A PREVIEW OF THE 21st ANNUAL DOVE AWARDS

STEVEN CURTIS CHAPMAN
THE DEBATE GOES ON... At a hearing held in Annapolis, Maryland on March 12, the Maryland State House Judiciary Committee overwhelmingly voted to kill House Bill 525, which would have imposed mandatory lyric-labeling requirements. In a vote of 19 to 3, the House Judiciary Committee, which is chaired by Rep. Danny Long (D, Annapolis), voted against the Bill. Proponents of the bill were lobbied by music industry groups and music lyricists. H.B. 525 would have required certain recordings to carry yellow fluorescent stickers. Failure to label would have resulted in fines of up to $5,000 and possible imprisonment for up to three years... Rock & Roll Confidential co-editors Dave Marsh and Lee Ballinger are doing their part to counterattack the lyric legislation by publishing a pamphlet, You've Got a Right to Rock. Their goal is to inform the public just how serious and dangerous the repercussions of this action would be. You've Got a Right to Rock is available for $3 from Rock and Roll Confidential, Box 15052, Long Beach, CA 90815.

JUST SAY NO: Mother Love Bone vocalist Andrew Wood died March 19 in a Seattle hospital from a heroin overdose. He was only 24. Wood had recently completed a 100-day rehabilitation period for his addiction, and prior to the relapse, had been well on his way to recovery. The band had just finished recording their latest PolyGram effort, Apple, and had been scheduled to begin a tour of the West Coast in April. 

G-L-O-R-I-A: Miami Sound Machine vocalist Gloria Estefan underwent surgery on March 22. She was attending the Harvard Medical School for Joint Diseases Orthopaedic Institute in NYC to be treated by the chief of spinal surgery. According to Dr. Michael Neuwirth, she has sustained a fracture subluxation from vertebrae T12 to L1. This is the part of the spine just above the belt-line area. She requires a spinal fusion which involves implanting two metal rods into her back, spanning about five vertebrae and correcting the deformity caused by the fracture. Estefan sustained these serious injuries when a truck slammed into Miami Sound Machine's tour bus.

GOOD DEED DEPARTMENT: Janet Jackson has established an ongoing "Rhythm Nation Scholarship," with $375,000 in proceeds from a March 16 Madison Square Garden benefit going to the United Negro College Fund... ASCAP has established the Bernie Cohen Music Theater Fund in memory of the Society's late direc- tor of Musical Theater Activities. Contributions to the fund, made payable to the ASCAP Foundation, to cover remaining expenses, should be sent to Gerry Levinson, ASCAP Foundation, 1 Lincoln Plaza, New York, NY 10023.

THEY CALLED HIM "MAESTRO": BMG Classics is about to begin a massive CD-reissue program documenting Arturo Toscanini's output for RCA Records. The Toscanini Collection will include CDs, cassettes, videotapes and laser discs. Over four years, 71 titles are scheduled to be released, including seven boxed sets. The first of which—separate sets of Beethoven and Brahms' complete symphonies and Verdi collection—will be released on April 3. Also to come, periodi- cally throughout the year, are volumes of Toscanini: The Television Concerts (1948-52), ten hours of NBC broadcasts available on nine individual videos.

RESEARCH WARRANTS: The recipients of this year's NARAS research grants—up to $5,000 each, chosen annually by its National Education Committee—were announced last week. They are: The American Folklife Center/The Library of Congress, to assist in the publication of the latest edition of American Folk Music and Folklore Recordings—Selected Lists; The American Recording Orchestra at Duke, to assist in the formation of a contemporary/collegiate orchestra; Helen K. Zinck, to assist in the publication of Where Is the Way: Song and Struggle in South Africa; and Leadership Music, an organization being created to "help educate the public in the musical activities of the black church" through courses covering all aspects of the music industry. Hear, hear.

YORK AND BEANS: York Productions is responsible for a virtual plethora of activity these days. Roy Ayers and Bobby Humphrey are toiling over new albums. Greg DeFeo is working with Kenny Ortiz of Capitol Records. Dr. York has completed a new 12-inch, "Always and Forever," and Afrikan Bambaata has been hopping out, gearing up for his next project.

FARM TEAM: ASCAP and Indianapolis radio station WFGB will present an April 6 party, com- mencing with acclaimed GPA's A Judy Fair Aid IV, at the 500 Ballroom of the Indiana Convention Center, to showcase four local unsigned acts: the Larry Crane Band, Jonell Mosser and Enough Rope, (continued on page 11)
CASH BOX CELEBRATES THE 21ST ANNUAL DOVE AWARDS
6 STEVEN CURTIS CHAPMAN: NO DOUBT ABOUT IT—HE’S A “10”
And the awards don’t mean a thing to him. Really.

7 PETRA: ROCKIN’ TO PRAISE
Busting eardrums for God, and other such silliness.

7 BEBE AND CECE WINANS: FOR THE POSITIVE OUTLOOK
Those aren’t their real names, but they sure do sound nice.

7 TWILA PARIS: THE GIRL NEXT DOOR WITH A NEIGHBORHOOD HEART
She’s just down the street, in God’s country.

KIMMY WIX

COLUMNS
4 The Buzz / Robb M’s in love;
Karen Woods gets her hackles up about Rock Against Fur;
Chriissy Iley looks a horse, Gift, in the mouth.

5 Music Publishing / Th-th-th-th-th-ats all, folks, from Shelly Weiss.

10 Gospel / Bob Long’s exercise in Futrelity.

11 Shock of the New / Karen Woods says we don’t need no stinking labels.

12 Rock & Roots / Lee Jeske’s got a squeeze box he wears on his chest.

13 On Jazz / Lee Jeske knows Coltrane is God. So does Bill.

14 On the Dancefloor / Ernest Hardy lambadas ‘til he pukes.

15 Cocinando / Tony Sabournin announces the only supermarket for tropical music services.

18 Rhythm & Blues / Bob Long says, “Great Scott!”

CHARTS
9 Top 40 Contemporary Christian Singles
9 Top 40 Southern Gospel Singles
10 Top 40 Black Gospel LPs
13 Top 40 Traditional Jazz LPs
14 Top 40 Dance Singles
15 Top 20 Puerto Rico Latin LPs
16 Top 200 LPs
18 Top 75 Rhythm & Blues LPs
19 Top 100 Rhythm & Blues Singles
20 Top 100 Pop Singles
22 Top 50 Country LPs
23 Top 100 Country Singles
27 Top 20 Country Indie Singles

DEPARTMENTS
2 Tickertape / The facts, the rumors, the lies, the deceptions, and free pianos...
2 Executives on the Move
6 Gospel
21 Country
28 Coin Machine
31 Classifieds
UK AND YOU THINK THE GRAMMYS ARE BAD: Those Brits Awards, they never seem to please anybody. This year—as organized by music biz pundit Jonathan King, who likes to think of himself as Mr. Finger-on-the-pulse Impresario—they were once again savaged, being described alternately as a farce and a sham.

Phil Collins, who won Best Song, trotted up to the piano and gave a supposedly impromptu performance of “Another Day in Paradise.” Presenter Cathy McGowan, a ’60s TV relic, fluffed her words. Lisa Stansfield, who won Best Newcomer, seemed to be omnipresent, with ingratiating, rambling thank-you speeches.

Apart from that, nothing too horrible happened. The only grueling injustice of the evening was the fact that Soul II Soul did not win an award—not Newcomer, not Dance, not Best Group of Best Album, all of which they were up for. They made up for it later by scooping up four British Dance Awards, as well as those Grammys. Jazzie B’s entrepreneurial skills have resulted in a chain of Soul II Soul stops, but the old saying that the British look down on success still rings true.

We here prefer lives with a tragic flaw, so it came as no surprise when Annie Lennox won Best Female for the second year running. With it went the wishes of a nation that she should flourish into motherhood soon and carry her child to a healthy, bouncing birth.

GIFT HORSE: Roland Gift sent both his BPI Awards back, for Best Album and Best Male Artist. It seems he particularly objected to appearing on the same show as Maggie Thatcher. Seems once again of Holy can’t take a joke. Really, having Maggie say how much she enjoyed “How Much is That Doggie in the Window” and chanting a few choruses seemed like a huge joke on the Premier to me. If Gift is so sensitive and sulky, I can only wish him well in his upcoming performance as Romeo with the small, independent Hull Truck theater company. My guess is he’s not nearly as good on actor as he is a singer (remember him in Scandal?) and I’d hate to think of him weeping when the reviews come out.

Gift is presently ensconced in his home town of Hull, believed to be living with his mum, an antique clothes dealer, and learning his lines. Of course Gift, being politically sound, has no trappings of a rich and famous lifestyle. No big car, no mansion, only a flat in north London. But I can reveal that he does have a ubiquitous macabre cook. Say some it’s a pose; some say she’s his girlfriend. If you ask Gift you are never going to get the truth either way.

NICE GUYS: House of Love is hotly tipped as the next indie set to go stadium attraction. In the midst of a national tour to promote their excellent single, “The Beatles and the Stones,” and their eponymous Fontana album debut, these kindhearted guys decided to donate their one free day to the Minshothe High School and Community College, Pontefact, Yorkshire when the entire school, and its headmaster, wrote them with pleas.

Under-eighteens are not allowed into House of Love gigs and this seemed a great shame, pointed out physical education teacher Melanie Jones: “Thirteen to eighteens would love to hear the music they can’t get to hear and most singles buyers are in the 15-16 age bracket, precisely the kids who never get a chance to hear good live bands play.”

Their letter was accompanied by a poll that stated House of Love got 96% of the school vote as Band They Would Most Like to See. U2 came in second with 2%, Bruce Springsteen came in third with just under 2%, and fourth was Bros with a quarter of a percentage point.

Those highhearted boys couldn’t resist it—they donated their services free and were willingly supported by the school band.

Chrissy Hey
CARTOON ALL STARS TO THE RESCUE: Steve Tyrell, who produced the Grammy Award-winning songs “Someplace Out There” and “Don’t Know Much,” and who was music supervisor of ABC’s hit series Elvis, informs us that Academy Award-winning songwriters Howard Ashman and Alan Menken (The Little Mermaid) are participating in a TV history-making event, in which cartoon characters will participate in an anti-drug special. Television history will be made the morning of Saturday, April 21, 10:00-11:00 a.m., ET; 9:00-10:00 a.m., PT and CT; 8:30-9:00 a.m., MT, when the Academy of Television Arts & Sciences (ATAS) presents its precedent-setting, half-hour animated anti-substance abuse entertainment special Cartoon All Stars to the Rescue.

The special, for children 5-11, is the first entertainment program ever simulcast by all three major networks (ABC, CBS, NBC) and Fox, the Telemundo and Univision Spanish language networks, dozens of independent stations, and cable’s Disney Channel, USA Network, Black Entertainment Network (BET) and Nickelodeon. The special will also be seen in Canada over CBC, CTV and the Global Television Network and in Mexico over Telesis. The vast scope in which the special will be simulcast is unprecedented in the history of television, with virtually every broadcast outlet of consequence in North America airing the show. Additionally, all stations airing the special will be allowed to rebroadcast the program during the week following the simulcast in any locally-selected time period. The estimated viewing audience is 20,000,000 children. It will be shown commercial-free.

Starring 19 of the world’s most popular cartoon characters, as well as the voice of George C. Scott in the new character “Smoke,” this will be the first time that major studios and production companies have allowed their copyrighted animated characters to be drawn together in a single television program. The storyline of the special finds the all-star cast rallying to rescue a 14-year-old boy from the dangers of a life of drugs. Funding for the project is provided by McDonald’s restaurants and Ronald McDonald Children’s Charities (RMCC).

Roy E. Disney, vice chairman of the board of the Walt Disney Company and head of the studio’s animation department, is executive producer, while Buzz Potamkin, a Peabody Award Winner (for NBC Weekend) and for 20 years one of animation’s most respected producers, serves as producer. Among the well-known “Cartoon All Stars” in the special’s roster are (in alphabetical order) Alf, Bugs Bunny, the Chipmunks, Daffy Duck, Duck Tales (Huey, Dewey, Louie), Garfield, Muppet Babies (Kermit, Miss Piggy), Slinky, the Smurfs, Teenage Mutant Ninja Turtles (Michelangelo), Winnie the Pooh (and Tigger, too). Can you name all the “Cartoon All Stars” in the picture on this page?

Tyrell, music director for the show, informs us that Ashman and Menken have composed “Wonderful Ways to Say No” as the theme song for the special. Tyrell produced the recording of the song and also composed the special’s background score, based on his own original themes as well as the familiar music associated with the all-star characters.

MCA recently hosted a celebration at Spice in Los Angeles to welcome GRP Records to the family following their recent acquisition of the N.Y.-based label for an estimated $40 million. The highlight of the evening was an all-star GRP/MCA artist performance led by GRP co-founder Dave Grusin, Larry Rosen, co-founder and president of GRP (center, cutting cake) is joined by Al Teller, chairman, MCA Music Entertainment Group (third from left, standing); Dave Grusin’s (fourth from left, standing); Richard Palmese, executive vice president and general manager, MCA Records (sixth from right, standing); and a host of the artists immediately following their performance. The artists include: David Benoit (far left, kneeling); Lee Ritenour, who served as producer for the evening (second from left); Rick Margotta, Patti Austin (fourth from right, standing); and Don Grusin (second from right).
JUST A FEW MONTHS AGO, when Chapman and I sat in my office discussing various aspects of his musical career, we somehow stumbled onto the subject of awards. I asked him what they really meant to an artist like himself. Are they that important to him? How would they affect his future? I'll never forget Chapman's first response—"Well, they're just not that important to me," he pondered. "They're just something else to collect dust."

My mind was thinking—"You have got to be kidding. Immediately however, Chapman began to laugh and said, "No, no, they really do mean a lot to me."

When was I relieved. Since then, this Sparrow recording artist has broken the record by receiving ten Dove nominations, including two nominations for Song of the Year ("His Strength Is Perfect" from his Real Life Conversations album and "More to This Life" from his album of the same title), Songwriter of the Year, Male Vocalist of the Year, Artist of the Year, two nominations for Contemporary Recorded Song of the Year ("For Who He Really Is" from Real Life Conversations and "More to This Life"), Inspirational Recorded Song of the Year ("His Strength Is Perfect"), Southern Gospel Recorded Song of the Year ("I Can See the Hand," recorded by the Cathedral), and Contemporary Album of the Year (More to This Life).

Now, however, it's easier understood that Chapman's humorous attitude regarding awards is quite true to a certain extent—not that they just collect dust, but that taking home awards isn't the ultimate goal for a true artist. Someone who garners this many nominations in such a brief period of time as by all means not in this business just to get another pat on the back. To be respected and to have received such a vast amount of recognition by so many people obviously tells us something—this guy holds much more than a mere love for music.

"I hope that people realize that I'm a guy who doesn't have it all together yet, and I don't ever want to and pull that off on someone," admits Chapman. "I want people to know that a relationship with Jesus Christ is the focus of my life and that I never want to keep that to myself. Through the wonderful gift of music that God has given us, I want to use that platform to convey that to people in an honest and genuine way. The one thing that I do want people to realize is the fact that I know my life is summed up with God and everything else revolves around that."

