle borrowed from Green politics. Thanks to the considerable input of producer/arranger Pete Anderson, who performed similar duties on Shocked’s previous album, Short Sharp Shocked, the goal is met, and then some. From the smile-inducing skiffle/swing of the TV single “On the Green Side” to the Dixieland/Delta blues of “The Cement Lament,” on through the folkly “Looks Like Mona Lisa” and the full-on rock rave “My Little Sister,” Shocked proves herself capably at home in a variety of musical settings. Although Anderson gets the credit for maintaining cohesion of the eclectic blend, Shocked has delivered a batch of songs that reveals an artist firmly top of her craft. Lyrical she’s crisp and biting with a wink of the eye in keeping things, well, on the greener side. “Send me a dozen long-stem roses / I tell you what I will do / I’ll bend them into a crown of thorns / And send them right back to you” is a first rate brush-off. If there’s any justice, Captain Swing will be the breakout album for Michelle Shocked. Surprisingly, she’s proven herself to be an unflinching, multi-dimensional careerist (check out the smiling, hopping video-Shocked). It’s hard to believe that a few short years ago Shocked was living as a squatter in San Francisco. Only in America. (David Byrnes)
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Grammy Nominations Are Unveiled and the Vets Have It

BY LEE JESKE

Tickertape (continued from page 4)

DON HENLEY, BETTE MIDLER, BONNIE RAITT, ROY ORBISON and a number of other artists who began their careers before many of today's rock stars were born figure heavily in the list of Grammy nominations announced by NARAS Thursday in simultaneous New York and Los Angeles meetings.

Except for the New Artist slot, where Neneh Cherry, the Indigo Girls, Milli Vanilli, Soul II Soul and Tone Loc will vie for the prize, alums rockers dominate the major categories, although candidations run so wide-ranging that matchless heavy-hitters like the Rolling Stones and Paul McCartney were few and far between.

What follows is a sampling of some of the major categories: Nominated for Record of the Year are Don Henley's "The End of the Innocence," Mike & the Mechanics' "The Living Years," Fine Young Cannibals' "She Drives Me Crazy," Billy Joe's "We Didn't Start the Fire" and Bette Midler's "Wind Beneath My Wings." For the Album of the Year nominations went to "The End of the Innocence," Tom Petty's "Full Moon Fever," Bonnie Raitt's "Nick of Time," Fine Young Cannibals' "The Rage and the Cooked" and Kirkwood continuous, shifting gears a "Don't Know Much," the Linda Ronstadt/Aaron Neville hit, replaced "She Drives Me Crazy" in the Song of the Year competition, with the rest of the nominations reflecting the year's most popular songs.

Vying for Best Pop Vocal Performance, Female are Ronstadt ("Cry Like a Rainstorm..."); Raitt ("Nick of Time"); Midler ("Wind Beneath My Wings") Gloria Estefan ("Don't Wanna Lose You") and Paula Abdul ("Straight Up"). Up for Best R&B Vocal Performance, Female are Vanessa Williams ("Dreams"), Anita Baker ("Giving You the Best That I Got"), Natalie Cole ("Good to Be Back"), Janet Jackson ("You Miss Me"") and Aretha Franklin ("Through the Storm.")

Competing in the Male R&B Vocal category are Prince ("Batdance"), Bobby Brown ("Every Little Step"), Al Jarreau ("Heart's Horizon"), Luther Vandross ("She Won't Talk to Me") and Smokey Robinson ("We've Saved the Best For Last").

Nominated for Best R&B song were "Every Little Step," "If You Don't Know Me By Now" (thanks to its Simply Red remake), "Miss You Much," "Superwoman" and "When a Man Loves a Woman" (remade by Joe Cocker).

For Best Metal Performance, a category which raised some eyebrows when Jeff Doles Tall walked away with last year's prize, nominations went to Dokken ("Beast From the East"), Queen ("One"), Faith No More ("The Real Thing") and Soundgarden ("Black Hole Sun").

The Best Rap Performance nominees are Young MC ("Bust a Move"), Public Enemy ("Fight the Power"), Tone Loc ("Funky Cold Medina"), D.J. Jazzy Jeff and the Fresh Prince ("I Like to Move It, Move It"") and De La Soul ("Myself and I").

Vying for Best Country Vocal Performance, Female are k.d. lang ("Absolute Torch and Twang"), Emmylou Harris ("Brandy of the Western Rose""); the Cash ("I Don't Want to Spend the Party"), Dolly Parton ("Why'd You Come in Here Lookin' Like That") and Kathy Mattea ("Willow in the Wind").

Fighting it out in the Country Vocal Performance, Male are Rodney Crowell ("After All This Time"), Keith Whitley ("I'm No Stranger to the Rain"), Randy Travis ("It's Just a Matter of Time"), Clint Black ("Killin' Time") and Lyle Lovett ("And His Large Band").

Nominees for Best Country Song are "After All This Time," "A Better Man," "Lack in My Eyes," "She Don't Love Nobody" and "There's a Tear in My Beer."

Ruth Brown, Diane Schuur, Anita O'Day, Dee Dee Bridgewater and_loan are all nominated in the Female Jazz Vocal category while Lou Rawls, John Williams, George Benson and Harry Connick Jr. vie on the Male side and Miles Davis, Pat Metheny, Larry Carlton, John Patitucci, Terri Lyne Carrington and Joe Sample go for the fusion prize.

And nominated for Best Polka Recording are Jimmy Sturr and his Orchestra ("All in My Love For You"), Walter Ostanek and his Band ("Any Time It Polka Time"), Gene Mendelssohn and his G-Men ("Middle Olde Time Goodies"), the Penn Ohio Polka Pals ("Souvenir Edition" and Gordon Hartmann (Polkaheaven)

The Grammy Awards show will be broadcast from Los Angeles on February 21 over CBS.

Meat Puppets (continued from page 7)

But where, you ask, do the Puppets fit into all this? "Where we fit in is that, we're anti-theatrical to their trip too large degree... God, I'm telling this to Cash Box... he shifts to fake valley-boy en-thusiasticness, but there's no way the Puppets are going to make some lucky record company millions and millions of dollars...

To one degree, where we fit in, Kirkwood's,,,.. but the Puppets... again, is the salvation of humanity, the end all to end all, the last bastion of delicious, mindless idiocy that's almost gone away in this age when we gotta make some lucky record company millions and millions of dollars...

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In their words (to cop a title from one of Mooster's songs), they plan to party till the world goes by.

