American Music Awards

The 17th Annual American Music Awards
CONGRATULATIONS TO ALL NOMINEES & WINNERS OF THE 17TH ANNUAL AMERICAN MUSIC AWARDS ON JAN. 22, 1990

NEW KIDS ON THE BLOCK (CBS)
RANDY TRAVIS (WB)
BOBBY BROWN (MCA)
GUNS N' ROSES (GEFFEN)
M.C. HAMMER (CAPITOL)
JANET JACKSON (A&M)
MILLI VANILLI (ARISTA)
TONY LOC (DELICIOUS VINYL)
YOUNG M.C. (DELICIOUS VINYL)

PAULA ABDUL (VIRGIN)
THE O'JAYS (EMI)
ALABAMA (RCA)
CLINT BLACK (RCA)
SKID ROW (ATLANTIC)
ANITA BAKER (ELEKTRA)
REBA MCENTIRE (MCA)
LUTHER VANDROSS (EPIC)

THANKS TO THE AMA FOR OUR CONTINUED INVOLVEMENT IN SELECTING THE NOMINEES. ALL NOMINEES WERE SELECTED FROM CASH BOX MAGAZINE'S YEAR END CHARTS.

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The 17th Annual AMA Awards:
You Know It's True

BY KEITH GORMAN

IT WAS THE BEST OF TIMES, IT WAS THE WORST OF TIMES... (Sorry, "Call me Ishmael" just doesn't fit here.) Soul II Soul versus Milli Vanilli. New Kids on the Block versus Old Folks in the Balcony. Janet Jackson versus, er, Paula Jackson... Snide comments aside, the 17th Annual American Music Awards (broadcast from the Shrine Auditorium in Los Angeles) delivered on all its promises (this is a popularly determined—not critically determined—awards show, after all), and in the process, proved once again to the three of four lost souls who don't already know it, that Dick Clark is the hardest working executive producer in show business. The show, despite (or maybe because of) many dire warnings to keep the acceptance speeches brief, clocked in precisely on the dot. The performers for whom the balmy audience sacrificed their vocal chords all wore, heavily. Hey, there was even a pinch of controversy to spice things up. And a good time was had by all.

Unless, of course, you count Soul II Soul, nominated for five awards and walking away with a hearty handclap and a thank-you-for-flying-AMA-Airlines. Sure, every time a Soul II Soul clip slunk its way onto the video screens, most of the audience did a spontaneous bob-and-weave in their seats, but it just wasn't Jazzy B's night. Keep on movin', indeed. (Neither was it hometown fave Eazy-E's, whose three nominations in the rap categories were greeted with rabid applause from the locals. He struck out on three pitches.)

The hits belonged to the pop (that's popular, chief stars) Milli Vanilli (winner of three awards), New Kids on the Block (two), Paula Abdul (two), Janet Jackson (two), Bobby Brown (two), Guns N'Roses (two)—it was a night for dunes, um, dunes!—and the country Brook Benton, Randy Travis (three). (See below for a complete listing of the awards.) MC Hammer's two awards were something of a surprise, given his competition (Tone Loc, Young MC), but were also well deserved.

Between the screams for Milli Vanilli and New Kids on the Block, the show managed to squeeze in a bunch of well-sailed live performances. The moonwalking triumvirate of Abdul, Jackson and New Kids on the Block (the latter falling prey to a serious hothead backlash) jerked out show-cases of the modern art of video choreography, which was quite impressive until about halfway through Jackson's routine, when the wheels and cogs began to poke through the sandex in a bewildering display of human machination (oh, for just two minutes of Fred and Ginger...). Later, the Judds (Naomi Judd, incidentally), walked away with the Best Costume of the Night no-prize for her emerald-green Wizard-of-Oz's-Doorkeeper outfit she wore as a co-host) and especially Rod Stewart chugged onstage for heartfelt versions of their latest hits. It was nice to hear the Regal Rooster in such fine voice.

The gagged voice of controversy belonged to those tiresome bad boys.

Guns N'Roses, Slash and Duff McKagan tried to add some jalepeno sauce to the proceedings, by standing up in their seats and chest-buttting after Milli Vanilli won their first trophy, and then by accepting their two awards with slurred speeches sprinkled with discreet adjectives, which got them the dubious distinction of shortest acceptance speeches of the night (and left the television audience wondering, "Huh?). Ah, youth.

Following is a complete listing of the night's winners.

Favorite Album
Pop/Rock Category: New Kids on the Block, Hangin' Tough.
Country Category: Randy Travis, Old 8 x 10.
Soul/R&B Category: Bobby Brown, Don't Be Cruel.

Heavy Metal Category: Guns N'Roses, Appetite For Destruction.
Rap Category: MC Hammer, Let's Get It Started.

Favorite Single
Dance Category: Janet Jackson, "Miss You Much."
Pop/Rock Category: Milli Vanilli, "Girl You Know It's True."
Country Category: Randy Travis, "Deeper Than the Holler."
Soul/R&B Category: Janet Jackson, "Miss You Much."

Favorite New Artist
Dance Category: Tone Loc.
Pop/Rock Category: Milli Vanilli.
Rap Category: Young MC.
Soul/R&B Category: Milli Vanilli.
Country Category: Clint Black.

Heavy Metal Category: Skid Row.

Favorite Artist
Dance Category: Paula Abdul.
Rap Category: MC Hammer.
Heavy Metal Category: Guns N'Roses.

Favorite Duo or Group
Pop/Rock Category: New Kids on the Block.
Soul/R&B Category: The O'Jays.
Country Category: Alabama.

Favorite Female Vocalist
Soul/R&B Category: Anita Baker.
Country Category: Reba McEntire.
Pop/Rock Category: Paul Abdul.

Favorite Male Vocalist
Country Category: Randy Travis.
Soul/R&B Category: Luther Vandross.
Pop/Rock Category: Bobby Brown.
SPOTLIGHT:

DOUG CAMERON: Passion clearly plays a central role in each selection found on Mil Amores, Cameron's third career album and his first for the Narada Equinox label. It joins Passion Suite (1988) and Freeway Mentality (1986, both released on Spindletop Records) as the newest addition to Cameron's discography. On his new LP he coordinates the talents of 30 guest musicians, including guitarist Dann Huff (from the group Giant), bassist Jimmy Johnson and, in Cameron's mind "the most incredible drummer I've ever known," Vinnie Colaiuta. With the addition of his trademark blue violin, Cameron successfully builds what has been described as "an inauspicious bridge between his musical feel and new age."

Also, guitarist Lee Ritenour plays on several tracks, and switches to flamenco guitar for a classic duet on the album's closing track, "The Gypsy's Tear."

Transplanted to the New York City suburb of Rye, Cameron was five when he was given his first violin. He was still in grade school when he played in the Westchester Conservatory Orchestra and the New York State Youth Orchestra, and he also attended the famed Interlochen Conservatory. He won several violin competitions, and frequently invited other classical talents over to the Cameron home to "jam" as part of his group, the Baroque Bums. Contemporary music caught his ear in high school, and with his gift of perfect pitch, he discovered improvisation was an effortless pleasure.

He moved on to the University of Buffalo, where he studied with violinist Peter Salaff of the famed Cleveland String Quartet. Cameron formed a jazz quartet while at Buffalo, and Salaff would often invite Cameron and his group to play for violin master classes. When Salaff encouraged students to step in and improvise with Cameron's group, Cameron was surprised to find that other students were completely baffled by the prospect of improvisation. "I think the rigidity of classical music makes it difficult for many musicians to play anything but the music in front of them," he says. "For me, improvising and playing by ear has always come naturally."

That ability led to Cameron's big career break. One night during his senior year at Buffalo, one of his pals convinced Cameron to bring his violin to a local club and sit in with some musician friends. Also attending that night was Gregg Allman, who was doing some recording in the area. "I used to love playing along with Allman Brothers records," Cameron says. "I could play every Duane Allman guitar solo note for note on the violin. I approached Gregg and asked him to sit in with us. We played, and just after one set he hired me to tour and record with him."

After graduating in 1978, he agreed to join Allman in Los Angeles. Cameron moved to Southern California, was introduced to the heart of the music industry and quickly emerged as a popular session player. He has since worked with a diverse range of artists, including David Benoit, Doc Severinson, George Benson, Nelson Riddle & Lenny, Earth, Wind & Fire, Russ Freeman (of the Rippingtons), Jose Feliciano and many others. He has also performed on countless film scores and television soundtracks.

An avid athlete, Cameron sometimes combines his love for music and sports to participate in celebrity tennis, golf and skiing events. "I really feel a similarity between the physical aspects of playing sports and the way I approach my music and violin," he says. "At times I feel as though I'm playing my violin with the same aggressive energy I would use handling a tennis racquet." Cameron's new Mil Amores album, which he composed, arranged and produced, showcases the remarkable range of emotions that he can coax from his violin; the Latin tinged exuberance of the "Magia Espanola" ("Spanish Magic") and "Cuban Spice," the evocative romanticism of the title track and "The Journey" and the uplifting propulsion of "The Time Is Now" all show that this creative, energetic artist is one of the best.

IN THE STUDIO: Famous Music writer/producer Tina Clark is in the studio in Los Angeles with Dee Harvey for Motown Records...

HOT NEW SIGNING: Almo Irving staffer Lenny Sims informs us that the company has signed Walk the West to an exclusive worldwide publishing agreement. Sims went backstage after their recent performance at The Nashville Extravaganza, Saturday, January 13, and handed the group a check on the spot. WTW is set to go into the studio and start cutting tracks for their forthcoming LP...

RELEASED-ANY-MINUTE DEPARTMENT: Mike Gormley, from L.A. Personal Development, Mgt., reports that two of his acts will have new product available. Bobby Z's Virgin LP is set for a January 26 release, with the single "Lie by Lie" out on February 5. Danny Elfman also just completed the soundtrack for horror-master Clive Baker's new film Night Breed...

FILM: Mitchell Leib at Touchstone/Discney music informs us that the new Richard Gere-Julia Roberts picture, previously titled 2000, has been retitled Pretty Woman. The private-recruit screenings have rated this movie's audience response as spectacular—in the neighborhood of Touchstone's mega-hit Three Men and a Baby, which grossed over $180 million. The soundtrack to Pretty Woman (on EMI Records) will be released in February, and includes such superstars as Robert Palmer, David Bowie, Natalie Cole, the Red Hot Chili Peppers, Chris Ocasek (Ric's son), Roxette, and Lauren Wood, to name just a few. The first single—by Natalie Cole, entitled "Wild Women Do"—is slated for a late January release. The buzz is that this gonna be a killer movie and soundtrack...

To be continued...

Donovan and Marvin Etzioni share the spotlight at the Peer Music Christmas Party.
Lenny Kravitz: Just an Ex-Choirboy With the Bell-Bottom Blues

BY KAREN WOODS

YOU'VE READ THE STORIES, you've seen the pictures, you've heard the gossip. Lenny Kravitz is one hit pop star. He's won six Grammy awards, and has been a household name for the '90s, as a matter of fact—half-black, half-white, with the sort of face that is not categorizable as either; a gifted singer, unfortunately, who starred in The People Next Door, Side, but was every bit as comfortable with his Bed-Stuy roots; a guy who embodies downtown bohemian cool/chic, but knows more about Beethoven and Mahler than the average music teacher.

He's also a guy with one hell of a record to his credit, one that is every bit as incredible as the one which preceded it—细则的, it's not black, it's not white, it's not grey. It's kind of what you would see if you looked at the world through realistic glass.

When Let Love Rule (Virgin) came out, you couldn't hear Kravitz' name without hearing about his wife, actress Lisa Bonet, as well. Now the record has gone beyond the hype. It's alternative, it's CHR, it's AOR. It's been on the charts for two months, and is climbing steadily, and Kravitz is setting out to prove that this is a pretty cool for a guy who up until a couple of years ago couldn't have done the for figure out who or what he was. He's been a million stories, some of them touching, some of them funny, all of them interesting. It would take ten pages to recount them all, but the one thing you get out of all of the stories is a sense of good karma, for lack of a better word. This, surprisingly enough, is the same "vibe," as he says, once had with the group.

Kravitz got his professional start at an age when the challenge facing his peers was junior high school; for Kravitz, it was the California Boys Choir. I did that for over three years. A lot of people don't know, they think of a boy's choir as something like a glee club, but this was a traditional European choir. It was in the early 60's, he says. "It's like the army, but it's music. It's very disciplined."

He laughs. "My first concert was the opening night in 1972 or 1973. It was the Mahler Third Symphony, my first gig—the Holywood Bowl, a million people out there, this symphony and all. It was wild.

The other highlights as far as he was concerned was opera. "In the winter time we did the operas." Kravitz remembers. "It was a lot of fun, not because of the opera, but because we got to come to L.A. That was really fun, because we did stuff like Carmen, and the sets were incredible, the make-up was incredible, being under those street lights, we were all in these raggedy clothes, and mud, and there were real horses. It was wild.

Then the inevitable happened. His voice changed. "You get what's called 'graduated,' which is basically being booted," he explains. "There's a whole reason for it, it's really sad. Then I went off to high school. It was really weird, because you've had this whole career, this intense career for three years, and all of a sudden you don't get to go on. All your friends up to that point were in the choir, you have this classical background, and you can't talk about it to anybody. You can't talk about harmonies, or Mahler or opera or anything.

"When I got to high school, I joined the choir, but... I don't remember if I got into the correct group or not. I didn't have an attitude, but the teacher thought I knew more than he did, which was sort of the case. I'd stop practicing, and when I came back, I was just going 'No, this is how its

Gary Busey's Back, Ready to Wax

BY DAVID BYRNE

ONE OF MY ENDURING DISAPPOINTMENTS in the space program has been the lack of insight displayed by astronauts upon their return. You'd think that looking back at Earth would lead to a certain level of perspective, or, at least, a new level of consciousness. You'd think they'd have some insights to share about the human condition. Instead we get John Glenn.

voice equally strong and vulnerable, tinged by a hint of his Oke roots, Busey energetically conveyed a withering sense of ennui, more than anything, defines Gary Busey. During a 20-minute interview that lasted 60, he blazed through a variety of subjects without inhibition. Interpersed between interviews and came played snippets of Holly tunes and originals, and animated his stories with creative bursts that were, at once, captivating and confounding. Anything, Busey insists that he is poised to make a musical statement that "is not a lark. This is one of the reasons I'm here." What follows are Busey's musings on the signposts of his life.

Ron Kenan and Gary Busey

it out here." This is what dream analysts and the psychiatrists have told me—that I chose to come back.

On the desire to make a record:

Music has always been the first foreseer in my heart of hearts, which is where the real truth is. Film has just been natural for me. They're both the epitome of committee art. My own opinion in my heart of hearts is that the highest art form of all is music because it comes from so deep within.

The thing with music is it's a sensitive sport. It's not something you can crush, push or jocke. It's something that must manifest in its own way, with its own pacing and with the awareness and the energy you bring to it, it will come out, like "Second Chance" did. (Busey strums through the song.) That's how it happened. It happened to work.