"Everything else" includes maintaining his role as a husband and a father of two, writing, touring extensively and having already recorded three successful projects—First Hand, Real Life Conversations and More to This Life. Although his second album deserves the credit for opening the door for most of his success thus far, his current project, More to This Life, produced by Phil Nash, has opened the door wider and everyone seems to be entering with a sense of warmth and welcome.

"On the first couple of records, I think I was still really searching for what is really home base for me," Chapman explains. "I know what my limits are, but I didn't really know what home base was. I think I've found what that is now. I don't have any regrets about the first two projects, but I think as you grow, you realize what's there and what's needed. You know, when you're standing out there on that stage in front of people and it's just you and your guitar and you're looking at those people eyeball to eyeball, you want to be able to present to them what's honestly yourself. Because I have this habit of being very real honest with what I say and sing, I had to write songs about it all. That's why I didn't just co-write most of the material on this record, like the first two. I knew what I needed to say and I knew nobody else would be able to lock into that quite as strong as myself."

Kentucky-native Chapman is often described as being very down to earth and vulnerable. His present success is a shining result of those qualities, as is his desire to really minister to his listeners. "I want people who hear my songs to be able to make them their own," he explains. "I want people to continue to feel like this guy is approaching them as a friend saying 'Hey—here's what I've struggled with and here are some of the answers that I've come up with, so maybe you can relate.' I just love it when I'm able to share with the audience and realize that they understand what I'm singing about. I think that because of what I do and because I approach it personally, that people are responding."

After receiving numerous Dove awards, charting number-one singles for himself and other artists, taking home the Cash Box award for Inspirational Male Artist of the Year and having the current Cash Box number-one single for two consecutive weeks, Chapman is up for an additional ten Dove awards. If he takes all or any of those home, the dust that they collect will be just a sign of another job well done.

**RADIO MAKES IT HAPPEN:**

A special thanks to all of our Cash Box reporters...

- KBCL
- KCMS
- KCNW
- KCVQ
- KDAR
- KJTY
- KKLO
- KKRB
- KLFJ
- KLYN
- KNLR
- KORE
- KPBC
- KSBJ
- KWKU
- KKOJ
- KABS
- WAJS
- WJL

New First Call member Marabeth Jordan recently made her debut performance during the group's sold-out concert at the La Mirada Civic Theatre in California. Myrrh Records was on hand to honor Jordan with a reception after their performance. Pictured with Marabeth, Marabeth's husband Paul Salzton and baby Jordan are (L to R): Chris Hauser, radio promotions; Dick Bozzi, A&M Records; Ed Goble, director of Myrrh marketing; Bonnie Keen, First Call; Salzton and Jordan; Marty McColl, First Call; Jeff Kennedy, concert promoter; and (kneeling) Marie Lehman, Myrrh marketing assistant.

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Petra: Rockin' to Praise

ITS NOT SO UNUSUAL for a group of college kids to put together a rock band, but seventeen years ago when this band got together, the results were quite unusual, Bob Hartman and his band Petra indeed ditched out traditional rock music, but when the lyrics proclaimed the gospel of Christ, heads began to turn and hearts began to stir.

What initially kicked off seventeen years ago in Fort Wayne, Indiana has since then transformed a few new members and turned out a host of hit albums, an unlimited number of awards, chart-topping singles and concerts with signs that read "SOLD OUT". Through much success and many years Petra remains a dominant force within today's realm of Christian rock. Although numerous other groups with a similar goal have sparkled, then faded, DaySpring Records' Petra still lives and continues to honor their commitment to reach the youth with Biblical truth and a fresh-sultry dash of electrifying, yet inspiring music.

With the release of their 1987 This Means War! LP, the band, along with outside support, put together a series of multi-level efforts targeted at persuading kids to do more than merely listen to Christian music. This Means War! was the focus for the Petra Prayer Warriors campaign, which linked young people together on a national level using Petra-produced Bible studies, daily devotionals, a 24-hour Prayer Warrior Hotline and a petition drive in support of school prayer. This Means War! led to the recording of the follow-up, On Fire, which continued its aim toward the teenage circuit.

Marking their seventeenth anniversary just last year, Petra released their most prominent project ever—Petra Praise: The Rock Crux Out. By utilizing a blend of luring vocals and straight-ahead scripture (as illustrated in cuts such as "King of Kings" and "We Exalt Thee"), in addition to mastering high-friction instrumentation, Petra continues to carry on into the '90s with a Christian yell. In return, 1990 tags them once again with a Group of the Year nomination. After seventeen years, the powerful Petra is still rockin' to praise—that alone should be worth a Dove.

BeBe & CeCe Winans: For the Positive Outlook

MEET BENJAMIN AND PRICILLA, known to most as BeBe and CeCe. This brother/sister team is perhaps the most admired and respected duo within the contemporary Christian division. They have captured the urban Black gospel and the White Christian market by storm, from both a radio and retail standpoint. Their major standing point, however, is standing behind a dedicated commitment to their musical endeavors and why they stand on such a platform.

"Jesus Christ is real" says CeCe.

"That's the thing we're trying to get across to young people as well as old—that living a Christian life is not boring. It's exciting and fun! Through our music, we're trying to stress that this is the best life to live."

Numerous Winans fans favor their music because of the swingin' groove or the soul-powered beat it generates. It's surprising, but there are even some who don't know they are gospel artists. "On some occasions a secular music mind will begin listening to the lyrics of our songs and say Wait a minute—these people are playing church music," chuckles CeCe.

Discovering that the Winans are gospel artists by no means takes away from the fact that they are indeed professionals within their craft and talent. They began singing as children in their Detroit home with direction from their very church-rooted parents, David ("Skip") and Delores Winans, and continued to sing at church with their eight brothers and sisters. In the early '80s, the brother/sister duo became well known to syndicated television viewers through their powerful performances with PTL Ministries.

Since their earlier days, BeBe and CeCe have excelled in every direction—musically, spiritually and personally. Such qualities have led them to garner a truckload of honors and awards, including Grammys, Dove's and Stellar's. This year the Sparrow recording artists have launched a total of seven Dove award nominations between them: Male Vocalist of the Year, Female Vocalist of the Year, Group of the Year, Contemporary Gospel Song of the Year ("Heaven"), Contemporary Black Gospel Recorded Song of the Year ("With My Whole Heart"), Contemporary Album of the Year (Heaven), and Short Form Music Video of the Year ("Heaven").

"We are young," admits CeCe, "and it seems like things are really happening for us real early. But because we're young, we're able to reach more young people. This world is just filled with so many negatives. I believe everyone is finally looking for something positive."

If something positive is the answer, we shouldn't have very far to look—simply look to BeBe & CeCe Winans.

BeBe and CeCe Winans

Twila Paris: The Girl Next Door With a Neighborhood Heart

SHE'S BEEN DESCRIBED as having a personality like the "girl next door." She's the angel-faced, Star Song recording artist Twila Paris and this so-called girl next door has managed to open her own door that's welcomed a rather broad following over the past years.

Since 1981, Paris has recorded eight commanding projects, released over twenty charting singles, written countless songs, received nominations on top of nominations, and has appeared on more than plenty magazine covers and television programs. Sounds like an artist who's somewhat successful, huh?

Though her list of credits and accomplishments is long, it's the gentle twang of the Savior that permeates the life and lyrics, the ministry and music of Paris. This power, however, began developing far earlier than 1981. For four generations, the Paris family has been involved in ministry, including father Oren's role as a director for Youth With a Mission (YWAM), where Paris also spent two years as a full-time staffer. From this rich heritage springs the dedication to missions that resulted in her writing the theme song for TARGET 2000: "The Great Commission Torch Run." A host of well-known Christian artists responded excitedly to Paris' call to help record "Carry the Torch," which was released as a single in February, 1989.

Often called "a modern-day hymn writer," Paris considers praise and worship her highest calling. A Twila Paris performance is a powerful experience in dynamic worship. Piercing lyrical truth is warmly conveyed with melodies that are sometimes gentle, yet sometimes stirring.

There's also a stirring change in the wind for Paris. After experiencing great success in the '80s, she is expanding her horizons in the '90s by joining forces with producer Brown Bannister, who will produce her upcoming album, Cry for the Desert. "We felt, from our first meeting, that God had chosen Brown to produce this project," Paris says, "and our time in the studio so far has only served to confirm that fact. I consider it an honor and a privilege to be working with him."

After having written or recorded heart-rendering tunes such as "Warrior Is a Child," "Every Heart That Is Breaking" (which is nominated for Song of the Year), "Sweet Victory," "Lamb of God," "We Will Glorify Him" and "Faithful Man," it's no wonder that Paris has also been nominated for Female Vocalist of the Year for seven consecutive years, including this one.

Twila Paris

CASH BOX MAGAZINE 7 April 7, 1990
GOSPEL MUSIC

Hit and run? No, it's just Benson artist Al Denson's way of telling people about his skateboard promotion, which starts in April. 800 skateboards will be given away, participating Christian bookstores, and 100 through radio contests.

Billy and Sarah Gaines were recently featured at the annual Sunday afternoon Black National Religious Broadcasters (BNRBB) Convention, hosted by Vickie and Marvin Winans. The crowd of over 2,000 enjoyed performances of Billy and Sarah's two hit singles from their second Benson release, "Always Triumphant" and "How Great His Heart Must Be." Pictured on stage (l to r): Vickie Winans, Sarah Gaines, Marvin Winans and Billy Gaines.

Star Song announces the signing of the popular recording group the Newsboys. The Australian-bred group took the festival circuit by storm in 1989, winning the hearts of every audience to which they sang. Pictured (l to r): Darrell Harris, Star Song president; Wesley Campbell, Newsboys manager; Peter Furler, lead singer John James; bass player Sean Taylor; lead guitarist George Perdiks; and Star Song senior vice president Jeff Moseley.

THE 21ST ANNUAL DOVE AWARDS are voted on by the 3,000 members of the Gospel Music Association and feature awards in 31 categories. The following eight categories will be presented live on TNN: Artist of the Year, Male Vocalist of the Year, Female Vocalist of the Year, Album of the Year, New Artist of the Year, Song of the Year, Group of the Year and Songwriter of the Year.

Donald W. Butler Sr., executive director, Gospel Music Association (GMA) says, "The board of directors of the Gospel Music Association is thrilled about producing and televising the prestigious Dove Awards on TNN. In TNN we believe we have found a perfect way to reach gospel music lovers. This venture is the springboard that will propel gospel music into a dynamic future." He also noted that in 1988, gospel music accounted for five percent, or $310 million, of all record sales. In 1988, the major gospel record labels reported that sales were up 70 percent over the previous year. Nearly 1,400 radio stations across the country play gospel music on a regular basis.

The Gospel Music Association is currently celebrating its 28th year furthering the growth of Christian music. Its membership represents all facets of the industry, including radio, record labels, television, promoters, talent agents and publishers.

Record Reviews

KIM BOYCE: Love Is You to Me (Myrrh 7016888387)

Hear it, feel it and call it a favorite. Kim Boyce's Love Is You to Me brings forth a distinct "feel-good" package that's destined to hook you. If we were to exclude the vocals (which we wouldn't dare do), we'd still have a musical package that takes us beyond the boundaries of sensationalism. Fortunately, the vocal credit goes to Boyce, who not only enhances elite production mastered by Brian Tankersley, Rhet Lawerence and Tim Miner, but also adds an unblemished "glow" effect that obviously sparks from the heart. With dashing-tempo tunes such as "Holdin' My Hand," "Dancin' My Heart Away" and "For Every Lonely Heart," Boyce proves to be unlimited, as she transforms sharp vocal energy into a spiritual uplift. Slow 'em down, girl—and she does just that. The peaceful "O Lord You're Beautiful" and the deeply felt acoustic "It Always Comes Back to You" gives us sincere emotion as well as smooth tones and sharp lyrics that pluge toward the soul. Of course we can't overlook her current single release, "Tender Heart," and "Love Is You to Me," both of which deserve the big thumbs-up for commanding lyrics and a most striking delivery.

LEX REX: Beat the Heat (Pan-Trax PTX-C-89007)

Grab hold of the '90s and bring this band along. Pan-Trax recording artist Lex Rex rocks us, rolls us and offers Christian lyrics that can't be avoided. Their self-produced Beat the Heat project reveals an instrumental prominence bursting with sizzling guitar licks, drums that go "bump" in the future and a bass delivery that's bound to be blessed. In addition to an instrumental ensemble of excellence, Harv Prichard dares to offer a commanding vocal performance and comes through winning. With an almost razor-cut voice backed by accompanying harmony, which holds its own sultry edge, Prichard donates total heart and soul with an alternative, positive twist. Each and every cut, including "A Broken Heart," "Sledgehammer," "Blood of Love," "Blown Away" and the title track, offer that get-into-it feel, but a solid Christian-lyric formula travels as well. When the high energy simmers a bit, "Crying in the Night" and "Daddy" decrease in tempo, yet adds an even higher boost to these guys' talent and sincerity.

### Contemporary Top 40 Singles

<table>
<thead>
<tr>
<th>#</th>
<th>Song title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Weeks</th>
<th>Top 50 Rank</th>
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<td>1</td>
<td>I WILL BE HERE</td>
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<td>Michele Wagner</td>
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<td>2</td>
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<td>GOD WILL FIND YA</td>
<td>Jon Gibson</td>
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<td>(Benson CO-5288)</td>
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<td>1</td>
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<td>(Reunion 901004972)</td>
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<td>NEVER LET IT BE SAID</td>
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<td>(DaySpring 714182579)</td>
<td>1</td>
<td>49</td>
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<td>COUNT ON ME</td>
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<td>(Gospel Masters 9103555)</td>
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<td>HOW COULD YOU SAY NO</td>
<td>Julie Miller</td>
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<td>Harvest</td>
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<td>DOES ANYBODY LOVE THE LORD</td>
<td>(Steven Curtis Chapman)</td>
<td>(Live Oak 701-9017508)</td>
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### Southern Top 40 Singles

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<th>Weeks</th>
<th>Top 50 Rank</th>
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<td>Ronny Hinson</td>
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<td>I'VE NEVER BEEN DISAPPOINTED</td>
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<td>Kingdom Heirs</td>
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<td>HALLELUJAH, PRAISE THE LAMB</td>
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<td>WHAT KIND OF CHURCH</td>
<td>(RiverSong CO2609)</td>
<td>JD Summer &amp; The Stamps</td>
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<td>36</td>
<td>I DON'T NEED THE WORLD ANYMORE</td>
<td>(Mark Five MV-6973)</td>
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BOB LONG SPEAKS ON GOSPEL

GOSPEL MUSIC WEEK 1990: Futrel, the newest contemporary gospel group on Light Records, will be making their presence known during the Gospel Music Association Gospel Music Week, April 1-5, 1990, during the Dove Awards Week, in Nashville, Tennessee.

