Horse Sense

Cowboy Junkies Are Back in the Saddle
GEFFEN'S NOT GOOFIN': After weeks of rumors and speculation, MCA Inc. agreed to buy Geffen Records for MCA stock valued at about $545 million. Announcement of the deal followed Geffen's decision not to renew its distribution contract with Time Warner Inc. It appeared that the British media conglomerate Time Inc. was going to purchase the company for a reported $700 million cash, but David Geffen did not want to engage in the adverse tax consequences of such a deal, for a stock swap, to engage in immediately paying taxes. After those negotiations broke off, MCA came through with the best offer: MCA will issue Geffen 1 million shares of a new convertible stock that pays a $6.80 annual dividend and can be converted into 10 million shares of MCA common stock worth about $545 million. In exchange, MCA receives a company, which has produced such hits as Rocky Business, Little Shop of Horrors, and Beetlejuice.

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

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

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

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

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

WAYNE'S WORLD, WAYNE'S WORLD! Attorney's for entertainer extraordinare Wayne Newton and NBC News are due back in court April 13 to argue their ongoing libel case. The 9th U.S. Circuit Court of Appeals set the hearing to determine the reversal (continued on page 8)
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LA DEMO GRAPHICS: The following thoughts and blurbs are in reference to the stack of demos that have been piling up on my desk...

Bruce S.L. Duff displays his talents by playing all of the instruments on his demo tape, entitled Just for the Hell of It. All nine songs have a cartoon quality about them that calls to mind both the Residents and They Might Be Giants. Unfortunately, Duff doesn't share either band's absurd but clever imagination, nor their ability to create humorous songs. His first single, "Night" (from "Sweet Leaf"), is a nice, though not earth-shaking, addition to my music collection...

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

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

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

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

Robb Moore

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

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

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

On the other coast, EMI artist Richard Marx has announced that all publishing and recording singles from his debut album, A Tiger Without an Offender (Offender) will be donated to the Los Angeles-based Children of the Night organization, which is about to open its first shelter in Van Nuys. Marx wrote the track after meeting a few of the kids the song is named after, teenage prostitutes and runaways. The money will be used to get kids off the street and into drug rehab programs, get them into temporary shelters and provide food and job preparation and placement. The organization also operates a counseling service, a 24-hour hotline, and an emergency transportation program.

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

CASH BOX MAGAZINE, April 30, 1990

California Now, a new electronic magazine, has donated a $500 gift certificate for a subscription to their magazine. If you are interested in subscribing, please fill out the coupon below and return it to California Now, 1415 14th Street, Suite 330, Los Angeles, CA 90015. The subscription is good for one year and includes 12 issues. California Now is the first electronic magazine to offer this type of subscription.

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Thank you for your interest in California Now. We look forward to serving you with our electronic magazine.
MUSIC PUBLISHING

BY SHELLY WEISS

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

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

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

MCA MUSIC: President Leeds Levy announced the company's signing of a worldwide co-publishing agreement with Bush Burnin Music, co-owned by Bush Productions' Charles Huggins and songwriter/producer/artist Paul Laurence. In conjunction with the deal, MCA has signed exclusive songwriter agreements with Bush Burnin' writers Janice Dempsey, Paul Laurence, William Whitelaw and Diana Vitali. The MCA catalogue includes the current "Eric Gable (Orpheus)" single "Hard Up," as well as Gable's previous hit, "Remember the First Time." It also includes several #1 songs written by Laurence for top recording artists Freddie Jackson, Stephanie Mills and Melissa Morgan. BB's Linda Vitali has written the current #1 for Jackson and Melba Moore, and is a frequent collaborator with world-renowned songwriter Gene McDannell, formerly of McDannell and Whitehead. Vitali just completed Janice Dempsey's debut LP for Epic... MCA has also signed a worldwide co-publishing and exclusive writer agreement with songwriter/producer Paul F. O'Neil. O'Neil is co-writing on the first single released and well received heavy metal group Savatage's LP, Gutter Ballet (Atlantic), with the first single, "Of Rage and War," already hot on the charts. O'Neil also directed the first video of the title cut, which is currently appearing on MTV. O'Neil's previous credits include Badlands' (Atlantic) debut. He is currently in pre-production on their follow-up LP... FILM/TV: Writer/producer Ronald M. Cohen and the Movie Company, along with Eddie Milks, have just closed a deal with HBO for the pay-cable company's first half-hour dramatic series, Southern Cross. Asizller about the criminal justice system to be filmed in Florida, the show gets its name from Stephen Stills' classic hit song... Pat Griffith, sound supervisor of EXFX Studios, informs us that the company is working on the new hit CBS series City, starring Valerie Harper, with Jeff Jones handling the music chores; and also on the new made-for-TV sci-fi movie, Plymouth (ABC), based on life on the moon in the future, shooting at Disney Studios and slated for Fall. The movie stars Cindy Pickett, formerly of St. Elsewhere.

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

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

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

To be continued...
Ride a White Stallion: 
Cowboy Junkies’ Caution Horses at Work

BY KAREN WOODS

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

The Trinity Session is literally just that: 10 songs co-written in one day at Trinity Church in Toronto, playing live to a digital two-track and using what’s called the CalRec Soundfield Ambisonic recording system. The result is a record filled with as much space as music; something that breathes as the most still music of its kind.

Then there is The Caution Horses, both picked up where The Trinity Session left off, and expands on it as well. The airiness is still there, although the arrangement has been fleshed from the first record’s sparse guitar/bass/drumming vocabulary with the addition of instruments such as harmonica, violin, mandolin, pedal and lap steel and accordion. Lyrically, Cowboy Junkies have also grown; where Trinity Session’s originals and covers depict in nomenclature what’s left off, Caution Horses is more a series of stories on the state of life and love, the highs and the lows, the extremes and the middle ground in between.

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

On this album, out of the eight songs that are originals (they cover Neil Young’s “Powderfinger” and Mary Margaret O’Hara’s “You Will Be Loved Again”), I wrote music and words on all of them. She was just a Witch, which was co-written by [vocalist/sister] Margo Timmins and I,” he adds. “She wrote the lyrics and I wrote the music. But there has to be some element in every song that is personal. It doesn’t have to be the situation, or the facts of the narrative, but there’s usually an emotional element in it that’s really the reason for writing the song, something that I can identify with or want to analyze. That’s the personal side of it.”

Then there is to say that the majesty of the character. That’s the fun side of it, the fictional side, being able to create characters which I can identify with, and that emotion that you’re trying to express. It’s very satisfying, when you finish it and you realize you’ve actually captured something that is so absent, captured it and written a story to explain it.”

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

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

“We’ve been working with these musicians since The Trinity Session in 1990,” Timmins explains, “so we used the live shows to hone all the new material and all the arrangements. That was the idea when we went to record this one—to capture what we were doing live, the looseness of it, the arrangements, the immediacy of the sound. We didn’t want that to be lost. I think we captured it. We wanted it immediate and rootsy.”

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

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

Caution Horses also represents the next step in Cowboy Junkies’ unique recording technique. The band is again working with producer Peter Moore and the CalRec mikes. This time, however, they recorded in a 24-track studio, rather than in a church. “We went into a regular 24-track studio, and used the single mikes for the rhythm section. The bass guitar, the drums, the percussion and the rhythm guitar were set up around the CalRec, as well as being miked individually.”

Timmins explains. “Everyone else was isolated, in the same room, but baffled. Then we played live, all together as one unit again. It gave us enough separation that we could manipulate a little bit in the mixing, and using the CalRec technique, we could capture that warmth. If you isolate everything, I think it sounds very sterile. Everything sounds very...very. This way, I think we maintained that blend, and that feeling of a live performance is still there.”

The band says they’re more self-assured, that they have found their sound. “The principal songwriter for the band, he’s not into building up a huge catalog ofpotential material. Instead, he prefers that we go and do what we want. We start from idea to finish before moving on to something else. I don’t present a lot to the band,” he says. “I might write a lot personally, but by the time I present something to the band, it’s gone through a lot of my own editing, so if it’s not good enough, I just don’t bring it up. But by the time we do get to doing a song, it takes us a long time to work it from the point where I introduce it to the time it actually gets to a recording session. It goes through a lot of very slow processes, an evolution of beginning to understand...first there’s just the structure, then the actual groove of it, the actual dynamics. There’s a lot of subtle stuff in there that you can’t press. You just have to let it evolve naturally. We’re trying now to work up at least five or

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

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

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

Rock and Bird was written specifically for the record, about a month before, and ‘You Will Be Loved Again’ was worked out in that time, but everything else was pretty much on the road with us. We had a lot of time to think about the approach to the songs.”