On playing Buddy Holly:

I said things on the screen that weren't scripted that Buddy Holly said. Personal things... That was the first thing I did in and it just shot me out of the cannon. I was sent to do that part, I was dispatched. After the movie, I felt like I just returned home from a trip I didn't know I was on. On Paul McCartney, Gary Busey and Buddy Holly:

Paul came to meet the guy that played Buddy Holly when he was in town. I'd never met him before. So I went to the concert. They brought me to this room and I'm standing there talking to a manager and I hear this [Liverpool accent] "Hello Gary, how are ya?" And it's McCartney, one of my heroes. All the other people in the room just went [in hushed tones] silent. So there's Paul McCartney, Gary Busey and there was one more of us standing there—Buddy Holly. You could feel the energy there. We struck it off so good, it was like two old friends who hadn't seen each other for a hundred years.

Life:

What's really important about having an accident that takes you to the door of death, where you get to dreamlike exert on the other side, is that you really get to see what life is and what you are, what your situation is and the self-recognition that you have. All of your dreams becomes more clear. Your introspection gets more fine-tuned and focused. Your whole attention is fine-tuned and focused. You are process-oriented. You're a-b-c-d, not a-z, and when you get to z you go "Now what? There's a lot of growth going on.

I'm really fortunate to be here and be alive. I have no reason to be here except the angels sent me. I'm going through some things now, but aren't we all?
SHOCK OF THE NEW

SO I GET THIS TAPE IN THE MAIL THE OTHER DAY, along with a letter from the publishing company that was just flattering enough (re: my musical taste) for me to immediately pop the tape into the deck, turn up the volume a bit, make a couple phone calls. Hang up, wait a minute. Rewind. Turn up the volume a bit more, then a bit more. Rewind, let's listen to that again. That was five days ago. Since then, I have physically forced at least six people to listen to this tape. They loved it. I am literally wearing this thing out.

The band is the I-Rails, the tape is called Nine Songs from Nowhere (on Primal Records). In my humble opinion, flat- tery aside, this is the best unsigned band I've heard in about eight months. The appeal of the nine songs on this tape, the first the band has made for public consumption, is that they have two previous fans-only sort of things called Valentino Seye and Unfocused (in two-fold, the most immediate being the music itself. The songs are based on rock and roll fundamentals, but with quirky bridges and intricacies that make them unique. Jeff Sparks' guitar work fluctuates from feedback to jangle to arena-band riffs, sometimes within the same song. Bassist/vocalist Chris O'Connor likewise can go from sweet melancholy to passion or anger in a heartbeat, particularly on songs like "Not My World" or "Meaning of Life."

Once the music has had its impact, the words start sinking in. No cars and girls and beaches here, though I did spot the word "dude" in "Sticks and Stones." Most of the songs either have a personal or a political bent, sometimes that of personal politics. Subject matter on Nine songs... varies from the downside of being in a band ("Slave to a Dream") to loneliness ("One Day Older") to hatred and intolerance ("Sticks and Stones"), all addressed with a clear-eyed, adult attitude—statements rather than soapboxes.

The core of the I-Rails is O'Connor and Sparks, who met in junior high school and started writing songs together. O'Connor headed south from their near-Fres no, California hometown, and Sparks followed sometime after. The first incarnation of the band was a four-piece; the other two members were dropped, O'Connor switched from guitar to bass, and drummer Tim (no last name) was recruited. This lineup has been the I-Rails for the past three years. Sparks says he and O'Connor still write together, but rarely. "It's pretty much one person will come in with a whole song, then we'll play around with it. I write a lot of the guitar parts for Chris' songs, he'll come in with the basic chords but it will need riffs, stuff like that. But lyrically, it's pretty tough to collaborate."

Two songwriters in a band has a tendency to make the overall sound uneven, but the I-Rails manage to make it work, perhaps because the O'Connor/Sparks collaboration has been going on so long. "On this particular tape, it worked out that Chris wrote about 60 percent, and I wrote 40 percent," Sparks says. "The whole first side is Chris, except I wrote the guitar parts, and the second side is mostly me, except for 'Slave to a Dream'; Chris wrote the lyrics and I wrote the music. It's funny, because people around here that know us are always trying to guess who wrote which song. And they still get them wrong, because we imitate each other. He'll write a Jeff song, and I'll write a Chris song. Like 'Sticks and Stones,' most people thought that was one of mine, because I more of a power-pop kind of guy. He was pretending to be me, or something. Doesn't matter, it turned out to be a great song."

I'll second that one, but don't take my word for it. Nine Songs from Nowhere is available in some Southern California record stores, or contact Emerald Forest Entertainment at (213) 285-9660. Either way, get this tape, listen to it, force your friends to listen to it. Like the Nike commercial says, Just Do It.

Stay Tuned.

Karen Woods

ROCK & ROOTS

James "Son" Thomas

MONEY FOR THE BLUES: "The blues is the roots of all American music," said Willie Dixon not long ago, "and to get the roots of anything you've got to get the true history of it."

It seems that attention is finally being focused, brilliantly, on the true history of the fertile blues region of the Mississippi Delta. On February 4, at New York's Delta 88 club, a benefit dinner will be held for the Mississippi Delta Blues Project, the baby of one John Allison, whose father happens to be one Mose Allison. The Project is to educate people about the region's history and the benefit is to raise money for It Hurts Me Too, a documentary that Edward Rosenstein and Allison have been working on for the past three years, during which time they've filmed some 400 minutes of interviews and performances.

The evening, at 75 tax-deductible bucks a head, ain't cheap, but it promises to be exciting, with James "Son" Thomas, Mick Taylor and John Campbell among the performers. There will also be an auction of all sorts of blues choses (including a Frederick Brown painting, an autographed letter of Dylan, 30 of Mose Allison's rare 78s, various antiques, and whatnot), a "complete Mississippi sipper," a preview of It Hurts Me Too, and all other kinds of excitement.

It sounds like a couple of benefits at the Lone Star late last year for Clarksdale, March and Blues performers, as well as commentaries by a variety of blues experts. That was in Memphis a few years back when they got wind of a blues museum down the road.

"We took off to visit it," said ZZ's Billy Gibbons, flanked by Dusty Hill and Frank Beard, before one of those Lone Star shows, "and got there in time to meet Sid Graves, the director, who asked us if we had any interest in driving up the road to see Muddy Waters' cabin."

"Sid said that Muddy Waters' family had been asked by the highway department to take the cabin down—it was hit by high winds, the roof was down, they thought it was a hazard," Gibbons said. "We got there and, upon leaving, Sid offered us a stick of wood as a souvenir, from the discard pile. And on the way back we thought, 'How funny, let's have a guitar made out of Muddy Waters' house.'"

When the band donated the guitar to the museum, the 2,000-square-foot ad- diption of Clarksdale's Carnegie Public Library had itself some welcome attention and ZZ Top had themselves a cause.

"I had never been to a blues museum," says Hill. "I thought, 'What an idea, man, this is great! And what a secret. Let's don't let it be a secret anymore.'"

Painter Frederick Brown, who concentrates on painting blues musicians, is a supporter of the museum too, and he allowed a New York gallery opening of his solo blues show last fall to serve as a showcase for the museum. Sid Graves was there, standing proudly in front of a proposed guitar-shaped addition to the library that currently holds the museum. The addition'll cost about $2 million, but Graves is confident.

"There are many places where the blues started," he says, "but Clarksdale is where the most important people—Charley Patton, Robert Johnson, Son House, Muddy Waters, Howlin' Wolf—lived and came to play, 70 miles south of Memph- is, at the intersection of Highways 61 and 49, in that flat, fertile agricultural region that is one of the poorest counties in the United States."

It's also a region where John Allison and Edward Rosenstein intend to spend the summer filming. Call (212) 924-3499 for information about that Delta 88 benefit.

A BLUES MUSEUM FOR YOUR LIBRARY: The Center for the Study of Southern Culture at the University of Mississippi has just assembled what it calls a first-of-its-kind bibliography on the blues. The Blues: A Bibliographic Guide was edited by Center staff members Mary L. Hart, Brenda M. Eagles and Lisa N. Howorth, is 636 pages long, includes alphabetized entries and full references for books, journal and newspaper articles and album liner notes, and sections on Afro-American history and folklore, musicology, lyrics, sociological perspectives, blues and literature, blues and films, blues instruction, blues re- cording and other topics, as well as key periodicals. The book is available for $35 from the University of Mississippi Press, University of Mississippi, University, MS 38677.

Lee Jeske

CASH BOX MAGAZINE 7 February 3, 1990
News: The big music stories of the last few weeks have been the announcement of this year's Grammy nominations (which, to steal a line from a promo for Green Acres, read, "[aren't we] gorgeous?" and the fifth annual Rock and Roll Hall of Fame ceremonies. The overlap in these two events, and their relevance to this column, is the treatment/acknowledgement of "rap."

Despite the inclusion this year of a rap category in the Grammy awards, the academy still seems hopelessly out of step with the marketplace and the category, though strong, feels like mere token. How, for example, can the academy justify not nominating 'Tone Loc, Neneh Cherry, or De La Soul in pop categories? Not only did these artists capture the "mainstream" audience (which really shouldn't be a measure of artistic quality and/or statement—but that's an old argument I'm too tired to reargue), but they significantly reinvigorated and broadened the rap arena. Why, for that matter, wasn't Cherry nominated in the rap category for "Buffalo Stance?" Not only is it such a better song, record, and rap than "I Think I Can Beat Mike Tyson," it was one of the best songs/records of 1989. It beggars the mood to wonder what possesses the academy members when they take pen in hand.

Even though stomach-turning, we get "We Didn't Start the Fire" (one of the most god-awful, pretentious, vacant songs recorded in the last decade) and "Wind Beneath My Wings," which is currently the saddest of choice for hyperactive little tykes, both nominated for record and song of the year. Where's the "Fight the Power," "Me, Myself, and I," etc.? Neneh Cherry is nominated for best new artist, with no example of her work being nominated as proof of this. What gives? Another Best New Artist nominee, Soul II Soul, who seduced audiences above, beyond and across all sorts of dated categorical divisions, are otherwise only nominated in R&B categories. And are pseudo-pseudo-rappers-cum-balladeers, Milli Vanilli, nominated for Best New Artist, in any way, shape or form to be seriously considered over, anybody? To tie this all into the recent Rock and Roll Hall of Fame ceremony, Roy Davies, of the Kinks, upon accepting the band's induction, stated, "Rock and roll has become respectable." The yuppie-scum who populated the audience roared and whistled their misplaced and wholly inappropriate applause. Davies held up his hand to silence them, looking for all the world like a foreign visitor who has just had his attempts at communication completely misunderstood. He continued, "What a bummer." Scattered applause. Pete Townsend took the point even further saying that the true innovation and power in today's music was not in the area of rock, but in rap. Said Townsend of rap, "It's not up to us [the rock establishment and its fans] to try to understand it. It's not even up to us to buy it. We just have to get the [beep] out of the way."

Umphoqotsho? As the countdown to the Second Annual Dance Music Awards Show continues, the list of confirmed performers becomes ever more impressive. Scheduled to perform so far: Bardeux, Bianca, the Boyz, the Company, Count Boy G, Girls, Dee Holloway, Dino, DJ K-Rock, D. Mob, Fast Eddie, Ionanda, Kon Kan, Lili Louis, MC Lyte, the Outlaw Posse, Kevin Page, Pajama Party, Seduction, Shauna, Shanna, Technotronic, Tony Toni Tone, and Was/Not Was. More acts are expected to be announced.

Ernest Hardy

New Beats

Pick O' the Week

Richard Crowley's D.O.D. Featuring the Rolla Boyz: "Warhol Machine" (Lime Skull Records LS0001)

Where nine inch nails molded industrial tracks 'til they were danceable—progressive dance music, if you will—onto lyrics that wouldn't be (actually aren't) out of place on your typical, cutting-edge, college/alternative radio stations, Crowley and his crew take an industrial foundation, and toss in liberal doses of acid, hip-hop, rap and basically every significant club/street trend of the last few years (both here and in Crowley's native England). The orchestrated chaos that results would make Warhol proud and Malcolm McLaren peel his own flesh in envy. It's not really rap. It's not really dance. It's the bastard son of a hundred influences, and every one pays off. Special appearances by Marilyn Monroe and Andy Warhol. Call (212) 656-6354.

MAJESTIC PRODUCTIONS: "Cold Sweats" b/w "Frontline" (DNA International DNA-105)

Though the guys don't really have anything to say, they say it extremely well. Seriously. It's that attitude that drives this disc, and though I listened to it many times in succession trying to discern something resembling a fresh idea (it wasn't there), I immediately latched on to the delivery. They're in need of stronger material to match the energy and enthusiasm of the performance.

Rap LPs

Cash Box Micro Chart

February 3, 1990

The grey shading represents a billion, indicating upward chart movement.

1. The Cactus Album (Def Jam/Columbia FCT 45415)

2. Stone Cold Rhythm (Delicious/Island 19309)

3. As Nasty As They Wanna Be (Luke Skywalker/Warner 1070)

4. Seminar (Red Hot Ink 7016)

5. The Incredible Base (Profile 1280)

6. All Hall the Queen (Tommy Boy 1022)

7. Big Tyme (MCA 42302)

8. The Iceberg Freedom of Speech/Watch What You Say (Brow 26002)

Ice T 4 13

And In This Corner... (Jive/RCA 1198) D.J. Jazzy Jeff & The Fresh Prince 8

It's A Big Daddy Thing (Chiffon/Reprise 25941-1) Big Daddy Kane 9 16

The Biz Never Sleeps (Wing Bros. 9 26003) Big Marke 10 13

Large & In Charge (MCA 6534) Chunky A 11 6

No One Can Do It Better (Atlantic 91275) The D.O.C. 12 4

Straight Outta Compton (Priority/Ruthless 47100) N.W.A. 15 46

It Takes Two (Profile 1267) Rob Base & DJ E-Z Rock 19 52

A Shade Of Red (Virgin 91299-4) Redlight Kingpin & The F.B.I. 20 18

Eazy Duz It (Priority 57100) Eazy E 17 52

Eyes On This (First Priority/Atlantic 91304) MC Lyte 14 15

Done By The Forces Of Nature (WARNER Bros. 26702) Jungle Bros. 15 31

Rip It On That Other Level (Rap-a-lo 103) The Ghetto Boys 30 3

The Mic Stalker (RCA 1249) Doctor Ice 22 11

Let's Get It Started (Capitol 90224) M.C. Hammer 16 52

Wrecks-N-Effect (Motown 6281) Wrecks-N-Effect 21 10

You Can't Hold Me Back (Priority 57114) Awesome Dre & The Hardcore 22 12

Brother Arab (Orpheus) Arabic Prince 23 8

Just A Poet With Soul (Delicious/Virgin 20800) Def Jef 27 25

Going Steady (Jive/RCA 1284) Steddy B 28 3

D.J. Magic Mike & The Royal Posse (Cheetah 9407) D.J. Magic Mike & The Royal Posse 30 3

To Hell & Back (Profile 1283) Nemesis 36 3

How Can You Take It (Def 5526) M.C. A.D.E. 32 3

Ride The Rhythm (Was Pick 2002) Chill Rob G 34 3

Bad Sister (Cold Chillin' 45299) Roxanne Shante SHINE

Paul's Boutique (Capitol 89244) Beasties 13 24

Notorious (Rhyse Syndicate/Epic 45296) Donald D 20 20

Silent Assassin (Island 91277) Sexy & Robbie 26 6

Tired Out (Jive/RCA 1149-1 9) Too Short 18 50

Unfinished Business (Fresh/LP 92012) E.P.M.D. 24 24

Shall We Dance (Creative Fork/Select-O-Hits 7001) Grandmaster Slice & Izzy Chill 33 6

Youngest In Charge (Profile 1260) Special Ed 39 26

Walking With A Panther (Def Jam/Columbia 45172) L.L.Cool J 35 30

A&M recording artists Seduction with their producers Robert Clivilles and David Cole. Seduction are among the scheduled performers at the upcoming Dance Music Awards.
ON JAZZ

BOPPING TO THE BONE: New Island president Mike Bone joined other label folk in dropping in on new signee Frank Morgan at the Village Vanguard recently. Here, flanking the saxman, are (from left) Bone, Bob Catania, Fred Kelly, Rick Blochew, manager Ken Greengrass and Mood Indigo producer John Snyder.