Although their debut album, Worth the Wait, was not released in time for awards consideration, Futrel will be performing in Nashville on Sunday, April 1 at the Gospel Music Association's Black Gospel Spectacular at the Tennessee Performing Arts Center.

In addition, Futrel was chosen from among 300 new artists to perform at the GMA New Artist Showcase on Tuesday, April 3 at the Stouffer Hotel Ballroom. On Wednesday, Futrel will tape for the Bobby Jones Gospel Show, nationally televised on Black Entertainment Television Network.

Their album is receiving strong chart activity and is being well received by gospel radio stations across the country. "Worth the Wait" is to be one of the top debut albums to happen in gospel this year. Their prayer continues to be that "Worth the Wait" will be a blessing to all who hear it.

The album's title cut is the upbeat, today sound of new Jack swing. The tempo is Bobby Brown-like with Christ-centered lyrics. "Come to Me" is a beautiful soul song from the Lord to the lonely, the lost and the downhearted. If '60s Manhattan Transfer-influenced jazz is your favorite, you'll enjoy "He's the Best Thing That Ever Happened to Me." If you have a taste for traditional gospel, then try the classic, rousing, toe-tapping feel of "Never" or the wonderfully uplifting, spiritual "Victory." This album truly has something for everyone and every need.

The group, consisting of Darlene Futrel, Evie Young Nelson, Theresa Day and Janice Marie Cummings, has been singing the Lord's praises for over ten years. Their live performances have included feature appearances with Reverend Jesse Jackson's PUSH for Excellence, Bob Hope's U.S.O. Tour and Reverend James Cleveland's Gospel Music Workshop of America. Futrel's message is brought with a mixture of '60s style jazz, along with traditional and contemporary sounds that minister to each and every member of the Christian community—young, old, conservative, moderate, black and white.

As anointed artists committed to the ministry of saving souls, Futrel has introduced straight-forward Christian-centered lyrics in fresh, contemporary and traditional colorings. Their album is a power-packed blend of traditional, contemporary and 1940s melodies, with a unique vocal harmony reminiscent of the Andrew Sisters, the Emotions, early Pointer Sisters and Manhattan Transfer.

TALENT GALORE: Janice Marie, the only child of Allen and Ann Cummings of Indianapolis, Indiana, has been winning talent contests throughout Indiana since her youth. She has clearly demonstrated a high proficiency as both a vocalist and pianist since grade school and high school.

Cummings attended Ball State University in Muncie, Indiana, where her love for all types of music continued to grow while she received a B.S. degree in music education. Specializing in voice, she had to sing a lot of opera, but she admits she almost had to sound like Chaka Khan, her favorite vocalist.

As she pursues a Master's Degree at Butler University in Indianapolis, Cummings is a junior high school music teacher who realizes the importance of positive role models for young teens. She said, "My music teacher, Mrs. Patricia Mack, had a great influence on my growing years. I want my students to look back and say the same about me."

She emphatically states that her commitment to God comes first after years of playing in church and performing with Christian bands. Although Patrice Rushen has been her favorite keyboardist, Cummings says, "Her grandmother had the greatest impact on her life as a Christian by showing her how to keep her priorities straight." As a songwriter, vocalist and keyboardist, Janice Marie Cummings dedicates her life to God. She is currently in the studio working on her first album. Production on this project is being handled by Spankym. For more information regarding this talented young lady, call (714) 854-5470.
 TICKETTAPE
(continued from page 2)

Roadmaster and Little Big Men. Tickets are $15 each and "special musical guests are expected" (Larry Crane is the lead guitarist for one John Cougar Mellencamp). Call (800) 559-8833 to charge ducats.

YOU GOTTA MOVE: CBS Records will, as of this week, no longer be reachable at the CBS building in New York. Mail to the Japanese record giant should now be sent to P.O. Box 4450, New York, NY 10101. Messengers and whatnot are being directed to the new CBS mailroom at 666 Fifth Ave., New York, NY 10103.

THE WIDOWS LENNON FIGHT IT OUT (AND OF COURSE HENRY THE HORSE DANCES THE WALTZ): Cynthia Lennon is planning a huge meglillah on May 5 in Liverpool in honor of her late husband John. Yoko Ono Lennon is planning a huge meglillah later in the year in honor of her late husband John. (John Lennon would have turned 50 this year.) Neither Mrs. Lennon is too pleased about the plans of the other Mrs. Lennon, but we can report that the first Mrs. Lennon's tribute, a benefit for the Spirit Foundation, is set up by Mr. and the second Mrs. Lennon, will be broadcast over TV and will feature Dave Edmunds musical-directing a cast of characters that so far includes B.B. King, Lou Reed, Al Green, Roberta Flack, Joe Cocker, Randy Travis, Sarah Vaughan, Kylie Minogue, Terence Trent D'Arby, the Royal Philharmonic Orchestra and others.

Many others.

BYE, BYE JIM: Jim Urie, PolyGram's senior marketing VP, has parted ways with the Dutch entertainment giant. "In light of management changes and overall reorganization of the company," reads a PolyGram statement, "Mr. Urie feels that his current role does not lend itself to his career plans for the future." As for his own plans, Urie says, "My own future plans are pretty basic—go out and find a job."

MAKING BOOK: Songwriting by Stephen Citron has just been issued in paperback by Limelight Editions ($14.95). It tells you everything you need to know about writing, copyrighting and selling a song (except where to get the time and the talent).

Robb Moore and Lee Jeske

SHOCK OF THE NEW

THIS WEEKEND, I WAS CLEANING OUT THE DRAWER in which I keep old tapes, old interviews, things from seminars, bootlegs from shows. One tape had "Big Brother Is Watching You" written on the outside, so I set it aside, wondering who possibly could have inspired such an Orwellian reference. It wasn't an interview. It was a panel discussion on censorship from the 1987 New Music Seminar, and listening back to it was extremely disturbing.

Know why? We not only should have seen the current record-labeling controversy coming, we did see it coming. You know what we did? We laughed. Lately, I've been disheartening anyone who will listen about this whole thing. At the point that the Star Wars commerce laws are probably going to mean independent labels will have to blanket-label everything, or go break trying to adhere to state-by-state rulings, I've been ranting about how the whole idea of rating ideas is completely asinine, raving that the lyrics are subjective, and basically focusing on the mouth about censorship, chilling effects and apathy. Finding this tape, however, illustrates my point a lot more clearly than all the ranting and raving in the world.

Participants in this particular panel included a couple of right-wing fanatics from an organization called Truth About Rock, Inc., one of those groups that hold black-vinyl mustaches at which they burn records and perform what amounts to exorcism in their own homes to rid their children of the horned beast that is rock and roll. They brought a slide-show with them. I remember it fairly well: mostly album covers from arrested-development heavy metal bands with fascinations for cartoon demons and girls who look like Jessica Rabbit—real subversive stuff. Truth About Rock, Inc.'s 15-minute presentation also focused on the more "outrageous" stage antics of people like—hold on to your seat—David Lee Roth. Ad nauseum. All of this gave the audience a serious case of the giggles, which, in turn caused the Truth brothers' blood pressure to shoot up to alarming levels. Of course, the presentation had the obligatory story about the teenager who committed suicide whilst listening to Ozzy Osbourne. I love these stories; these kids were perfectly well-adjusted and came from happy families, then one day put on an Ozzy record and said "Hey, life sucks. I think I'll end it all." Yeah, Right.

In the center ring of this discussion/argument was one Jello Biafra. Remember him? Leader of the Dead Kennedys? The guy who went on trial in California over the inclusion of an H.R. Giger painting in Frankenchrist, the guy who went to court and won? In my mind, that's when we started getting complacent. We cheered. We felt, smugly, that a victory for Biafra was a victory for freedom. We thought "if-Jello can win a suit against him for including a copy of a completely offensive and disturbing painting (I mean, it is) in an album, then we don't have anything to worry about." So we didn't worry.

Then all of sudden it's three years later, and while we weren't worrying, the folks who started all this in the first place—the Florida 2 Live Crew case was the other focal point of this 1987 panel—have been busy. We never thought an acquittal in Biafra's case was a good indication that the First Amendment was in good health. Guess again. The First Amendment, or any amendment, is only as strong as the people who are willing to fight it. That's what government by the people and for the people means. If we are too lazy to protect our "inalienable rights," someone who is a little more energetic and has a cause is more than happy to relieve us of them.

I keep reading about industry powers-that-be who either say "I'm against censorship in any form," and think that's going to make any sort of difference, or who refuse to comment on the situation because it's "too political." I was embarrassed for them, thinking what a cop-out that is. Then I find this "Big Brother is Watching You" tape, and I remember how the whole situation made me three years ago, and how little I've done since then. Now I'm embarrassed for myself.

Wake up. If you're reading this column, you realize that we, the "alternative" types, constitute the underground, which is going to be one of the first areas hit when labeling takes effect. Wouldn't it be a major hummer if we woke up one morning, and found that the underground had been pulled out from beneath us, and the only thing the state will allow us to listen to from now on is Debbie Gibson? Big Brother isn't just watching anymore. He's listening, as well.

Stay tuned.

Karen Woods
WHEN THE WAITING FOR THOSE OF US ON THE GUEST LIST had come to an end, I was finally able to sit down and enjoy the show. Cats and Roots were halfway through by the time I was settled, and appeared to have already lost their energy, although they sounded fine. Next up were Babylon A.D., who started things off rocking with “Back in Babylon,” then right into their second single and video, “Bang Go the Bells.” “Sally Danced,” in the middle somewhere, slowed things down, showing some strong emotion and proving to be a real crowd favorite. For the finale, they quietly turned up the volume and played an encore, causing the audience to be very happy with the show. From the opener to the end of the show, Babylon didn’t disappoint in the least, producing a solid set.

The following week, those good ole’ boys from Indiana, Sweet F.A., were in town. This band is incredible live and were a breath of fresh air in a stale Los Angeles scene. Not since David Lee Roth has there been a frontman so energetic. This guy just didn’t quit. He was a blur of kicks and spins the likes of which I haven’t seen in a long time. Just when you thought they were staying off key or boring the audience to death with a stupid monologue, these guys, however, are a band, and worked the stage together equally as one unit. The rhythm section was extremely tight, pulling off the breaks like they were second nature. With tunes like “Nothin’ for Nothin’” and “Daily Grind” driving you right to the ground, one couldn’t help but clap your hands and sing along. “Stick to Your Guns” was an encore-worthy message, about not giving up, that you could take home. Watching these guys tear up the stage like they did, it’s no wonder they left everyone with smiles on their faces and tears on their heads.

METAL NOTES: He always seems to be the object of somebody’s ridicule, and veteran rocker Ozzy Osbourne is it again. This time he’s butting heads with Cardinal J. O’Connor in defense of himself and his music being called satanic in a sermon by the cardinal. After the cardinal’s comments had been spread around New York, Osbourne, never at a loss for words, rifled off a telegram to O’Connor. “I am offended and deeply hurt by your remarks about me,” wrote Osbourne. “You are ignorant about the meaning of my songs. You have insulted the intelligence of rock fans all over the world. And I recommend that you do a little more research before making your opinions public in the future. If you want to discuss this matter with me personally, you can call me anytime and I will only be too happy to discuss this with you in private.” With “no comment” from the cardinal, his O’ness went so far as to tell the Donahue show that he would appear on the show for a meeting with O’Connor. Again, nothing from the cardinal. It looks like there’s not gonna be a showdown.

Whitesnake’s David Coverdale got an unusual request the other day—a pretty bizarre one, in fact. David was taking a stroll down a street in Nashville on his day off when a fan asked him for an autograph. What’s so bizarre about that? The fan wanted him to engrave “Whitesnake” into his skin with a screwdriver. David turned down the offer, of course, but I bet he sent him on his way kinda wondering...

Hurricane have just released Slave to the Thrill, the follow-up to their debut, Over the Edge. The cover to this album will surely raise more than a few eyebrows, courtesy of the band’s “frightening-looking” machine. Because of the cover concept, Enigma has also published another cover with only the machine. “Dance Little Sister” is the first single off the album and you can look for the video to premier Saturday, March 31 on MTV’s Headbanger’s Ball.

A SHOT OF GOSSIP: Shotgun Messiah’s Tim Tim had his phone number sold to a infatuated fan recently. A girl paid a friend of the bassist’s $50 for the number. The number naturally went into circulation among the band’s many fans, resulting in lots of calls being made to his home. Tim says, “The hang-ups really bug me, but I love the heavy breathing.”

Spring station Z-Rock in Dallas was the target of some strange courtesy of Babylon A.D. when the band were on the road in Texas. The Babylon boys stopped by for a visit, and, taking the liberty of tying one of the DJs to a chair, took over the studio. For the next couple of hours, the Babylonians were in control as DJs, playing selected favorite tunes along with some of their own songs. Life on the road...sounds fun, doesn’t it?

C.J. Weadick

<table>
<thead>
<tr>
<th>Metal Pick Of the Week</th>
</tr>
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<tr>
<td>KILL FOR THRILLS: Dynamite From Nightmaredale (MCA MCAC-6297)</td>
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This debut is definitely different from the mainstream of bands that end up on my desk, usually collecting dust. It takes a few listeners to get into this tape, but after that the songs really start to grow on you. With the bands and drums laying down a firm foundation, it’s the guitar parts that pleasantly weave a web around the songs, a web in which you’re sure to be caught. “Rockets,” however, grabs you right away. The harmonies are strong but delicate, adding just the right amount of finesse. Dynamite From Nightmaredale isn’t a very heavy album, but it does pack a certain kind of punch and rocks equally well in its own right. I give KF’s first effort 7 Hummers.

ROCKS & GRAVEL: Fantasy Records, whose jazz catalogue is big enough to choke a horse, has a blues and folk catalogue big enough to choke, oh, maybe a zebra. Look at the discography. If these 8 discs are any indication of their intentions, they’re quietly transferring it to CD, working on those nice twos at the moment (their ’70s packaging of ‘60s albums). The latest: Tom Rush’s Blues, Songs and Ballads (minute); Monday Night with Dan/Don, Mike Bloomfield, Steve Gorman, Jay Moreland, Barry Melton — Daze Van Ronk, Lightnin’ Hopkins — How Many Years I Got, Ramblin’ Jack Elliot’s Hard Promises (which includes his classic Woody Guthrie album), Sonny Terry & Brownie McGhee’s Duets, Special and the Staple Singers’ Great Day... Fans of the late Gram Parsons will be happy to find his GP and Grieveous Angel (both with Emmylou Harris) together on one fat CD from Warner Bros... Atlantic has just put its blues series of a couple of years back—four double-LPs devoted to Chicago, Vocalists, Guitar and Harmonica Bluess, together. But, they did with their R&B set, they’ve loped four to six tracks off each album to squeeze ‘em on single CDs. In fact, they’ve excised 20 tracks total, just enough for a fifth CD, which, it seems, would have been the logical way to go... Delmark has put its two best-selling blues albums, Junior Wells Howlin’ Man Blues and Magic Sam’s West Side Soul, on CD... Arlo Guthrie is also busily putting its catalogue on CD, also stuffing as much as can fit (two albums usually, sometimes one album and some stuff that never came out before) on CD. The latest include Sonny Boy Williamson’s King Biscuit Time, Fred McDowell’s Mississippi Delta Blues, Mance Lipscomb’s Texas Songster (incorporating some of the first Arbuckle LP ever), the Kiezmarim’s First Recordings 1976-78, Tex-Mex Conquistadores of Los Pinguinos del Norte and Fred Zimmerle & Trio San Antonio, Lightnin’ Hopkins’ Texas Blues, Charlie Musselwhite, and Big Mama Thornton’s Ball and Chain.