"There's a certain amount of people that we don't think are participating members...card-carrying mull-lings, whatever they are," Kirkwood muses. "There's a certain faction that are already for sure, that's just too isolated, and in that, they're fanatic. The situation is so slanted to one side that it enables our serious, common-sense trip to be heroic. All we're about is the lack of barriers, the lack of confusions that is unnecessary as beings, as things. The thing that has enabled us to get to this point is this [pointing at his head, right?], and if we don't take it beyond where it's at now, all it's going to wind up doing is allowing us to come up with such silly things that those who aren't actually coming up with them are doing the major things and turn them into nuclear bombs, and hold all the rest of us hostage."

But before turns into a major plot line, some Puppets fellow checks himself. "All this a just conjecture," he insists. "I don't sit around and... oh, the world is [screwed up]. I think that it's going the very way it's supposed to. I don't think there's a right or a wrong. If we put a big hole in that ozone and blow everything up, that's fine. We'll all get our share of cottage cheese to me, all we've been talking about is scrambled eggs... I like to think of people as conditioned sunlight.

It's a nice image. What it means, I couldn't tell you, but it's...nice. The Meat Puppets won't give it to you on a silver platter. They don't give you secrets. "Where does any of it come from?" Kirkwood asks. "I don't have an idea about it. Ask our songs. It just is. It just is. Meat Puppets nothing at all. That's what's at play... there's a puppet master, but it doesn't specify who's pulling the strings. Ask the scientists and they'll tell you it's a fluctuating universe. Ask the religious and they'll tell you God did it. Ask me and I'll tell you we're all a part of Webster's imagination. [laughs]."

Dayne (continued from page 7)

was just going to shoot myself. With the first band I was in, I was kind of uncomfortable, because we didn't play out enough, then with the second one, I decided I was going to be the front man. I was going to play every club in Manhattan if it killed me. That was cool, I needed the experience, but the next step was me saying I want to make money out of this crap.

Taylor Dayne is a bottom-line sort of person, no nonsense, although she'd probably phrase that differently: no tamperence. She's direct. She looks you straight in the eye. And she can sum up her life, her talent in one word... shrug. "Singing for me is a lot of things. It's my way of saying my strengths...voice. It's how I'm heard, literally," she explains. "I mean, everyone has their thing. Some people sing, some people write, some people play a damn good computer game. This is my thing."
CASH BOX CHARTS

COUNTRY SINGLES

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

January 20, 1990

1 #1 Single: Vern Gosdin
   Vern Gosdin
   "When I Look Into Your Eyes (Columbia 38-50964)"
   4 15

3 #1 Debut: Reba McEntire #35
   "The Weekend (Warner Bros. 7-22841-A)
   Reba McEntire
   6 17

5 To Watch: Southern Pacific #26
   "(Stop Hunger SHRM-SWHN 1101)
   Southern Pacific
   6 16

   #6  51 BLUE BONNET BLUES (American Cowboy Songs U-25934)
   "Chris LeDoux"
   4 15

   #7  52 ROSE CAFE (New Act NA-004)
   "Robin Right"
   6 12

   #8  53 KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)
   "Exile"
   4 12

   #9  54 BIG GIRLS DON'T CRY (Warner Bros. 7-22955-A)
   "Loretta Lynn"
   5 8

   #10  55 WHEN I LOOK INTO YOUR EYES (Columbia 36-70424)
   "Randy Travis"
   4 7

   #11  56 WALK SOFTLY ON THIS HEART OF MINE (Mercury PolyGram 874-744-7)
   "The Kentucky Headhunters"
   3 4

   #12  57 HE'S A LITTLE PAST FORTY (Curb CRB-10558)
   "Ronnie McDowell"
   4 1

   #13  58 GHOST TOWN (Columbia 3837096)
   "Zac Brown"
   3 1

   #14  59 SOONER OR LATER (Universal UEL-66025)
   "Eddy Raven"
   2 8

   #15  60 DONT'T WANT TO SEE YOU CRY (RCA 8Q59-7-RAA)
   "Gary Ray"
   1 6

   #16  616 I'VE NEVER BEEN TO MEXICO (Monument MCA-53765)
   "Charlie Daniels"
   4 2

   #17  62 WHEREVER YOU BEEN (Mercury/Polycraft 876-292-7)
   "Kathy Mattea"
   3 2

   #18  63 快行列车 (Crain 735-RAA)
   "Restless Heart"
   2 2

   #19  64 THE LONELY SIDE OF LOVE (Monument MCA-53702)
   "Patty Loveless"
   1 2

   #20  65 ON SECOND THOUGHT (Universal UEL-66025)
   "Eddie Rabbitt"
   2 2

   #21  66 SIMPLE MAN (Epixc 34-73030)
   "Charlie Daniels"
   1 2

   #22  67 TIME'S UP (Warner Bros. 7-22714-A)
   "Southern Pacific & Caroline Carter"
   4 2

   #23  68 LEAVE IT ALONE (Warner Bros. 7-22773-A)
   "The Foresters"
   3 8

   #24  69 THERE YOU ARE (Columbia 36-73019)
   "Willie Nelson"
   2 15

   #25  70 IF YOU WANT TO BE MY WOMAN (Epixc 34-73019)
   "Merle Haggard"
   1 7

   #26  71 NO MATTER HOW HIGH (Monument MCA-53757)
   "Oak Ridge Boys"
   1 44

   #27  72 TWO DOZEN ROSES (Columbia 36-60011)
   "Shanandoah"
   1 22

   #28  73 TELL ME WHY (CRB-10568)
   "Jann Brown"
   1 35

   #29  74 HEARTBREAK HURRICANE (Epixc 3473078)
   "Ricky Skaggs"
   1 45

   #30  75 THE CENTER OF MY UNIVERSE (Monument MCA-53719)
   "The Bellamy Brothers"
   1 34

   #31  76 LITTLE GIRL (MCA MCA-53763)
   "Reba McEntire"
   1 1

   #32  77 I'VE BEEN LOVED BY THE BEST (Monument MCA-53765)
   "Don Williams"
   1 18

   #33  78 CHAINS (Monument MCA-53764)
   "Patty Loveless"
   1 1

   #34  79 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-F)
   "Jo-El Sonnier"
   1 11

   #35  80 THE GREAT DIVIDE (Warner Bros. 7-22751-A)
   "Gene Watson"
   1 43

   #36  81 IF TOMORROW NEVER COMES (Warner Bros. 7-22955-A)
   "Garth Brooks"
   1 19