Singer Margo spends as much time and energy working on her brother’s songs are going to be presented as he does writing them, Timmins says. “It seems to be working out that I’m getting more into songwriting, and enjoying it more, and Margo is just wanting to develop her vocal style more. She really enjoys the challenge of taking someone else’s words and stories and making them her own, interpreting them on her own level. So I think as long as we’re both happy doing that, we’ll continue this way. She doesn’t particularly like writing. Occasionally she comes up with an idea she wants to express, but most of the time she prefers to concentrate on her singing. It’s almost like playing a character, almost like an acting role for her, you know? She has this little script that she has to identify with and recreate, and she does it really well.”

As far as expectations for their second major-label release, Timmins says Cowboy Junkies really don’t have any. “We’re pretty confident about it. We’re pretty happy with the end result, so we’ll see how it goes. We’re interested in seeing how other people react.”

They never expected the success of the last album, he adds, so they can’t really predict what’s going to happen with the current one. “It was amazing. The good thing about [the way Trinity Session snowballed] was that we were on the road when all that happened, so it didn’t give us a chance to really think about it, and every show we just continued to do our thing. I think that really helped us a lot, that we were able to continue to play while everyone else was doing their bit. We were just doing what we always did.”

CASH BOX MAGAZINE 6 March 31, 1990
Seduced by the Beat:
Seduction Lives Up to Their Name

BY ERNEST HARDY

WHEN THE ADVANCE CASSETTE for Seduction's Nothing Matters Without Love was sent to me some time ago, a quick scanning of song titles showed that they'd covered Taana Gardner's seminal dance hit "Heartbeat," a masterpiece of simple chords and rhythmic beats (It's also the foundation for De La Soul's last single, "Buddy.") Yeah, right, thought and tossed it aside. Shortly after, in a few of these clubs that was cool until (even) Holly- 
wood trendoids descended on it, the track, "You're My One and Only True Love," received the attention the title deserved. And during that same period, a few local DJ's were playing "One Love," a song with which I can personally identify: I swear, I used to have a crowd in that same club. Of course, I've ended up taking a different road. The one I used to be known for, and once found, played it almost non-stop but, at the time, fast-forwarding past the bulbous parts, simply because that was where I'd been turned to Seduction for. When the trio (Michelle Visage, Idalis Leon and April Harris) is told of my initial resistance, they all smile and nod, though I'm sure this, or some variation of it, before... "That [cover] was [producers] Robert [Clivilles] and David [Cole]'s idea," says Harris. "We were kind of against it," adds Leon. "We were like, You shouldn't touch that classic." "Not against it," interrupts Visage. "Not against it," adds Harris, "just a little wary." "Initially," says Visage, who quickly establishes herself as the group's driving force (filtered through the streets of New York), "everybody looks at it and goes OFF MY GOD.""When I listen to it now," smiles Leon, "I say, Wow, this is slamming." As is always the rule, Seduction's members appear smaller in person than they look, especially in comparison with no rule, they're also more attractive. In their videos and press photos, Visage (the self-proclaimed "Puerto Rican of the group") both appear to have much longer legs than they really have, in some shots nearly throwing their facial portions out of whack, while Harris sometimes comes across as a little too severe. In person, none of this is the case. Visage actually has delicate features, sports a gold nose ring, and has the aura of someone at home with both New York streets and nightclubs. Leon is drop-dead gorgeous and fashion-model (which she was) thin, the kind of person who could consume all the free clothes off a rack without ever gaining an ounce. These two exchange off-color jokes, tease about who gets the skanky scare, and yet they just man the dance-floor and populate their conversation with frequent cries of, Uh-Uh, Miss Thing... Harris, meanwhile, is more reserved than her two siblings, and is a solidly built, softer-sounding voice. street-smart class that the camera can interpret as aloofness.

The group members have an easy camaraderie, gushing praises and sparring over groups and aside back and forth. Though some critics have lumped them in with the whole resurgence of the 'girl groups' (Exposé, Cover Girls, Sweet Sensation, etc.) and made the claim that they, like their peers, are puppets for their producers, Seduction don't quite fit in that category. Visage and Leon have been friends for years, club- 
ning and shops-covering the recording careers meshed and took off. Harris grew up with David Cole, half the production team of Clivilles and Cole (later responsible for hits on Natalie Cole, Debbie Gibson, Grace Jones and countless others), who steered the trio up the charts. Though hardly the result of afternoon garage jams (a bit of mythology best left to the rock domain anyway), Seduction are not quite a Mannie G. WANTED ad outfit. "April grew up with David," says Leon, "and she was already working with him when Seduction came together. Michelle and I were just hanging out when I met Robert Clivilles in a club. I was working at the Red Zone—I was a bartender before this; I was also modeling on the side—and they were talking about putting together a group, but I was looking for a solo deal. I said I would consider a group if it's really cool group—only if it's really cool—and the songs and music were cool as well. We all sat down to talk about it. We liked the concept, and went into the studio a few weeks later... When some of the other tribes of women are mentioned as a context in which to compare Seduction, Visage is quick to fire, "Look at us, We're the first inter-racial female group since the Mary Jane Girls. They're the only other multi-racial ones." "And we all can sing," laughs Leon, wickedly. "Our visual is different," says Visage. "Our visual is more an emulation of sophistication and class... with just a hint of sex, To sell. 'Cause sex sells. But not sleny..." "Our show is different," adds Harris, together for years, and, for myself, not to sound conceived or anything, we have the best track show I've seen. We're not at the level we'd like yet, but...we're the best track show out there. And girl groups? Forget it. We are the best track show, as far as girl 
groups. Definitely." A recent review of Nothing Matters Without Love in New York's Village Voice compared the trio to a Harold Robbins novel. It was meant as a compliment. Though I questioned the analogy, the point is well taken. Seduction are like the trash you'd see scattered on the streets in old Hollywood films: scrubbed clean and meticulously placed just so. (This, too, is a compliment.) The group admits that they are aiming for a mixture of... Street and glamour," exclaim Visage and Leon in unison.

On record, the trio's range is just as ambitious. The ballads are a solid blend of R&B and pop. The dance-oriented material spans the cover of "Heartbeat," the current single, to one of 1988's club anthems, "You're My One and Only True Love." Visage has a rapid-fire rap, "Breakdown," that's def and def, while their top-five pop hit "It Takes Two" sampled both pop and dance clubs without falling under the weight of those sources. What really marks the album, though, is not the sure hands of production provided by Clivilles and Cole (notable for their witty and clever—and often subtle—flourishes), or the fact that these three girls have stepped outside the traditional pop/rap. What comes through as you're listening to Nothing Matters... is the fact that everyone involved is a true prodigy; they're not just pop singers trying, like Cinderella's moody stepdaughters, to step into the glass slipper just won't fit. And producers trying desperately to figure out the formula behind the latest chart successes. These are people who know of... "We seem that club way because we all, especially Michelle and I, always go to clubs," says Leon. "April is very up on the industry parties and how those work. I've been going to clubs since I was fifteen and so has Michelle—Michelle and I are very much into the New York clubs, that whole scene," she smiles. "Robert and David are totally into club music; their roots are club music and R&B... And we're all from New York, and very club and party-oriented." Though New York is obviously a two-way street. When they performed there a while ago on a club tour, not only did they sell out the club, but were greeted with a level of excitement usually reserved for far more established artists. But Seduction were hometown girls, and the show was a hit. A few weeks earlier in Los Angeles, at a mini dance-music revue featuring Lil Louis, Pajama Party, Technotronic, others, it was Seduction who stole the show. Not only were they the crowd favorite, they easily out-sang, out-danced and out-shone the other acts. During last June's L.A., after their triumphant headline gig in New York, the results were to put it mildly, dis- astrous. Seduction gave their all, but the desk was stacked against them. The club was strict about a 21-year-old age limit, carding at the door and cut- ting the majority of the group—a handful of fans who latched on to them via radio or word of mouth about their earlier appearance. Compounding their rigid dress code was enforced by people who still swear by (omniguided) GQ Magazine. The lighting was bad, the crowd was huge, the backing tracks was out of it, and the crowd was typical L.A. industry: "Walk on water and I might be impressed." The group's members see this as further proof of New York's upper hand in the age-old New York vs. Los Angeles argument. "They [New York] are much more hip," says Visage drily. "Mmhm," agrees Leon. "I mean, when I grew up, that was basically a hobby, going to the clubs. It was the weekend thing to do. What are you doing this weekend?—this is fif- th grade and I'm going to get my fake ID and go clubbing." "What club are you going to?" asks Visage, joining in the impromptu nos- talgia. "Leon continues, "That's a way of life in New York..." "What?" interjects Visage, while checking her nails. "Your life goal is just to get into the clubs," finishes Leon. "What a thing, I used to dream about getting into the clubs," cracks Visage. O
of a $5.3 million award to Newton. The suit was filed nine years ago when Newton claimed that news reports on the network linked him to organized crime.