The Memphis-based Blues Foundation has set up a toll-free blues hotline. That’s right, you got a question about the blues, you call (800) 727-0641 and ask it. What’s an idea. The same folks, by the way, sponsor A National Blues Amateur Talent Contest, and all you have to do to enter is to phone the hotline for an application. Too simple for the blues, really. The Foundation is also sponsoring the third annual East Coast Blues Music Conference, May 18-20 at the Greensboro, North Carolina Airport Hilton Inn. Presented by the National Blues Connection Association in conjunction with the Piedmont Blues Preservation Society, “Accentuating the Blues,” as it’s called, will feature talk, food and performances by, among others, Lonnie Brooks and the Kinsey Report. You want more information? That’s right—all the hotline.

The Million Dollar Quartet, that famous Sun session with Elvis Presley, Jerry Lee Lewis and Carl Perkins singing, talking and joking around (Johnny Cash had his picture taken during the session but didn’t participate in the session) has been bootlegged million times. And, a Charly CD of the full session apparently caused some misery over at RCA, but, finally, the whole thing is officially available, on a new RCA CD. It’s as loose and unpretentious as anything you’ve ever heard and, simply put, it belongs in every collection of American music.

I really wanted to like 25+1: The Continuing Adventures of the Rolling Stones video—image, what’s not to like about two-plus hours of rare Stones footage—but the thing is just too official. It’s got whitewashed written all over it. Plus, too much of the music is excerpted, in order to stuff 40 songs in. Better 20 some odd songs in a few seconds...telling you about present-day interviews...

I never mentioned that CBS Nashville’s “American Originals” series continued a minute or two back with CD and cassette packages of historic Marty Robbins, Lefty Frizzell, Mel Tillis, George Morgan and Claude King recordings. But, in typical chintzy Nashville style, each album has only ten songs. I mean, c’mon, these guys deserve better. (I point you all to Capitol’s new Merle Haggard compilation, the first of two.)

RaveOn Records, a new blues/R&B label, has released Third Rail Screamin’, an anthology of five of New York’s finest roots-minded bar bands: the Uptown Horns, the Platters, the Carter Band, Pat Cisarano, Paula Lockheart and Bad Luck & Trouble. Delta 58, the club where these guys normally play, is a partial sponsor of the album.

New and Blue: Danny Sorrentino and the Sinners (Major Label), Mike Morgan & the Craw’s Rode & Ready (Black Top), Delbert McClinton’s I’m With You (Capitol), the Indiannas (Capitol), Charlie Musselwhite and Saffire—The Uppity Blues Women (Alligator), Uptown Rhythm King’s Ooh-Woo! (Ripsaw) and Rockin’ Dopsie & the Cajun Twisters’ Zy-De-Co-In’. 

Lee Jeske
ON JAZZ

BILL COSBY, THE MAN AND HIS MUSIC, TWO: “I think that the only thing that you can not ask of these musicians is that they play like someone else,” says Bill Cosby about the eclectic, all-star jazz cast he shepherds through Where You Lay Your Head. “Man, that’s one of the stupidest things anyone could ever do to a musician. Unless you’re doing it in humor. You don’t say to Harold Mabern, ‘Harold, I want you to make this run like Ahmad Jamal.’ You just don’t, because you’re not going to get it.”

Cosby is explaining his methods, attempting to make it clear that this new jazz album is his album, him leading his music, not just some big celebrity getting his ego off by assembling a group of his favorite players and just letting them play.

“First of all, the musicians faced each other,” Cosby explains. “In a way, it was like an appearance for themselves, and I gave the philosophy that there were no egos involved here, no egos at all. Rush in when you want to, do what you want to do, but have a lot of fun doing it. Harold Mabern’s taking careful, he said, ‘Well, Bill, I don’t have an ego problem. The instrument that I play, the odds are 88 to 10, so you know I don’t have an ego problem.’

So I said, ‘Now look, John [Scofield], I want you to use your time and space. Don’t play a lot of notes, let something make a statement and then take out about three or four thoughts. Just let it be there, and where you want to go, don’t go there.’

“Well when you tell somebody that, and they feel like they want to open up, new things will begin to happen for them. Keep in mind, it’s still their intelligence and their thought. There’s a control. Now of course it didn’t hurt, coming from Miles Davis’ band. That didn’t hurt at all, because that’s one of the things that Miles teaches. And Al Foster is always laughing at me, saying, ‘That’s what Miles would say.’

Cosby comes in with music (co-writer Sty Luther Gardens writes out the music, sometimes transcribing, and adding to, something Cosby sang to him) and then expects the musicians to give themselves to that music. Sort of like, oh, Ellington.

“That’s the thing most of the musicians have to be aware of—when you go into a Cosby session you can’t go on automatic on that paper,” says Cosby. “You have to know the music, and then you watch him. Because at any given time he may give a signal, or walk up to you and look in your face, and you have to read his face, which is funny.

“Now the guy who reads my face better than anybody is Mark Egan. But everybody, coming out of the session, wanted to know if they had done it right. And they really were saying, ‘You know, that was really different, man.’

Bill Cosby is a jazz fan, and much of our nearly two-hour conversation involves him bussing about this album or that album, about this group or that group—you know, jazz-fan chatter. It’s a “thrill,” he says, to be friends with so many jazz musicians, the sweetest thing about his fame.

“To go to the Carlyle Hotel with Camille, and the Modern Jazz Quartet is playing there,” Cosby enthuses, “and every one of the guys is coming over and pushing me in my face to say hello to Camille. It’s wonderful. It’s absolutely wonderful. And you sit with Connie and you talk about basketball; sit with Percy and you say, ‘How’s your boat doing?’; sit with John and say, ‘What’s the latest on burgundy and montrachet?’; and say to Milt, ‘Well, how is New Jersey?’

“To have Miles Davis hanging out, and you’re sitting at a table with your wife, and he’s sitting with his wife, and you, know just sit and talk about nothing. It’s just...I mean, I can name-drop all day.”

Short takes:

Cosby on Charles Mingus: “Charlie was a friend of mine. Charlie would call me up at four o’clock in the morning, and I’d be on the West Coast, and talk about Lester Young. And he’d say, ‘Listen, I’ll let you do a solo.’ And then he’d go back to sleep. And then he’d forget that he had the phone off the hook. And then I wouldn’t hear any more playing. I wouldn’t hear anything, I’d hear doorbell ringing, people talking...and then I’d hang up.”

Cosby on Lenny Bruce: “There’s a missing link. Because these poor kids, man, who are doing all of the swearing and whatnot, they missed the point with Lenny. They picked up the ball and ran with it, but they missed the point. And they also missed Richard [Pryor]’s point. And now you’re just loaded with a whole bunch of people who are just foul-mouthed, scatological, irresponsible, anti-social people. It’s funny.”

Cosby on John Coltrane’s “All Blues” solo on Miles Davis in Sweden (Dragon): “The solo that John takes, I think it’s like the third chorus, where the sound of it really sounds like John is wailing that horn out, like it’s an orange or something, wailing it out, man! And, it’s like (sings), but they’re chords, they’re two, three notes lined up. It sounds like this reed...I would love to have that reed so I can frame it. And he keeps it up, man, it’s a low, high-pitched moan, double-toned moan, and he keeps it up, and that rhythm section just keeps flowing through—Go, Wynton!—Paul Chambers and Jimmy Cobb, with the crisp-ass self. And they’re just riding that thing along, man, and John keeps it up, and he keeps it up, and he really gets your attention with it, man. And then when it’s time to crescendo, he does it ever so softly and, you know, the hair on the back of your neck and stuff...”

“Sometimes, when somebody does stuff like that—and there are many, many times—I will just say: ‘Hey man, I’m just happy to be alive in this time. I’m just happy to be an American at this time. I’m just happy to be here.”

Lee Jeske

BRAIN PICKS

MARKUS ROBERTS: Deep in the Shed (RCN Novus 3078)

Constantly growing, Monk-and-Ellington-minded pianist/composer follows up last year’s smash all-star debut with an album whose sidemen (including elusive trumpet master F. Dankworth!), in-the-pocket hard bop-edness, liner note scribe and general attitude all come from Wynton Marsalis. And, from whence Roberts still earns his daily bread. Tidy, scholarly, and as serious as a tax return.

SONNY ROLLINS: Falling in Love With Jazz (Milestone MCD-9170)

We long ago gave up hoping that our greatest living saxophonist would summon up the breathtaking genius of his finest live performances on disc. But, as always, there’s much of the guy really, particularly the way his sound and exuberance grab you by the throat and shake you till you grin. Five standards (including “Tenesssee Waltz”), two originals (only one on LP), and, surprise, two tracks featuring Brundford Marsalis and Tommy Flanagan.

STEVE LACY: Rushes: 10 Songs From Russia (New Sound Planet IN 408)

One of jazz’s most creative musicians, soprano saxophonist/composer Lacy, on creating; telling 10 Russian poems by Anna Akhmatova, Osip Mandelstam and Marina Tsvetayeva to tart, Kurt Weillish music. Irene Aebi sings the words (in English translations) and Frederic Rzewski’s at the piano.

STEVE LACY: Anthem (RCN Novus 3079)

The focus here is on tightly wired, pungent avant-bop instrumental with Lacy’s sextet, fleshed out at times by trombone, percussion, an extra voice and other delights (including an enunciating bit of kora from bassist Jean-Jacques Avenel). The centerpiece is the majestic “Prelude and Anthem,” commissioned by Lacy’s home base, France, for the 200th anniversary of its revolution.
AND THERE WILL BE LOCUSTS AND LAMBADA... Currently in the studio to record the soundtrack for yet another lambada movie (oh... happy... day) are Vaniki, Sweet Obsession. Brenda K. Starr, Carrie Lucas, Shalamar, Kathy Sledge, and more. The film: Lambada, Set the Night on Fire.


Thursday, April 12 at the 1-BEAM. Ahhhhh, freak out.

I'LL MISS YOU MUCH, PUTTYTAIL... Janet Jackson has announced that the black leopard used in her concert and video walking papers. Fans of the dancing diva worried about the adverse effects touring might have on the animal. Rather than stress out her fans, the leopard was let go. Jackson wanted it to be known, however, that the animal (accompanied on the tour by its trainer) was always treated with the greatest of care.

■ New Grooves

■ Pick O' the Week

ERASURE: "Blue Savannah"/"Runaround on the Underground"/"Supernature"/"No G.D.M." (Sire/Reprise 21428-0)

One of the great tragedies surrounding 12" singles is that such an incredible opportunity to express creativity is flushed down the toilet with 99% of the releases. The chance to offer radically different, interesting interpretations of a song is foregone in the rush to squeeze everything into the formula of the moment. (Back to life; back to reality...) Here, Erasure completely shake off their old drag for some kraftwerk-attire, then a Kraftwerk-meets-hip-hop groove.

■ Singles

ELECTRONIC: "Getting Away With It" (Warner Bros. 21498-0)

Reviewed here ages ago as an import, here's a recap.

One part Pet Shop Boys, one part New Order, one part defunct Smiths, "Getting" inevitably disappoints. It's good—a nice, airy dance excursion—but not nearly as good as any of the bands from which it springs. (NEWS FLASH: Robb Moore, our Alternative Dude, leaped out of his chair in shock when this was played in the office. "That's a complete rip-off of the Psychedelic Furs," he cried in shock and dismay. "They've ripped off 'Love My Way.'" Sadly, the Furs get no credit whatsoever.) Both the Pet Shop Boys and New Order specialize in making melancholy danceable, while Marr single-handedly made Morrissey's self-pity listenable. Here, Marr, Neil Tennant and Bernard Sumner simply do a pale imitation of what they are capable of. Here's hoping that when Marr, Tennant and Sumner rub against one another in the future, they ignite a sharper spark than this one. C'mon guys, you can do it.

BEATS INTERNATIONAL: "Dub Be Good to Me" (Elektra 0-66654)

This brainchild of Norman Cook, erstwhile Housemartin, revamps the old S.O.S. Band hit into a shoulder-swaying, hip-swinging groove that never lets up. (This single is the preview of a dazzling album of dance material that will be a key soundtrack for this Summer. Jump on board now. Impress your friends and co-workers.)

eRNEST hARDY

BUST A GROOVE: On a recent visit to Los Angeles, the world's most famous G-rated rapper dropped by radio station Power 106 to give thanks for their support. L-r: promotions director Duncan Payton, Young M.C. and on-air personality, Joe "The Boomer" Servantez.
Within a couple of years, Ralph Mercado Management (a.k.a. RMMU) in honor of its many graduates, or simply 'The Office') became the most important talent supplier to the growing salsa nightclub network, now spanning the globe. Prior to the bloom of the sensual phase, The Office had represented at one time or another the best and the brightest of the salsa field.

Moreover, Mercado is credited with opening the doors to production at sites thereafter never available to los hermanos, like Madison Square Garden, Radio City Music Hall, the Atlantic City casinos, et al. He also has part-ownership in, and/or exclusive production rights to, the booking of latin acts at the top Manhattan salsa club, Broadway 96, the funkiest Greenwich Village spot, the Village Gate, and the swankiest Manhattan disco, the Palladium (capacity 7,000-plus).

Three years ago Mercado signed and recorded his first artist, Angelito Villalona, to Ritmo y Mas Musica, the new RMM in Ralph's life, to capitalize on the merengue upsurge. Smartly, he hedged his bets by signing some of the best salsa talent available. By the time the market's pendulum swung the sensual way, RMM was well repped with the sales success of Jose Alberto, Tito Nieves and Tony Vega, enhanced by the solid development of the New York Band on the merengue side. The Dean of RMMU supported his artists' promotion with creative videos produced by Max Mambu Films, an investment unmatched by any tropical label before or since.

By now you get the drift that nothing floats on the tropical winds that Mercado doesn't whirl. Contrary to many's perception (and to his own gruff facade), more people swear by Mercado than at him. He's an honorable businessman with whom his top artists have only handshake agreements. Moreover (don't tell him it came from me), Mercado has endless secret tales of assisting friends, and rescuing former employees and associates from tight spots and losing ventures.

On April 14 Mercado will notch another first by bringing to New York's popular rock venue, the Ritz, all the acts protected by the RMM umbrella. Normally, such news wouldn't find its way to Cocinando. But history fails to provide previous examples where the booking and recording fields have integrated beyond the point of individual recognition, Hence, it's newsworthy.