   #37  82 SEENIN MY FATHER IN ME (RCA 3117-RAA)
   "Paul Overstreet"
   1 18

   #38  83 YELLOW ROSES (Columbia 3660045)
   "Dolly Parton"
   1 30

   #39  84 QUITTIN TIME (Columbia 38-73020)
   "Mary-Chapin Carpenter"
   1 18

   #40  85 HE'S ALIVE (Columbia 3870700)
   "Dolly Parton"
   1 50

   #41  86 TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-56881)
   "Billy Joe Royal"
   1 32

   #42  87 I REFALL IN LOVE (SDA-049-R1)
   "LaRue"
   1 54

   #43  88 WHO'S GONNA KNOW (MCA MCA-53759)
   "Conway Twitty"
   1 52

   #44  89 LICENSE TO STEAL (Tag-Star Ts-1234)
   "Rebecca Holden"
   1 55

   #45  90 I'M A BELIEVER (Stop Hunger SHR-1102)
   "Missy Maxwell"
   1 49

   #46  91 QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)
   "Warner Bros."
   1 59

   #47  92 WHO'S GONNA KNOW (MCA MCA-53759)
   "Conway Twitty"
   1 52

   #48  93 LICENSE TO STEAL (Tag-Star Ts-1234)
   "Rebecca Holden"
   1 55

   #49  94 I'M A BELIEVER (Stop Hunger SHR-1102)
   "Missy Maxwell"
   1 49

   #50  95 QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)
   "Warner Bros."
   1 59
PORTER WAGONER KNOWS EXACTLY who it is that has helped him remain a successful country music artist for the past several decades and he has no problem giving credit where credit is due.

"Fans are a part of you—your career. Heck, they're the whole ball of wax!" Wagoner exclamns. "Without fans you are absolutely zero. You can have all the gongs and cymbals, etc.—but if you don't have the fans to buy tickets to the shows, get your albums and to give you the encouragement you need, you don't have anything."

When Wagoner was 16 years old, he gained a very valuable fan in his hometown of West Plains, Missouri. The owner of the little grocery where Wagoner was employed as a clerk loved to hear him sing and play during the slow times of the day. The owner went as far as to sponsor a 15-minute, early-morning local radio show (that featured Wagoner and his advertised grocery).

"I owe a lot to my boss back then," Wagoner reflects. "He once said to me: 'This job is something for you to do until you begin your career in country music.' Up until that statement, I had only considered music to be something you did for enjoyment on weekends, and a job was what you did for a living. Playing music was too much fun to be a job!"

Wagoner's first fan had the insight to know that this talented young man had what it takes. Not long after that "chance" beginning in the Fall of 1951, Wagoner was hired by KWTW radio in Springfield, Missouri.

While doing this weekly spot, the radio officials, unbeknown to Wagoner, sent a tape of his works to several record labels—normal procedure then for stations who felt they had someone worth listening to. The mailings included RCA, Decca and Columbia.

"One morning the radio executive called me into his office, explained the process to me and told me that he had received word from Columbia that they wanted to hear more," Wagoner remembers.

While Wagoner was recovering from that bit of news, RCA called the very next day and wanted to fly Wagoner to New York to audition for a possible recording contract. Mr. Simon from the station contacted Columbia and informed them of RCA's offer and Wagoner was off to New York.

"I was terrified. I had never flown before, needless to say I had never been to a big city," Wagoner explained with widened eyes. "When I arrived, I was shocked. I never imagined the world to be as big as New York seemed to me that day."

Along with the signing to RCA, Porter Wagoner became one of the original members of the Ozark Mountain Jubilee. Red Foley, then director of the Jubilee, became a good friend of Wagoner's and when he was offered a spot on the Grand Ole Opry, Foley gave him some monumental advice.

"Red felt that I ought to join the Opry," Wagoner remembers, "that it would be around as long as country music lasts and that was the show I should be on."

Wagoner had stirred the interest of the executives of the Grand Ole Opry with his first number one hit, "Satisfied Mind," which went on to become the Song of the Year in 1956. That same year, Wagoner first performed on the Grand Ole Opry as the guest of Carl Smith, whose number one hit "Trademark" was written by none other than Porter Wagoner.

In 1957, Wagoner joined the Opry and is now celebrating 34 years of involvement with that legendary show. "My two greatest accomplishments have been my association with the Opry and my television show The Porter Wagoner Show," says Wagoner, proudly. "I remember telling my band, if the show lasted a year, we'd be okay. I thought we'd have more fans and we'd probably make it then."

That show not only lasted a year, but aired from 1960 to 1981—drawing more than enough fans to keep it a major part of Saturday night's prime-time television entertainment lineup.

This legendary man's accomplishments are many. His variety show gave start to many of today's well-known artists. One who quickly comes to mind is Wagoner's former female singer and duet partner, Dolly Parton. Wagoner and Parton's partnership lasted from 1967 to 1974 and won them the Country Music Association's Duo of the Year three times in succession.

Wagoner is now on a new level with his career, enjoying riding his horse in parades and through the Opryland theme park to visit with his fans. "In the last ten years, I've made it a point to be especially thankful for my fans and treat them with more respect than ever. They're the center of the country music industry and I love them."

Along with these very special appearances, Wagoner and his new manager, Richard Davis, plan a full year of touring in 1990. "Richard is the first manager I've ever had," Wagoner explains. "He's the first person that I have ever felt I could trust my career to. I'm looking forward to this relationship, the shows ahead and the many new fans I hope are out there."
ARNOLD RETURNS TO RCA: He has sold over 75 million records and was the first country artist to perform at Carnegie Hall. Eddie Arnold, who began his career with RCA Records in 1945, has recently inked a deal for a new record to be released in February. Pictured at Eddy's signing are (front row, I to r): Joe Galante, senior VP/GM, RCA; Arnold; and (back row, I to r) Jack Weston, VP, national country promotion; Randy Goodman, VP, product development. (Photo: Alison Auerbach)

ASCAP HONORS ITS OWN: ASCAP recently met backstage at Clint Black's concert in Knoxville, TN to present him and his co-writer Hayden Nicholas with an ASCAP #1 Club certificate at the Convention Center. Pictured above (I to r) are: ASCAP's John Briggs, Black, Nicholas, Black's manager Richard Perina and ASCAP's Shelby Kennedy. Below, RCA recording artist Ronnie Milsap is honored by ASCAP with a #1 party for his latest #1 hit "A Woman in Love." Congratulating each other for the happy moment are (I to r): producer Rob Galbraith, writer Douglas Millet, Milsap, ASCAP's Merlin Littlefield, writer Curtis Wright and publisher Jeff Carlton of David 'N' Will Music.

PATTY LOVELESS IS NOT ON the "Lonely Side of Love" as she visits with family and friends prior to the second annual Patty Loveless homecoming concert in Elkhorn, Kentucky. Pictured here, the MCA recording artist cuts the ribbon as her hometown names the main road that leads into Elkhorn City "Patty Loveless Drive."