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

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

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

GOOD MARX: Richard Marx is donating his publishing royalties to "Children of the Night," his new single about the plight of runaway children, to the Children of the Night Organization, founded in 1981 to help children forced into prostitution and pornography.

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

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

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

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

Robb Moore and Lee Jeske

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

SHOCK OF THE NEW

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

Fuggedaboudit. We'll just talk about the band. They hope to finally get wherever it is that they are going, find piles of elephant bones there, drink Coca-Cola, have a chance to turn their world into something better. The eight songs on their first CD, solid pop music—the kind that Elvira Costello, XTC, Squeeze and that lot makes, but with a distinctly...odd edge. The elephant bones thing comes from the band; the latter is merely my evaluation.

I ought to be used to this by now, but the first thing you notice when attempting to get to know these guys is that the music and the personalities that make it are...odd. Well, at odds within the world. The eight songs in my possession are what we used to call "pure pop for now people" around here—honest-to-God pop songs resplendent with warmth, compassion, humor and hooks. The Odds themselves—Craig Northey, guitars and vocals; Paul Brennan, drums; Steven Drake, guitars and vocals, and Doug Elliott, bass and vocals—however, are sometimes within the world. The eight songs in my possession are what we used to call "pure pop for now people" around here—honest-to-God pop songs resplendent with warmth, compassion, humor and hooks. The Odds themselves—Craig Northey, guitars and vocals; Paul Brennan, drums; Steven Drake, guitars and vocals, and Doug Elliott, bass and vocals—however, are sometimes within the world.

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

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

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

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

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

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

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

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

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

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

Stay Tuned.

Karen Woods
THE HEAVY METALS

THE PRECIOUS METALS: A reception was going on up the street last week for none other than the greatest band of all time—Aerosmith. A thousand or so fans gathered at Guitar Center in Hollywood to watch the band's induction into the legendary Rock Walk. Aerosmith have influenced so many, and now they are taking their place at the top with some of the great rock and rollers, like Jerry Lee Lewis and Chuck Berry, who get last call. Another great innovator in town—Ozzy Osbourne. He's just released a six-song EP, Just Say Ozzy, and is presently writing songs for his new album, No Dogs Allowed. "The new album that I'm working on is just pure, basic, rock and roll music," says Ozzy. "I've just written a great rock and roll song called 'Party With the Animals.' It's incredible." I wonder if the song is anything like Dr. Dolittle's "Talk to the Animals?" Probably not. The album looks to have an October release, so all we can do is wait.

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

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

C.J. Weadick

Metal Picks of the Week

LOVE/NAME: Black Out in the Red Room (Columbia C45263)

With all the changes that this band has gone through since their club days in Los Angeles, the combination of different styles has led them to finding their own sound. The lyrics to the songs leave a lot to be desired, although the attitude is brought across well in the vocals. Musically, the album is strong. It borders metal and punk but also has a psychedelic side that adds an interesting twist. The guitar is heavy and touches base with Zeppelin and the Stones. The bass keeps the songs moving throughout the album, and tracks like "Why Do You Think They Call It Dope!" reflect definite funk influences, while others, like "Tumbleweed," really get down and boogie. Overall, Black Out in the Red Room is a good 'un. Don't hate are a band that appreciated when seen alive.

JOHNNY CRASH: Neighbourhood Threat (WTG N45126)

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

RIPPE: During those dusty, distant days of the '70s, there was a small New York-based label called Tomato that was notable for its eclectic and diverse approach to the media. Two things that didn't go unnoticed were its garage rock and roll style, and its commitment to keeping the music alive. As a result, the label, two things that were often overlooked during the '70s.

Eclecticism in that Kevin Eggers, the man behind the label, seemed to have good taste in all kinds of music. He often said, "It's the most local of the mainstream. He liked blues the most, it seemed, and so Tomato was heavily in the Albert King (Alto). Albert King, including the Allen Touissant-produced New Orleans Heat with members of the Metro. John Lee Hooker (including a rare solo album), Mississippi Fred McDowell, Sonny Terry, Johnny Shines, and such lesser-known talents as Peg Lewis, Caroline Red, Rocky Hill (a killer album of roadhouse blues with Johnny Winter and Dr. John), and young Robert Cray (Too Many Cooks, his first album).

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

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

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

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

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

In any case, it's wonderful to have Tomato back on the vine. One of the new issues is a two-CD sampler, and in it, Kevin Eggers, his head cheerfully in the clouds, writes, "Music, the magical potion, takes you places you'd never have wanted to go, but the Music Industry is not a safe place for a dreamer, whose feet seldom touch the ground. Sorry for the hard times. Grateful that I passed your way. One thing's for sure, no one can take the music away."

Tales from the Trenches: The Music Works, 175 5th Ave., Suite 2374, New York, NY 10010. Welcome. It's nice to be reminded that, musically, the '70s weren't all bad.

Lee Jeske
Ernest Hardly

New Beats

**PROFESSOR GRIFF AND THE LAST ASIAN DISCIPLES:**

- **PAWNS IN THE GAME** (Skywalker Records XR111)

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

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

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

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

**SALT-N-PEPA: Black's Magic** (Next Plateau PL1019)

Ah yeah, ah yeah...

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

Though their sexual swagger still cuts swaths through the beats, the sassy has ripened considerably. Even when the duo aren't rapping about their desirability or prowess, their delivery is full of confidence that is part come-on, part assault, part humorous wink. On Black's Magic, the team has couched their bull's-eye raps with some real singing accompaniment that serves as both complement and contrast to these S'n'P trademarks.

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

**Max Roach/Dizzy Gillespie:** Max + Dizzy, Paris 1989 (A&M CD 6404)

Bebo’s two eminences grace amble genially through nearly two hours of live duets, some of it aimlessly-dallying, most of it warm, wisty and filled with the majestic wisdom of thousands and thousands of great nights. Bop standards and wily improvisations ›wrapped, throughout; in the blues. Ends with a half-hour chat.

**John Zorn:** Naked City (Elektra Nonesuch 9 79238)

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

**Ray Anderson:** What Because (Gramavision RZ 79453)

Burly-toned, whimsical trombonist—a space-age Jack Tegarden—stomps freely, with a couple of spectacularly theatrical free-bop dates, his horn backed by a richly padded rhythm section (John Hicks, Mark Dresser, Pheeroan AkLaff, Allan Jaffe).

**Victor Biglione:** Balein Azul (WEA Latina WH 55999)

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

**Benjie Wallace:** Blaze: Original Motion Picture Soundtrack (A&M SP 39393)

Southern saxist’s score delves into Louisiana, with prole like Dr. John and Leo Nocentelli, Bennie Maupin and Charlie Parker among the local standbys. Wallace’s own swooning tenor and appropriate borrowed tracks. Another home for director Ron Shelton and Wallace, the Bull Durham team.
RHYTHM & BLUES

RAP SYMPOSIUM: "THE REAL DEAL: ASCAP, in conjunction with the Community Development Office in Black Music, World on Wheels and Jam Kru Records present R&B Symposium 1998: The Real Deal. This timely convention takes place on March 30 and 31 at the Pacific Hotel in Los Angeles with panel discussions on April 1. The Real Deal will bring together integral players in the industry from broadcasting, publishing, promoters, music supervisors, and many industry rap artists.