HARRY'S: Down in New Orleans, Harry Connick, Jr. is known simply as "Harry Jr.," thanks to the fact that his dad, Harry Connick, has been known a little longer than the fast-rising pianist. Harry Connick, you see, has been New Orleans' District Attorney for the past 10 years.

During a recent trip to New Orleans, I had the good fortune to spend an evening with the senior Connick, a man very much responsible for—and very much interested in—his son’s career. A warm, instantly likable gentleman, Connick seems to have carried on this success. He says he had his doubts when Harry Jr. said he wanted to move to New York to make it as a musician. He went to Ellis Marsalis—Jr.'s teacher—and Marsalis said that Harry Jr. was like a racehorse ready to go. He went; you know the rest.

The evening with the D.A ended at Snug Harbor, a snug jazz club just around the French Quarter, where Ellis Marsalis was in residence. Harry Jr. and his sister, an Army sergeant stationed in Germany, were at the club and, as it turns out, was Wynton Marsalis (was it Father's Day in New Orleans?). Wynton (dressed in sweats and sneakers) sat in with his dad for most of the set and somehow managed to top Blue Note to win a Butter and Egg Man.

Harry Jr. then sat in with Wynton and a good time was had by all.

Harry Jr. says he’s got a few more... When Harry Met Sally shows before a trio tour and the recording of a trio album. His movie debut, Memphis Belle, comes out next month. He’s busy on Labor Day and he answered the question, “How are you?” with the response, “Tired,” Harry Sr. by the way, says he’s got a stale of the two disc albums he produced when Harry Jr. was just a lad—albums destined to become collector’s items, although Harry Jr. playing, at age 10 and 11, sounds, well, like the playing of a talented 10 or 11 year old.

A few days later, I read in the Times-Picayune that Harry Connick is under federal indictment for racketeering charges, charges that everybody in New Orleans seems to think are bogus at best; they feel an old political rival is out to railroad the D.A. The trial begins March 1.

As for the D.A’s bemusement at his son's success, a woman I know who has been in the jazz business for many years called to say that she bought the... When Harry Met Sally album and didn’t get it: “What’s all the fuss about?” I suggested, as I did to Harry Sr., that, Harry Jr.’s talents notwithstanding, I think the fuss is caused by the fact that Harry Jr., somehow, has connected some fantastic musicians—a bit of Longhair, a bit of Garner, an ever-increasing bit of Monk, a bit of Armstrong, a bit of Sinatra—to audiences who aren’t very familiar with those great-artists. See, Sinatra is for them, the older generation. Harry Jr., as mediocre as a singer as he still is, is a Sinatra for a younger generation—their crooner. Even when they don’t know from Monk and Garner, they just know that the pianists they’re used to hearing—Billy Joel, Elton John, etc.,—never played the piano like that. Sure, old jazz fans say, “Gez, this isn’t nothing new”—something Harry Jr. the first to admit—but they’re not the ones making the fuss. A lot of jazz people just don’t seem to be able to register this.

Incidentally, listening to Wynton Marsalis playing “Butter and Egg Man” (and considering Harry Jr.’s love of Louis Armstrong, and the fact that Armstrong was just elected to, of all places, the Rock and Roll Hall of Fame) made me think that Columbia Records should get their New Orleans-born roster together—there’s Branford Marsalis, the Dirty Dozen Brass Band and Terence Blanchard as well—to do an Armstrong album, possibly to benefit the Louis Armstrong project at the Queens Museum (which has Armstrong’s papers and is restoring his home as a museum). I’m sure some of the label’s pop stars would be willing to pitch in. Sounds good, no?

LIVING LEGEND: Speaking of Branford Marsalis, the saxophonist dedicated the Grammy-nominated Trio Jeepsy to the memory of Charlie Rousse, David Chertok, and Buddy Tate. This is Tate, the 74-year-old Count Basie veteran, is no memory: he’s alive and playing and was surprised to hear about his passing. To make amends, Marsalis joined Tate at last week’s reopening, after a year of renovations, of New York’s West End Cafe, now the West End Gate (it’s under the direction of Village Gate owner Art D’Lugoff, although Phil Schaap, who booked the old West End with Swing-era veterans for nearly 20 years, will still guide the music). The West End, near Columbia University, was a cheap, friendly place to drop in on a Friday. The New York Jazz scene must be healthy, as another new club, Condon’s (it has nothing to do with Eddie Condon, although the owner, also named Condon, is taking heat for his name) opened just before Christmas. Welcome back, West End and welcome Condon’s, although I will miss the cheap Greek restaurant, Z., that the latter club replaced.

Lee Jeske
17TH AMA A HUGE SUCCESS: The Seventeenth Annual American Music Awards, televised from the Shrine Auditorium in Los Angeles on January 22, was an overwhelming success. The event has been increasing in notoriety and popularity with each succeeding year. The list of attendees, performers and presenters continues to broaden in scope, and reads like a who's-who in the music business.

This writer would like to say a very special thanks to Dick Clark, his staff and his first-class production team for the professionalism with which the awards show is presented each year. It is Cash Box's pleasure working with you on this most important event. It is an honor to be able to work even closer with your organization in compiling the most accurate chart information possible, from which the nominees are selected.

**Bob Long**

**INGRAM TRIUMPHS IN L.A. DEBUT:** Warner Brothers recording artist James Ingram made his Los Angeles concert debut on a smash bill with Patti LaBelle. Joining him at backstage at the Universal Amphitheatre to offer congratulation are KJLH air personality Audrae Russell and Warner Bros. vice president of promotion, Ray Harris.

LEARNING THEIR HERITAGE: Metronod recording artists The Boys are really getting around these days. Shown here in the studio with Earth, Wind & Fire, the youngster join the legendary group on their new single, "Heritage" (from the album of the same name), as well as the accompanying video. The single and video were released January 15, Martin Luther King's birthday, as a tribute to him. The Boys' new album is due out in April. Picture are: Earth, Wind & Fire members (in background, I to r) Verdone White, Phillip Bailey, Sheldon Reynolds and Maurice White; and The boys (leaning on console, I to r) Tajh, Hakeem, Bilal and Khiry. (Photo: Arnold Turner)

**LABELLE GARNERS GOLD: MCA recording artist Patti LaBelle receives a gold copy of her current MCA album, Be Yourself, following a recent performance at the Universal Amphitheatre. Pictured during the presentation (from left): A.D. Washington, senior vice president, promotion and marketing, Black music, MCA Records; Al Teller, chairman, MCA Music Entertainment Group; LaBelle; Louil Silas, Jr., executive vice president, A&R, Black music, MCA Records; Cliff Bywater, vice president, marketing, MCA Records; Richard Palmese, executive vice president/general manager, MCA Records; and Zach Horowitz, executive vice president, MCA Music Entertainment Group.

**COOP X COOP = VICTORY:** When two of the most famous Michael Coopers got together at the Los Angeles Forum recently, the results were victorious for both the famous Warner/Reprise singer (left) and the famous Los Angeles Laker (right). The hoopster Cooper helped lead his Lakers to victory over the Orlan- do Magic, while the hipster Cooper lead a packed Forum in the singing of the national anthem. It was the first time the two Coopers met.

<table>
<thead>
<tr>
<th>R&amp;B LPs</th>
<th>R&amp;B LPs</th>
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<tbody>
<tr>
<td>February 3, 1990</td>
<td>The gray shading represents a bullet, indicating strong upward movement.</td>
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<td>Last line</td>
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CASH BOX
CHARTS

TOP R&B SINGLES

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

February 3, 1990

#1 Single: Quincy Jones

1. "I'll Be Good To You" (Quincy Jones/Warner Bros. 22697)
   Quincy Jones 13

2. "I Need Your Lovin'" (Quincy Jones/Columbia 95726)
   Alyson Williams 27

3. "Secret Wish" (Tabu/Epic 72069)
   S.O.S. Band 55

4. "Friends B-4 Lovers" (Columbia 723710)
   Full Force 29

5. "Secret Garden" (Quincy Jones/Warner Bros. 7-19662)
   Quincy Jones DEBUT

6. "Never Too Far" (EMI 92401)
   Dianne Reeves 58

7. "Treat Her Right" (Epic XSS-01954A)
   Luther Vandross DEBUT

8. "Whatcha Gonna Do With My Lovin'" (Vegol 95057)
   Inner City 62

9. "(It's) What Makes You Beautiful" (Kim Waters/Featuring Juanita Daily)
   65

10. "S.O.S." (Salt-N-Pepa/Charisma 19881)
    7

11. "Let's Go" (ABW/Atlantic 7-22401)
    67

12. "Foolish Heart" (Yo-Yo/Columbia 925)
    76

13. "My Love" (Bobby Brown/Atlantic 7-84858)
    77

14. "If I Could Have It" (Phil Collins/REDSOFT)
    88

15. "When You're Sick" (Salt-N-Pepa/Charisma 19881)
    93

16. "Let's Go" (ABW/Atlantic 7-22401)
    95

17. "Have A Little Faith In Me" (Anthony Hamilton/Warner Bros. 7-22401)
    6

18. "I Wanna Be Your Lover" (Warner Bros. 7-22769)
    8

19. "It's What Makes You Beautiful" (Kim Waters/Featuring Juanita Daily)
    10

20. "S.O.S." (Salt-N-Pepa/Charisma 19881)
    10

21. "Foolish Heart" (Yo-Yo/Columbia 925)
    10

22. "My Love" (Bobby Brown/Atlantic 7-84858)
    10

23. "When You're Sick" (Salt-N-Pepa/Charisma 19881)
    10

24. "I Wanna Be Your Lover" (Warner Bros. 7-22769)
    10

25. "It's What Makes You Beautiful" (Kim Waters/Featuring Juanita Daily)
    10

26. "S.O.S." (Salt-N-Pepa/Charisma 19881)
    10

27. "Foolish Heart" (Yo-Yo/Columbia 925)
    10

28. "My Love" (Bobby Brown/Atlantic 7-84858)
    10

29. "When You're Sick" (Salt-N-Pepa/Charisma 19881)
    10

30. "I Wanna Be Your Lover" (Warner Bros. 7-22769)
    10
**COCINANDO**

**IF THERE IS ONE RECURRING THEME IN MY CONVERSATIONS with music executives, it has to be the not-too-subtle references to the media's attitudes towards the various facets of the industry, as viewed by the record labels. One medium of utmost concern is Spanish-language television. There is a widely documented lack of entertainment programming produced in the continental United States for the Latin market, a market that has the highest per capita disposable income of all Latin America. This void is filled with programs taped outside the U.S.: an unprofitable and profitable system that circumvents the mainland's more expensive production and union costs, while taking additional advantage of the burgeoning rise of the dollar in recent years. This is particularly true in Mexico, Argentina and Spain, principal providers of the visual nutrients consumed by U.S. Latinos, whose respective currencies have suffered coincidental devaluations during the same period.**

Although radio is still considered essential for an artist's sales success, the advent of MTV and its derivations during the early '80s, and the medium's inherently convulsive visual power, threatened to become a most viable alternative for the labels' promotion. The Latin market, in its usual role of innocent bystander to mainstream trends, got some of the spillover. One of the most notable is MTV International, which broadcasts in seven countries in the U.S. and Puerto Rico through the Telemundo Network on Sundays at 5 p.m. and Saturdays at 6 p.m. Additionally broadcast to nine Latin American countries through Viacom International, MTVI has attained national average weekly ratings of 0.2 for its Saturdays show and 5.1 on Sundays, stated Telemundo's director of public relations Rosemary Ravined, based on Strategy Research Corporation's November, 1989 report for the preceding six months.

**Barbara Corcoran, MTVI's executive producer, recently discussed the programming strategy pursued by the program to reach the desired median-core target audience of 12-34, and the determining programming criteria for those countries to which MTVI is broadcast. “One type of videos are those of superstars who are being played worldwide, even if they are not Spanish-speaking,” Corcoran explains. “Another is Latin hip-hop, a genre we embraced from its beginnings. The third is rock en expandio, a very strong trend mostly found among Latinos who came to the United States in recent years, who enjoyed the music in their native countries and want to see it here.” Corcoran candidly admits that, with the time limited to one hour of weekly programming, this does seventeenth century for regional Mexican, Tejano or tropical videos. Also, she steadfastly maintained that there have been hardly any clips in these genres that qualified for programming at MTVI. According to Corcoran, assuming the music is good, two additional factors enter in the programming judgement. One is the artist's projection toward the youthful target audience sought by MTVI. This demarcation, Corcoran mentioned, is what limits many of the multinationals’ ballad or pop acts, as they are targeted for older demographics. The other is the video's quality, which she defined as shooting with some cinematic thought behind them. “No one will believe the amount of labels that promise to send us clips. What we eventually receive is nothing more than a copy of a television performance where the artist is lip-synching to a track,” she said with an incredulity that only an executive producer can muster, adding that the programming of these tapes is totally contrary to the likes of the youth market sought by MTVI, a segment whose viewing alternatives include other programs with music clips of top quality. “Often I regret turning down a clip,” she said, “but I believe these strict standards will serve the culture better in the long run by bringing Latin video production standards to Anglo levels.”

Corcoran believes this lack of quality clips forces MTVI to program almost half of its hour with English-speak videos, and she alleged there were minimal efforts made by the Latin music industry of the United States to produce videos of the quality demanded by MTVI International. “Once truly qualitative Latin video clips are made, I'll be happy to restructure our programming to include them in MTV International,” she said. Almost as an afterthought, Corcoran's red lips curled, parting to say, “MTVI has a recording contract, the next phase toward international prominence is a good video clip.”