Jennifer McCarter & the McCarters: Plunging Into Country More Than Ever

CONTRARY TO THE TITLE OF THEIR CURRENT SINGLE, "Quit While I'm Behind," this sultry sister trio has no intention of quitting, and they're far from being behind. In fact, Warner Brothers recording artists Jennifer McCarter & the McCarters are now plunging into country music more than ever!

The single is setting radio on fire and the smoke left behind leaves us with only one choice—to absolutely love these gals. "Quit While I'm Behind" is the sizzling tune that's tearing us up and forcing us to beg for more. No need to worry, though—this raging hot streak has just begun and the group's upcoming album should prove to be just as hot.

Twenty-five-year-old Jennifer takes lead in the vocal department and is usually considered the taking care of business member of the trio. However, she admits that the twins, Lisa and Teresa (age 20), make it all click.

"When I was fourteen, I picked up the guitar, started singing and the twins started singing harmony," Jennifer McCarter remembers. "It just happened that way. We sang on the street for tips down in Pigeon Forge, Tennessee, which is near our hometown of Sevierville. This is no pity story or anything, but with seven girls in the family, Dad just really couldn't afford any kind of lessons for us. Then in 1986, I decided it was time I make somebody listen to us."

After making that decision, it was just a matter of time before the women finally had the right set of ears listening in on their one-of-a-kind harmonies and style and sound. The ears belonged to Kyle Lehning, who's best known for producing the work of Randy Travis.

"I just started calling for him every day," admits McCarter. "Imagine that. I would call and say 'Now I know you don't know me, but this is Jennifer McCarter. Me and my sisters sing real country and if I'll just give us a few minutes of your time, we won't ever bother him again.'"

Eventually, McCarter persuaded Lehning into giving them a fifteen-minute audition in person. In January of 1987, the trio was signed to Warner Brothers, which soon led them into a recording studio for the first time ever. What initially began as an exciting first-time studio venture resulted in The Gift, the McCarters' debut project. The Gift poured out hits almost instantly. Tunes such as "Timeless and True Love" and the title cut opened the doors of recognition and placed the McCarters in the top level of national charts.

"I think now is the time," McCarter ponders. "I realize that back when we started we were just real new and we were girls and we were young and all those things seemed to have run against us at that time. Now I realize that we just weren't really ready. I thought we were at that time, though.

Jennifer McCarter & the McCarters

We've been through some hard times and some big changes, but it's taken all of that to learn. I hate those hard times, ya know? When they're over I think 'Boy, look what I've learned from that.'

Perhaps the most significant learning process has resulted from touring, which began last year, plus actually learning to communicate with the audience.

"We've had to learn a whole lot out on the road," McCarter says. "There's more to it than just standing there singing—you have to really entertain. You have to make the people really excited that you're there. They can listen to your records and hear you sing, but they want more than that and it's taken me a while to figure that out."

Better Be Home Soon marks their second Warner Brothers project and is due for release in February. Although "Quit While I'm Behind" continues to climb the charts, the threesome is already excited about their follow-up release, the title cut, which will mark their video debut as well.

Although the women have gone through some changes over the past three years in order to reach their current success, they're also determined not to change a few things—no matter what.

"We were always sent to church and Mama always read the Bible," she proclaims. "We use to have to answer to Ma and Dad, but now I feel that I don't have to answer to anyone but God. So if I do something that I know is wrong, I know who I'll have to answer to. I've always said that I'll do whatever it takes to make it, but then I've always said that I'll do almost whatever it takes, too. We just don't change our morals and values about life to make it. There's no need to do that because if we're not really happy, why do it?"

"If you're really determined, you can make it and you can be high on life just by always being honest with yourself," McCarter states. "We're all three just what you see is always just what you get. I mean if you see us down at K-Mart or if you see us on stage, we'll be the same all the time."

Kimmy Wix
COUNTRY MUSIC

■ Album Releases

JO-EL SONNIER: Have a Little Faith (RCA 9718-L-R)

Sonnier brings us one of the best combinations yet of Cajun-flavored country. From up-tempo tunes like “The Scene of the Crime” and his current single “If Your Heart Should Ever Roll This Way Again” to haunting ballads like “Have a Little Faith in Me,” “I’ll Never Get Over You” and the bluesy “The Hurt in My Heart,” Sonnier captures your attention and keeps it throughout the whole album. Expert production by Bill Halverson and Richard Bennett, as well as Sonnier’s soul-filled vocals are sure to take this one straight to the top of the album charts.

■ Single Releases

OUT OF THE BOX

LORRIE MORGAN: “Five Minutes” (RCA 9118-7-RAA)

It certainly takes less than five minutes to figure out that RCA recording artist Lorrie Morgan has another sensation on her hands. Since Morgan’s debut release, “Dear Me,” hit radio just last year, she’s held nothing back in delivering hit after hit, each one better than the last. This tune, produced by Barry Beckett and written by Beth Nielsen Chapman, proves to own the same hit quality. “Five Minutes,” the third release from Leave the Light On LP, presents the idea of “You had your chance buddy, but you blew it.” With gutty vocal power, Morgan once again puts just the right punch to an excellent mid-tempo tune.

■ Country Feature Picks

MARY-CHAPIN CARPENTER: “Quittin’ Time” (Columbia 3873292)

Just when we’re ready for a fresh, kickin’ tune, Columbia artist Mary-Chapin Carpenter comes through. Produced by John Jennings and Carpenter, “Quittin’ Time” gives us a dash of contemporary country with a rock and roll flavor. Distinguished lyrics and Carpenter’s distinct vocal ability fall hand in hand in making this tune perhaps her best yet. “Quittin’ Time” shouldn’t waste any time in rocketing right up the charts.

PATTY LOVELESS: “Chains” (MCA-33764)

While the lyrics suggest breaking away from the chains of love, Loveless simply adds another link to her recent chain of hits. Without a doubt, this one has #1 written all over it. Expertly produced by Tony Brown, “Chains” is full of hot country energy. As usual, Loveless puts the flame to the fire by simply putting her soul into the song.

DOLLY PARTON: “Time For Me to Fly” (Columbia 3873226)

Bite your tongue, REO Speedwagon—you ain’t got nothin’ on Dolly. Come on, just imagine it: Put the pedal to the metal when it comes to tempo, add an extraordinary banjo/fiddle background plus that well-known Parton vocal power and the results give us an explosive tune that will rock country radio off the face of the earth. Produced by both Parton and Ricky Skaggs, “Time For Me to Fly” should fly straight to the top.