While the dancing public eagerly awaits that date, our marchantes ought to know the ink has barely dried on an agreement by which Discos CBS International will produce and distribute RMM products. This axis' parameters are projected at:

CASH BOX MAGAZINE 15 April 7, 1990

THE KEEN OF EYE WILL NOTICE PUERTO RICO'S CHARTS in this issue have been expanded to 20 numbers, based on information obtained from Casa Noel in Ponce, Centro Disco in Rio Piedras, and Discomania in Hato Rey, among others. What this chart does not reflect, however, is that an artist like Eddie Santiago, for instance, is ranked under three different products, including his last two previous releases, a statistic that speaks volumes for the artist's catalogue value. Other artists ranked with more than one product are Sergio Vargas, Gilberto Santarrosa and Conjunto Chaney. Look for a future focus on La Isla del Encanto.

Tony Sabournin
<table>
<thead>
<tr>
<th>Position</th>
<th>Album Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Forever Your Girl</td>
<td>Paul A. Duld</td>
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<td>2</td>
<td>Rhythm Nation (A&amp;M 3230/BMG 8.98(P))</td>
<td>Janet Jackson</td>
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<td>3</td>
<td>Nick of Time (Capitol 91266/EMI 8.98(P))</td>
<td>Binnie Raitt</td>
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<td>4</td>
<td>Alannah Myles</td>
<td>Alannah Miles</td>
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<td>5</td>
<td>Soul Provider</td>
<td>Michael Bolton</td>
</tr>
<tr>
<td>6</td>
<td>...But Seriously</td>
<td>Phil Collins</td>
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<tr>
<td>7</td>
<td>Cosmic Thing</td>
<td>B-S &amp; S-3</td>
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<td>8</td>
<td>Cry Like a Rainstorm Hoil Like the Wind</td>
<td>Linda Rondstadt</td>
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<tr>
<td>9</td>
<td>Pump (Geffen GHS 24254)/WEA 8.98(P)</td>
<td>Aerosmith</td>
</tr>
<tr>
<td>10</td>
<td>You Can't Keep It True (Arista A-46920/EMI 8.98(G))</td>
<td>Milli Vanilli</td>
</tr>
<tr>
<td>11</td>
<td>Technostronk the Album (BMG 94207/EMI 8.98(G))</td>
<td>Technostronk</td>
</tr>
<tr>
<td>12</td>
<td>Starfront (Columbia 44316/CBS/P)</td>
<td>Billy Joel</td>
</tr>
<tr>
<td>13</td>
<td>Back on the Block (Warner Bros 26020/WEA 8.98(P))</td>
<td>Quincy Jones</td>
</tr>
<tr>
<td>14</td>
<td>Full Moon Fever (EMI 6253/WEA 8.98(P))</td>
<td>Tom Petty</td>
</tr>
<tr>
<td>15</td>
<td>Please Hammer Don't Hurt 'Em (Capitol 92567)</td>
<td>M.C. Hammer</td>
</tr>
<tr>
<td>16</td>
<td>Kenny G Live</td>
<td>Kenny G</td>
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<tr>
<td>17</td>
<td>Dr. Feelgood</td>
<td>Motley Crue</td>
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<td>18</td>
<td>Tender Lover</td>
<td>Babyface</td>
</tr>
<tr>
<td>19</td>
<td>London Warsaw New York</td>
<td>Basta 24</td>
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<td>20</td>
<td>Beaches (Atlantic 81303/WEA 8.98(P))</td>
<td>Beaches</td>
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<tr>
<td>21</td>
<td>The End of Innocence (Geffen 24271)/WEA 8.98(P)</td>
<td>Don Henley</td>
</tr>
<tr>
<td>22</td>
<td>Blue Sky Mining</td>
<td>Midnight Oil</td>
</tr>
<tr>
<td>23</td>
<td>Affection (Atlantic 1554)</td>
<td>Lisa Stansfield</td>
</tr>
<tr>
<td>24</td>
<td>Dance, I Know It</td>
<td>Bobby Brown</td>
</tr>
<tr>
<td>25</td>
<td>Stone Cold Rhymn (Delicious Island 91209)/WEA 8.98(P)</td>
<td>Young M.C.</td>
</tr>
<tr>
<td>26</td>
<td>Look Sharp (EMI 9109)/EMI 9.98(G)</td>
<td>Roxette</td>
</tr>
<tr>
<td>27</td>
<td>Journeyman (Reprise 30074)/WEA 8.98(G)</td>
<td>Eric Clapton</td>
</tr>
<tr>
<td>28</td>
<td>Hangin' Tough (Columbia 40938/CRS)</td>
<td>New Kids on the Block</td>
</tr>
<tr>
<td>29</td>
<td>Can't Right Fate</td>
<td>Taylor Dayne</td>
</tr>
<tr>
<td>30</td>
<td>March (GFA 9921-1)</td>
<td>Michael Penn</td>
</tr>
<tr>
<td>31</td>
<td>Cut Both Ways (Epic 45217/CRS(P))</td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td>32</td>
<td>Skid Row (Atlantic 81366/WEA 8.98(P))</td>
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</tr>
<tr>
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<td>The Best of Luther (Epic 45302/EK45423/CRS(P))</td>
<td>Luther Vandross</td>
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<td>34</td>
<td>Michele (Rutheless/Atlantic 91342)</td>
<td>Michele 12</td>
</tr>
<tr>
<td>35</td>
<td>Sleeping with the Past (MCA 6321)/MCA 8.98(G)</td>
<td>Elton John</td>
</tr>
<tr>
<td>36</td>
<td>World Beat (Epic 40100)/CRS(P)</td>
<td>Kaoma 43</td>
</tr>
<tr>
<td>37</td>
<td>Smithereens 11 (Capitol 91526)/EMI 8.98(G)</td>
<td>The Smithereens</td>
</tr>
<tr>
<td>38</td>
<td>Keep on Movin' (Virgin 91267)/WEA 8.98(P)</td>
<td>Soul II Soul</td>
</tr>
<tr>
<td>39</td>
<td>Slip of the Tongue (Geffen 24249)/WEA 8.98(P)</td>
<td>Whitesnake</td>
</tr>
<tr>
<td>40</td>
<td>As Nasty as They Wanna Be (Luke Skywalker)</td>
<td>2 Live Crew</td>
</tr>
<tr>
<td>41</td>
<td>Repeat Offender (EMI 90390)/EMI 8.98(P)</td>
<td>Richard Marx</td>
</tr>
<tr>
<td>42</td>
<td>The Great Radio Controversy (Geffen GHS 24224)/WEA 8.98(P)</td>
<td>Tesla</td>
</tr>
<tr>
<td>43</td>
<td>Nothing Matters Without Love (Vendetta Atlantic 81625)/WEA 8.98(P)</td>
<td>Seduction 42</td>
</tr>
<tr>
<td>44</td>
<td>Heart of Stone (Geffen 24239)/WEA 8.98(P)</td>
<td>Cher 45</td>
</tr>
<tr>
<td>45</td>
<td>Downtown Train Selections from Storyteller (Warner Bros 26159)</td>
<td>Rod Stewart 156</td>
</tr>
<tr>
<td>46</td>
<td>Born on the Fourth of July (MCA 6340)/MCA 8.98</td>
<td>Soundtrack 44</td>
</tr>
<tr>
<td>47</td>
<td>Freedom (Reprise 25899)/WEA 8.98(G)</td>
<td>Neil Young</td>
</tr>
<tr>
<td>48</td>
<td>Steel Wheels (Columbia 45333)/CBS(P)</td>
<td>The Rolling Stones 49</td>
</tr>
<tr>
<td>49</td>
<td>Jive Bunny the Album (Atlantic 91322)/WEA 8.98(G)</td>
<td>Jive Bunny &amp; the Mixmasters 47</td>
</tr>
<tr>
<td>50</td>
<td>The Little Mermaid (Warner Bros 64038)/IND 8.98(G)</td>
<td>Soundtrack 30</td>
</tr>
</tbody>
</table>

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**Top 200 Albums**

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

(G) = GOLD (RIAA Certified)

(P) = PLATINUM (RIAA Certified)

*April 7, 1990*
RHYTHM & BLUES

SHOWTIME GOES HOLLYWOOD:
One of the most talked-about talent showcases moves to Hollywood. Jonathan Scott, of Showtime West Coast Theatre, presents the first in a continuing series of bi-monthly shows at Club Spice, 7070 Hollywood Blvd. The first show is scheduled for April 9, 1990, 8 p.m.

During the showcase on March 21, 1990, at the Regency West, there was a special, heartwarming tribute to the late Robin Harris, who entertained thousands at what has affectionately become known as Robin's House. Proceeds from the evening were earmarked for Harris' family.

The list of attendees read like a who's-who of the entertainment world: Eddie Singleton, West Coast A&R, Warner Bros. Records; Cheryl Dickerson, VP A&R West Coast, Epic Records; Chris Boyd, West Coast A&R; Michael Moore, A&R West Coast, Capitol Records; Jim Warsinske, Cash Box, Rich Cal loway, formerly of A&M Records; attorneys John Smith and Jon A. Divens; up-and-coming producers/songwriters Larry Pickens, Martin J. Dunn and Antron and recording artist, Madrok.

Some of the talent for the evening included Karren, who did lead vocals on the hit single "Dr. Soul"; comedian Rick Avila; vocal group Front Page; rap group Radio, who reportedly is close to signing a recording contract; and many others.

There was a hot young rap trio, Kold, who, according to WB's Eddie Singleton, "was fabulous. Their stage presence, dance routine and overall performance was sensational." Producer Larry Pickens and Martin J. Dunn said, "Kold is destined to be a star in the music business." Producer Antron said, "Kold rejuvenated a subdued audience." Jonathan Scott said, "Kold put on a great show and I want them to perform for the first time at Club Spice April 9th."

Record company executives, if you're looking for some of the hottest unsigned talent in town, you should be present at future showcases presented by Jonathan Scott, of Showtime West Coast Theatre. Artists desiring to participate in future shows, contact Scott at (213) 654-0769.

COCONUT TEASER SHOWCASES FUNK IN HOLLYWOOD: On the famed Sunset Strip, clubs and bands are notorious similarly, mostly hard rock and many clashing what's currently hot. But a bold exception has been the weekend shows at the popular Coconut Teaszer, booked for the last two weeks by Darvey Taylor. He has formed an oasis for funk and dance groups in these Friday and Saturday night shows.

Hats off to Darvey for supporting the up-and-coming funk talent, where few other in this record company rich area have provided. Current acts that show promise include Scouldrel, Shookdakl, Reesies Pieces, Jones and Electric Eyes. Acts interested in showcasing are encouraged to send tapes and information to Coconut Teaszer Funk Night, 5768 West Venice Blvd, L.A., CA 90036.

1990 YELLOW PAGES: The Album/Urban Network has released their 1990 version of their many yellow pages. Included are extensive directories for radio, labels, management, agents, clubs, promoters and much more. For more information, contact Michelle at (818) 955-4000.

Bob Long

HOMEBOYS MEET: Pictured during a recent gathering of the stars are (l to r): Wendell Bates, president of Setab Records; Desi Hill, Setab recording artist; Donnie Simpson, host of Black Entertainment Television; Johnny Gill, Motown recording artist; and Terry Williams, manager of Desi Hill.
<table>
<thead>
<tr>
<th>TOP R&amp;B &amp; HL DANCE CHARTS</th>
<th>WEEK OF: April 7, 1990</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1 Single: Lisa Stansfield</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1 ALL AROUND THE WORLD (Arista AS-1928)</strong></td>
<td>Lisa Stansfield</td>
</tr>
<tr>
<td><strong>2 UNDER NEW MANAGEMENT (Atlantic 88766)</strong></td>
<td>Miki Howard</td>
</tr>
<tr>
<td><strong>3 SPREAD MY WINGS (Atlantic 4-68734)</strong></td>
<td>Troop</td>
</tr>
<tr>
<td><strong>4 WHIP APPEAL (Gallo/Epic R16000)</strong></td>
<td>Babyspace</td>
</tr>
<tr>
<td><strong>5 TREAT HER RIGHT (Epic XSC-01956)</strong></td>
<td>Luther Vandross</td>
</tr>
<tr>
<td><strong>6 I NEED YOUR LOVIN’ (Dot/At/Atlantic 7832)</strong></td>
<td>Alyson Williams</td>
</tr>
<tr>
<td><strong>7 EVERYTHING YOU TOUCH (Motown MOT 6298)</strong></td>
<td>Smokey Robinson</td>
</tr>
<tr>
<td><strong>8 SECRET GARDEN (Columbia CSK 72300)</strong></td>
<td>Quincy Jones</td>
</tr>
<tr>
<td><strong>9 THE COMFORT OF A MAN (MCA 53769)</strong></td>
<td>Stephanie Mills</td>
</tr>
<tr>
<td><strong>10 NEVER TOO FAR (EMI 28401)</strong></td>
<td>Danné Reeves</td>
</tr>
<tr>
<td><strong>11 ADDED TO YOUR LOVE (Capitol AJM 44490)</strong></td>
<td>Gap Band</td>
</tr>
<tr>
<td><strong>12 READY OR NOT (Virgin 96695)</strong></td>
<td>After 7</td>
</tr>
<tr>
<td><strong>13 HELP THE CHILDREN (Capitol AJM 44497)</strong></td>
<td>M.C. Hammer</td>
</tr>
<tr>
<td><strong>14 HERITAGE (Columbia CSK 73205)</strong></td>
<td>Earth, Wind &amp; Fire</td>
</tr>
<tr>
<td><strong>15 ESCAPADE (A&amp;M 1490)</strong></td>
<td>Janet Jackson</td>
</tr>
<tr>
<td><strong>16 WE’RE ALL IN THIS TOGETHER (Geffen 19950)</strong></td>
<td>David Peaston</td>
</tr>
<tr>
<td><strong>17 WRAP YOU UP (Warner Bros. 715696)</strong></td>
<td>Randy Crawford</td>
</tr>
<tr>
<td><strong>18 LOVE’S ON THE RUN (Warner Brothers)</strong></td>
<td>Maze featuring Frankie Beverly</td>
</tr>
<tr>
<td><strong>19 SOUL TO SOUL (Motown 2027)</strong></td>
<td>Temptations</td>
</tr>
<tr>
<td><strong>20 WHAT GOES AROUND (Columbia 38-73201)</strong></td>
<td>Regina Belle</td>
</tr>
<tr>
<td><strong>21 POISON (MCA 53772)</strong></td>
<td>Bell Biv Devoe</td>
</tr>
<tr>
<td><strong>22 ALL OVER YOU (Motown/EMI 7372)</strong></td>
<td>Freddie Jackson</td>
</tr>
<tr>
<td><strong>23 (TWO SHIPS IN THE NIGHT (Motown AL 9495)</strong></td>
<td>Jermaine Jackson</td>
</tr>
<tr>
<td><strong>24 GOT TO HAVE YOUR LOVE (Capitol 15521)</strong></td>
<td>Mantronix Featuring Wondress</td>
</tr>
<tr>
<td><strong>25 SHOW ME (Euberta 6-74979)</strong></td>
<td>Howard Hewett</td>
</tr>
<tr>
<td><strong>26 DON’T WEAR IT OUT (Tabu/Epic 73005)</strong></td>
<td>Mary Davis</td>
</tr>
<tr>
<td><strong>27 GIRLS NITE OUT (RCA 1974-1-90)</strong></td>
<td>Tyrone Collins</td>
</tr>
<tr>
<td><strong>28 NOTHING’S TOO GOOD FOR YOU (Polydor)</strong></td>
<td>Main Ingredient</td>
</tr>
<tr>
<td><strong>29 LOVE IS LIKE A TIMEPIECE (Motown 8705)</strong></td>
<td>Jeff Redd</td>
</tr>
<tr>
<td><strong>30 I FOUND LOVIN’ (Uptown/MCA 53729)</strong></td>
<td>Stacy Latisias</td>
</tr>
<tr>
<td><strong>31 FACTSTEPS IN THE DARK (MCA 53768)</strong></td>
<td>Body</td>
</tr>
<tr>
<td><strong>32 WHERE DO WE GO FROM HERE (Motown 2026)</strong></td>
<td>Grover Washington Jr. Feat. Phyllis Hyman</td>
</tr>
<tr>
<td><strong>33 NO MORE TEARS (Mercury 876376)</strong></td>
<td>Angela Winbush</td>
</tr>
<tr>
<td><strong>34 GET UP! (BEFORE THE NIGHT IS OVER) (C&amp;J 7315)</strong></td>
<td>Technotronic</td>
</tr>
<tr>
<td><strong>35 SACRED KIND OF LOVE (Columbia 38-73324)</strong></td>
<td>Grover Washington Jr. Feat. Phyllis Hyman</td>
</tr>
</tbody>
</table>