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

Additional attendees included James Johnson, BMI; Greg Mack, KDAY Radio; Al Bell, Ballmark Records; Lee Bailey, Bailey Broadcasting Services; Al Franklin, Discovery Music; June Gatlin, a Black historian; Rodney Gordy, Avatar Productions; De Jeff, Violet Brown, Wherehouse Enteertainment; Belma Johnson, BET, herself, and many others.

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

The Committee for Excellence in Black Music asks for your support as they tackle tough rap music issues such as violence, concert performances, lyrics and social responsibility. For more information regarding this event, call Greg Johnson at (213) 969-6011 or Azonzo Robinson at (213) 466-7861.

Bob Long

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

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

CASH BOX CHART

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| 19 THE INCREDIBLE BASE (Profile 1286) |
| 20 GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103) |
| 21 HERITAGE (Columbia 45268) |
| 22 PUMP UP THE JAM - THE ALBUM (SBK 75420) |
| 23 THE BIZ NEVER SLEEPS (Capitol 75600) |
| 24 NEVER TO FIND MILLI (MCA 39041) |
| 25 HOME (MCA 6312) |
| 26 EYES ON THIS (First Priority/Atlantic 91304) |
| 27 SILKY SOUL (Warner Bros. 25600) |
| 28 MEET YOUR GIRL (Virgin 90943) |
| 29 INTRODUCING...DAVID PEASON (Defen 22286) |
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| 31 ADVENTURES IN PARADISE (Geffen/Bootleg 24260) |
| 32 SPECIAL (Motown 6267) |
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| 44 LET ME TAKE YOU TO THE ROCK HOUSE (Eftect/Skywalker 3000) |
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| 73 D.J. Jazzy Jeff & The Fresh Prince (Warner Bros. 25622) |
| 74 ACE JUICE (Capitol 60062) |

March 31, 1990 | The gray shadinginearates to a title song, indicating strong upward chart movement
COCINANDO

ANOTHER SONG DISKED OF COCINANDO IS ABOUT "LOS RIVIUS." Orque is very clear on that subject. Rule 3.1 states that "A hotel room is not a sex resort." This dogma is more than justified by the sales returns which the song brought even at its smallest matches, the investment. However, I chose to make subjective exceptions to those me da la gana. This review is to introduce the future stars. Please shake hands.

The first mention of the immediate association with Santiago's music is probably "SUZY," but the world is the world, and "WORLD TRIUNFO" is Luis Mansilla's, and he's a hit, sit back and enjoy the ride.

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

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

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

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

Other idiosyncrasies include: a) Santiago's use of one extra-long sone between mambo—or between a mambo and the coda—instead of the usual two sones found in the traditional structure; b) the exchanged positions in certain songs of the brass and cera parts; c) the left-hand sone drum pattern on "Es el Amor" for which the backbeat rimmed count is not played in metronomic monotony but at the drummer's spontaneous option; and d) the old stop-and-go maniobra in "Se me Van," a production care rarely seen in today's salsa numbers in which execution is reflected by larding, overlaid by sound.

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

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

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

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

Is Cañavelar philosophically entitled to follow in 4-40's successful path? Yes. Everything that commercially successful deservs to be copied, as is the most rewarding public flattery. Does 4-40 have the exclusive rights to the pop

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

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

"No Voy a Mover un Dedo" and "Que Pue lo que me Hiceste" (sic) hits are on any radio format. "Ella Me Viva" can be heard on the loudest Washington Heights gypsy cab, a sure indicator of its cult status. Using the regional expression for the broken-hearted, "Apeach" reminds me why one of Heaven's versions has to be amidst the green Cibao mountains, a bucolic environment saturated with background sounds perico ripian, smells of chico guisa'io, and a patio full of Cibaderas.

Cañavelar also has other assets 4-40 lacks. WEA-Latina, for one, has provided strong initial marketing support with the production and promotion of a re-mix of "No Voy a Mover un Dedo" and "Ella Me Viva." Also, thanks to the label's international strength, Cañavelar, in just its first release, will reach a status outside of Dominicana that took 4-40 two albums and three years to accomplish. Less obvious, but equally important, the most important asset on Cañavelar's ledger may just be its manager Cholo Brenches, a graduate of London School of Economics and the Richelieuavian eminence grise beneath the blossoming of merengue's two most popular singing icons: Fernando Villalona and Sergio Vargas. The 22,000-plus crowd that attended last month's merengue carnival at Madison Square Garden witnessed Brenches' miracle-like production of the night's highlight: the Sergio Vargas segment, featuring a ballet corps flown especially from Dominicana (attired and choreographed by Guillermo Cordero and Alexis Vasquez) to visualize the singer's 45-minute media, a project never previously attempted in an event characterized by the xerox-like similitude of its acts. More importantly, this shows that Brenches understands it's better to give the public its money's worth—and make his artist look good—than to make the extra bucks. If Alex Mansilla & Cañavelar ever learn that lesson, they will do just fine, and maybe even get the radio support their talents merit.

Tony Sabournin

CASH BOX MICRO CHART

NEW YORK LATIN LPs

1 LOS GRANDES EXITOS (CBS Discos) J. L. RODRIGUEZ KADOMA
2 LAMBADA (CBS Discos) ANA GABRIEL
3 QUEEN COMO TU (CBS Discos) EDDIE SANTIAGO
4 NEW WAVE SALSA (Th-Rodven) VARIOS
5 MERENGUEANDO CON LAS ESTRELLAS (Sonotone) XUXA
6 LOS GRANDES EXITOS (Bombay) JOSE JOSE
7 UNA PRUEBA DE AMOR (WEA Latina) SUZY GONZALEZ
8 LOS GRANDES DEL MERENGUE (Karat) VARIOS ARTISTAS
9 FUERA DE SERIE (Karat) LOS HNOS. ROSARIO

TEXAS LATIN LPs

1 NO TE OLVIDARE (Capital EMI/Latino) MAZZ
2 A TODO GALOP (Fonovisa) LO BUKIS
3 ON THE RISE (CBS Discos) MAZZ
4 LO MEJOR-12 EXITOS (Fonovisa) LOS BUKIS
5 STRAIGHT FROM THE HEART (CBS Discos) MAZZ
6 EXPLOSIVE (Casa) XCELENCIA
7 THE CH-TOWN BOYS ARE BACK (Freddy) MAZZ
8 NI POR MIL PUNADOS DE ORO (CBS Discos) MAZZ
9 WORLD BEAT (CBS Discos) MAZZ
10 TRUENO SOLIDO (Fonovisa) LOS TIGRES DEL NORTE

CASH BOX MICRO CHART

March 31, 1990
BOB LONG SPEAKS ON GOSPEL

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

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

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

He is a very active member of the city in which he lives, having made numerous contributions to the Illinois community. He gives speeches at churches and various organizations, serving as a much-needed positive role model. As founder of the Willie Wilson Foundation, an organization that helps to raise money for the disadvantaged, Wilson has won various awards, such as the Black Men of Achievement Pinnacle Award, the Ray Kroek Award, and the Paul Hall Boys Club Appreciation and Humanitarian Award.

In talking with Wilson, you can truly feel the genuine sincerity within the man with regards to his burning desire to do more than his share to help his fellow man in making the world a much better place for all mankind to live abundantly with health, happiness and prosperity.

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

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

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

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

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

Those gospel artist interested in taking part in the next taping may contact Barbara Wilson, producer of Singsation, or public relations manager. Proceeds will be allocated for a scholarship fund.