**SALPICOS Y MORDISCOS:** Away from the corporate muela and puppy-litter talk, David Maldonado, during a recent interview, damned on questions regarding his alleged involvement in the creation of an amphitheater on his na-

**CASH BOX MICRO CHART**

**LOSAngELLES**

**LATIN LPs**

1. **RAICES** (CBS Discos)
2. **Y PARA SIEMPRE** (EMI Latin)
3. **MARISELA** (BMG)
4. **TIERRA DE NADIE** (CBS Discos)
5. **14 EXITOS ORIGINALES** (EMI Latin)
6. **COMO TU MUJER** (BMG)
7. **15 IDIDOS SUPERPOPULARES (Video Viso FT)**
8. **DE LO NUESTRO LO MEJOR** (CBS)
9. **SUNRISE** (CBS)
10. **RUMBAMANIA** (Th/Rodven)

**CASH BOX MICRO CHART**

**MIAMI**

**LATIN LPs**

1. **ACUARELA DEL CARIBE** (CBS Discos)
2. **LAMBADA** (Th/Rodven)
3. **SE ME ENAMORO AL ALMA** (BMG)
4. **SUSPISIROS** (Capitol/EMI Latin)
5. **Y PARA SIEMPRE** (EMI Latin)
6. **COCO BAND** (Kaburany)
7. **MAS GRANDE QUE NUNCA** (Th/Rodven)
8. **MI MUNDO** (CBS Discos)
9. **ANIMATION** (Sonotone)
10. **TIERRA DE NADIE** (CBS Discos)

**talive Bronx's Orchard Beach ...** O.K., it's official now: lambada has arrived in New York. The first evidence was last week's city charts. Although it showed Kaoma's version listed over Teresita Guerras's, the fact is both are selling at similar levels. What is the basis of the wildfire success of the new kid, besides its reported European sales success? According to Oscar Monsalve, manager of Bate Records' Latin department, "It's just a sound that people have taken a liking to. Simply put, it's the 'Bamboleo' of 1990." Then there was Kaoma's house-packed performance January 12 at the Palladium and the announcement of weekly Friday re-memos on the 14th Street dancing nest. At the latter, I ran into my old co-worker Ekhard Tamakun Von Krauhup and I agree with his observations that lambada is not for the weak of heart—or, for that matter, the weak of leg, as the constant intertwining of lows forces the man to provide a thigh-saddle for his female partner's contortions. "Ahh don't know about you people," Herr Von K. said in his surly German-Puerto Rican accent that he tries to pass for English, "but I'm in no kind of shape for this nonsense." Ditto here ... My Smart Money Representative called me to have the 1-900-SMART-$ number reinstated. As an inducement to continue the service, he offered the following tips: "First of all, keep for Capitol/EMI Latin to sign a bag-time favorite Danny Rivera, a man of unwavering convictions and unquestioned talent and credentials. I am happy that Rivera, a man who has known his fair share of intimate good and bad times, has finally seen his career take a definite upswing with this deal. Also, mentioned in any of the multiple reports in the Caro sale was that each of the remaining artists in Caro has, at minimum, four-year attachments to the label. Also unsaid was Capitol/EMI's silent promise to release a new Mafia album in February, 1991 and another in February, 1992. This poses an interesting gato and raton game. It's all a question as to which label will play which role. Tony Staved, the fat lady ain't ready to sing on this matter just yet..."
<table>
<thead>
<tr>
<th>#1 Single: Rod Stewart</th>
<th>#1 Debut: Madonna</th>
<th>To Watch: Taylor Dayne</th>
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</thead>
<tbody>
<tr>
<td><strong>1 DOWNTOWN TRAIN</strong> (Warner Bros. 7-22685)</td>
<td>Rod Stewart</td>
<td><strong>53 OH FATHER</strong> (Sire/Warner Bros. 47-22723)</td>
</tr>
<tr>
<td>Rod Stewart</td>
<td>Madonna</td>
<td><strong>54 DON'T CLOSE YOUR EYES</strong> (Atlantic 7-88902)</td>
</tr>
<tr>
<td>Michael Bolton</td>
<td><strong>55 DON'T CLOSE YOUR EYES</strong> (Atlantic 7-88902)</td>
<td><strong>56 LIVING IN SIN</strong> (Mercury Polygram 876/706-7)</td>
</tr>
<tr>
<td><strong>3 PUMP UP THE JAM</strong> (SBK 07311)</td>
<td>Technotronic (featuring Felly)</td>
<td><strong>57 THE WAY THAT YOU LOVE ME</strong> (Virgin 7-99982)</td>
</tr>
<tr>
<td><strong>4 TWO TO MAKE IT RIGHT</strong> (Vendetta 1464/A&amp;M)</td>
<td>Seduction</td>
<td><strong>58 ROCK AND A HARD PLACE</strong> (Columbia 38-7905)</td>
</tr>
<tr>
<td><strong>5 EVERYTHING</strong> (MCA 59714)</td>
<td>Jody Watley</td>
<td><strong>59 WAIT FOR YOU</strong> (WGT 31-73934)</td>
</tr>
<tr>
<td><strong>6 JUST BETWEEN YOU AND ME</strong> (Atlantic 88781)</td>
<td>Lou Gramm</td>
<td><strong>60 HEART</strong> (Virgin 7-99153)</td>
</tr>
<tr>
<td><strong>7 FREE FALLIN'</strong> (MCA-A&amp;M 53728)</td>
<td>Tom Petty</td>
<td><strong>61 ANGELIA</strong> (EMI 8-50218)</td>
</tr>
<tr>
<td><strong>8 OPPOSITES ATTRACT</strong> (Virgin 7-99168)</td>
<td>Paula Abdul</td>
<td><strong>62 NEVER 2 MUCH OF U</strong> (Atlantic 7-8881)</td>
</tr>
<tr>
<td><strong>9 ANOTHER DAY IN PARADISE</strong> (Atlantic 88774)</td>
<td>Phil Collins</td>
<td><strong>63 JUST A FRIEND</strong> (Cold Chillin'/Warner Bros. 7-22784)</td>
</tr>
<tr>
<td><strong>10 I REMEMBER YOU</strong> (Atlantic 7-88846)</td>
<td>Skid Row</td>
<td><strong>64 A GIRL LIKE YOU</strong> (Epic 44480)</td>
</tr>
<tr>
<td><strong>11 LOVE SONG</strong> (Geffen 7-22856)</td>
<td>Teila</td>
<td><strong>65 EVERYTHING YOU DO (YOU'RE SEXING ME)</strong> (Atlantic 7-88823)</td>
</tr>
<tr>
<td><strong>12 JANIE'S GOT A GUN</strong> (Geffen 22727)</td>
<td>Aerosmith</td>
<td><strong>66 THE DEEPER THE LOVE</strong> (Geffen 9925)</td>
</tr>
<tr>
<td><strong>13 WHEN THE NIGHT COMES</strong> (Capitol 44473)</td>
<td>Joe Cocker</td>
<td><strong>67 FOOL FOR YOUR LOVING</strong> (Geffen 4-22715)</td>
</tr>
<tr>
<td><strong>14 PEACE IN OUR TIME</strong> (Columbia 38-69966)</td>
<td>Eddie Money</td>
<td><strong>68 DON'T MAKE ME OVER</strong> (Atlantic 7-88833)</td>
</tr>
<tr>
<td><strong>15 RHYTHM NATION</strong> (A&amp;M 1455)</td>
<td>Janet Jackson</td>
<td><strong>69 WHEN I SEE YOU SMILE</strong> (Epic 34-69082)</td>
</tr>
<tr>
<td><strong>16 WHAT KIND OF MAN WOULD I BE</strong> (Reprise 4-7-22741)</td>
<td>Chicago</td>
<td><strong>70 ANYTHING I WANT</strong> (Clychris 34-244)</td>
</tr>
<tr>
<td><strong>17 TENDER LOVER</strong> (Solar 4-74902)</td>
<td>Babyface</td>
<td><strong>71 QUINCY JONES</strong> (Columbia 73067)</td>
</tr>
<tr>
<td><strong>18 DANGEROUS</strong> (EMI 50233)</td>
<td>Roxette</td>
<td><strong>72 ALASKA</strong> (Columbia 73093)</td>
</tr>
<tr>
<td><strong>19 I'LL BE GOOD TO YOU</strong> (Quest/Warner Bros. 22697)</td>
<td>Quincy Jones</td>
<td><strong>73 ALL I WANT</strong> (Columbia 73079)</td>
</tr>
<tr>
<td><strong>20 TELL ME WHY</strong> (Arista 99158)</td>
<td>Expose</td>
<td><strong>74 WE WILL BE/warner Bros.)</strong> (23389)</td>
</tr>
<tr>
<td><strong>21 DON'T KNOW MUCH</strong> (Elektra 7-69201)</td>
<td>Linda Rondstadt with Aaron Neville</td>
<td><strong>75 GOING HOME</strong> (MCA 79813)</td>
</tr>
<tr>
<td><strong>22 SWING THE MOOD</strong> (Arco 7-99143)</td>
<td>Jive Bunny And The Mastermixers</td>
<td><strong>76 ROLLING STONES</strong> (Warner Bros. 4-58742)</td>
</tr>
<tr>
<td><strong>23 ALL OR NOTHING</strong> (Arista 99203)</td>
<td>Milli Vanilli</td>
<td><strong>77 C'MON C'MON</strong> (Columbia 73025)</td>
</tr>
<tr>
<td><strong>24 PRICE OF LOVE</strong> (Epic 34-79403)</td>
<td>Bad English</td>
<td><strong>78 LONDON</strong> (Columbia 73017)</td>
</tr>
<tr>
<td><strong>25 WAS IT NOTHING AT ALL</strong> (A&amp;M 1451)</td>
<td>Michael Damian</td>
<td><strong>79 THE LION KING</strong> (Walt Disney/Elektra 7-6812)</td>
</tr>
<tr>
<td><strong>26 BACK TO LIFE</strong> (Warner Bros. 4-79917)</td>
<td>Soul II Soul</td>
<td><strong>80 THE LION KING</strong> (Walt Disney/Elektra 7-6812)</td>
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<tr>
<td><strong>27 WE CAN'T GO WRONG</strong> (Capitol 44488)</td>
<td>Cover Girls</td>
<td><strong>81 SOMEWHERE OVER THE RAINBOW</strong> (Columbia 73017)</td>
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<tr>
<td><strong>28 KICKSTART MY HEART</strong> (Elektra 7-69248)</td>
<td>Motley Crue</td>
<td><strong>82 DAYDREAM</strong> (Columbia 73017)</td>
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<td><strong>29 WITH EVERY BEAT OF MY HEART</strong> (Arista 99899)</td>
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<td><strong>30 JUST LIKE JESSE JAMES</strong> (Geffen 7-22844)</td>
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<td>Janet Jackson</td>
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<td><strong>32 THIS ONE'S FOR THE CHILDREN</strong> (Columbia 38-73054)</td>
<td>New Kids On The Block</td>
<td><strong>86 THE LION KING</strong> (Walt Disney/Elektra 7-6812)</td>
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<td><strong>33 WE DON'T START THE FIRE</strong> (Columbia CSK 73021)</td>
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<td><strong>87 THE LION KING</strong> (Walt Disney/Elektra 7-6812)</td>
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<td><strong>37 I GO TO EXTREMES</strong> (Columbia 38-73061)</td>
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<td>D-Mob Introducing Cathy Dennis</td>
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<td>Marcia Griffiths</td>
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1. Forever Your Girl (I) (Virgin 90043) [WEA 9.98]
2. G.I. Joe (I) (Virgin 90043) [WEA 9.98]
3. Cosmic Thing (Reprise 25574) [WEA 9.98]
4. ...But Seriously (Atlantic [WEA 9.98]
5. Stormfront (Columbia 44365) [CBS]
6. J.L. Jackson's Rhythm Nation 1814 (A&M 3920) [RCA 9.98]
7. Pump (Geffen GHS 24254) [WEA 9.98]
8. Back on the Block (Cassius Warner Bros. 26020) [WEA 9.98]
9. Full Moon Fever (MCA 62923) [MCA 9.98]
10. Cry Like A Rainstorm—Howlin' Like A Wolf (Elektra 60872) [WEA 9.98]
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12. Hangin' Tough (P) (Columbia FC 4096) [CBS]
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16. Keep On Movin' (Virgin 91257) [WEA 9.98]
17. Dr. Feelgood (Elektra 60860) [WEA 9.98]
18. Kenny G Live (Atlantic 6161) [CBS]
19. Repeat Offender (EMI 93080) [CAP 9.98]
20. Tender Lover (Savoy 45236) [CBS]
21. Soul Provider (Columbia 46012) [CBS]
22. Skid Row (Atlantic 81906) [WEA 9.98]
23. Presto (Atlantic 9999) [WEA 9.98]
24. Slip of the Tongue (Geffen 24249) [WEA 9.98]
25. Heart of Stone (Geffen 24390) [WEA 9.98]
26. As Nasty As They Wanna Be (Luke Skywalker XR107) [IND 9.98]

27. Jive Bunny The Album (Atlantic 91320) [WEA 9.98]
28. The Best of Luther...The Best Love (Epic 45200-45250) [CBS]
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30. Technotronic The Album (SBK 9342) [CAP 9.98]
31. Flying in a Blue Dream (Radioactivity 88561-1015) [IND 9.98]
32. The End of Innocence (Geffen 24217) [WEA 9.98]
33. Freedom (Reprise 25599) [WEA 9.98]
34. Crossroads (Elektra 60868) [WEA 9.98]
35. The Seeds of Love (Fontana 83730) [POL]
36. New Kids on the Block (Columbia FC 40475) [CBS]
37. Wet Ya (WEA 9.98)
38. A Brighter Future (Reprise 26008) [WEA 9.98]
39. A Prayer (Smo 25844) [WEA 9.98]
40. Look Sharp (EM 91025) [CAP 9.98]
41. The Great Radio Controversy (Geffen GHS 24224) [WEA 9.98]
42. The Disregard of Timekeeping (WTC 45009) [CBS]
43. Bad English (Epic Of A 40063) [CBS]
44. The Little Mermaid (Warner Bros. 60438) [IND 9.98]
45. Trash (Epic 45157) [CBS]
46. The Sensual World (Columbia 44164) [CBS]
47. Can't Fight Fate (Atlantic 85519) [RCA 9.98]
48. A Collection: Greatest Hits and More (Columbia) [CBS]
49. The Incredible B�seball (Sony 2125) [IND 9.98]
50. Best of Rockers & Ballads (PolyGram 84420-1) [POL]
51. Big Time (MCA 42002/MCA 9.98)
52. Heavy D. & The Boyz (MCA 42002/MCA 9.98)
be kidding...have you ever been to Arkansas? No, I suggest you give Budgie A Go-Go a spin, then try to tell me that Wisconsin, or more exactly Milwaukee, is not a leading candidate.