**#1 Debut: Janet Jackson #61**

**51 GIRLS, THEY LOVE ME (Uptown/MCA 53784)** | Heavy D. & the Boyz | 38 |
| **52 CAN WE SPEND SOME TIME (Columbia 38-73028)** | Surface | 43 |
| **JAZZIE’S GROOVE (Virgin 7-99145)** | Soul II Soul | 46 |
| **EXPRESSION (Next Plateau 50101)** | Salt-N-Pepa | 50 |
| **55 MY BABYS HOUSE (MCA 53765)** | Michael Cooper | 63 |
| **56 HOLD ON (Atlantic 68254)** | En Vogue | 64 |
| **57 GET UP AND HAVE A GOOD TIME (Polygram)** | Rob Base | 66 |
| **58 GET A LIFE (Virgin 4-9848)** | Soul II Soul | 67 |
| **59 HERES A TICKET (Crush 696)** | Lenny Williams | 63 |
| **60 KEEP IT TOGETHER (Atlantic 7-79986)** | Madonna | 59 |

**#1 All Week**

**61 ALRIGHT (MCA 18-982)** | Janet Jackson | DEBUT |
| **62 BLACK MAN (Columbia CSK 73297)** | Tashan | 61 |
| **63 AIN’T NO WOMAN (LIKE THE ONE I GOT) (Arisa 9926)** | Kashif | 65 |
| **64 SAY U LOVE ME (Rogers 7-99996)** | Def Con | 70 |
| **65 WHY IT GOTTA BE THAT WAY (Wing/Polygram)** | Shades Of Lace | 69 |
| **66 WHY YOU GET FUNKY ON ME (MCA 53766)** | Today | 76 |
| **67 TOMORROW (A BETTER YOU, BETTER ME) (Crespin/Warner Bros. 9-9881)** | Quincy Jones Featuring Tevin Campbell | DEBUT |
| **68 JUICY GOTCHA CRAZY (Capitol 15510)** | Oaktown 3-5-7 | 71 |
| **69 ITS TIME (Def/Atlantic 4-98811)** | Winans | 62 |
| **70 RISE TO THE TOP (Mega Jam/MJU 72786)** | Phatone | 75 |
| **71 CRAZY U FLIP (Next Plateau JOM9511)** | Sybil | 71 |
| **72 HEARTBEAT (Jacketa A&M 1473)** | Seduction | 74 |
| **73 HAIR OR WEAWE (Phony 7272)** | Bobby Jimmy & The Critters | 73 |
| **74 IT’S GONNA BE ALLRIGHT (June 1290)** | Ruby Turner | 72 |
| **75 ONE GIRL (Uptown 4-98177)** | Christopher Williams | DEBUT |
| **76 SHAKE IT UP (Euphie 4-98093)** | Chucki Booker | 53 |
| **77 PARADISE (Jetta/Island 1341-1-JD)** | Ruby Turner | DEBUT |
| **78 TOUCH (Atlantic 7-88841)** | Soundz | 73 |
| **79 GHETTO HEAVEN (Atlantic 87997)** | Familt Stand | DEBUT |
| **80 CANT GET ENOUGH OF YOU (Alpha Int’l 73004)** | Robbie Mychals | 85 |
| **81 HOW BOUT US (MCA 9163)** | Grayson Hugh & Betty Wright | 53 |
| **82 FRIEND OF A FRIEND (EMI 95296)** | O’Jays | DEBUT |
| **83 DON’T NEED ANOTHER LOVE (Arista 9490)** | Donna Warwick | 83 |

**#1 To Watch: Kid N Play #45**

**100 TICK TOCK(RING MY PHONE) (Columbia 44-73129)** | Big Mama | 88 |

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**Cash Box Charts**

*The gray shading represents a bullet, indicating strong upward movement.*
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks</th>
<th>Best Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>#1 Single: Alannah Myles</td>
<td>Alannah Myles</td>
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</tr>
<tr>
<td>2</td>
<td>#1 Debut: Roxette #57</td>
<td>Roxette</td>
<td>7</td>
<td>#1</td>
</tr>
<tr>
<td>3</td>
<td>To Watch: Tesla #62</td>
<td>Tesla</td>
<td>1</td>
<td>#1</td>
</tr>
</tbody>
</table>

**Top 100 Singles**

### #1 Black Velvet
- **Artist:** Alannah Myles
- **Weeks:** 1
- **Best Chart Position:** #1

### #2 Love Will Lead You Back
- **Artist:** Taylor Dayne
- **Weeks:** 2
- **Best Chart Position:** #2

### #3 I Wish It Would Rain Down
- **Artist:** Phil Collins
- **Weeks:** 3
- **Best Chart Position:** #3

### #4 I'll Be Your Everything
- **Artist:** Tommy Page
- **Weeks:** 4
- **Best Chart Position:** #4

### #5 All Around the World
- **Artist:** Lisa Stansfield
- **Weeks:** 5
- **Best Chart Position:** #5

### #6 Don't Want to Fall in Love
- **Artist:** Jane Child
- **Weeks:** 6
- **Best Chart Position:** #6

### #7 Escapade
- **Artist:** Janet Jackson
- **Weeks:** 7
- **Best Chart Position:** #7

### #8 Keep It Together
- **Artist:** Madonna
- **Weeks:** 8
- **Best Chart Position:** #8

### #9 Get Up (Before the Night Is Over)
- **Artist:** TechnoTronic
- **Weeks:** 9
- **Best Chart Position:** #9

### #10 Here and Now
- **Artist:** Luther Vandross
- **Weeks:** 10
- **Best Chart Position:** #10

### #11 All My Life
- **Artist:** Linda Ronstadt
- **Weeks:** 11
- **Best Chart Position:** #11

### #12 Forever
- **Artist:** KISS
- **Weeks:** 12
- **Best Chart Position:** #12

### #13 ROAM
- **Artist:** B2S
- **Weeks:** 13
- **Best Chart Position:** #13

### #14 No Myth
- **Artist:** Michael Penn
- **Weeks:** 14
- **Best Chart Position:** #14

### #15 Whole Wide World
- **Artist:** Aimee Lorain
- **Weeks:** 15
- **Best Chart Position:** #15

### #16 Nothing Compares to You
- **Artist:** Sinead O'Connor
- **Weeks:** 16
- **Best Chart Position:** #16

### #17 I Wanna Be Satisfied
- **Artist:** Calloway
- **Weeks:** 17
- **Best Chart Position:** #17

### #18 I Go to Extremes
- **Artist:** Billy Joel
- **Weeks:** 18
- **Best Chart Position:** #18

### #19 Savorice
- **Artist:** Elton John
- **Weeks:** 19
- **Best Chart Position:** #19

### #20 C'mon & Get My Love
- **Artist:** Polydor FRRR
- **Weeks:** 20
- **Best Chart Position:** #20

### #21 Without You
- **Artist:** D-Mob Introducing Cathy Dennis
- **Weeks:** 21
- **Best Chart Position:** #21

### #22 How Can We Be Lovers
- **Artist:** Michael Bolton
- **Weeks:** 22
- **Best Chart Position:** #22

### #23 More Lies
- **Artist:** Michel's
- **Weeks:** 23
- **Best Chart Position:** #23

### #24 Just a Friend
- **Artist:** Biz Markie
- **Weeks:** 24
- **Best Chart Position:** #24

### #25 Heartbeat
- **Artist:** Vandelt's 1473
- **Weeks:** 25
- **Best Chart Position:** #25

### #26 Whip Appeal
- **Artist:** Babyface
- **Weeks:** 26
- **Best Chart Position:** #26

### #27 Blue Sky Mine
- **Artist:** Midnight Oil
- **Weeks:** 27
- **Best Chart Position:** #27

### #28 Price of Love
- **Artist:** Eric B
- **Weeks:** 28
- **Best Chart Position:** #28

### #29 Heart of Stone
- **Artist:** Carla's 1980s
- **Weeks:** 29
- **Best Chart Position:** #29

### #30 Love Me for Life
- **Artist:** Melody Cline
- **Weeks:** 30
- **Best Chart Position:** #30

### #31 The Heart of the Matter
- **Artist:** Don Henley
- **Weeks:** 31
- **Best Chart Position:** #31

### #32 We Can't Go Wrong
- **Artist:** Carpenters
- **Weeks:** 32
- **Best Chart Position:** #32

### #33 If You Were Mine
- **Artist:** U-Krew
- **Weeks:** 33
- **Best Chart Position:** #33

### #34 Dangerous
- **Artist:** Roxette
- **Weeks:** 34
- **Best Chart Position:** #34

### #35 What It Takes
- **Artist:** Aerosmith
- **Weeks:** 35
- **Best Chart Position:** #35

### #36 Wild Women Do
- **Artist:** Natalie Cole
- **Weeks:** 36
- **Best Chart Position:** #36

### #37 Sending All My Love
- **Artist:** Liner
- **Weeks:** 37
- **Best Chart Position:** #37

### #38 Here We Are
- **Artist:** Gloria Estefan
- **Weeks:** 38
- **Best Chart Position:** #38

### #39 True Blue Love
- **Artist:** Katrina Jackson
- **Weeks:** 39
- **Best Chart Position:** #39

### #40 Love Child
- **Artist:** Alkaline Frrgg
- **Weeks:** 40
- **Best Chart Position:** #40

### #41 The Secret Garden
- **Artist:** Quincy Jones
- **Weeks:** 41
- **Best Chart Position:** #41

### #42 A Face in the Crowd
- **Artist:** Petey 42
- **Weeks:** 42
- **Best Chart Position:** #42

### #43 Room at the Top
- **Artist:** Adam Ant
- **Weeks:** 43
- **Best Chart Position:** #43

### #44 Hold On
- **Artist:** Wilson Phillips
- **Weeks:** 44
- **Best Chart Position:** #44

### #45 Have a Heart
- **Artist:** Bonnie Raitt
- **Weeks:** 45
- **Best Chart Position:** #45

### #46 Lambada
- **Artist:** Kaia
- **Weeks:** 46
- **Best Chart Position:** #46

### #47 This Old Heart of Mine
- **Artist:** Rod Stewart
- **Weeks:** 47
- **Best Chart Position:** #47

### #48 All I Wanna Do
- **Artist:** Heart
- **Weeks:** 48
- **Best Chart Position:** #48

### #49 Fly High Michelle
- **Artist:** Enuff Z'Nuff
- **Weeks:** 49
- **Best Chart Position:** #49

### #50 Make It Like It Was
- **Artist:** Regina Belle
- **Weeks:** 50
- **Best Chart Position:** #50

### #51 Baby Loves Never Looked So Good
- **Artist:** Atilla
- **Weeks:** 51
- **Best Chart Position:** #51

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**Cash Box Charts**

The grey shading represents a bulleted list, indicating strong upward movement.

April 7, 1990
COUNTRY MUSIC

25th Annual Academy of Country Music Awards

BY KAY KNIGHT

The stars will shine brightly in Hollywood when the winners are announced of the 25th Annual Academy of Country Music Awards April 25 during presentation ceremonies at the Pantages Theater.

The silver anniversary of the awards show will be hosted this year by current ACM Male Vocalist of the Year, George Strait, along with the Judds, Alabama and Tammy Wynette. The special telecast will be produced by dick clark productions, inc., and portions of the show, featuring performances by newcomer nominees, will originate from Universal Studios in Hollywood and Florida.

Nominees in the 12 categories were announced during a press conference held at Universal Studios in Hollywood and final ballots have been mailed to the Academy's voting members. Among those participating in the press conference were Bill Boyd, the Academy's executive director; Gene Weed, the producer/director of the awards telecast and the Academy of Country Music's chairman of the board; Fred Reiser, the ACM's president; country stars T. Graham Brown, Highway 101, Lorrie Morgan, Buck Owens and Jim Stafford; and The Judds, Family star, Josh Taylor. Also on hand were Universal characters Lauren & Hardy and Woody Woodpecker.

The five nominees in each category (except newcomer categories, in which there are three finalists) were voted by the members from a list of ten initial selections in each category (newcomers had five listed) made by the Academy’s Awards Selection Committee, with the approval of the Academy’s board of directors. The initial ballots took into account such factors as recording and personal achievement during the past year, and allowed space for write-ins.

The following are the final nominees in the 12 categories of the awards that will be presented during the television broadcast:

ENTERTAINER OF THE YEAR
Alabama
Dolly Parton
George Strait
Randy Travis
Hank Williams, Jr.

TOP VOCAL GROUP
Alabama
Highway 101
Reless Heart
Shenandoah
The Statlers

TOP NEW MALE VOCALIST
Clint Black
Rodney Crowell
George Strait
Randy Travis
Ricky Van Shelton

TOP NEW FEMALE VOCALIST
Clint Black
Garth Brooks
Lionel Cartwright

TOP FEMALE VOCALIST
Kathy Mattea
Reba McEntire
Dolly Parton

Kathy Walker
George Jones
Rodney Crowell
Buck Owens & Ringo Starr
Sweethearts of the Rodeo
Hank Williams Jr. & Hank Williams Sr.