The Norfleet Brothers

Bob Long

BLACK GOSPEL ALBUMS

1. MISSISSIPPI MASS CHOIR (Mabeco 5003) Mississippi Mass Choir 25
2. CAN'T HOLD BACK (Light 7115-720-282) L.A. Mass Choir 23
3. I REMEMBER MAMMA (World A&M 8447) Shirley Cesar 14
4. ORDINARY JUST WON'T DO (Light 72026) Commissioned 9
5. WAIT ON HIM (Tyscot 89415) New Life Community Choir (Featuring John P.Kee) 5
6. HOLY, HELP IS ON THE WAY (Savoy 7098) Georgia Mass Choir 4
7. YOUNG ARTIST FOR CHRIST (Sound of Gospel 2014) Young Artist for Christ 7
8. HE'S WONDERFUL (Savoy 14792) Dr. Jonathan Greer/Chapel of Faith Choir 4
9. WONDERFUL (Light 7115-20215) Bo Williams 13
10. AIN'T LIFE WONDERFUL (Mabeco 4420) The Williams Brothers 10
11. WHO'S ON THE LORD'S SIDE (Savoy 14794) Rev. Timothy Wright 12
12. BREATHE ON ME (Savoy 7097) James Cleveland 19
13. CHILDREN IN PRAISE VOL. 1 (Sparrow 1190) The West Angeles C.O.G.I.C. 5
14. WORTH THE WAIT (Light 72029) Futrel 11
15. BRINGING IT BACK HOME (Word A&M 8449) The Clark Sisters 15
16. FAMILY + FRIENDS CHOIR 3 (Sparrow 7504) Ron Winans 26
17. ON THE THIRD DAY (Mabeco 4345) Jackson Southernaires 14
18. TIME WINDING UP (Sound Of Gospel 182) Jerry Q. Parries & The Christian Family Choir 6
19. TOTAL VICTORY (Light 7115720207) Vicki Winans 16
20. WE'RE GOING TO MAKE IT (Savoy 14795) Myrna Summers 18
21. I'VE YOURS LORD (Mabeco 4429) The Gospel Keynotes 34
22. CANT YOU SEE... (Alatia International 10149) Rev. Barnes & Co/Debra & Geraldine Barnes DEBTU
23. I’M YOURS LORD (Mob Hop 03) Russell Fox & Mount Olive Mass Choir 20
24. HEROES (Light 7115720203) N.J. Mass Choir 21
25. LIVE IN CHICAGO (Rejoice WR-VC CD385) Shirley Cesar 22
26. SO SATISFIED (Air 10135) Luther Barnes & Redd Budd Gospel Choir 23
27. AVAILABLE TO YOU (Rejoice WR-VC 8418) Rev. Milton Brunson 24
28. FLOWING (Mabeco 4434) Truewettes 25
29. REV. JAMES MOORE LIVE (Mabeco 4429) Rev. James Moore 27
30. THE RICKY GRUNDY CHORALE (Sparrow 1222) The Ricky Grundy Choir DEBTU
31. LET THE HOLY GHOST LEAD YOU (Mabeco 6002) Florida Mass Choir 28
32. A NEW BEGINNING (Menendo 2257) The Williams Brothers 29
33. HOLD BACK THE NIGHT (Sound Of Gospel 1738) Rev.Nicks/st. James Baptist Church Choir 30
34. IN WORSHIP (Sound Of Gospel 190) The New Jerusalems Baptist Choir DEBTU
35. ALL TIME GOSPEL CLASSICS 2 (Light 72061/Lexicon) The Voices Of Light 30
36. MIGHTYCloudS OF JOY (Rejoice WR-VC 8427) Night Song 32
37. MUM & POP WINANS (Sparrow 1215) Mom & Pop Winans 33
38. FAMILY AFFAIR (Myrrh/A&M 8448) Philip Bailey 35
39. HEAVEN (Sparrow SPR 1169) B.B.& C.C.Winans 36
40. JOY THAT FLOODS MY SOUL (Sparrow SPR 1173) Tamarine Hawkins 37
**POP REVIEWS**

**Stereoscopy**

(Quoted from March 18)

Also hit, this one fits the 45-popdance format. (346)

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

Um, inspired by the success of Black Box and "Ride On Time," this one finds Aretha Franklin in the LaToya Hol-

**501**

loway role. It is full of energy, but, as a deejay friend of mine puts it, is such an obvious rip-off. The same friend con-

sidered "Ride On Time" to be a sacrilege. He just sorta hangs his head when he plays this one. (EH)

**DEMETRIUS PERRY: "Use Me" (Tabu 479 73162)**

**WANDA WILLIAMS: “Someday
deejay

We’ll Be Together" (WandaLand Records W-1462)**

And everything old is new again. Bill Withers' much-remade, reworked, re-

tooled song is once again given the once-

**WANDA WILLIAMS: “Someday
deejay

over. The surprise is that Perry manages to work the material and blow

will new life into it. Injected with island

this club-aimed track hasn’t

flavor, this club-aimed track hasn’t

quite gotten the response it should, but

is one that definitely deserves a chance.

Diana Ross and the Supremes’ swan

song was not only the best thing they’d
done in years, but one of their best

efforts ever—though a truer credit

would have read “Diana Ross and Some

Choir Motown Hired”; the other

Supremes had little input into the

track. Though updated hip-hop or

House versions of the song seem to fall

into the category of sacrilege, Williams

(who is a voice dead-ringer for Ross) has
done an admirable job. The basic arrange-

ment is the same as the original, placed

over hip-hop and House tracks

there are also “Radio” and “Pop” mixes). I still prefer the lush original,

but this makes far more sense than the

new version of “Love Child” that’s out

now. (EH)

**ALBUMS**

**SINEAD O’CONNOR: I Do Not

Want What I Do Not Have**

(Chrysalis F421759)

Opening with the Serenity Prayer

dancing with an a capella version of the

title track, O’Connor bookends one of

the year’s best albums with a plea for,

then a declaration of, inner peace. (It’s

only the first quarter of the year, but

this album is—so far—the one to beat

in terms of ambition, beauty and

breadth.) What could have been a pain-

ful excursion in pretension and

awkwardness is a confident, at times

breath-taking, examination of the heart,

ambition and the attempt to cope with

the various changes that are inherent a

part of life. Whereas O’Connor’s last

album was characterized by volatile

emotions (anger, outrage, frustration),

the overriding—but not only—theme of

Want is loss: loss of love, in-

nocence/naiveté, preconceptions...

The first single, a cover of the Prince-

penned “Nothing Compares 2 U,” is a

genuine tear-jerker, complete with

strings and mournful backing vocals. 

Though that song, and its mood, estab-

lish the album’s tone, newer audiences

may be caught off-guard by the ex-

tremely literate, non-formulaic ap-

proach O’Connor takes with her own

songwriting. Without being self-indul-

gent or precious—an incredible

achievement, given the material—she

lays her emotional and intellectual

cards on the table. The sting this collec-

tion leaves behind isn’t that of bitter-

ness, but of awareness. Brilliant. (EH)

**THE WISHNIAKS: Catch 33

(Bloodmoney erato 79)**

In no time at all, Philadelphia’s

Wishniaks have gone from being a good

power-pop band to a great one. Their

“Wishful Thinking” b/w “Wicked Pygmy

Thinking” 46 hinted at a diamond in the

rough, and their Nauseous and Cranky

EP confirmed it. But it’s been quite a

while since anybody has made such an

impressive quantum-leap between

releases. Already, Catch 33 is a shoe-in

for my year-end top-10 list.

The Wishniaks combine a prodigious

and engaging pop sensibility with clever

lyrics and end up in songwriting ter-

ritory previously chartered by Peter

Holsapple, the Young Fresh Fellows

and the Plimsouls. However, don’t write

these guys off as another Chilton-esque

pop band that’s destined for the Coulda

Been Contenders Club. They mix up

Byrdy jinga-janga guitars with enough

Replacements crunch to avoid the

“wimp” tag, and keep matters simple

and sincere without ever sounding trite.

To top things off, they end side two with

a cool cover of the Scientists’ first single,

“Prance Romantic.” The Wishniaks ap-

pear to be the likely heirs to the pop

throne vacated by the dB’s demise.

Highly recommended. (Robb Moore)

**THE BEVIS FROND: Any Gas

Faster (Reckless #18)**

**THE HENRY KAISER BAND:

Heart’s Desire (Reckless #19)**

Both of these platters share not only

the same label—San Francisco’s Reck-

less Records—but a somewhat similar

approach to experimental and avant-
garde music. That is, they both draw

upon the halcyon days of late ’60s/early

“70s progressive rock and lift it into a

contemporary setting. The results are

at once familiar and new.