SWEETHEARTS OF THE RODEO: “This Heart” (Columbia 3873231)

The Sweethearts let us know they mean business with this cut from their Buffalo Zone LP. “This Heart,” produced by Steve Buckingham, is full of country electricity set to an accelerated tempo. By walking out a sultry vocal combination, the Sweethearts of the Rodeo set the heartbeat on full-speed with this tune, which lets us know that the heart is always the master controller within any relationship.

Country Programming on the Upswing

THE NASHVILLE NETWORK—the number one source of all-around country music entertainment, which includes original concert specials, entertainment news and interviews, live variety, country lifestyle information, original drama and classic westerns—has done it again. TNN is expanding its horizons by adding a country music video program to its line-up.

On New Year’s Day, TNN began broadcasting a live, three-hour music video series titled VideoMorning. The program airs Mondays through Fridays from 9:00 a.m. until 12:00 Noon (Eastern time) and is hosted by video jockeys Katie Haas and Al Wynotor, top-ranked personalities of WSM radio in Nashville.

Working as a team, Haas and Wynotor will present a music-driven format of videos, interspersed with interviews, features and information about country music stars. “We have designed a fast-paced, informal, timely show centering on the popularity of hit music videos,” said P. Paul Corbin, TNN’s Director of Programming. “We know through our VideoMorning series that roughly 50 percent of hit country singles are backed with videos. We anticipate that our support of this medium will give record companies and artists the incentive to increase their participation.”

While most of TNN’s programming originates from its Nashville facility, VideoMorning will be “portable”—visiting other cities and using guest video jockeys from various radio stations, particularly TNNR affiliates. This is just the beginning of TNN’s expansion with country music videos. Three-hour long video programs will premiere in four major cities, with other stations following in the coming months.

The Back Forty offers a first-hand look at country music’s hottest new songs and personalities weeks before they reach all other syndicated radio programs by featuring songs from the second half of the Top 100 national country singles charts (from numbers 41 through 80). This programming package is expanded to include about 10 new songs per week, for a total of 12 songs per week.

COUNTRY MUSIC ASSOCIATION’s air personality nominee, C.C. McCarty, made his debut New Year’s Eve on his station WSIX-FM (98), with his show C.C. McCarty’s Back Forty. The Back Forty offers a first-hand look at country music’s hottest new songs and personalities weeks before they reach other syndicated radio programs by featuring songs from the second half of the Top 100 national country singles charts (from numbers 41 through 80). McCarty said in addition to the line-up of songs, the Back Forty will also offer interviews with some of the other aspects of a hit song.

“We’re a big fan of songwriters,” explains McCarty. “I think a lot of writers are overlooked—especially the ones who can sing, like David Chamberlain, Dean Dillon and Tommy Barnes, just to name a few. I think people want to know where the words came from, you know. A lot of people aren’t aware that the guy singing that song didn’t actually write it, that it’s not his song. He puts the feeling in it when you hear it on the radio, but someone else put the feeling and the tears and sweat in it when it was being created. We’re also going to be talking with producers, the up-and-coming stars, the songwriters. So it’s going to be a bit different than most syndicated country music programs.”

McCarty says The Back Forty will also include interviews from the big stars, because the people definitely want to hear from them, but those interviews will be tempered with the new guys.

The three-hour New Year’s Eve debut played a compilation of number ones from 1989, and received overwhelming response from across the country. C.C. McCarty’s Back Forty is already being heard on more than 120 country radio stations nationwide and can be heard in the Nashville area every Saturday night on The Academy of Country Music’s Station of the Year, WSIX-FM, at 10:00 p.m. Central time.
Independent Artists are quickly growing in number and gaining the interest of the media. To ensure a wider range of exposure for these talented artists, we have rearranged the independent column to encompass a variety of their upcoming events and activities. A feature article of selected independent artists will run approximately once a month.

We hope you will enjoy these new ideas and if you (as a representative of an independent artist) will let us know what is happening in your artist's career we will try our best to include them in our weekly column.

Now on to this week's glance at the independent scene:

“THE TALL TEXAN” (a.k.a. Legendary Billy Walker) celebrated his 30th year as a member of the Grand Ole Opry on January 1, 1990. The weekend festivities began when Walker hosted the December 30 televised Grand Ole Opry, followed by a celebration backstage after Walker's performance that included the traditional cutting of the cake. An open house was also held January 1 at Walker's home in Hendersonville to commemorate the event. Local television crews covered the festivities (hosted by Walker's wife, Betty), which included presentations from the Ernest Tubb Record Shops and a key to the city by Hendersonville Mayor Monty Davis.

Jerry Stroble, Grand Ole Opry Public Relations Director, and Billy Dean of the Deaton Talent Agency read congratulatory telegrams from Willie Nelson, Randy Travis and WLSI Radio's Lee Shannon. We at Cash Box also wish to congratulate Walker and commend him for his 30 years of legendary contributions to country music.

THE ANNUAL LIFE (“Love is Feeding Everyone”) concert was recently held at the Universal Amphitheatre in Los Angeles. Hosted by LIFE founder Dennis Weaver, the concert featured Dolly Parton, John Denver, Gary Morris, Restless Heart, Juice Newton, and independent artists Maripat Davis and the Doo Waa Riders.

Celebrities gather backstage at a pre-performance press conference at the LIFE benefit concert. Pictured (back row, left to right) Dennis Weaver, Gary Mule Deer, Larry Stewart and Greg Jennings of Restless Heart; and (front row, left to right) Juice Newton, Dolly Parton, Janne Brown and Maripat Davis.

Billy Dean (left) joins Betty and Billy Walker backstage at the Grand Ole Opry during festivities being held to celebrate Walker's 30th anniversary with the legendary Opry.

Country Indies

Indie Spotlight

SCOTT HOYT: “Understatement of the Year” (Twitncy 901A-10)

Bravo! Finally we have an independent artist with an honest traditional sound, which isn't exaggerated with a lot of fake twang. “Understatement of the Year,” self-produced by Hoyt, gives us realistic lyrics with a pleasant hook and, indeed, fine production quality. Hoyt's down-to-earth vocals carry this mid-tempo tune off just perfectly. Hoyt definitely proves to be a major-label candidate with this successful attempt.

Indie Feature Pick

MITCH SNOW: “Share Your Love” (Fountain FR-113)

In a world flowing with various griefs and heartaches, the results from simply showing a little care can often pave the rocky road. Fountain recording artist Mitch Snow presents this kind note with “Share Your Love.” Self-produced and self-written, this mid-tempo tune flutters a patriotic message, as well as a true country foundation.