The only thing that these various artists have in common is the fact that the ball from the same state. Other than that, this compilation is a stylistic stew. It runs the gamut from Paul Cebar's rhythm and blues to the industrial drone of Boy Dirt Car. The other parameters vary from the straight guitar pop of E-E-I-I-O, to Die Kreuzen's metallic post-punk version of Aerosmith's "Seasons of Wither," to the melting wax-museum world of Plan- teland. Also included are fab trax from Dumbbell Club, Couch Flambe, Fi, Cherry Cake, Appliances-SBF and many more. Suggestion: pop the extra- backing for the CD version, for it contains six excellent bonus cuts by Liquid Pink. (Atomic Records, 1813 E. Locust St. #2, Milwaukee, WI 53211) (RM)

SHAKING FAMILY: Dreaming in Detail (Elektra 3 60900-2)

The Shaking Family has a satchel full of worldly goods to offer. Barbara Carter sings with authority and sultry allure, often on the same song. The band cranks their blend of '60s acoustic/electric guitar pop with audacity. The songs are crisp and smart. The whole record hangs together. Besides, Dreaming in Detail is one of the best titles I've heard in years. Favorite radio-rounds cuts are "Hold On," "I'm Man" and "Do You Believe." Check it out. (DB)

NATURE RECORDINGS: Wonderness (Nature Recordings Vol. XVII)

Is this music? Where's that water coming from? If you can't afford a ticket to the mountains, but crave the sounds, this may be the thing. Otherwise, be forewarned: nature sounds in an urban environment can be disturbing. (DB)

J. THE MAGNOLIAS: Dime Store Dream (Twin/Tone TTR 89159-1)

Because the Magnolias hail from the twin cities, everybody feels obligated to pin them down with references to Hus- ker Du, Sonic Youth, and the like. While that's not necessarily bad, it's not really apropos. Sure, like all of those bands, the Magnolias have a bit of circa-1978 punk mixed in to their brew...but it's more the sound of the Uter- dontes and Buzzcocks than the usual hardcore slop-pop. Besides, John Freeman has enough snotty spits in his voice to pass off for a modern-day Pete Shelley. With guitars that nail you to the wall and enough hooks to hang your hat on, Dime Store Dream is further proof that the Magnolias remain the brightest hope in the Mid-West. (Robb Moore)

REQUIEM FOR THE AMERICANS: Songs From The Lost World (Enigma 7 73354-2)

Jonathan Elias composed and produced this tribute to the "spirit and vision" of the Native American. It is an ambitious recording, seeking to meld seemingly disparate musical personalities—Jon Anderson and Grace Jones on the same track, for instance—into a cohesive whole. That Elias succeeds is a tribute to his own spirit and vision. More than a collection of tunes, Songs From The Lost World works as one long uplifting meditation that manages to convey the mystery and haunting beauty of its subject. The bonus of the project is Elias' pairings of material with artists. For the album's poorest number, "Follow in My Footsteps," the vocal interplay of Simon Le Bon and Susanna Hoffs is featured. For change, Elias adapts the poetry readings of Jim Morrison, who sounds eerily at home in this musical context. Songs... is an album of strength, intelligence and care, and one of life's unexpected pleasures. (David Byrnes)

VARIUS ARTISTS: Budgie A Go-Go (Atomic Records 89299)

Have you ever been wondering where the next musical hot spot is going to be? Seattle? No, it runs too much and let's face it, Sub Pop is all hype and little substance. Little Rock? You have to...
Sweethearts of the Rodeo: Reaching Their Destination the Right Way

BY KAY KNIGHT

IT HAS BEEN SAID that the versatility of the Sweethearts of the Rodeo is what has saved this duo and made them stand out. The band's ability to perform in front of a crowd on their own without the aid of other musicians is quite an accomplishment, to say the least.

After hearing their just-released album, the third for the Sweethearts on Columbia Records, it is clear that this album, Buffalo Zone, while rooted firmly in the tight harmonies and pop/country influences that marked their first two projects, represents a stretch in style for the Sweethearts.

"We really wanted to do a little more open, material-wise, on this project than in the past," says Janis, who sings harmonies. "We want to paint ourselves into a corner with our musical style, but that is something that we maybe did before. This time we want to do something a little more free and spontaneous."

Kristine agrees, "We still wanted to keep that old Sweethearts sound that we like, but we still want to be different. We don't want to stray too far from that, but we do want to stretch ourselves."

The album's first single, "Uphill All the Way," continues this trend. The song is a powerful statement of support and encouragement, with lines like "You've been hams and have loved to perform."

"When relatives would come to town, they would always come to the house and ask us if we had any new songs or the new dances we were working on for them. They were so proud of us and it made us feel real special. And even when family wasn't in town, we would dress up in gypsy outfits with scarves on our heads and dance to this great rock record—we had to be able to break out of the norm."

That love of music and performing seems also to come naturally for members of both Janis and Kristine's families. Janis and husband, Vince Gill, have an eight-year-old daughter. Jennifer, who Janis says loves to sing, is enrolled in ballet and tap classes.

"Jennifer often expresses an interest in entertaining," explains Janis. "As a mother and parent, I always assumed that one day she would just come up on stage with us and sing. She once said to me, 'I'll just get up there with you and I'll sing a song okay?'"

Kristine and her husband, Leonard Arnold, who is also a songwriter, recently welcomed a daughter to their family—little Annabelle. Kristine says her older daughter, seven-year-old Mary Dell, is also very interested in music.

"Mary Dell performed in a talent show last year and I suggested she work up a song like Rock Around the Clock or something that would be able to help her with, but she said, 'Mom, Mommy, I want to do La Bamba.' I thought that would be too hard for her, especially the Spanish part. Anyway, she worked up 'La Bamba' with her daddy and he recorded tracks for her in our little studio at home, and this child got up on stage and performed that song and won that show! So it looks as if our children are going to be as hooked on entertaining as we have always been."

Watching the way Janis and Kristine laugh together and react to each other, it is very obvious that the sisters are very close, both personally and professionally. The admiration and respect for each other is evident.

"We call each other several times a day and it drives my husband crazy," Kristine laughs. "He says, 'You work with her, do you have to talk to her four or five times a day on the phone? But we do just call each other up. She's my best friend. We have so many things that we share an interest in besides the music."

"It's so apparent with us when something comes up that's wrong," adds Janis. "'I look at Kristine and say, 'Why do you have that weird look on your face?'"

"Yeah," Kristine jumps in, "we have this thing that happens between us when something is wrong that drives people crazy. Without even saying a word, we just look at each other and say, WHAT?" Or we have this communication that goes on between us with just facial expressions."

All the people that work with the Sweethearts of the Rodeo may look at them as if they are crazy when we give a facial expression and the WHAT?! begin, but it is very clear that this closeness and deep understanding between the two is a very strong bond. The uniqueness of this multi-talented duo—the unique performance and musical style that is Sweethearts of the Rodeo.

And as we wrapped up our interview, I asked Kristine and Janis about a line that comes from the song "Uphill All the Way," "Well, it really fit when Janis described the uncertainty and the hard work that has gone into the success they have achieved in country music. The song says, "You've been hams and have loved to perform."

"It sort of says it all, you know. You may have goals that you want to meet, but it's not just attaining that goal that makes you—you..." Janis says, excitedly. "It's the fact that you get there and the time that it really goes into making us how strong we are."

Kristine continues, "I asked Janis about another line in this song that I didn't understand—'Every bridge you cross / You burn...’ I said, 'Wait a minute, what is that supposed to mean?' and she said, ‘Well, Kristine, that’s saying that we're not going back,' and that's true. You can never really go back and try to fix things that you've done. It just means that we need to go through life being the best that we can and try to learn from that. We are stepping in a little bit of a new direction here with this new album and we want to be able to do the best job that we can—and we hope that we are."

21st Annual Country Music Seminar: CRS 21—Road Map for The '90s

TALENT WILL ABOUND at the 1990 Country Radio Seminar, as it promotes to be one of the most talent-laden gatherings in the event's 21-year history. In addition to stargazing, participants of this year's seminar will have the opportunity to take part in over three days of informal panels, keynote addresses, discussions and workshops featuring some of the best-known names in country music and radio.

"It is still primarily an educational seminar, but there is also an amble, and in the past three years, a growing number of talent from a standpoint of artists," says CRS executive director Frank Mull. "It has become the catalyst for the communications league and has been a major asset in helping the industry share ideas, create solutions to problems by helping it communicate—both the music industry among itself and with the radio industry. It's become the best way for each to communicate with the other."

The classroom activities will include topics from management, sales, research, programming, promotion and music. The popular Music Industry Professionals in our sessions take an inside look at the key creative and management issues affecting the music industry. The Artist Radio Tape Sessions (ARTS) give radio programmers a one-on-one opportunity to tape customized IDs, spots and promos with their favorite country music artists.

Aristo Publicity and Media Services president Jeff Walker says this year's ARTS will feature a stellar lineup of artists. CRS 21 will kick off with a bang this year. Confirmed to participate in the seminar's opening ceremonies are four of country music's most legendary performers—Johnny Cash, Kris Kristofferson, Waylon Jennings and Willie Nelson, known collectively as the Highwaymen.

That excitement will continue with the annual Super Faces Show, presented once again by the Academy of Country Music. This year's show will feature "super" group Alabama, last year named Artist of the Decade by the Academy of Country Music and by Cash Box.

The line-up for the seminar's annual New Faces Show will be submitted as one of country music's most prestigious artist showcases, consists of Daniele Alexander, Suzy Bogguss, Jann Browne, Mary Chapin Carpenter, Lionel Cartwright, the Kenương, the Lonesome Strangers, Lorrie Morgan, Travis Tripp and Wild Rose.

In addition, two separate seminar luncheons will also feature top-name entertainers. The annual ASCAP (American Society of Composers, Authors and Publishers) luncheon will feature performances by Billy Hill, Alan Jackson and Garth Brooks.

The Canadian Country Music Association (CCMA) will also host a luncheon featuring two top-name acts from north of the border, George Fox and the duo of Gary Fjellgaard and Linda Kidder. The CCMA luncheon marks the first time the organization has sponsored a seminar activity.

"In addition to the classwork, and all the other activities, people learn a lot from each other in the hallways," says Mull. "There’s a little slogan I’ve been using for a long time—"Growth through sharing"—and that's always very, very true.

"It's hard sometimes to believe that this voluntary effort to bring about the Country Radio Seminar is now going into its third decade," Mull muses, "but it's this degree of volunteerism, from both the radio and the music industry, that makes the CRS work. Overall, the CRS is a rather unique animal."

The Country Radio Seminar, presented by the Country Radio Seminar, Inc., is scheduled for February 28 to March 3 at Nashville’s Opryland Hotel and Convention Center, with registration for the event already underway and expected to well exceed last year’s record. For registration and related information, contact Frank Mull at the CRS Inc. office, (615) 327-4487 or (615) 327-4488, or write the Country Radio Broadcasting Inc., 50 Music Square South, Suite 804, Nashville, TN 37203. For publicity information, contact Jeff Walker or Darlene Williams, Aristo Publicity, Box 22765, Nashville, TN 37224. Their phone number is (615) 269-7072/2, their fax number is (615) 269-0131.

Kay Knight
## Album Releases

- **MARSHA THORNTON:** *Marsha Thornton* (MCA 42319)

  This newcomer, only 24, sings with a maturity far beyond her years, pouring her heart out in haunting ballads like "Deep Waters," "Climbing the Walls," and the current single, "A Bottle of Wine and Patsy Cline," which is sure to really turn some heads in the industry and in country radio. Thornton also belts out some uptempo tunes like "Don't Tell Me What to Do" and "Wasn't It You" in a fashion that rings lead and clear of true traditional country. Expert production by one of the industry's best, Owen Bradley, and Thornton's unique sound is sure to make this album only the beginning of a long, successful career for this talented young lady.

## Single Releases

- **RANDY TRAVIS:** "Hard Rock Bottom of Your Heart" (Warner Bros. 7-19858-A)

  Alright, Travis! We were beginning to wonder if you still had the knack for putting out a good down-to-earth country tune. Travis proves he can do just that with his new release, "Hard Rock Bottom of Your Heart." This cut produced by Kyle Lehning and written by Hugh Prestwood, offers clever lyrics dealing with an uncompromising heart. Travis doesn't compromise, however. It's been quite a while since he's delivered vocals that state "talent" instead of mere "twang." "Hard Rock Bottom of Your Heart" presents an excellent music ensemble set to a comfortable mid-tempo. Even though Travis has never left, this is a splendid comeback.

## Country Feature Picks

- **RONNIE MILSAP:** "Strangers Things Have Happened" (RCA 9120-7-RAA)

  O.K., let's admit it—most of us love this guy and it's rare if he doesn't give us an incredible tune. Once again, Milsap seems to incorporate every ounce of his soul into a song. "Strangers Things Have Happened," produced by Milsap, Rob Galbraith and Tom Collins, works its way to the heart and forces us to relate. As usual, expect a charming piano emphasis, along with Milsap's guaranteed voice of perfection.

- **SAWYER BROWN:** "Did It For Love" (Capitol P-8-44483)

  Sawyer Brown proves their album title to be true with this cut from The Boys Are Back. "Did It For Love," produced by Miller and Randy Scruggs, gives us a slow/mid tempo tune with heartfelt lyrics. These ingredients seem to work best at flunting Miller's gravelly vocals and labeling Sawyer Brown once more as a truly talented band.

- **SHENANDOAH:** "See If I Care" (Columbia 3873237)

  The name alone strikes a plus, but Shenandoah definitely proves to have a taste for selecting the right material. Produced by Rick Hall & Robert Byrne, "See If I Care" is another fine example. If you're looking for a song that hits the heart, this ballad about truly caring for someone can do the trick. Soothing harmonies and sweet instrumentation create a country tune that will perhaps your preference a bit more every time you hear it.

- **THE CHARLIE DANIELS BAND:** "Mister DJ" (Epic 3473286)

  Somewhat different compared to the usual "outlaw-oriented" tunes delivered by Daniels, "Mister DJ" also allows us to hear a more sensitive side of this long-time country great. Produced by James Stroud and Daniels, "Mister DJ" expresses the significance of country radio and its impact on those who call the 18-wheeler home. Daniels straps his vocals onto this ballad with a lot of heart, which creates an incredible song that's sure to grow on us all.