The Bevis Frond is actually just one

guy (“Bevis”) who plays everything ex-

cept drums. His forte is obviously

guitar, for the majority of his previous

efforts have consisted of meandering

acid jams that oozed bubbling fuzz and

called to mind both Jimi Hendrix and

Tony Iommi. But here, Bevis keeps the

proceedings trimmed down to song

length, and is all the better for it. His

singing is equally similar to ex-Husker

Grant Hart, and the saturated guitar

manages to screw itself into trippy pop

hooks. Many records “ask” you to turn

the volume up, but this one practically

demands it. Just make sure the vibra-

tions don’t knock over the hang-

The Henry Kaiser Band’s Heart’s

Desire is a live, two-disc set that pays

homage to days long gone by covering

Captain Beefheart, Burt Bacharach,

Stockhausen and a slew of others. How-

ever, they take an interesting and un-

conventional approach to this material:

complete improvisation. In that light, it

seems fitting that they do a wiggled-out

version of the Grateful Dead’s legen-

dary “Dark Star,” for in some ways the

Dead are the progenitors of free-form

psychedelia. The HK Band even does

“The Fishin’ Hole,” otherwise known as

the “Theme to The Andy Griffith Show,”

and somehow manage to make it their

own (!).

Henry Kaiser’s guitar abilities have

allowed him to stretch the parameters of

jazz and experimental music for quite

a while now. By tackling such a wide

variety of standards here, Kaiser cooks

up a bizarre stylistic stew, but shows a

true appreciation for every musical

genic and culture. While the results are

not always my personal cup of yuca

juice with ginseng and bee pollen, I’m

glad to know that he’s there. (RM)
RESTLESS HEART: 
Fast Movin' Train
(RCA 9961-1-R)

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

Country Feature Picks

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

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

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

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

EDDIE RABBITT: "Runnin' With the Wind" (Capitol 7PRO-79899)

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

KATHY MATTEA: "She Came From Fort Worth"
(Mercury/PolyGram CDP 129)

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

COUNTRY HOT CUTS

1. RESTLESS HEART: "Long Lost Friend" Fast Movin' Train GM(RCA) 3 8
2. HANK WILLIAMS, JR.: "Man to Man" Lone Wolf GM(Warner Brothers/Curb) 2 45
3. ALAN JACKSON: "Ace of Hearts" Here in the Real World GM(Arista) 7 6
4. RICKY VAN SHELTON: "Love 's Burning" Ricky Van Shelton III GM(Columbia) 7 6
5. THE KENTUCKY HEADLINERS: "Skip a Rope" Pickin' on Nashville GM(Mercury/PolyGram) 7 6

TOP 5 SINGLES—10 YEARS AGO

1. CONWAY TWITTY: "I'd Love to Lay You Down" (MCA) 3 8
2. THE BELLAMY BROTHERS: "Sugar Daddy" (Warner Brothers/Curb) 4 8
3. RONNIE MILSAP: "Why Don't You Spend the Night" (RCA) 4 8
4. THE STATLER BROTHERS: "Better Than I Did Then" (Mercury) 4 8
5. RAY STEVENS: "Shrinker's Convention" (RCA)
**Cash Box Charts: Country Singles**

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

March 31, 1990

### #1 Single: Randy Travis

**Randy Travis**

**1. HARD ROCK BOTTOM** (Warner Bros 7-19935-A)

#### Artists

- Randy Travis

#### Chart Positions

- Week 1: 3
- Week 2: 2
- Week 3: 8


### #1 Debut: Ricky Van Shelton

**Ricky Van Shelton**

**48. SHE HELPED ME (THROUGH THE HARD TIMES)** (K-AH-K-1093)

#### Artists

- Ricky Van Shelton

#### Chart Positions

- Week 1: 48


### #1 To Watch: Clint Black

**Clint Black**

**31. WAY OVER THE RIDGE** (MCA-53756)

#### Artists

- Clint Black

#### Chart Positions

- Week 1: 31

---

**Top Week** ▼

**Last Week** ▼

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>HARD ROCK BOTTOM</td>
<td>Randy Travis</td>
<td>Warner Bros 7-19935-A</td>
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<tr>
<td>2</td>
<td>NOT COUNTING YOU</td>
<td>Garth Brooks</td>
<td>Capitol (44592)</td>
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<td>3</td>
<td>SEEIN' MY FATHER IN ME</td>
<td>Paul Overstreet</td>
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<td>FIVE MINUTES</td>
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<td>5</td>
<td>HERE IN THE REAL WORLD</td>
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<td>Arista AS19922</td>
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<td>RIGHT IN THE WRONG DIRECTION</td>
<td>Vern Gosdin</td>
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<td>7</td>
<td>LOVE ON ARRIVAL</td>
<td>Dan Seals</td>
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<td>8</td>
<td>STRANGER THINGS HAVE HAPPENED</td>
<td>Ronnie Milsap</td>
<td>RCA 9120-7-RAA</td>
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<td>9</td>
<td>SEE IF I CARE</td>
<td>Shenandoah</td>
<td>Columbia 3732337</td>
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<td>10</td>
<td>WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART</td>
<td>Willie Nelson</td>
<td>Warner Bros. 7-19968</td>
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<td>11</td>
<td>OKLAHOMA SWING</td>
<td>Vince Gill &amp; Reba</td>
<td>MCA MCA-53780</td>
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<td>12</td>
<td>HELP ME HOLD ON</td>
<td>Travis Tritt</td>
<td>Warner Bros. 7-1991-A</td>
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<td>I'M OVER YOU</td>
<td>Keith Whitley</td>
<td>RCA 9119-7-RAA</td>
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<td>AINT NOBODY'S BUSINESS</td>
<td>Hank Williams Jr.</td>
<td>Warner Bros. 7-19957-A</td>
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<td>CHAINS</td>
<td>Patty Loveless</td>
<td>ASCAP MCA-53764</td>
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<td>16</td>
<td>BRING BACK YOUR LOVE TO ME</td>
<td>Earl Thomas Conley</td>
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<td>17</td>
<td>I WATCHED IT ALL (ON My RADIO)</td>
<td>Lionel Cartwright</td>
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<td>18</td>
<td>SOONER OR LATER</td>
<td>Eddy Raven</td>
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<td>THE DOMINO THEORY</td>
<td>Steve Wariner</td>
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<td>IF LOOKS COULD KILL</td>
<td>Rodney Crowell</td>
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<td>21</td>
<td>DID IT FOR LOVE</td>
<td>Sawyer Brown</td>
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<td>22</td>
<td>JUST AS LONG AS I HAVE YOU</td>
<td>Don Williams</td>
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<td>SILVER STALLION</td>
<td>The Highwaymen</td>
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<td>24</td>
<td>MISTER DJ</td>
<td>Charles Daniels Band</td>
<td>Epic 347226</td>
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<td>25</td>
<td>IF A MAN COULD LIVE ON LOVE ALONE</td>
<td>Skip Ewing</td>
<td>MCA MCA-53777</td>
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<td>26</td>
<td>THIS HEART</td>
<td>Sweethearts Of The Rodeo</td>
<td>Columbia 3873213</td>
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<td>27</td>
<td>QUITTING TIME</td>
<td>Mary-Chaplin Carpenter</td>
<td>Columbia 38-73020</td>
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<td>28</td>
<td>SOMETHING WITH A RING TO IT</td>
<td>Mark Collie</td>
<td>MCA MCA-53778</td>
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<td>29</td>
<td>I'D BE BETTER OFF IN A PINE BOX</td>
<td>Doug Stone</td>
<td>Epic 34-73426</td>
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<td>30</td>
<td>DUMAS WALKER</td>
<td>The Kentucky Headhunters</td>
<td>Universal U5-20016</td>
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<td>31</td>
<td>WALKIN' AWAY</td>
<td>Clint Black</td>
<td>RCA-5547-7-RAA</td>
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<td>32</td>
<td>BLACK VELVET</td>
<td>Robin Lee</td>
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<td>33</td>
<td>BACK WHERE I COME FROM</td>
<td>Mac McAnally</td>
<td>Columbia 3873213</td>
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<td>34</td>
<td>NO MATTER HOW HIGH</td>
<td>Oak Ridge Boys</td>
<td>Capitol (445426)</td>
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<td>35</td>
<td>THE HIGHWAY</td>
<td>Willie Nelson</td>
<td>RCA 9119-7-RAA</td>
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<td>36</td>
<td>WILD AND WOOLLY</td>
<td>Chris LeDoux</td>
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<td>37</td>
<td>ONE STEP OVER THE LINE</td>
<td>Nitty Gritty Band</td>
<td>RCA 9123-7-RAA</td>
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<td>38</td>
<td>THE SCENE OF THE CRIME</td>
<td>Jo-El Sonnier</td>
<td>RCA 9123-7-RAA</td>
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<td>39</td>
<td>IN ANOTHER LIFETIME</td>
<td>Desert Rose Band</td>
<td>MCA/Curb MCA-53004</td>
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<td>40</td>
<td>WALKIN' IN THE SUN</td>
<td>Glen Campbell</td>
<td>Capitol (445426)</td>
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<td>WALKING SHOES</td>
<td>Tanya Tucker</td>
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<td>Suzi Deeveroux</td>
<td>MSR-MSR-19995-A</td>
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<td>LESSONS OF LOVE</td>
<td>Jerry Lansdowne</td>
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<td>44</td>
<td>BETTER BE HOME SOON</td>
<td>Jennifer McCarter &amp; The McCarters</td>
<td>Warner Bros. 719964-A</td>
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<td>45</td>
<td>AIN'T GONNA DO YOU NO GOOD</td>
<td>Devon Lee (OLR-139-A)</td>
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<td>CARRYIN' ON</td>
<td>Cananoy</td>
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<td>FUNNY WAYS OF LOVING ME</td>
<td>Dorman Prot. 981101-A</td>
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<td>I'VE CRIED MY LAST TEAR</td>
<td>Ricky Van Shelton</td>
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<td>49</td>
<td>GOOD BYE, SO LONG, HELLO</td>
<td>Prairie Oyster</td>
<td>Columbia 3873213</td>
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<td>50</td>
<td>BLACK COFFEE</td>
<td>Lacy J. Dalton</td>
<td>Capitol 79662</td>
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</tbody>
</table>