Up & Coming

JERRY LANDSDOWNE: “Lessons of Love” (SOR-SR-41B)

NEW BEGINNING BAND: “God’s Country” (Soundwaves SW-483-NSD)

Another Hot Single

“I DON’T WANT TO SEE YOU CRY”

B/W

“WHERE DID SHE GO NEW MEXICO”

JERRY JARAMILLO

(HAR-ME-O)

LRJ RECORDS

OUR THANKS TO RADIO FOR ALL YOUR SUPPORT

LITTLE RICHIE JOHNSON AGENCY

BOX #3, BELEN, NEW MEXICO 87002 (505)864-7441

CASH BOX MAGAZINE 25 January 20, 1990
LARNELLE HARRIS PROVES TO BE an example of complete success not only in his recording and writing profession, but within the world’s wide realm of simple humanity as well. Perhaps he can be labeled a consecutive award winner, a dedicated family man or better yet — just Larnelle.

Although he has garnered over twenty major awards and various other honors since 1981, including the Grammy, Dove, Stellar and the recent Cash Box Single of the Year Award for the spectacular “I Can Begin Again.” Benson recording artist Larnelle Harris has much more to offer than to boost his credibility. Don’t get the wrong idea, though. You would probably never catch Harris boosting himself, but you would find him giving a lot of credit to the Heavenly Father as well as those people in his everyday life. In fact, that’s where all of it’s due, according to him.

“Music, as important as it is, can’t be our end result,” Harris proclaims. “I’m a relationship person. For instance, if I talk to someone for the first time, it could be a one-shot deal and it’s over with, but it doesn’t have to be that way. So when I speak to someone, even if it’s an interview like this, I want that person to really feel much more than just the words I say. I want that person to feel the heart of what I say.”

It is the heart that we discover in his music, and results prove that the heart of Harris is always an honest winner. “I just sort of write as I live,” admits Harris. “I read a lot, I study the Bible a lot and I study people. I study things that are happening around me and I try to sort out the things that are happening to me. So I find that those kind of things, if they’re any good at all, really give my albums and music the focus. I don’t record anything that doesn’t speak life to me. When I sing it, it must speak life.”

His life, indeed, consists of much more than taking home another award or creating another number-one song. Harris claims that it’s most essential that his family, friends and church receive a vast amount of his time and attention.

“Well, you’ve been privileged to be with the Gaithers, do some stuff with Sandi Patti, with the Graham’s and all with those people, but, boy, I gotta tell you — I’m more excited about the aftermath of friendships and relationships with those folks than I am about the big deals that we’ve done together.”

A Kentucky native, Harris met his wife Mitzy while attending Western Kentucky University, where he received a Bachelor of Arts degree in Music Education. Incidentally, he and Mitzy recently celebrated their 18th wedding anniversary in December. Accompanying the couple are son Lonnie and daughter Teresa. Harris admits that his wife and children create a heavy impact on his music.

“It’s been through my children and my family that I’ve understood the relationship between God and man a little better,” says Harris. “I understand what joy is and what disappointment is. I understand love. I understand when my children do things that are sometimes off-centered, yet I don’t ever stop loving them. My son is fourteen and my daughter is ten, but I remember a time when the only god of which they knew and understood was me and my wife. So if the principle of grace doesn’t work in my house, then it won’t work anywhere else.

“Of course my family is extremely important,” states Harris. “Some people think ‘cruise me, me of even putting my family before my ministry, but that’s not right. I can remember my family’s names and tell you things that have happened in our relationship, as God allows us to be together, but I can’t tell you what the last five Grammys are for.”

“Someone says that’s not good business, and it probably isn’t, but that doesn’t mean that the awards aren’t important. They are very important because they come from people who say ‘You know that song you sang last year or that lyric you wrote last year? You know what? I might not have gotten through the year without that.’ I have voted for people because of that. Do I do it for the world? Boy, I’d sure love to think so, but I’m not. I’d love to think I was the best writer, but I’m not. Each one of us has something to share with the other at various times that is very timely. Without that sometimes, we may not make it. So that’s why the awards are so important to me.”

In addition to such concrete honors and awards Harris has received throughout the years, he places much more value on the records he’s garnered through his music. Rewards such as his songs and music being partially responsible for saving marriages or preventing teenagers from attempting suicide. It’s just a matter of knowing what he does actually touches someone in some way.

“I remember one time there was this girl that you and I knew who came up to me after my concert,” Harris ponders. “She was probably three or four years old. She wanted me to pick her up. It was in an area where that just doesn’t happen too often. We still have some places like that ya know,” he laughs. “So I picked her up and she said ‘I didn’t like black people, but I sure do love you.’ I mean this little girl was only three or four and she didn’t really know what she liked or not. She didn’t know if she liked black, white or whatever. She had gotten that idea from someone else and it was also dispelled from someone else. So that’s just an example. Those kind of things are worth more than any Dove, Grammy or Cash Box award.”

Currently, Harris is preparing material for an upcoming project that will possibly be released at the Spring. He explains that he’s written two or three songs already and hopes to focus on the various choices and new beginnings we’re forced to make in life. His latest single, entitled “Friends in High Places,” continues to climb the charts, as well as touch the hearts of those who hear it.

“I guess my thing has been within the last few years...and this was a prayer that I didn’t know I could pray,” Harris says, “but it’s Lord, just put something in my heart or something that is worth being there like life, liberty and all the things that we talk about, and then Lord...just teach me how to give that away.”

Kimmy Wix

ASCAP GOSPEL WORKSHOP IN TUNE WITH THE HOLIDAYS: ASCAP recently held its fifth annual Gospel Songwriters Workshop at the society’s Nashville offices. Mark Baldwin, a prominent artist and a staff writer with Word Music, has such credits as “Shepherd of My Heart,” “My Soul Desire,” “Messiah,” and “The More I Know of You.” Pictured (to r, front row only) are: Baldwin; Denise Marcia, Black & White Records; Susie Speers; Jimi Allen (seated); Word record producers Brian Carroll and ASCAP’s Tom Long. Standing behind Smith is panelist Don Koch, writer for Benson Music. The rest of the crowd are gospel participants.

COMING OFF THE SUCCESS OF “SAVED TO THE UTTERMOST,” THE Speers have returned to the top with the title cut off their new album, He’s Still In the Fire. The new single is grabbing radio and reaching the charts. The uncompromised, spirited vocal performances by Speers’ tenor Bill Itzel in the tune continues to bring audiences to their feet, as he did here during a recent concert.