## Country Hot Cuts

<p>| 1. | RANDY TRAVIS: &quot;No Stopping Us Now&quot; | Clint Black | 1 | 37 |
| 2. | SOUTHERN STAR (MCA 42916) | Alabama | 4 | 48 |
| 3. | BEYOND THE BLUE NEON (MCA 42266) | George Strait | 2 | 48 |
| 4. | REBA LIVE (MCA 42924) | Reba McEntire | 3 | 17 |
| 5. | KEYS TO THE HIGHWAY (Columbia C 42342) | Rodney Crowell | 7 | 10 |
| 6. | A HORSE CALLED MUSIC (Columbia 45046) | Willie Nelson | 5 | 22 |
| 7. | NO HOLDIN' BACK (Warner Bros. 25968) | Randy Travis | 6 | 15 |
| 8. | GARTH BROOKS (Capitol C 1-19997) | Garth Brooks | 9 | 25 |
| 9. | WHITE LIMOZEE (Columbia 44834) | Dolly Parton | 8 | 32 |
| 10. | ALONE (Columbia FC65104) | Vern Gosdin | 10 | 24 |
| 11. | HONKY TONK ANGEL (MCA 42223) | Patsy Loveless | 13 | 66 |
| 12. | THE ROAD NOT TAKEN (Columbia 44466/CBS) | Shenandoah | 12 | 46 |
| 13. | THE BOYS ARE BACK (Capitol 42928) | Sawyer Brown | 14 | 8 |
| 14. | I WONDER DO YOU THINK OF ME (Capitol 42928) | Keith Whitley | 11 | 22 |
| 15. | LOVING PROOF (Columbia 44221/CBS-R) | Ricky Van Shelton | 15 | 69 |
| 16. | WILLOW IN THE WIND (Columbia 44221/CBS-R) | Kathy Mattea | 16 | 38 |
| 17. | SIMPLE MAN (Capitol 42928) | Charlie Daniels Band | 18 | 10 |
| 18. | I GOT DREAMS (MCA 42279) | Steve Wariner | 20 | 3 |
| 19. | SWEET SIXTEEN (MCA 42924) | Reba McEntire | 17 | 37 |
| 20. | WILL THE CIRCLE BE UNBROKEN (Warner Bros. 85301) | Nitty Gritty Dirt Band | 19 | 35 |
| 21. | AMERICAN DREAMS (MCA 43711) | The Oak Ridge Boys | 22 | 16 |
| 22. | LEAVE THE LIGHT ON (RCA 9584) | Lorrie Morgan | 23 | 26 |
| 23. | PICKIN' ON NASHVILLE (Mercury PolyGram 422-820744-1) | Kentucky Headhunters | 21 | 10 |
| 24. | KENTUCKY THUNDER (Epic 49057) | Ricky Skaggs | 25 | 26 |
| 25. | TANYA TUCKER'S GREATEST HITS (Capitol C 419184) | Tanya Tucker | 26 | 3 |
| 26. | PAINT THE TOWN (Warner Bros. 1-85992) | Highway 101 | 29 | 10 |
| 27. | BACK IN THE FIRE (Warner Bros. 1-25852) | Gene Watson | 28 | 3 |
| 28. | TURN THE TIDE (RCA 44524-P) | Baillie &amp; The Boys | 30 | 3 |
| 29. | STATE OF THE HEART (Columbia 44229) | Mary-Chapin Carpenter | 24 | 8 |
| 30. | GREATEST HITS II (Warner Bros. 1-25854) | Hank Williams, Jr. | 31 | 48 |
| 31. | RIVER OF TIME (Capitol 419195-1/PAC) | The Judds | 32 | 40 |
| 32. | DIAMONDS AND DIRT (Columbia 44816/CBS) | Rodney Crowell | 35 | 91 |
| 33. | FIRST MOVE (Mercury PolyGram 422-820732) | Daniele Alexander | 27 | 7 |
| 34. | OLD 8 X 10 (Warner Bros. 25976) | Randy Travis | 36 | 78 |
| 35. | LIONEL CARTWRIGHT (MCA 42072) | Lionel Cartwright | 33 | 3 |
| 36. | DON'T CLOSE YOUR EYES (MCA 42071) | Keith Whitley | 37 | 81 |
| 37. | LOOKIN' FOR A HIT (Mercury PolyGram 422409) | Dwight Yoakam | 34 | 15 |
| 38. | LIVE AND SOLD OUT (Mercury PolyGram 422409) | Statler Brothers | 39 | 2 |
| 39. | PAGES OF LIFE (MCA/Curb MCA 42979) | Desert Rose Band | DEBUT |
| 40. | THIS WOMAN (MCA 42920) | K.T. Oslin | 38 | 71 |</p>
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<th><strong>#1 Debut: Lorrie Morgan #41</strong></th>
<th><strong>To Watch: Restless Heart #10</strong></th>
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<td><strong>1</strong></td>
<td><strong>MY ARMS STAY OPEN ALL NIGHT</strong> (Capitol 79610)</td>
<td><strong>CASH BOX CHARTS</strong></td>
<td><strong>CASH BOX CHARTS</strong></td>
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<td><strong>2</strong></td>
<td><strong>IT AIN'T NOTHING</strong> (RCA 9059-7-RAA)</td>
<td><strong>Tanya Tucker</strong></td>
<td><strong>Last Week</strong></td>
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<td><strong>3</strong></td>
<td><strong>SOUTHERN STAR</strong> (Columbia 38-73042)</td>
<td><strong>Keith Whitley</strong></td>
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<td><strong>4</strong></td>
<td><strong>I CAN'T TURN THE TIDE</strong> (RCA 9076-7-RAA)</td>
<td><strong>Bobbie &amp; The Boys</strong></td>
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<td><strong>5</strong></td>
<td><strong>MANY A LONG LONESOME HIGHWAY</strong> (Columbia 38-73047)</td>
<td><strong>Rory Crowell</strong></td>
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<td><strong>6</strong></td>
<td><strong>WHEN I COULD COME HOME TO YOU</strong> (MCA 53738)</td>
<td><strong>Steve Wariner</strong></td>
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<td><strong>7</strong></td>
<td><strong>NOBODY'S HOME</strong> (RCA 9078-7-RAA)</td>
<td><strong>Clint Black</strong></td>
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<td><strong>8</strong></td>
<td><strong>STATUE OF A FOOL</strong> (Columbia 38-73077)</td>
<td><strong>Ricky Van Shelton</strong></td>
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<td><strong>9</strong></td>
<td><strong>IN MY EYES</strong> (MCA 53737)</td>
<td><strong>Lionel Cartwright</strong></td>
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<td><strong>10</strong></td>
<td><strong>FAST MOVIN' TRAIN</strong> (RCA 9115-7-RAA)</td>
<td><strong>Restless Heart</strong></td>
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<td><strong>11</strong></td>
<td><strong>START IT ALL OVER AGAIN</strong> (MCA/Curb MCA-53746)</td>
<td><strong>Desert Rose Band</strong></td>
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<td><strong>12</strong></td>
<td><strong>OVERNIGHT SUCCESS</strong> (MCA MCA-53755)</td>
<td><strong>George Strait</strong></td>
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<td><strong>ONE MAN WOMAN</strong> (Curb/RCA 9077-RAA)</td>
<td><strong>The Judds</strong></td>
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<td><strong>14</strong></td>
<td><strong>WHERE YOU BEEN</strong> (Mercury/PolyGram 476-262-7)</td>
<td><strong>Kathy Mattea</strong></td>
<td><strong>18</strong></td>
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<td><strong>15</strong></td>
<td><strong>IT'S YOU AGAIN</strong> (MCA 53732)</td>
<td><strong>Skip Ewing</strong></td>
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<td><strong>16</strong></td>
<td><strong>ON SECOND THOUGHT</strong> (Universal UVL-66025)</td>
<td><strong>Eddie Rabbit</strong></td>
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<td><strong>17</strong></td>
<td><strong>NO MATTER HOW HIGH</strong> (MCA-MCA-53757)</td>
<td><strong>Oak Ridge Boys</strong></td>
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<td><strong>18</strong></td>
<td><strong>THAT JUST ABOUT DOES IT</strong> (Columbia 38-69004)</td>
<td><strong>Vern Gosdin</strong></td>
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<td><strong>19</strong></td>
<td><strong>TIME'S UP</strong> (Warner Bros-7-32714-A)</td>
<td><strong>Southern Pacific &amp; Caroline Carver</strong></td>
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<td><strong>20</strong></td>
<td><strong>LITTLE GIRL</strong> (MCA-MCA-57583)</td>
<td><strong>Reba McEntire</strong></td>
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<td><strong>21</strong></td>
<td><strong>HEARTBREAK HURRICANE</strong> (Epic 347-30787)</td>
<td><strong>Rick Skaggs</strong></td>
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<td><strong>22</strong></td>
<td><strong>LEAVE IT ALONE</strong> (Warner Bros-7-22277-A)</td>
<td><strong>The Foresters</strong></td>
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<td><strong>23</strong></td>
<td><strong>WHO'S LONELY NOW</strong> (Warner Bros. 7-22277-A)</td>
<td><strong>Highway 101</strong></td>
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<td><strong>24</strong></td>
<td><strong>CHAINS</strong> (MCA-MCA-53764)</td>
<td><strong>Patty Lovelace</strong></td>
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<td><strong>25</strong></td>
<td><strong>IF YOU WANT TO BE MY WOMAN</strong> (Epic 34-73076)</td>
<td><strong>Merle Haggard</strong></td>
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<td><strong>OUT OF YOUR SHOES</strong> (RCA 9016-7-RAA)</td>
<td><strong>Lorrie Morgan</strong></td>
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<td><strong>27</strong></td>
<td><strong>SEIN'T MY FATHER IN ME</strong> (RCA 9116-7-RAA)</td>
<td><strong>Paul Overstreet</strong></td>
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<td><strong>28</strong></td>
<td><strong>QUITTING TIME</strong> (Columbia 38-73202)</td>
<td><strong>Mary-Chapin Carpenter</strong></td>
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<td><strong>29</strong></td>
<td><strong>A WOMAN IN LOVE</strong> (RCA-9027-7-RA)</td>
<td><strong>Ronnie Milsap</strong></td>
<td><strong>19</strong></td>
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<td><strong>30</strong></td>
<td><strong>KEEP IT IN THE MIDDLE OF THE ROAD</strong> (Atlantic AS1-9911)</td>
<td><strong>Exile</strong></td>
<td><strong>36</strong></td>
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<td><strong>THE GREAT DIVIDE</strong> (Warner Bros. 7-22751-A)</td>
<td><strong>Gene Watson</strong></td>
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<td><strong>32</strong></td>
<td><strong>WHEN IT'S GONE</strong> (Universal UVL-66023)</td>
<td><strong>Nitty Gritty Dirt Band</strong></td>
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<td><strong>WHO'S GONNA KNOW</strong> (MCA-MCA-57595)</td>
<td><strong>Conway Twitty</strong></td>
<td><strong>42</strong></td>
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<td><strong>34</strong></td>
<td><strong>THERE GOES MY HEART AGAIN</strong> (Warner Bros. 7-22796-A)</td>
<td><strong>Holly Dunn</strong></td>
<td><strong>25</strong></td>
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<td><strong>35</strong></td>
<td><strong>SOONER OR LATER</strong> (Universal UVL-66029)</td>
<td><strong>Eddy Raven</strong></td>
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<td><strong>SHE'S GONE GONE GONE</strong> (Universal UVL-66024)</td>
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<td><strong>37</strong></td>
<td><strong>THE LONELY SIDE OF LOVE</strong> (MCA-53702)</td>
<td><strong>Patty Lovelace</strong></td>
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<td><strong>GHOST TOWN</strong> (Columbia 3873094)</td>
<td><strong>Zac's Creek</strong></td>
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<td><strong>TELL ME WHY</strong> (Curb CRB-10560)</td>
<td><strong>Jann Browne</strong></td>
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<td><strong>40</strong></td>
<td><strong>HE'S ALIVE</strong> (Columbia 3873000)</td>
<td><strong>Dolly Parton</strong></td>
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<td><strong>41</strong></td>
<td><strong>FIVE MINUTES</strong> (RCA 9118-7-RAA)</td>
<td><strong>Lorrie Morgan DEBUT</strong></td>
<td><strong>Lorrie Morgan DEBUT</strong></td>
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<td><strong>42</strong></td>
<td><strong>LICENSE TO STEAL</strong> (Tia-Star TS-1234)</td>
<td><strong>Rebecca Holden</strong></td>
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<td><strong>43</strong></td>
<td><strong>JUST AS LONG AS I HAVE YOU</strong> (RCA 9118-7-RAA)</td>
<td><strong>Don Williams DEBUT</strong></td>
<td><strong>DEBUT</strong></td>
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<td><strong>44</strong></td>
<td><strong>SIMPLE MAN</strong> (Epic 34-73000)</td>
<td><strong>Charlie Daniels</strong></td>
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<td><strong>HERE IN THE REAL WORLD</strong> (Atlantic AS1-9922)</td>
<td><strong>Alan Jackson</strong></td>
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<td><strong>46</strong></td>
<td><strong>NOT COUNTING YOU</strong> (Capitol 44452)</td>
<td><strong>Garth Brooks</strong></td>
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<td><strong>47</strong></td>
<td><strong>THERE YOU ARE</strong> (Columbia 38-73015)</td>
<td><strong>Willie Nelson</strong></td>
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<td><strong>48</strong></td>
<td><strong>THIS HEART</strong> (Columbia 3872113)</td>
<td><strong>Sweethearts Of The Rodeo 52</strong></td>
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<td><strong>49</strong></td>
<td><strong>TWO DOZEN ROSES</strong> (Columbia 38-69061)</td>
<td><strong>Shanandoah</strong></td>
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<td><strong>50</strong></td>
<td><strong>EVERYBODY WANTS TO BE HANK WILLIAMS</strong> (Mercury 876-426-7)</td>
<td><strong>Larry Boone</strong></td>
<td><strong>DEBUT</strong></td>
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<td>51</td>
<td><strong>THE CENTER OF MY UNIVERSE</strong> (MCA-MCA-53719)</td>
<td><strong>The Bellamy Brothers</strong></td>
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**CASH BOX CHARTS**

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

February 3, 1990
Jeff Stevens & the Bullets


When a couple of guys realize they have a musical talent at an extremely early age, just imagine what could eventually happen. While developing a genuine style, sharpening skills from every angle and building a rich vocal ability, they hit music with full force. After years of bustin' effort, what happens if they just don’t seem to garner the recognition they deserve? The answer is a simple one: THEY NEVER GIVE UP.

Such a decision has proven to have worked for Atlantic recording artists, Jeff Stevens & the Bullets, and their philosophy of “never giving up” is certainly paying off.

“Well, I didn’t think it would take this long,” admits Stevens. “Ya know, even when you’re a child, you’ve got these dreams and you think ‘Ahh...’ it’ll just take about six months or so! It’s sure been a lot different than I thought it would be, before I moved here to Nashville.”

Country music became a significant part of Stevens’ and brother Warren’s education while growing up in Alum Creek, West Virginia. When the two spent their early childhood listening to their dad play country records on the family stereo and watching Porter Wagoner’s syndicated TV show every Saturday night, they initially had no idea what an impact the music would have on them.

After winning first place in a talent contest at the age of nine, Jeff Stevens got together with his brother and realized that country music was the dream to seek. Shortly after, the two had formed a band, calling themselves the Stevens Brothers. Along with friend Terry Dotson on drums, the group began to embark on every local gig possible and soon developed a comfortable demand along the East Coast.

After changing the name to Jeff Stevens & the Bullets, the band continued to build its touring schedule, and at the same time, began building a strong niche for writing. Eventually Stevens’ niche for writing turned into his first national success. Two songs he co-wrote for country group Atlanta—“Sweet Country Music” and “Atlanta Burned Again Last Night”—became top-ten hits and provided Stevens with an introduction to the Nashville scene. It was only a matter of time before Stevens & the Bullets gained the support of producer Nelson Larkin, which led the band to sign with Atlantic America Records. After numerous television appearances, several single releases and opening up shows for acts such as Hank Williams Jr. and Alabama, it seemed as if Jeff Stevens & the Bullets were finally turning a dream into reality. Reality eventi-

Jeff Stevens & the Bullets

ally informed Stevens that his “progressive country” just wasn’t progressing at the right time.

It’s taken a couple of years, yet Stevens & the Bullets remain true to their progressive style of country music. Currently on the roster of Atlantic Records, they’re finally hitting reality instead of watching reality hit them.

“I think back when we first tried it, maybe we were a little too rough for the first time out,” Stevens remembers. “I feel like at that point, everybody felt that country music was going to take a traditional turn for the next three or four years, and that became true. Everyone in the music business knows that it’s just like a pendulum. It swings back and forth. It’s 1980 now, ya know...they’ve saturated the airwaves with traditional country music and now I think it’s time for a change and people are going to go for that change. There’s room for both—traditional and contemporary.”