**Total Weeks ▼**

**Last Week ▼**

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**Chart Notes**

- The chart includes various song titles and artists, along with their label information.
- Artists include notable figures in country music such as Randy Travis, Garth Brooks, and Clint Black.
- The chart is a snapshot of the country music scene as of March 31, 1990, showing popular songs and their respective chart positions.
COUNTRY MUSIC

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

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

BACK IN TIME:
MARCH 25—Alabama's "Roll on (Eighteen Wheeler)" sees its second week at the #1 spot on the charts (1984)
MARCH 26—Happy Birthday to Dean Dillon (1955) and to Charley McClain (1956)
MARCH 27—Brenda Lee debuts on the country charts with "One Step at a Time" (1957)
MARCH 28—Happy Birthday to Reba McEntire (1955)
MARCH 29—The famous Tootsie's Orchid Lounge opens (1960)
MARCH 30—Bobby Helm's "Fraulein" enters the charts and stays for 52 weeks to become the longest-running chart record of the decade (1957)
MARCH 31—"Take Me to Your World" by Tammy Wynette goes to the #1 position on the charts (1968)

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FOR A TOP 50 SINGLE

HEATH LOCKLEAR

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

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

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

WYNC MUSIC DIRECTOR Jeff Fain (right) dropped by the Nashville Cash Box offices recently and said hello to Cash Box's owner and publisher George Albert (right). Fain is one of the top music directors in North Carolina.
WHERE DO YOU GO once you've more than established yourself as one of your country's most popular entertainers? Where do you go once you've already broken the European market and gotten an enthusiastic response from fans there? Oh, if you're not from America and you're Michael Dee, you head straight for the good ole U S of A.

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

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

“I released my first single here in Canada in 1989, called 'No Pity for a Fool,' and it quickly climbed to number one on the charts,” remembers Dee. “I thought, 'Man this is easy. I should have done it sooner.' Then it was 1973 or '74 before I was ever back in the Top 10 again. So it was a very humbling experience.”

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

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

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

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

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“For a new artist on an inde—"

(continued on next page)
Country Indies

Indie Spotlight

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

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

**CATHRYNE GREENLY:** "Tame Me" (Magnum-002)

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

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

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

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

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

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

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

Kenny Marks: From One Lit Candle to a Raging Fire

BY KIMMY WIX

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

A warmf1elt sense of welcome overwhelmed me as I entered Marks' and wife-Pam's contemporary Nashville home. The invitation alone was most appreciated, but I soon discovered that his almost-electric personality was as equally warm and inviting.

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

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

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

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

In 1982 Marks cut his first album on Word’s Myrrh label. Since moving onto the DaySpring division in 1985, he has to date released five projects, including his current Another Friday Night, produced by Bubba Smith. This project results in a Marks-trademark compilation, ranging from a sincere rootsy-fook appeal to a rock and roll sensation. However, what’s most significant once again, are the lyrics and Marks’ heart-to-soul/soul-to-heart delivery technique.

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

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

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

“The process for me is like an idea that can become so real even with symbols,” ponders Marks. “I want that reality in my songs so that people go ‘Wow!’ and they can be touched by it. I think the visualization, particularly with video, you have that luxury to take it right to the point of BOOM, you know? I’ll sit down in my office, here at home, and do a lot of writing. It’s a real private moment for me. I sit and I think. O.K., what can we say or where can we go? Then the next process is taking this private moment of writing to another level, record and get with the band (the Remarkables). Then after that, you go through this other process of telling the story of the song that you’ve spent hours putting together. Next is this live performer who takes these songs in front of real people and the songs end up there in an entirely different level. That’s a wild job!”

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

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

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

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

Kenny Marks, active

Marks, pensive

CASH BOX MAGAZINE 25 March 31, 1990
Gospel...Hot off the Press...

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

WSGH RADIO HOLDS "SOUTHERN GOSPEL CELEBRITY AUCTION": WSGH Radio presents an April 7 the nation's only "Southern Gospel Celebrity Auction." It will be held in Winston-Salem at Edgewood Baptist Church, just off I-40 at the Reidsville exit. Proceeds from the event will benefit the North Carolina Arthritis Foundation. For donations or more information, call WSGH at 919-773-0869 or 919-699-8036.

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

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

Record Review

THE KINGSMEN: The Judgement (RiverSong CO2569)

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

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

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

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

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

**CASH BOX MICRO CHART**

**CONTEMPORARY CHRISTIAN TOP 40 SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I WILL BE HERE</td>
<td>(Sparrow SPD-1201)</td>
<td></td>
<td></td>
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<tr>
<td>2</td>
<td>WAITIN' ON SOMEBODY</td>
<td>(River)</td>
<td></td>
<td></td>
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<tr>
<td>3</td>
<td>I SHALL SEE GOD</td>
<td>(Good News)</td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td>MEANTIME</td>
<td>(Sparrow SPD-1169)</td>
<td></td>
<td></td>
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<tr>
<td>5</td>
<td>WE SING PRAISES</td>
<td>(Sparrow SPD-1174890367)</td>
<td></td>
<td></td>
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</tbody>
</table>

**Top Week ▼**

**Last Week ▼**


denice williams duet w/Natalie Cole 7 6  
MY ONE THING (Reunion) 7010053723  
SIMPLE, DEVOTED & TRUE (Benson CO2548)  
I CRY (Myrrh) 7010662709  
I'M ACCEPTED (Benson PWCO-1096)  
JUBILEE (Sparrow SPC-1219)  
I HEAR LEESHA (Reunion) 7010037623  
BREAKING THROUGH (Myrrh) 7010889896  
FAITHLESS HEART (Myrrh) 7010629020X  
HEART OF THE HOMELESS (DaySpring 7014080576)  
IT'S RAINING AGAIN (Starsong SSD-6144)  
GOD WILL FIND YA (From-tie CD9051)  
MORE LOVE TO THEE (New Canaan) 70109986536  
REASON ENOUGH (Reunion GI-101046 727)  
BEFORE YOU KNOW IT (Fontaine CD9050)  
BEAT OF A DIFFERENT HEART (DaySpring 7014177757)  
FATHER OF LOVE (Word) 7014176709  
THE MAN WITH THE NAIL SCARS (Star Song SSSC-8137)  
SOLOMON'S SHOES (Sparrow SSD WNTR-90)  
EXALT THE NAME (Word) 701-914-4500  
SHINE THROUGH ME (Benson CD2568)  
INSIDE OF YOU (Reunion CD?0049 726)  
BEST OF FRIENDS (UGent CD?115888)  
NEVER LET IT BE SAID (DaySpring 7014182579)  
I WILL PRAISE THE LORD (U24-441010)  
GREAT AMERICAN NOVEL (Sparrow SSD WNTR-90)  
COUNT ON ME (Masc 02555)  
TENDER HEART (Myrrh) 7016988677  
THE SAVIOR IS WAITING (Word) 7019175758  
NEXT TIME YOU SEE JOHNNY (DaySpring 7014160576)  
LEARNING TO TRUST (Starsong SSSC-8137)  
DOES ANYBODY LOVE THE LORD (Live Oak) 701-001-9703  
UNBELIEVABLE (DaySpring 7014187570)  
STAND IN MY PLACE (Myrrh) 7014062550X  
JUST COME IN (Sparrow SPC-1202)  
LORD OF THE PAST (Urgent ISBN0001381849)  