HOLD THE PHONE: The Mid South Boys made calls to DJs around the country on a special hook-up for which all five members of the group were on the air at the same time. The Boys were promoting their new single, “Sin met Grace,” which is receiving strong response on many stations. Shown are: (from left) Robbie McGee, Bobby Bowen, Sonja Goff of Southern Communication Promotion, Word director of radio promotions Mark Campbell (top), Joe Cook, Donnie Lewis and Tony Turner.
Contemporary Top Slot

Artist: Deneice Williams
Title: “Every Moment”
Label: Sparrow SPD-1174-2
Producer: Brad Westering
Writers: David Raynor and Deneice Williams
Publisher: Gateway Music House Songs/ASCAP

Southern Top Slot

Artist: Kingsmen
Title: Jesus Is Coming For Me
Label: RiverSong CO2480
Producers: Jim Hamill, Eldridge Fox and Norman Holland
Writer: Chris Campbell
Publisher: Land of the Sky/BMI
Gospel Hot Off the Press...

NCRS—The steering committee of the National Christian Radio Seminar has announced the final agenda for the 1990 convention, which once again will be held concurrent with Gospel Music Week in the Stouffer Convention Center, Nashville, Tennessee, April 1-5.

The 1989 convention attracted 250 broadcasters and industry-related personnel. In 1990 the convention will once again feature seminars and workshops specifically designed for managers, sales people, on-air personnel and program directors.

The 1990 NCRS will feature such speakers as Don Benson, executive vice president of operations for Burkhardt/Douglas and Associates; Ron Anderson, vice chairman and chief creative officer for Bozell Advertising in New York City; Warren Smith, director of communications for O.D.R. Corporation; and Richard Zaragoza, FCC attorney with the law firm of Fischer, Wayland, Cooper, Leader of Washington, D.C. For more information, contact the NCRS Report at P.O. Box 220, Nashville, TN 37202.

MALACO SIGNS BOBBY JONES—Malaco Music and Record Group announces the signing of Nashville's Bobby Jones and the New Life Singers to the Malaco Records roster. Jones, a Grammy award winner, is best known in Nashville for his weekly television show, The Bobby Jones Gospel Hour. Jones' debut Malaco LP will be released early this year.

THE PRINCIPLES AND DAWN RECORDS...TOGETHER AGAIN—The Principles have added some new faces for the cover of their second album with Dawn Records. You now see Ronnie Slagle (who also recently became husband to Linda, who's been the lead singer of the group for several years) singing tenor. Gary Fox now sings bass and his wife, Delana, now sings alto. There was a time when it was not sure if the Principles could go on, but with the encouragement of Gary Fox, the determination of Linda Slagle, the support of husband Ronnie, and some help from producer/engineer Eddie Swann, they have put together what may well be their best album yet. Popularity is already growing for their new single, "The Sin Debi He Paid," written by Gary Fox.

HANNA-BARBERA TO RELEASE THE EASTER STORY MARCH 11—The Easter Story, a new animated feature from Hanna-Barbera Home Video, will be released through The Sparrow Corporation to Christian retail outlets and distributors March 1, according to Bill Hearn, senior vice-president, marketing. The Easter Story is the ninth video in Hanna-Barbera's best-selling Greatest Adventure Series. To date, seven of the current titles are certified platinum, with the eighth, The Nativity, approaching platinum rapidly. This marks Hanna-Barbera's first Greatest Adventure Series video release in more than one year. The Easter Story follows Jesus' entrance into Jerusalem on Palm Sunday and continues through His betrayal, arrest, crucifixion, and His resurrection and ascent into Heaven. A cast of celebrity voices, including Richard Thomas, Joe Spano and Adrienne Barbeau, narrate the story.

PEGGY SMITH SHORTT

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CASH BOX MAGAZINE 28 January 20, 1990
Data East Offers Guarantee on Solid-State Flipper Coils

CHICAGO—"Beginning with Robocoop, Data East pinball machines will be equipped with what I believe is the technological advance of the decade for pinball machines," stated Gary Stern, Data East Pinball's general manager, stressing that "all of these games have solid-state flipper machines."

He went on to say that, "I am so confident, that I will guarantee no flipper coil burnout for one year on Robocoop pinball machines delivered in North America, or I will supply a replacement coil free."

As he explained, the solid-state flipper eliminates the need for an end of stroke switch. According to Star Tech Journal, up to 24 percent of pinball problems are with flippers; to the largest extent flipper failures are caused by end of stroke-switch problems.

The solid-state flipper permits the use of gold-plated contact points, switching five volts, instead of fifty-volt tungsten points on the cabinet flipper switches. The solid-state flipper is so revolutionary that the U.S. Patent Office has approved Data East's claims for the patent, which is expected to be issued very soon.

"We have tested our solid-state flipper for about a year," Stern said. "This testing was both in-house and in the field, including the manufacturer of a run of one of our earlier games equipped with solid-state flippers. Test results have been excellent."

Stern noted some of the actions he has taken to improve Data East's quality and reliability of product over the past three years since the company's inception. The use of light boards (allowing computer testing of the major cable) and microswitches, for example; along with the recently instituted program of playing each game for one half hour prior to re-inspection and packing; replacing the double-winding flipper coil with a simpler operating single-winding flipper coil and eliminating the end of stroke switch.

Another of his actions was the implementation of a one-piece metal slingshot assembly and the addition of separate fusing for each of the reflexive components, each pop bumper and slingshot.

"We will continue to strive, both with manufacturing process changes and engineering improvements, to improve the quality and reliability of our pinball machines," he concluded.

News Briefs

IN LATE DECEMBER, Arachnid, Inc. became a member of the AMOA/National Dart Assem., joining with founding sponsors Merit Industries and Valley Recreation Products, Inc., as the three manufacturer sponsors of AMOA/ANDA, who are dedicating their efforts to the promotion of electronic darting. All of the dart machines used at the 1980 International Team Dart Championships will be supplied by these three companies. Dates of this year's Team Dart V are May 2-5 at the Sahara Hotel & Casino in Las Vegas...

The Music Video Association announced its new board of directors and the slate includes: Giles Ashford (Night Tracks), Steven Dupler (Rebo High Definition Studios), Linda Ferdon (Atlanta Records), Mark Ghuneim (Columbia Records), Larry Guzy (E.T. Video), Michelle Peacock (Capitol Records), Michael Reinert (Rove International), Sharon Steinbach (CVC Report) and Jeff Walker (Aristo Video Promotions). The MVA is a newly formed organization comprised of record labels, video programmers, producers, production companies, independent promoters and members of the trade press, whose goal is to create a better understanding of "the important role music video plays in the present and future state of music..."