Already making an incredible impact on country radio is their current single, “Boomtown.” This sultry cut marks the first release from their debut Atlantic LP, which will be released in February. “There’s a lot of stories in that album and a lot of good songs,” says Stevens. “There are some real deep songs on there. Then there are some fun songs on there, too.”

Although the band has left some highly commanding marks on the music industry, Stevens admits that their first real break is happening right now and they’re still considered to be rising artists in this business, which means they still have several marks to make.

“Absolutely, man—if you have to suck groceries like I do for a living, you know you’re still rising,” he laughs. “I feel like that even though we’ve been hittin’ it at forever and have learned quite a bit, we’re still new and we need to make an impression, so this is just like a real start for us. When Atlantic opened up their offices here in Nashville last summer, it just opened up the gates for us.”

In March, Jeff Stevens & the Bullets will hit the road again, which will mark their first actual tour in quite a while. Although Stevens enjoys all aspects of the music industry, he finds the live performances to be the most rewarding. “Oh, I got that licked, buddy,” he says with an enormous smile. “I can do it alive, man. I’m not bragging, ya know, but I sure don’t mean to do that, but I just love it. I love this whole business—I like making records and doing interviews, but getting up there, playing in front of people, jumping around and having a good time...there just ain’t nothing like it.

For Jeff Stevens & the Bullets, perhaps it has been one of those long, hard roads, but unlike many who have traveled the same road, these guys just never gave up.

Kimmy Wix

PRODUCER WENDY WALDMAN (left), Capitol artist Suzy Bogguss and Warner Brothers' artist Kevin Welch join BBJO Entertainment Group president Greg Janese in celebration of the newly formed full-service management and production company located on Music Row. BBJO's clients include Eddy Raven, Suzy Bogguss, Southern Pacific and Mason Dixon.

WSIX FM/AM was recently named Nashville's #1 radio station, according to the Arbitron ratings. Among the station's many contributions to the Nashville community is the annual Parade of Pennies concert to provide Christmas to needy area children. Pictured at the concert, from left, are: Lionel Cartwright, Les Taylor, WSIX air personality C.C. McCartney and Ricky Van Shelton. (photo: Beth Gwinn)
COUNTRY INDIE SINGLES

1 MORNING TRAIN (Fannie-TS-1236) Patsy Cline 2 7
2 WITHOUT YOU (Warner 1074) Charline 4 2
3 COME ON MR. LONELY (Sparrow-SVW-1101) Sweeter Than Honey 6 3
4 HE KEEPS CRYING (OVER YOU) (Hank-KK-11689-A) Charlie Louvin 6 3
5 DOWN FOR THE LAST TIME (Carter County 1206-A) Kelvin 12 2
6 HAVE IT YOUR WAY (Ridgewood R-3009-A) Brittan 10 3
7 LONG WAY BACK HOME (Brykas-BRY-1001) Sonny Martin 13 2
8 BEFORE THE BED GETS COLD (Texas EV-111A) Holly Lipton DEBUT
9 HOLDIN A GOOD HAND (Ridgewood R-3004-A) Jimmy Williams DEBUT
10 TOSSIN' AND TURNIN' (Ridgewood R-3010-A) Stacy DEBUT
11 HALF STAFF (A.Y.R. AYR-172-A) Rollie Putty DEBUT
12 GONE (Owerton Lee OL-45-137) Marcy Carr DEBUT
13 LICENSE TO STEAL (Prairie Star TS-1294) Rebecca Hayden 1 9
14 ROLLING IN LOVE (SOA-SOA-011) Lariat 15 10
15 SEND IT TO HEAVEN (Bluebird BG-118 AA) Ernie Cash 3 7
16 DO THE TWO STEP (Wonder Horse DM-470) Denny Marion 5 7
17 THAT PREACHER MAN (Bluebird BG-175AA) Burt Reed and Daddy 6 6
18 HURT NIE ONE MORE TIME (Master Sound T2205-1) Paula P. Yulee 6 6
19 LET SLEEPING IN THE (Ridgewood R-3008-A) Carol Persell 11 3
20 CAN'T GET OVER YOU (Horton HR-5204-A) Jack Nelson 14 2

Country Indies

Indie Spotlight

JERRY LANSDOWNE: “Lessons Of Love” (Step One SOH-114A)

If anyone should overlook this tune, the loss is theirs. “Lessons Of Love,” expertly produced by Ray Pennington, is one of the best pieces of material I’ve heard on an independent label. With excellent lyrics and clever hooks building a solid foundation, Lansdowne’s smooth, yet gutsy vocals put the roof on the house. Already tearing up the airwaves and causing listeners to sing along, “Lessons Of Love” should be a lesson for any independent artist who doesn’t yet know the meaning of successfully cutting a record.

Indie Feature Pick

TRACY RAMSEY: “Lonestar Lonesome” (Player P-149)

“Lonestar Lonesome,” produced by John Fisher, seems to take us right out on the range with the lonesome cowboy. Complete with a fiddle background and a two-stepin’ tempo, this tune marks a nice selection for the traditional country category. Ramsey delivers an interesting vocal range—very natural and most pleasing to the ear, and by all means, to this tune.

Up & Coming

CURLEY SURLES: “John Deere Letter” (Hilltop HT-127A)

GWEN NEWTON: “Your Love Keeps Bringing Me Back To You” (Halo HR90-01)

LILLIAN STANFIELD: “Too Many Reasons” (TSMB TSMB-107)

COUNTRY TIDBITS: I KNOW FEMALE HEARTS will be breaking across the country, but the word is out. Mark Miller, the dynamic front man for Sawyer Brown, has been bitten by the marriage bug. Miller got married on January 6, in Los Angeles to Lisa Knight (no relation, unfortunately). It would have been nice to have him in the family, huh? The surprise wedding culminated a long-distance relationship begun three years ago when the couple met on a television show on which the band performed and for which Knight was the make-up artist. Miller’s brother Frank was the best man, and bandmate Greg "Hobie" Hubbard served as an usher. The newlyweds honeymooned on the Pacific Islands and will be returning to a new home in Nashville. Good luck, Mark and Lisa, and be happy.

Indie Insight

GRAND OLE OPRY STARS Roy Acuff and Charlie Louvin recently received the 1989 Cash Box award for Independent Duet of the Year for their chart hit “Precious Jewel.” Acuff and Louvin were not able to attend the Cash Box Nashville Music Awards show last December, so Hal Kat executive Wayne Anderson (public relations) and Bobby Unruh (marketing) presented the award to the legendary duo. Hal Kat Records executive producer Hal Wayne also won the 1989 Cash Box award for Independent Producer of the Year. Many independent artists are busy, busy this year, beginning tours that will take them all across the United States and abroad. Bobby Bare will be starting his hectic 1990 schedule performing at fairs and festivals, and will also be touring West Germany, England and Australia. Boxcar Willie will be performing in Nevada throughout February and will be touring the Midwest in March. During the months of May through October, Willie will be performing at his theater in Branson, Missouri. Recording artist Mark Farmer (formerly of Grand Funk Railroad) will be touring Florida early this year. Farmer will be performing at various venues from the Midwest to the East Coast during February, and then it’s off to Japan in March Keep up the good work, guys.

CALENDAR OF EVENTS COMING UP:

THE INAUGURAL ROY CLARK CELEBRITY WEEKEND will take place March 22-25 in Nashville. The gala event will consist of four days of fun-filled, but very worthwhile events. All proceeds from this, the initial Celebrity Weekend, will go toward increasing America’s awareness of the needs of the world’s children through UNICEF. Roy Clark has been appointed National Ambassador for the U.S. Committee for UNICEF and has vowed to do everything possible to make the many, many needs of all the world’s children more visible to the general public. This is the reason behind the Celebrity Weekend. Celebrity golf and tennis tournaments will be included in the weekend festivities, as well as a fashion show, sightseeing tours, a cocktail party, the Starlight Entertainment Gala and an awards banquet. Celebrities participating in the Weekend will represent a broad cross-section of professional sports notables and Hollywood, New York and Nashville superstars. For more information, contact Taylor Seale, director of the Roy Clark Celebrity Weekend, at (615) 244-7900, 24 Music Square West, Nashville, TN 37203.

BACK IN TIME:

GOSPEL MUSIC

The Gospel Greats: Celebrating Its Tenth Anniversary

BY KIMMY WIX

AMERICA'S PREMIERE nationally broadcast Southern gospel music radio program, The Gospel Greats, celebrates its tenth anniversary this month as the most popular and widely heard program of its type ever.

Paul Heil, the program's originator, producer and host, feels this is a significant milestone. "To do something like this for ten years and, especially, to see the success the program has had is almost unbelievable. We thank God every day for the opportunities He has given us."

The Gospel Greats, a two-hour program originating weekly in Roanoke, Virginia, presently airs in about 180 markets across America, although, considering separate AM and FM broadcasts in many areas, the actual number of stations carrying the program is well over 200.

That's a far cry, though, from the handful of stations that aired the first program back in February, 1980. Some of the stations that began that first month are still carrying the program, including a major country station, WCNY in Savannah, Georgia. The very first station to sign up was WRIS in Roanoke, Virginia. Heil recently presented a special plaque to WRIS' owner, Lloyd Goosenour, to commemorate that distinction.

Heil, who will celebrate 25 years in broadcasting later this year, had been interested in radio networking and syndication since childhood. After about 15 years as a radio and then a television news director, he decided to bring together his radio production interests and his love for Southern gospel music in such a program—The Gospel Greats.

Each weekly program includes a featured artist, with whom numerous short interview segments are aired in fast-paced fashion. Other regular features include Jan Cain's "Gospel Music Update," song introductions by listeners and by artists, chats by phone with gospel music DJs about favorite songs in their areas, "Top 10 Back Then" selections, occasional artist spotlight segments, recent releases and a "National Song Jury" comprised of listeners nationwide who call in their verdict on new songs.

Heil credits the show's numerous features with setting it apart from any other Southern gospel program of its type, making it much more interesting than any music-only program could be, while still being primarily a music program.

Although an entirely Southern gospel program, The Gospel Greats has been very popular on country stations as well as on Southern gospel stations. In many cases it's the only gospel music such country stations air. One major country station airing the broadcast is WSM, in Nashville, Tennessee, whose powerful signal can be heard in more than 30 states. Another new audience for the program was developed in 1989 when a special version of the program first aired around the world on the Armed Forces Radio Network. With facilities in 67 nations around the world and on ships at sea, the AFRN first carried half-hour versions of the program. But, due to its popularity, the program was expanded to an hour last fall, becoming the first Christian music programming on AFRN's stereo FM service. The AFRN version of the program is made possible through underwriting by the Southern Gospel Music Guild.

"The most exciting thing about doing The Gospel Greats program for these past ten years has been hearing from listeners whose lives have been changed through the gospel message in the music I've played," Heil says. "We've heard from folks who've been saved as a result of the music or the artists' testimonies. In this sense, each program we do is exciting in its potential. And it's thrilling to see how God uses it—and to look forward to how He will use it over the next ten years."

Stations interested in information about The Gospel Greats program can call (717) 299-5899 for details.

The 1990s KICK OFF WITH A POWER BLAST AT FRONTLINE RECORDS:

Frontline introduces John Jacobs and the Power Team. The Power Team is known worldwide for their unique family ministry. To support the Power Team Crusades, top Christian artists have come together and recorded 14 original songs available only on the Power Team album. Captured in action at the Power Team recording session are Frontline artists (l to r): Tim Minor, Crystal Lewis, Brenda Beiden, Sharon Croghan, Cindy Cruse, Tim Melby (Liasion), Rick Elias, Brian Tong, Doug Beiden, Lary Melby (Liasion) and Steve Shannon (Idle Cure).

GARY MCSPPADDEN AND TERRY V. SALYER take a mug shot while recording at Maxxum's studio in Nashville, Tennessee. Salyer's project is scheduled for an early February release. Four of the tunes on the project were produced by McSpadden.
Southern Top Slot

Artist: The Fox Brothers
Title: "Carry on Children"
Album: Warrior Musics
Label: Morning Star MST-4095
Producers: Eddie Crook and Bill Vorndick
Writer: Jamie O’Hara
Publisher: Cross Keys-ASCAP
ALTHOUGH GOSPEL MUSIC PIONEERS J.D. Sumner & the Stamps have been singing for years, they continue to sharpen their craft. Shown recently in the studio polishing up their vocals under the direction of producer Dave Clark are (l to r): Jerry Trammell, Jack Toney, J.D. Sumner, Ed Hill and Clark. The yet-untitled project is an energetic collection of traditional Southern gospel music that focuses on the group's accomplished vocals. The group's RiverSong debut features songs written by several of the group members, as well as Clark, whose credits include the Southern gospel anthem "That's Why We're Here" and Larron's recent #1 hit, "I Can Begin Again." The project will release in March.

HAPPY BIRTHDAY JANET PASchal: Paschal was treated to a birthday party by the gang at Word while in Nashville picking songs for her new album, due out next April. Ladies shown are (l to r): Julie Ecrement, Debbie Atkins, Janet Paschal, Valerie Murray, and Amy Linde. Gentlemen are Bert Stevens, Rodney Hatfield, Mark Campbell, Todd Chatman, John Mays and producer Phil Johnson.

Gospel Hot Off the Press...

COUNTRY MUSIC ARTISTS RALLY TO HELP GOSPEL, SPIRITUAL AND RELIGIOUS WRITERS, PERFORMERS & PRODUCERS START GOSPEL MUSIC MUSEUM & ARCHIVES, INC. During the 1990 National Quartet Convention, a group of Gospel Performers got together and decided to go forth and get the Gospel Museum and Archives, Inc. put together and get it going ASAP. To begin raising money for this venture, a concert has been scheduled for March 18 at the Nashville Municipal Auditorium, beginning at 2:00 p.m. Letters were sent to various entertainers and the response has been unbelievable. As of now, the scheduled entertainers are: Glen Campbell, Paula Jean, Cristy Lane, the Forrester Sisters, Sammy Skiles, Sammi Smith, the Greenes, the Hoyle Miller Band, the Calloways, the Perrys, the Plainsmen, the Freemans, the Telestials, Fox Brothers, Jeff & Sheri Easter and many others. Willie Nelson and J.D. Sumner & the Stamps will host the extravaganza. For ticket information, call 1-800-877-7172 or (615) 822-1404.

FIRST CALL RECEIVES THIRD GRAMMY NOMINATION: Vocal group First Call has been nominated by the National Academy of Recording Arts & Sciences (NARAS) for the 32nd Annual Grammy Awards. The nomination, the group's third, is for the song "O Sacred Head Now Wounded" from the Our Hymns project in the Best Gospel Vocal Performance by a Duo or Group, Choir or Chorus category. First Call recently released their third album, God Is Good, on Myrrh Records. Congratulations, First Call! SANDI PATTI RECENTLY GAVE BIRTH TO A BABY GIRL, ERIN MICHELLE HELVERING: Erin was born on January 11, 1990 at 7:39 a.m., weighing 8 lbs., 11 oz. In celebration of the newest member of The Friendship Company, Patti and husband John welcome a new "Masterpiece" to the family.