Southern Top Slot

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

**CASH BOX MICRO CHART**

**SOUTHERN GOSPEL TOP 40 SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary CD521)</td>
<td>Ronny Hinson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>HERE I AM (Sonlite SON-1235)</td>
<td>Hoppers</td>
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<tr>
<td>3</td>
<td>LET THE REDEEMED SAY SO (Canaan)</td>
<td>Nelsons</td>
<td></td>
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<tr>
<td>4</td>
<td>UNDER HIS FEET (Morning Star MSC-4103)</td>
<td>McKameys</td>
<td></td>
<td></td>
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<tr>
<td>5</td>
<td>SIN MET GRACE (Canaan)</td>
<td>Mid South Boys</td>
<td></td>
<td></td>
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<tr>
<td>6</td>
<td>GLORY DIVINE (Morning Star MIST-104)</td>
<td>Perry</td>
<td></td>
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<tr>
<td>7</td>
<td>HE'S STILL IN THE FIRE (Homeland HL-8804)</td>
<td>Speers</td>
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<tr>
<td>8</td>
<td>WHAT A WAY TO GO (Harvest HAR-1186)</td>
<td>Rehnhards</td>
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<td>9</td>
<td>I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163)</td>
<td>Isaacs</td>
<td></td>
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<tr>
<td>10</td>
<td>PAID IN FULL (Homeland HC-8557)</td>
<td>Hemphills</td>
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<tr>
<td>11</td>
<td>BEAUTIFUL VALLEY (Sonlight SON-118)</td>
<td>Down East Boys</td>
<td></td>
<td></td>
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<tr>
<td>12</td>
<td>HEALING MY Morning Star U25628)</td>
<td>Dixie Melody Boys</td>
<td></td>
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<tr>
<td>13</td>
<td>THAT'S WHY WE'RE HERE (RiverSong RS5692)</td>
<td>RiverSong Artists &amp; Friends</td>
<td></td>
<td></td>
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<tr>
<td>14</td>
<td>ARISE, MY LOVE (American Christian Artists ACA-0071)</td>
<td>Greenes</td>
<td></td>
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<tr>
<td>15</td>
<td>THE JUDGEMENT (RiverSong CD2569)</td>
<td>Kingsmen</td>
<td></td>
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<tr>
<td>16</td>
<td>THE FLOWERS WE LOVE (Down 3066)</td>
<td>Primitive Quartet</td>
<td></td>
<td></td>
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<tr>
<td>17</td>
<td>SING ME HOME (Canaan)</td>
<td>Wendy Bagwell &amp; The Sunlitzers</td>
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<tr>
<td>18</td>
<td>SHADOW OF THE STEEPLE (Homeland HC-8952)</td>
<td>Singing Americans</td>
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<td>19</td>
<td>I'LL BE WORTH IT ALL (Peaceful Stream PMS-1700)</td>
<td>Spencers</td>
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<td>20</td>
<td>RESURRECTION MORN (Morning Star MIST-4104)</td>
<td>Perrys Sisters</td>
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<td>21</td>
<td>CRYING IN THE GARDEN (RiverSong RS5693)</td>
<td>Heirloom</td>
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<td>22</td>
<td>BUILDING THIS HOUSE ON THE ROCK (Homeland HC-8514)</td>
<td>Allison Durham</td>
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<td>23</td>
<td>WHEN YOUR BACK IS TO THE WALL (Sonlight SON-121)</td>
<td>Chosen</td>
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<td>24</td>
<td>WHAT'S THAT I HEAR (Down INS-006)</td>
<td>Inspiration</td>
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<td>25</td>
<td>MORE THAN ANYTHING (Son Garden SG-7-20154-0)</td>
<td>Passons</td>
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<td>26</td>
<td>GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)</td>
<td>Paynes</td>
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<td>27</td>
<td>IN THE DEPTHS OF THE SEA (Homeland HR-8906)</td>
<td>Cathedrals</td>
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<td>28</td>
<td>WAKE THE DEAD (Word) 7019986536</td>
<td>Bruce Carroll</td>
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<td>29</td>
<td>LOVE GAVE DEEPER (River Song RS 5959)</td>
<td>Gold City</td>
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<td>30</td>
<td>I'VE NEVER BEEN DISAPPOINTED (Sonlight SON-119)</td>
<td>Kingdom Heirs</td>
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<td>31</td>
<td>ONE STEP BEHIND (Harvest HAR-1179)</td>
<td>Coppermine</td>
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<td>32</td>
<td>NEW MAN (Harvest HAR-1173)</td>
<td>Carroll Roberson</td>
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<td>33</td>
<td>I DON'T NEED THE WORLD ANYMORE (Mark Five MV-6973)</td>
<td>Buxtons</td>
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<td>34</td>
<td>I'LL LIVE AGAIN (Morning Star MSC-4105)</td>
<td>Bishops</td>
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<td>35</td>
<td>LIVING IN BEULAH LAND (Penrada PRCO0110)</td>
<td>Karen Peck</td>
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<td>36</td>
<td>HE BORE MY BURDENS (CF-101)</td>
<td>Freemans</td>
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<td>37</td>
<td>LOOK WHAT GOD HAS DONE (RiverSong CD02522)</td>
<td>Heaven Bound</td>
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<td>38</td>
<td>IT'S NOT FORM, IT'S NOT FASHION (Sonlight SON-116)</td>
<td>McGruder</td>
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<td>39</td>
<td>HE HAS Risen (Sonlight SON-122)</td>
<td>Singing Cookies</td>
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<tr>
<td>40</td>
<td>WHAT KIND OF CHURCH (RiverSong CD0269)</td>
<td>JD Sumner &amp; The Stamps</td>
<td></td>
<td>MEET THE PRESS</td>
</tr>
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</table>
CHICAGO—Industry veteran Bernard Powers has joined Merit Industries of Bensalem, Pennsylvania as director of marketing. Powers' considerable experience in the amusement business includes a lengthy tenure, during the '70s and much of the '80s, with Bally Manufacturing Corporation. "His experience with Bally closely correlates with where Merit markets its products today," commented Merit president Peter Feuer. "Having experience with both gaming equipment and amusement games makes for a good fit in our organization."

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

Powers has lectured extensively on subjects related to international marketing, has written several newspaper articles and has appeared on numerous business talk-shows relating to this topic as well as business management and marketing in general. As Powers stated, "Merit is involved with the international marketplace. I trust my involvement will serve to enhance their position. I have worked with Merit's international distributors as well as domestic ones in the past."

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

Bernard Powers

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

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

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

On Friday night, March 9, Pollock presented the premier AAMA Sales Achievement Awards, which distinguish companies for sales excellence, and are presented at several levels of Diamond, Gold and Silver. Four companies were recognized for sales excellence. Atari Games Corporation was awarded a Platinum award for its video game kit Tetris and a Diamond award for its dedicated game Hard Drive. FABtek, Inc. received a Gold award for its kit Cabal, Konami, Inc. received a Gold achievement award for its kit Crime Fighters. Taito America Corporation received four achievement awards; a Gold for the dedicated games Chase HQ and Operation Thunderbolt and Silver awards for its kits Superman and U.S. Classic.
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SERVICE MANUAL
Sega chairman David Rosen (pictured) took much pride in showing us this superb new G-Loc air-battle game, which puts you right in the pilot's seat.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(continued on next page)
**COIN MACHINE**

**ACME '90 EXHIBITS**

(continued from previous page)

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

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

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

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

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

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

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

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

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

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

**(photos by Pam Caposieno)**

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**Bally Midway's Trog**

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

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

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