Representatives of ASCAP, BMI, SESAC and AMOA have reached an agreement in principle on the terms and conditions of voluntary jukebox copyright licenses. A formal agreement, currently in preparation, is expected to be completed before the end of January. Applications for the voluntary licenses will be made available after the final agreement is signed (possibly in early February). The license applications and payments will be due March 15. AMOA explained that, "as a result of the agreement having been reached, under the provisions of the 1988 Berne Convention Implementation Act, the compulsory licenses previously issued by the U.S. Copyright Office will be replaced by voluntary licenses." Complete details of the agreement will be announced later.

SCIBRNER TO PIONEER: The appointment of Paul R. Scribner as national sales manager of the Jukebox Division was announced by Pioneer Laser Entertainment (PLE) of Carson, CA. In this position, he will coordinate and operate the national distribution network for PLE's compact disc and LaserDisc jukeboxes and will also oversee all marketing, advertising and public relations activities for the products. Previously, Scribner founded and operated Game Room Amusement Company, a food vending machine and video game distribution company. He also held executive positions with AM Bruning, Calcomp and Kodak. Scribner's appointment Means to revitalize PLE's commitment to its jukebox line, according to company president Ted Karasawa. A native of New York State, Scribner received a B.S. in Business Administration from Ithaca College and also completed post-graduate work at the University of Houston and Rice University.

Atari's Four Trax

CHICAGO—Four Trax, the deluxe new off-road simulation game from Atari Games, offers head-to-head competition for up to eight players, with all of the thrills of ATV racing. It is designed and engineered by Namco Limited.

The sensation of a four-wheel ATV is immediately felt as your rear wheels slide out around the first corner. The jumps add another dimension of skill, since landing is not quite as easy as it looks. The goal of the race is to complete a lap within the time allowed. In head-to-head competition, if one player crosses the finish line, all players will get extended time. The race is over after four laps (operator selectable) and winning players celebrate in the winners' circle.

As noted by Hide Nakajima, Atari Games' president, "Four Trax represents state-of-the-art hardware and simulation technology which was developed by Namco Limited. This factor, combined with the unique game concept are proving to be quite evolutionary."

Each Four Trax unit is actually two games in one, with two seats and monitors linked together. Deluxe motion simulator for side-to-side action, realistic throttle controls for acceleration, brake and gear shift, and head-to-head racing for up to eight players combine to provide an exciting play experience and an incentive for increasing earnings.

"Four Trax has been on top of the earnings charts in Japan and is doing extremely well in Europe and the U.S.," according to Mary Fujihara, Atari Games' marketing director. "The game has tremendous attraction power as it has the elements of racing competition and the simulated interaction of an ATV."

Four Trax was previewed in the U.S. at the 1989 AMOA convention and introduced at the October, 1989 JAMMA show in Tokyo. Deliveries began in December to take advantage of the holiday traffic.

ATARI'S FOUR TRAX
COIN MACHINE

INDUSTRY CALENDAR 1990

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

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

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

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

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

March 9-11: ACMC ’90 (American Coin Machine Exhibition); Hyatt Regency; Chicago, IL; annual international trade show.

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

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

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

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

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

May 4-6: Northeast Regional Amusement Machine Convention & Trade Show (NYSCMA, AMOA-NY, AMOA-NJ, PAMA); Trump Regency; Atlantic City, NJ; for info contact Sue Matterson at (518) 439-0891.

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


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

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

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

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

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

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

SAY HELLO TO Anthony Joseph (better known as "A.J.") Donovan, who is 21 months old. This handsome little sweetie is the son of Ellen and Richard Donovan. Ellen is executive director of the Illinois Coin Machine Operators Association, and, as she told us, while A.J. can be a little devilish at times, he is most often lovable and indeed the pride and joy of the Donovan household. Will we see him at this year’s ICMAO convention, Ellen?

Sega Introduces Shadow Dancer Kit

CHICAGO—Sega Enterprises, Inc. (USA) is presenting its latest conversion kit, Shadow Dancer, which marks the return of the powerful young Ninja warrior that made Shinobi such a big hit.

The game theme offers high-drama action focusing on a young Ninja warrior and his attacking canine partner, who match martial arts skills with a brutal band of highly trained terrorists. The mission is to neutralize time-bombs planted by the terrorists and destroy the syndicate that controls them. Fast-paced action moves across an urban landscape that includes airports, bridges, warehouses, sewers and a space shuttle launching pad. Sega’s brilliantly designed “video sets” add considerable impact to the game play.

The unique power of Sega’s new computer architecture enhances the sound effects, graphics simulation and player control. Using conventional buttons and joysticks, players can control the action of both the Ninja warrior and his dog.

Game play progresses through four exciting rounds and 15 action-packed states. The Shadow Dancer kit comes complete with circuit board, JAMMA wiring harness, full cabinet graphics, twin control sets with motion-control joystick, in-cabinet control panel with volume control, service switch, test switch and high-resolution graphics.

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA) at 2140 Paragon Drive, PO. Box 610500, San Jose, CA 95161-0500.

Atari’s Badlands

CHICAGO—Here we have an industry first, Atari Games’ Badlands universal driving kit which incorporates the appeal of Super Sprint and Championship Sprint, along with many exciting new features. Components include: game PCB, two steering wheel assemblies, control panel, mounting plate, two foot pedal assemblies with mounting brackets, four fire button assemblies, attraction artwork, film, control panel decals, monitor bezel, side panel decal, game poster, JAMMA harness, instructions and other hardware necessary for installation.

The theme takes you to fifty years after the nuclear disaster, when the sport of Sprint racing becomes a ruthless battle between armed cars. These races take place on tracks built in the ruins of the dangerous nuclear zone known only as the Badlands.

As with Super Sprint and Championship Sprint, each Badlands race consists of four laps. Players continue on to the next racing heat as long as they beat the drone car. If a player loses to one of the drone cars, he or she can put in another coin to continue on to the next heat and retain any custom car options that were acquired.

Badlands has eight unique track layouts set in eight different animated backgrounds that react to player shots and crashes. The truck settings change as the level of difficulty increases; and the tracks include the City, the Desert, the Freeway, the Volcano, the Junkyard, the Military Base, the Prison Yard and the Refinery. Each of the tracks presents specific challenges for the players.

Players were pleasantly surprised to discover that Badlands is being offered as a kit,” commented Mary Fujihara, Atari Games’ director of marketing. “Badlands was developed to meet the operator demand for a strong-earning game at a reasonable price. We wanted to be the first to deliver a driving game in a universal kit format.”

Badlands universal game kits went into shipment in January.