TNn INTRODUCES NEW GOSPEL SERIES: The Cathedral Quartet headlines the talent at TNn. The Nashville Network revives the Southern gospel sound with the production of a new music series, titled Gospel Jubilee. The program is slated to debut in TNn's Spring airing lineup.

LOOKS LIKE A PARTY: The Hemphills are celebrating their one-year anniversary with Homeland Recording and Publishing. Joel Hemphill, with sons Trent and Joey, are pictured here with Homeland President Bill Traylor at his home in Brentwood, Tennessee. It has been a great year for the Hemphills, with the chart-topping single, "The Party's Over," from the Celebration album, and the next single, "Paid in Full," on its way up the charts. Not to mention the Hemphill Band's debut album, Band of Light and the recently released Hemphill Hits. The coming year is a promising one, with even more coming from the pen of master lyricist Joel Hemphill. (photo: Tauna Rice)

<table>
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<th>Album Review</th>
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<td>MicaEL Card: The Beginning (Sparrow SPC-1219)</td>
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If ever there was a musical package that holds a true representation of the scriptures, it's this one. The Beginning, superbly produced by Norbert Putnam, takes us deep into the Old Testament and presents us with its clear-cut, yet often misinterpreted message. With each cut focusing on various books of the Old Testament set to a majestic music ensemble, the impact is phenomenal. Perhaps "In the Wilderness" best displays the Michael Card we've so grown to love. This tune, as well as each cut on this project, gives us Card's highly manifest voice, but also incorporates his familiar acoustic delivery. My personal preference latches onto side two of this package, which includes "God Will Provide a Lamb," "They Called Him Laughter" and "A Face That Shone," all of which spark tender Christian ballads, with sincere meaning. The production of The Beginning is unlimited, which only compliments Card's artistic strength.
COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

TAITO AMERICA has been in the process of moving into its spacious new facilities for the past few weeks and hopes to be all settled in by January 29. New address is 290 Holbrook Drive, Wheeling, Illinois 60090. Phone number and FAX number remain the same, since the new building is really not that far from the firm's previous location.

NAME CHANGE: As you will read elsewhere in this issue, Mondial International of Springfield, NJ (subsidiary of Mondial International Corp.) is now called Mondial Distributing, Inc. But that's the only change; so you'll find Tony Yula, Sr. and Jr. doing business as usual at the Fadem Road digs. Speaking of business, Tony Jr. confided that while market conditions are a bit soft, operators are sportin' an improved outlook as a result of increased collections being generated by Konami's Turtles. While ops are justifiably imbed with TMNT, Tony Jr. mentioned a few other good pieces that deserve a second look, such as Taito's S.C.I., Atari's Klax and Sega's Shadow Dancer, to name a few.

PLAY YOUR HEART OUT! Regarding the AMOA jukebox Love Month Promotion, scheduled to run throughout February (Cash Box, December 30, 1989), the association just announced three of the records that will be featured. They are: "How 'Bout Us" by Grayson Hugh (RCA), "Whole Wide World" by A-Me Loraine (RCA) and "Forever" by Kiss (Mercury/PolyGram). The various tie-in promotional items (poster and title strips) will be underwritten by AMOA, RCA and Mercury/PolyGram. As we mentioned before, the program is being coordinated through Sterling Title Strip. Operators are instructed to purchase the records and promo pieces through their one-stops.

FASTEN YOUR WIND BELTS! Coming soon from Williams is a "phenomenal" new pinball machine called Whirlwind, where you can actually feel the power of the wind as you play! Marketing chief Roger Sharpe is very excited about it. As he told us, "Williams is starting to create a storm for the '90s...Whirlwind will launch a new era in pinball!" Naturally, the pricing is 1/50 cents, 2/75 cents, 3/$1. Watch for it. This is the year of the pinball, as you know; and have you noticed that the wheels of mass media publicity are already in motion via some major metropolitan newspapers thus far, along with TV, and you can bet there's more to come.

NOTES FROM ATEI: When you spend big bucks to travel to London for the annual ATEI convention (January 8-11, Grand Hall Olympia) you expect to at least see something new in the way of equipment, particularly if you're a distributor. C.A. Robinson & Co. prez Ira Bettelman singled out three machines in this category, that peaked his interest at the show. They are: Atari's Klax, Konami's Alien and Taito's Violent Fight. He praised management for producing a well-organized show but also noted that American attendance was very, very light... World Wide Dist. prez Fred Skor, another regular at this annual event, also found it to be well-presented and also noticed that American attendance was "desperately" low. As for current sellers at World Wide, Fred singled out Taito's S.C.I. as doing "terrific" business and noted that early reports on Williams' new Whirlwind pin are "fabulous!"

Reorganization at Mondial

CHICAGO—Effective January 1, 1990, Mondial International Corporation organized a new distributing company, Mondial Distributing, Inc., which will take over Mondial International's distribution operations in its Springfield, New Jersey office (located at 55 Fadem Road). Mondial Distributing is a subsidiary of Mondial International Corporation.

The reorganization is intended to separate Mondial's domestic distribution operation from the rest of Mondial's activities. Aside from the formal change in name, however, Mondial's domestic distribution operations will continue as before. Anthony P. Yula, Sr. is in charge of Mondial Distributing in the position of senior vice president of the company. Anthony J. Yula is the executive vice president. Both gentlemen are very well known and highly regarded in the trade. The combined experience of Tony senior and Tony junior add up to over 30 years in the coin-op business.

While there's been a slight change in name, with the two Yula's in charge of the operation, customers and suppliers will continue to deal with familiar faces in the Mondial organization.

For further information, contact Mondial Distg. at 55 Fadem Rd., Springfield, NJ 07081.

Atari's Klax

CHICAGO—Klax, the new video game from Atari Games Corp., is based on an abstract puzzle theme where players are called upon to think rather than kick, punch or shoot.

The game is easy to play; as you catch colored tiles with a paddle and flip them into bins to make stacks of the same color in rows of three. Each arrangement of three or more tiles (vertically, horizontally or diagonally) scores a "Klax" and causes the tiles to disappear. A variety of points are awarded depending on the difficulty of the "Klax." Titles that are not caught with the paddle fall into a volcanic pit and register a "drop" on the Drop Meter. Filling the Drop Meter or the bins with tiles results in end-of-game.

Players are given a choice of starting points, with each offering a different degree of difficulty. There is also the opportunity for a second player to join-in at the same wave for head-to-head competition. Each wave is unique in its own way and offers a progressively harder task. "Klax" has 100 waves of play and includes the Atari Games add-a-coin feature for continual play.

The new game is available in three configurations, including standard upright (full size), flexible "cabaret" (compact size) and universal kit; and all models are priced competitively, according to Atari. The kit includes a PCB, controls, JAMMA harness, bezel and artwork for header, control panel and side decals.

As displayed on the game's screen attract mode, players are able to purchase "Klax" t-shirts from Atari Games. This is not a contest but rather a novel approach that allows everyone to purchase and wear the t-shirts, whether they excel at the game or not.
**INDUSTRY CALENDAR 1990**

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<tr>
<th>Month</th>
<th>Event</th>
<th>Location</th>
<th>Contact Information</th>
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<tbody>
<tr>
<td>January 23-24</td>
<td>AMOA-sponsored meeting for state association executives; Westin O'Hare Hotel; Rosemont, IL.</td>
<td>For info contact Fred Newton at (312) 644-6610</td>
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<tr>
<td>January 23-26</td>
<td>IMA (International Amusement &amp; Vending Trade Fair); Frankfurt Trade Center; Frankfurt, Germany.</td>
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<td>February 1-4</td>
<td>Arkansan Music Operators Association; (site to be announced); Little Rock, AR.</td>
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<td>February 23-25</td>
<td>Iowa Operators of Music &amp; Amusements; Holiday Inn, Waterloo Civic Center; Waterloo, IA; state convention &amp; trade show.</td>
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<td>February 23-25</td>
<td>South Carolina Coin Operators Association, Inc. (SCCOA); Sheraton Hotel; Columbia, SC; state convention &amp; trade show.</td>
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<td>March 9-11</td>
<td>ACME '90 (American Coin Machine Exposition); Hyatt Regency; Dallas, TX; annual international trade show.</td>
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<td>March 23-25</td>
<td>NAMA (National Automatic Merchandising Association); San Jose Convention Center; San Jose, CA; western convention &amp; trade show.</td>
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<td>April 13-14</td>
<td>Washington Amusement &amp; Music Operators Association (WAMOA); Red Lion Hotel; Bellevue, WA; state convention and trade show.</td>
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<td>April 19-22</td>
<td>Florida Amusement &amp; Vending Association, Omni International Hotel &amp; Expo Center; state convention &amp; trade show.</td>
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<td>May 3-6</td>
<td>California Coin Machine Association; Hyatt Grand Champions; Indian Wells, CA; annual state convention.</td>
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<tr>
<td>May 4-6</td>
<td>Northeast Regional Amusement Machine Convention &amp; Trade Show; (NYSCA, IA; AMOA-NY, AMOA-NJ, PAAMMA); Trump Regency; Atlantic City, NJ.</td>
<td>For info contact Sue Mattersons at (518) 498-9981</td>
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<tr>
<td>June 7-9</td>
<td>Wisconsin Amusement &amp; Music Operators; Holiday Inn: Stevens Point, WI; state convention and trade show.</td>
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<td>July 20-21</td>
<td>Pennsylvania Amusement &amp; Music Machine Association; Sheraton Lancaster Resort; Lancaster, PA; state convention &amp; trade show.</td>
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<td>August 10-12</td>
<td>Amusement Music Operators of Tennessee; Vanderbilt Plaza Hotel; Nashville, TN; annual state convention &amp; trade show.</td>
<td>For info contact Jim Green at (901) 521-1234</td>
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<td>August 16-18</td>
<td>Wyoming Candy, Tobacco &amp; Coin Vendors Association; Holiday Inn; Cody, WY; state convention &amp; trade show.</td>
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<td>September 13-15</td>
<td>Michigan Coin Machine Operators Association; Clarion Hotel; Lansing, MI; state convention &amp; trade show.</td>
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<td>October 11-14</td>
<td>NAMA (National Automatic Merchandising Association); Orange Convention Centre; Orlando, FL; 1990 annual national convention.</td>
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<tr>
<td>October 16-18</td>
<td>Amusement &amp; Music Operators of Virginia, Inc.; Cavalier Hotel; Virginia Beach, VA; annual state convention &amp; trade show.</td>
<td>For info contact Charles Rowland at (804) 262-9283</td>
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<tr>
<td>October 25-27</td>
<td>AMOA Expo '90; (Amusement &amp; Music Operators Association); New Orleans Convention Center; New Orleans, LA; international convention &amp; trade show.</td>
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**MARY HERMANSON**

MARY HERMANSON'S ENTRY INTO THE WORLD OF coin-op entertainment came by way of a rather diverse background. She has worked as a clerk in a toy store, as a lifeguard, as a water-meter reader for the Public Works system and as an undergraduate teaching assistant at Illinois State University. However, she joined Konami, shortly after graduation from college in September of 1986, she considers this her “first real job.”

How did you happen to choose Konami, we asked? The answer is simple enough, she responded to a help wanted ad in the newspaper. “I think the last video game I played until then was Space Invaders,” Hermanson noted, “so you can imagine how surprised I was to see how games had changed, and what the video game business was like.” She went on to explain that at the time, the consumer business was beginning to take off, so Konami’s marketing research coordinator was handling not only coin-op but consumer functions as well, and she eventually moved to consumer exclusively at which time Hermanson was promoted to marketing research coordinator for the coin-op division, which is the position she currently holds.

Although I’ve had much correspondence with Mary Hermanson, and frequent conversations by telephone as well as in person at various trade shows, it wasn’t until now that I realized the full extent of her duties, which go far beyond sitting behind a desk pumping out press releases. “My main responsibility is to handle the testing of all new games, both from Japan and in-house,” she said, “and this includes choosing the test locations, keeping track of game earnings and hiring employees to monitor the opinions of test game players. From this information, together with coin-op department input, I suggest game alterations,” she continued. “I visit test locations to check out a game and to make any adjustments, such as changing ROM chips or swapping PC boards. While I’m not a technician by any means, at least I can understand some of the basics.”

Promotion is another aspect of Hermanson’s job in that she writes the game descriptions for Konami’s brochures, prepares press releases and photos for the trade publications, prepares promotional material for trade publications as well as mailers, and also manages to attend the various trade shows and distributor gatherings. Sounds like a pretty hectic schedule, doesn’t it? Well, we’re not through yet. She also writes reviews of new games and game concepts, suggests game titles and assists the R&D departments in the U.S. and at Konami headquarters in Japan. With regard to the latter she added, “What I do is research different topics and then report all of the information I find to help them in the development of their new games.”

Even with all of these responsibilities, this gracious lady has never once neglected to respond to a request from a trade press rep such as myself, who absolutely, positively must have a specific brochure or photo in time for deadline. When she says she’ll Federal Express it out to you immediately—she means it!

Market research covers many avenues, as we’ve learned thus far, so we asked Hermanson to elaborate a bit on Konami’s activities in this regard. Her response, “We usually choose an arcade location and a street location (either a convenience store, bowling alley or bar) to conduct the initial test of a game. The number of PCBs available for the first test are limited. Once the game is on location, I keep in contact with the location managers or operators to find out income information and to make certain that the game is treated properly.”

While the game is on location, we have people monitor the players to determine their reactions—positive and negative—with respect to playing time and income. When the information and income level, we can then decide if, and to what extent, the game should be changed.”

The show was conducted during the final weeks of the old year and at the threshold of a new one, Hermanson chose to focus a bit on Konami’s accomplishments in the marketplace over the past 12 months.

“This past year, we were very successful with the Bottom of the Ninth baseball kit, which was developed by our in-house R&D stuff,” She pointed out that, “Criminal Fighters is also doing very well. Keeping the operator’s needs in mind, we made it available in various configurations such as four-player upright, conversion kit for vs. Dual cabinet, Guinness, or Main Event, and two-player generic kit. Currently, of course, we are very proud to be manufacturing the hottest game on the market, Teenage Mutant Ninja Turtles. Based on our own testing, as well as the reports we are consistently receiving from distributors, this game is really breathing life into all locations and generating much excitement in the industry.”

As of this writing, TMNT is still hot, hot, hot!

What do you like most about your job? The answer to this question about my job is that it consists of several different functions so it always keeps me busy,” she told us—“I enjoy seeing, and having some participation in, the concept to production. I enjoy travel, I enjoy meeting and talking with the people in the industry. Quite simply, I love being involved in this business—and that’s ultimately what we are selling.”

Mary Hermanson was raised in Mt. Prospect, Illinois, which is a suburb of Chicago. She is project, which I would have wrapped up this Women in Coinbiz series with just a handful of subjects. But that is no longer the case and Hermanson certainly exemplifies what we’re trying to project, which is the vital role of women in this industry—and their ranks keep growing and growing.
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**SEEBURG** Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hainesville, PA, 17533. Tel: (717) 692-7205.

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

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FOCUS ON
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