TOP NEW VOCAL DUO OR GROUP
Kentucky Headhunters
Shelby Lynne
Wild Rose

SINGLE RECORD OF THE YEAR

Awards presented to artist, producer(s) and record label

*Better Man*
Artist: Clint Black
Producers: James Stroud and Mark Wright
Record label: RCA
*If It Feels Like a Heartache*
Artist: Curly Smith
Producer: Abbey Lincoln
Record label: RCA
*Saving It for Love*
Artist: Trisha Yearwood
Producers: Mark Donaldson & Sundra Brown
Record label: RCA

THE YEAR'S BEST VIDEOS

Awards presented to artist, producer and director

*American Girl*
Record label: Warner Bros.
*Will the Circle Be Unbroken Volume II*
Artist: Nitty Gritty Dirt Band
*Old Time Rain*
Producer: Randy Scruggs and Nitty Gritty Dirt Band

The voting procedure for Country Music Video of the Year began with the Academy soliciting entries from record companies, artists, producers and directors. A selection panel was formed to view all of the submitted entries, and to narrow them down to the top five nominees. Selection of the winner in this category is via a vote of the Academy’s board of directors. The board screens all of the finalist videos. A committee appointed by the Academy’s chairman tabulates the vote, which remains a secret until the announcement of the winner on the April 25 telecast.

Other awards to be presented this year are to the Radio Station of the Year, the Disc Jockey of the Year and the Country Night Club of the Year. The Radio Station and Disc Jockey awards are voted on by promotional personnel employed by record labels, independent promoters and representatives of major music industry trade publications, as well as the promotional and publication members of the ACM. The Country Night Club award is determined by the same voters as the Radio Stations and Disc Jockey awards, plus managers, agents and bookers who deal with country music night clubs.

$50,000 Raised at Music City Easter Seal Benefit

COUNTRY ARTIST RONNIE MCDOWELL was left on stage in his stocking feet recently at Buddy Killen’s 10th Annual Benefit Dinner, Show & Celebrity Auction at Killen’s Stock-Yard Restaurant in Nashville. Killen pulled off McDowell’s boots to auction and they went to the highest bidder for $3,000. Later, after McDowell performed during the event, an overwhelmed audience responded by giving the entertainer two standing ovations.

Other auction action found Exile’s Paul Martin more than slightly startled when a bid of $1,500 was made for the pants he was wearing. Thanks to follow Exile members (and a long black coat), the singer slipped out of his britches right on stage, while the audience roared and Easter Seals collected the cash. Someone else also paid another “grand” just to find out young Martin’s age of 27 years.

Among other items sold at the auction were a dress from Lorrrie Morgan that brought $600, an autographed shirt from Randy Travis that went for $500, a marble name plate from Johnny Cash that netted another $400, and a sequined stage dress from Tammy Wynette that added $650 to the Easter Seal coffers.

Arts appearing on the benefit’s bill of fare included Larry Gatlin & the Gatlin Brothers, Exile, Ronnie McDowell, Mickey Gilley, Mel Tillis, Skip Ewing, Tim Ryan, Johnny Rodriguez, Donna Meade, Vernon Williams & Gain Control and Tommy Riggs.

Overall, the entire event raised a total of $50,000 for Easter Seals.
EXILE: "Nobody's Talking" (Arista AS-20009)

EXILE is moving on strong with this latest release. The feelings come through loud and clear in this mid-tempo breakhearted about lost love and trying to figure out why it's ended. Stellar production by Randy Sharp and Tim DuBois, along with the soft vocal harmonies of this multi-talented group, should take this one straight up the charts.

Country Feature Picks

KELLY WILLIS: "I Don't Want to Love You (But I Do)" (MCA-53807)

The heart-felt emotions delivered in this western swing tune sound as if they should come from someone who has lived and loved far beyond the 21 years of this talented new singer. Willis has truly captured the feelings of heartbreak in this song by Paul Kennerl. Her pure-Texan sound and stellar production by Tony Brown and John Guess should make this single music to radio's ears.

GEORGE JONES: "Hell Stays Open (All Night Long)" (Epic-34 73365)

What can one say except—it's classic George Jones. No one can whine and plead like Jones, or portray the misery and pain in their voice in a song about realizing, after it's too late, that he's lost the most important thing in his life—his true love. Produced by long-time friend and producer Billy Sherrill, this tune is sure to take Jones once again straight to the hearts of his fans and to the top of the playlist on country radio.

EDDY RAVEN: "Island" (Capitol 7P09-79997)

As this tune begins, you can almost imagine being on a tropical island. The mystic melody and production sway you into dreamland—so much so that you almost forget the song is about a wonderful woman that was lost and may never be found again. This one, written by Raven and Troy Seals, is one of Raven's best yet. As always, producer Barry Beckett does an expert job.

BAILLIE & THE BOYS: "Perfect" (RCA 2500-7-RAA)

Kathy Baillie belts it out in this tune about not settling for less than the perfect love (oh, if such a thing really existed!). It's a great up-tempo tune that's "perfect" for country radio and "perfectly" produced by Kyle Lehning.

Ray Knight
COUNTRY MUSIC

CALENDAR OF EVENTS COMING UP:

THE NASHVILLE NETWORK will telescore all 12 hours of the Farm Aid IV concert live, exclusively on cable, Saturday, April 7. The telescore will begin at noon and end at midnight (Eastern Daylight Time).

TNNR, a satellite-delivered radio program service, will offer a simulcast of all twelve hours of the concert live to affiliated stations and syndicate it to hundreds of country radio stations nationally.

More than 50 entertainers are scheduled to join organizers Willie Nelson, John Mellencamp and Neil Young in the 48,000-seat Hoosier Dome in Indianapolis. All tickets for the concert, priced at $30 each, sold out in 90 minutes when they went on sale March 3.

BACK IN TIME:

APRIL 1—The Country Music Hall of Fame opens (1967)
APRIL 2—Happy Birthday to Emmylou Harris (1947)
APRIL 3—Happy Birthday to Paulette Carlson and Billy Joe Royal
APRIL 4—Ernest Tubb makes his first records for Decca (1940)
APRIL 5—Bill Anderson's "Still" hits the #1 position on the country charts for the third of five consecutive weeks (1963)
APRIL 6—Happy Birthday to Merle Haggard (1937)
APRIL 7—Shenandoah tops the charts for the first time with "Church on Cumberland Road" (1989)

TEXAS GOVERNOR BILL CLEMENTS (left) recently proclaimed "Hank Thompson Day" throughout the Lonestar State in honor of the legendary Hall of Fame performer's "numerous contributions to music and worldwide Texas goodwill." Governor Clements welcomed Thompson and his wife, Ann, to the State Capitol in Austin for formal proclamation ceremonies, followed by informal autograph signing on the floor of the House of Representatives, by a beaming native son.

United Records is proud to announce a new release by KAREN HOWARD

"You're Mighty Close To Leaving"

National Promotion by Robert Gentry & Kathy Carter

BMI HELPED CO-HEART MUSIC celebrate the grand opening of their new offices by co-hosting an equally grand party at the new Nashville address, 1103 17th Avenue South. Co-Heart Music Group is the recently formed publishing company of songwriting stalwarts Hank Cochran, Glenn Martin and Willie Nelson. Taking time for a photo opportunity were (I to r): BMI vice president Roger Sovine, Glenn Martin, Willie Nelson and Hank Cochran. (photo: Don Putnam)
SISTERS LORETTA LYNN (center), Crystal Gayle (right) and Peggy Sue were recently featured in a rare performance debut on the Grand Ole Opry during TNN's live televised program Grand Ole Opry Live. The sisters, who toured together during 1989, are also discussing their plans to combine talents on an upcoming "trio" album.

ASCAP "CHAINS" GANG: ASCAP recently hosted a party for their #1 Club song "Chains," written by ASCAP member Bud Reneau and Hal Bynum and published by Cross Keys Publishing. Pictured are (l to r): Reneau; ASCAP's Connie Bradley; Bynum; and Buddy Kilten, Donna Hilley and Dan Wilson, all of Cross Keys Publishing.

BMI HOSTED A LISTENING PARTY in Nashville to showcase Les Taylor's new Epic Records LP, That Ole Desire. Shown enjoying the moment are (l to r): Taylor's manager Paul Zamek, producer Pat Mckalin, BMI vice president Roger Sovine, Taylor, and CBS executives Roy Wunsch and Bob Montgomery. (photo: Beth Gwinn).

COUNTRY TIDBIT: "THIS IS FOR THE KIDS, everybody's kids, kids all over the world and for Moms and Dads that need to be aware of the chain of events that could happen...quicker than we think. Throughout this whole project, from the writing and recording of the song to the filming of the video, we've all felt like we've been part of something that's bigger than ourselves."

The above quote by Randy Owen addresses a very special song that will be part of a very special project for Alabama. He and Teddy Gentry have written a song, "Pass It on Down," that expresses their concern for taking care of the environment so we can "pass it on down" to our children. A video by award-winning director Jack Cole was shot at the Jordan Ranch and Kaiser Steel Resources, Inc. in Los Angeles. The video, scheduled to arrive early this month, portrays the beautiful side of nature and foreshadows the "ugliness" of the earth if it is not taken care of. All packaging and materials for use around the "Pass It on Down" project will be on recyclable paper.

"My most exciting male singing discovery since Jimmy Buffett" - Buzz Cason

NOW RADIO DISCOVERS
Donnie Fields
and the Hot Single,
"MAMA DON'T BELIEVE IT"
Track TR207

And Presenting

Summer Cassidy

with

"TEXAS HOEDOWN"
Track TR208
from the Track LP "LONESTAR"

Promotion by Tommy Dee TNT Promotions
Radio - call for additional copies or free Cassidy CD and T-Shirt
Indie Insight

Buck Trent, the "King of the Banjo," is booked to open all shows at the Gilley Family Theatre in Branson, Missouri, starting April 6 and running through October 31, 1990. Trent has worked with all of the greats in country music—he was a regular on Hee Haw, was featured on The Porter Wagoner Show for many years, and toured with the Roy Clark Road Show. Trent has also won two prestigious CMA Awards with Roy Clark and was named the #1 instrumentalist for two years by the Music City News Award Show. Says Trent, "I'm looking forward to meeting all of my fans in Branson this year at the Gilley Family Theatre."

Bobby Helms, of Special Angel, Inc., has just reached an agreement with developer Gene Gilbert to re-open "Broomsage Ranch" as "Bobby Helms Country." The grand opening will be July 4 with a great music festival that will run from July 4 through July 8. The ranch is located just south of North Vernon, Indiana.

Dave Durham and the Bull Durham Band have reason to celebrate. The band has been selected as a finalist (for the second year) by the Academy of Country Music in the category of Best Band (non-touring) of 1989. They currently hold the title of 1989 Band of the Year by the California Country Music Association. Dave Durham also earned the 1989 Entertainer of the Year, as well as 1989 Songwriter of the Year, with his single "In My Car" capturing the 1989 Record of the Year award. The Academy of Country Music Awards Show will air April 25 on NBC.

Left to right: Hal Durham and Ralph Sloan.
March 24, 1990 was a big day in the life of Melvin Sloan and the Melvin Sloan Dancers. They celebrated their 10th anniversary of dancing every Saturday night at the Grand Ole Opry. The Melvin Sloan Dancers have not missed a scheduled performance in ten years. Melvin Sloan took over the leadership of his brother Ralph Sloan's Tennessee Travelers upon Ralph's death in 1980 and has continued the great tradition with the Grand Ole Opry that Ralph began 38 years ago.
Country Indies

Indie Album Release

SUSI BEATTY: One of a Kind (Starway Records 411I-72750-4)

Someone should sign this gal up 'cause she is red hot. Beatty is one true professional and can belt out both traditional country and country with a touch of the blues. This LP contains some strong material—songs like "Nobody Loves Me Like the Blues" and "Hard Baby to Rock," both released as singles. My favorite is "Heart from a Stone," and there's a great up-tempo tune called "Rock-a-Lot." Beatty is one talented lady who should garner some "major" attention real soon.

Indie Spotlight

LINDA CAROL FORREST: "Love in the Fast Lane" (Stop Hunger Records-LCF-1101)

Newcomer Linda Carol Forrest wails with high energy and strong vocals in this up-tempo tune about "love in the fast lane" of the highway. Outstanding production and Forrest's pure country vocals are sure to garner this talented gal some "major" attention.

Indie Feature Pick

VINCE HATFIELD: "Everywhere I Turn (There's Your Memory)" (F & L Records-556)

This song's a true heartbreaker and Hatfield's heart-felt emotional delivery takes you right into the pain of lost love with him. Hatfield's true, traditional country style should warrant him plenty of airplay with this one.

Up & Coming

RAY GRIFF: "Day Break" (ATI-A9392)

WARNER MACK: "Tall Good Lookin' and Bullet Proof" (K-Ark-1069)

Kay Knight

GENERAL STORE RECORDS

THANKS COUNTRY RADIO FOR BELIEVING IN
"COWBOY" BY BILL WATKINS

PRODUCED BY RANDY MCNUTT
FOR HHP COMMUNICATIONS INT'L.
Domestic Promotion, Chuck Dixon; International, Donn Hecht

IF IT'S GENERAL STORE, YOU KNOW
IT'S COUNTRY!

Bill Watkins
General Store Records, P.O. Box 455, Fairfield, OH 45014 • 513-896-9516
Randy McNutt

CHRIS LeDOUX'S SINGLE "WILD AND WOOLY"

Was just that!

WILD AND WOOLY came into the charts at #53, moved to #46 ... to #40 ... to #36, then stopped. Highest ever for Chris though.

Thanks to all the stations for the play and to Chuck Dixon for the promotion. It looked mighty good to see Chris in the #1 spot on the Cash Box Indie Charts.

We have mailed Chris's RADIO & RODEO HITS Album to all stations. If we missed you, drop a line to American Cowboy Songs, 3105 Leeville Road, Mt Juliet, TN 37122. Tell us Cassette or CD.
Agreement Is Reached on Jukebox Licensing

CHICAGO—Following lengthy negotiations between the performing rights societies ASCAP, BMI and SESAC, and the Amusement and Music Operators Association (AMOA), an agreement has finally been reached regarding licensing of copyrighted music on jukeboxes. The announcement was made at a March 22 New York City press conference, attended by representatives of the four organizations.

Under the terms of the agreement, jukeboxes that are licensed and published by ASCAP, BMI and SESAC material as well as the works of more than 40 foreign societies with which the U.S. organizations have reciprocal agreements. A Jukebox License Office has been formed to administer the licenses. Application forms are being sent to operators who were previously licensed by the U.S. Copyright Office. AMOA stressed that the jukebox license is available to all operators.

The fee structure is as follows: $275.00 is to be paid annually for the first jukebox, dropping to $55.00 each for two to ten machines on the route. For 11 or more machines the fee is $45.00 per year, per unit.

It should be noted that operators are currently paying $65.00 per jukebox. This new fee is more acceptable to the number of machines in operation on the respective routes.

For further information, contact AMOA headquarters at 111 E. Wacker Drive, Chicago, IL 60601.

NEWS BRIEFS

Tony Yula of Mondial Distributing, Inc. has been chosen "Man of the Year" by the Northeast Regional Trade Show and will be honored at the state group's May 4-6 annual convention in Atlantic City. Sponsors of the trade show are the New York State Coin Machine Association, Inc. and the Amusement & Music Operators Association of New Jersey... Star Tech Journal announced an annual seminar program, which is designed for "advancing technicians" in the coin-op games industry. They are: March 31-April 1 at Birmingham vending in Orlando, Florida; April 22 at New England Coin in Norwood, Massachusetts; May 5-6 at General Coin in Seattle, Washington; and May 19-20 at Jelton Pacific at Carson, California. For further info, contact James Calore (Star Tech Journal) at (609) 662-1800. Fax number is (609) 662-0537... Bill Kidwell, AMOA's director of investigations, advised the Royal Canadian Mounted Police are continuing their aggressive efforts in "enforcement of the intellectual property rights of copyright owners." A representative of the Royal Canadian Mounted Police, who pled guilty to possession of 11 counterfeit printed circuit boards (a criminal charge) and was fined $1,500. Additional investigations resulted in the total seizure of 98 counterfeit boards. Criminal charges are pending in these cases. Most of the games seized were older games; recent investigations, however, revealed a large number of legitimate new games, which is an indication, according to Kidwell, "that the diligent work being done by the RCMP may be having an effect on the discontinued use of copy boards"... Merit Industries' third annual Great Lakes Open Tournament (part of its World Series of Darts) was moved to the greater Detroit area this year, due to the tremendous growth that's been experienced in Southeast Michigan. The event was hosted by Carton Distributing and Michigan Nickel Co. Plans are already underway for next year's competition, which is being expanded to a $4,000 tournament... The 1990 Illinois Coin Machine Operators Association's dart, pool and basketball tournament is currently in progress. Finals will take place April 6-8 at the Prairie Capitol Convention Center in Springfield, Illinois. Added to this year's program is a Muscular Dystrophy Triathlon (the combined score of one try each at pool, darts and basketball) with all proceeds going to the Muscular Dystrophy Association... The Florida Amusement and Vending Association's annual state convention and trade show will be held April 19-21 at the Omni Hotel and Expo Center in Orlando, Florida. Agenda will include technical seminars focusing on the pinball machine and compact disc jukebox, among other topics; a full line-up of exhibits showcasing the latest in coin-op equipment; the annual FAVA golf tournament; a special "spouse activity" sponsored by Brady Distributing, which will include lunch and the performance of a Broadway play; and the Saturday evening banquet at the renowned Royal Orleans, which is one of Central Florida's top-rated restaurants. For registration info, contact FAVA at P.O. Box 15989, Tallahassee, FL 32317.

ACME '90
BY DOC ENGLISH

IT WAS NOT THE BEST OF SHOWS, but it was the not the worst of shows. There was no dominant game, no dominating theme, no single-word encapsulation. Instead, there was a little for everyone, and operators' opinions ranged from the critical to the positive, from the "same ole stuff" to "some solid equipment" for the street and arcade.

There were plenty of the inescapable joystick and button, punch-em-out and shoot-em-up kind of player demand, Data East's Two Crude two-player kit, Data East's Vapor Trail two-player kit and dedicated, FABTEK's Raiden two-player kit, Irem's R-Type II two-player kit, 1-Vies' Meta Fox kit, Konami's Aliens two-player kit and dedicated, Nintendo's PlayChoice Super C, Ramstar's Fire Shark kit, Sega's Alienstorm dedicated, SNK's Sports, and these dedicated, American Sam's D.J. Boy kit—the list goes on. Admittedly, the consensus is to get away from these martial themes, but two of the above, testing extremely well, are earmarked for stardom—Merce and Aliens (yes, Sigourney, there is an Aliens); and two fighting games entering the show as hits are leaving even stronger—Capcom's Final Fight and the legendary cowboys/bangs, the TMNTs. Who else will rise from the ranks?

Brain games and strategy games, fostered by Tetris, were well represented. Atari offered Klar; American Technos offered Block Out; FABTEK exhibited Sports Match, a tasty option for the undernourished cocktail market; and Sega gave us Blazed. These kits will probably find a home in street locations as well as arcades.

There was something strictly for the arcades—jukebox sidestones and simulator videos. Sega had the numbers, three to be exact. They reprised Galaxy Force, a space shoot-em-up that whirled you around like a carnival ride; and they introduced an also on show, which emulated Afterburner—a mode of Fire, a two-player helicopter gunship with machine guns. Taito displayed a motorcycle game in three sidestones sizes—WGP racing—that reminded of one Hang-On and Super Hang-On. Atari countered with Four Trax, side-by-side all-terrain vehicles, bundling along a dirt track. Operators agreed these machines had merit, but fainted dead away when they heard the price...

Driving games, perennially popular, were plentiful, but not new. Atari's Badlands kit has been a hit; Taito re-introduced SCl; while Jaleco did the like with Big Run; and Leland offered Off Road as a two-player, perfect for the street.

Two games seemed designed for the street. The Ameri Darts kit captures the flavor of Capcom Bowl—the longer it's out the more momentum it's gathering (it's also in cocktail, by the way). Perhaps, the most unusual game at the show was Grand Products' Slick Shot, the video pool that uses an actual cue ball and cue sticks. High hopes for this one.

Sports, anyone? In Spring a young man's fancy turns to thoughts of two-baggers, high hard ones, line drives, sharp-breaking balls. Sega presents MVP Baseball; Capcom is also tinkering with a baseball kit; SNK's Neo-Geo gives you a tongue-in-cheek baseball; Nintendo's PlayChoice has baseball stare; and possibly sees out last year's all-star Bottom of the Ninth. Enough baseball, anyone?

Then there's the catch-all video category. There's Taito's Battle Shark, a submarine torpedo away game complete with periscope—Lloyd Bridges meets Des Boy. Taito's Crush is an adventure-themed kit that has been tested world-wide... From what we know, Pachinko is hot. It offers two new games: Beast Busters, a triple-gun, which has been out for months, and still strong; and Neo-Geo (didn't drive one of these at the auto show?). The word "system" scores operators and the high price-tag won't soothe them either, but only the cash box will be the final jury on this game. Belly's Trax, a three-player maze, is trying to recapture the Pac-Man magic, still undergoing tweaking.

The search for redemption continues (sounds like a religious soap opera). More and more operators are headed down this path. Betson and Metelc exhibited their usually alluring line-up; and Grayhound (temporarily married) Industry, in a booth back, has re-launched the promotion, an unbeatable price of $1,255, plus a Newport-organized tournament with prizes. Ameri Darts was touted as redemption with programming for ticket dispensing built into the system. However, the most popular ticket-dispensing game appeared to be Fromson's Little Pro golf, a remake and update of Belly's (!) Par Golf (!) a little metal man putting a ball-throwing into various and sundry miniature golf holes. The price was considered excessive, but then excessive pricing is the ill-advised rule, not the exception in the coin-machine industry. A new twist on an old standby lit up some eyes—kiddie basketball from Coin Concepts, Doyle and Smart. Small children who were shown were quite entranced by the new ball-throwing into their own tailormade game.

Pinnball shine vibrantly. Another hit from Williams was the high-profile Whirlwind; but the other side of their coin, the sleeper, Belly's The Game Show, is out-collecting Whirlwind in certain locations. Data East's Phantom of the Opera, testing well, goes head to head with the pack and offers a screen package, especially the in-game budget. Chicago's Paragon has rubber-replacement of the Scottsdale base-ball-themed Silver Slugger—posing some resounding stats in street tests. However, the best news is the game will cost the operator under $2,000. You wanted price, you got price.
CASH BOX TOURS THE ACME ’90 EXHIBITS, PART II

(Initial coverage of ACME ’90 appeared in the March 31, 1990 edition of Cash Box.)

Manning the Meltec exhibit were (l-r) John McEwan, Mike McEwan and Roy Nishi, who showed off the factory’s big, new Lunar Golf game.

The very attractive Rock-Ola Laser 2000 CD jukebox, surrounded by Rock-Ola’s Arthur Kareff, factory distri but Tony Parina and chief engineer Shuja Haque.

Smiling broadly for the CB photog is Rowe veeppee Joel Friedman and the very popular LaserStar CD jukebox.

Moving right along to another in the terrific line of CD jukes on display, namely Seeburg’s Laser Music model, in the company of AVA’s Pete Entringer and Seeburg’s Joe Pankus.

This is the Leland Corp. exhibit, where proxy John Rowe happily greeted CB’s Camille Compasio and the many other visitors who stopped by during the show.

Took this quick shot of the two Pauls on the convention floor: SNK proxy Paul Jacobs on the left and coinbiz vet Paul Calamari on the right.

Exidy’s Virginia and Pete Kauf man showed us their Twister (in its new cabinet) and Croaker (second in the series) redemption machines.

At the Tecmo, Inc. exhibit, which showcased the World Cup ’90, pictured here with national sales manager Michael Robinson.

Next stop was the Mobile Record Service Co. exhibit for a quick visit with company exec Harvey Campbell and sales rep Deborah Goeller.

This trio of show regulars is composed of (l-r) Illinois op Don Hesch of A.H. Entertainers, American Vending Sales proxy Frank Gumma and Chris Hesch of A.H.

Conventions are for getting together with friends and col leagues, such as C.A. Robinson’s Hank Tronick (l) and Valley Recreation proxy Chuck Milhem.

Tennessee op Tom Moncrief, showing us how it’s done, at Grand Products’ popular Slick Shot.

Say hello to a couple of Rons— Cleveland Coin’s Ron Gold (l) and GamCo Int’l.’s Ron Yaffe at the factory’s Action Lotto redemption game.

Noted game designer Pat Lawlor at one of his latest creations, Williams’ Whirlwind, with booth hostesses Kathy Kline and Laura Roul t.

This little guy really attracted a crowd with his skill at Wacky Gator. He is Derek Edgar, the son of a coinbiz distri. (photos by Pam Caposieno)
New Appointments at Merit

CHICAGO—Merit Industries of Bensalem, Pennsylvania announced two new appointments to its executive staff. Louis Bonatelli has been named managing manager. His main responsibilities are to increase efficiency of the production effort and at the same time enhance the quality of products being manufactured. "We have always maintained high level of quality," stated Bonatelli, "and we expect to raise that level even further to eliminate any 'nuisance' problems that have surfaced in the field and to increase the reliability of Merit's products." He stressed that distributors can expect to see improved delivery of orders, and operators will see the elimination of most of their present field problems.

Bonatelli, who is originally from New Jersey, has been with Merit in Bristol, Pennsylvania with his wife and children. Prior to joining Merit, he was involved with production and quality-control management in the military electronics at Sentinel Electronics in Bristol. He also has considerable experience in the Medical and Commerical Electronics fields.

George Del Casale has been appointed quality assurance manager at Merit. He was previously employed with such noted firms as Unysis Corporation, where he served as program-quality manager; General Electric, where he was microelectronic operations manager; and the aircraft division of United Aircraft Corp., where he was engineering manager.

In his new position, Del Casale will be directly responsible for the quality assurance of all Merit products.

He holds a BS degree in electrical engineering and has 30 years of experience in the electronic industry. Del Casale and his wife resides in Drexel Hill, Pennsylvania and recently welcomed their first grandchild, Nicole Marie.

Taito’s Cadash

This new two-player kit from Taito America Corp. takes you on a mystical, magical adventure. It is called Cadash and it begins with your entry into a throne room where you are invited by the King to embark on a mission to rescue his daughter, the Princess Sarasa, who has been kidnapped by Barrog, the evil one. From here on, the challenge becomes more compelling as you get deeper into the plot.

For strategy, you must select the character that has the Most effective powers to carry you successfully through the varied stages of play. Your choices include the Fighter, for the best attacking power and persistence; the Magician, who can utilize strong magical powers; the Priest, who has heavy protective magic; or the Ninja, who can move the quickest and attack enemies with his knife-throwing ability.

During the course of your mission you might be tempted to stop and talk and perhaps get some tips from other travelers along the way, but you must be cautious because each level has unusual and increasingly vicious adversaries who will do anything to impede your path to victory.

To reward players for victory through adversity, some of the defeated foes turn into bags of gold which you can pick up as you fight your way through the treacherous tiers.

As you stroll through the countryside of Cadash, you will serve pretty little inns where you can rest for a while as you recover your bodily strength; and stores, where you may trade your gold for stronger weapons and potions with special abilities to help you defeat the enemies.

What you have here is an interesting, challenging and exciting play experience which calls for bravery, daring and persistence on the part of the players. Two Cadash cabinets can be combined for four-player use with Taito's special communication cable.

Taito America's WGP

Put yourself right in the thick of a world grand prix motorcycle race and you'll get an idea of just what the new Taito America WGP has to offer. It's billed as the "consummate motorcycle racing game" that shakes your senses with its simulation of realistic motorcycle racing.

At the start, players must decide how much action they can handle by selecting a specific shift pattern: such as automatic, 4-speed normal shift or 6-speed racing. The shift pedal is used to control the bike if 4-speed or 6-speed is selected, but it is the choice if you're looking for thrills.

Actual motorcycle controls further enhance the realism of play. Moving WGP's handlebar accelerates the machine, and the brake is a hand lever on the right handlebar, just as in the real thing. When the player crashes or goes over dangerous terrain, the handlebars vibrate, simulating the reality of hazardous racing conditions.

The deluxe version of the motorcycle will vibrate and the bike will move and tilt from side to side while a wind whips through the player's hair as he negotiates the hairpin turns.

Players can race their bikes around eight tracks representing actual race tracks in different countries of the world. Each race consists of three laps and the player must beat the qualifying time in all three laps to continue the race. Before each lap begins, a map appears on the screen showing the track layout. Also shown at the top of the screen during the entire lap is a straight-line map that will show the player position relative to the rest of the racers.

Taito's WGP is equipped with a common function that allows up to eight machines to be linked to compete against one another; players can actually see their fellow competitors on the screen.

This new game was a featured attraction in the company's exhibit at ACME '90. Further information may be obtained through factory distributors or by contacting Taito America Corp. at 390 Holbrook Drive, Wheeling, IL 60090.

ACME '90

(continued from page 28)

Now a word about the industry's backbone. Ironically, juiceboxes, darts and pool tables receive the least attention in these recaps; yet they are the most solid and stable elements in the industry. They remain basically the same: the sound of music, a dart board and darts, 16 numbered balls, six pockets, a felt top and sticks. So what can you say about them that has not been said more eloquently countless times previously? This apparent inattention should not diminish the significance of these products in making the coin business go. (Do I hear strains of "The Battle Hymn of the Republic" in the background?)

Assessing ACME '90 is like the covey of blind men examining the elephant. What is it depends on who you ask. It was good, bad and ugly. Some new kids on the block surprised the operators; you could call at least an iota of hope in each equipment category. Nevertheless, too many manufacturers are yet trading on hackneyed themes. In this cyclical industry, some of the mighty have slipped badly, if not fallen entirely; and the exorbitant pricing of many games is out of touch with the constrained buying practices of the current marketplace.

Manufacturers awaken!

ACME '90

(continued from page 28)

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Manufacturers awaken!
COIN MACHINES

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