LAURA BRANIGAN
THE DAY THE EARTH STOOD STILL: The newly sold-out Earth Day Benefit Concert, slated for April 21 in Maryland, has just added Ziggy Marley, Michelle Shocked and Billy Bragg to its roster. The event will join Bruce Hornsby and the Range, 10,000 Maniacs, the Fabulous Thunderbirds, the Jungle Brothers, Indigo Girls, Tom Scholz and others in support of Earth Day 1990, an environmental concern. The event is coordinated by Tim O’Connor, the man behind the Farm Aid concept.

PAUL McCARTNEY, RINGO STARR AND CHRISTOPHER REEVE CONFIRM PARTICIPATION FOR LENNON TRIBUTE: What does “participation” mean? And Christopher Reeve? (Wasn’t he the drummer, more so than any of the others?) Anyway, they will somehow be involved somehow in that big Liverpool show, May 5, to be aired somewhere on October 9, Lennon’s 50th birthday. The ensemble of events is said to be the most exalted of those from the darkest of comedies. It includes Roberta Flack, Terence Trent D’Arby, Randy Travis and Kyle Minogue. Fats Domino and Willie Nelson will also attend to promote their Tiffany’s cover of “I Saw Her Standing There,” and Travis will croak out “Woman.” The Royal Liverpool Orchestra will fill out the sound and be right at home performing anything from Sgt. Pepper. The tribute will go to the Spirit Foundation, which is dedicated to greening the globe, and was founded by John and Yoko Lennon in 1980. A addition, Ringo Starr, Jeff Lynne, Tom Pettingill and Jim Keltner have pooled their talents by recording the Beatles’ tune “I Call Your Name” in conjunction with the tribute. There are, however, those who are beginning to call the name that the three remaining Beatles will reunite, with Michael Jackson on rhythm guitar.

MONEY FOR SOMETHING: The T.J. Martell Foundation’s Cancer and AIDS Research, long the subject of an annual record-industry fund-raising dinner, is this year holding its first fund-raising concert, June 8 at New York’s Avery Fisher Hall. Tangeray is sponsoring, Linda Ronstadt is the first announced performer, and (212) 245-1818 is the number to call for information.

REMEMBER THE MAIN EVENT: Boasting music ranging from ’50s rock to R&B to country, a three-day music festival, called “Rock & Roll Main Event: A Festival of Music” will spotlight a diverse range of American music on September 1, 2 and 3 at Glen Helen Regional Park (where the U.S. Open tennis tournament was held in 1983) in San Bernardino County, California. The event, which is being organized by concert promoter Music Masters, will include three sets of 12-hour shows, with such acts as Heart, Jerry Lee Lewis, Kool & the Gang, Fats Domino, Barbara Mandrell, Steppenwolf, the Platters, the Coasters, Bob Dylan, Johnny Cash, the Commodores, the Mamas & Papas, Billy Preston, the Strawberry Alarm Clock, Al Wilson, Mitch Ryder, the Chambers Brothers, Edgar Winter, Rick Derringer, Don McLean and Troop. Scalfato said, “I wanted music from the ’50s, ’60s, ’70s and ’80s—as long as it fits American music. I wanted to do a festival—and I know this is gonna sound crazy—that draws the family. Believe it or not, I wanted to do a festival where you had a baby and the 13-year-old could come and hang out and have a great time.” Scalfato is presently holding Battle of the Bands contests for performers at his Rock Around the Clock nightclub in Montclair. The winner will perform at the festival. For more information, call 212-564-2600 or Scalfato said that “realistically,” he’s expecting a turnout of about 60,000 people each day. Pre-sale tickets are available until June 15 for $18.50 by calling (714) 625-7625.

JOEY, JOEY, JOEY—YOU’RE OLDER THAN MY DAD... To celebrate the Ramones’ 16th Anniversary, Sire/Warner Bros. will release Ramones’ entire catalog on June 12. Each disc will include two albums priced as one CD. The first disc will include the first two albums, plus six previously unreleased songs, such as some early demos and outtakes. That makes, what, 150 songs on one CD?

YOU Gotta HAVE FAITH: Andrew Ridgeley, the other guy in Wham!, is releasing his first solo album, part of Albert, on Columbia in May. You can’t say we didn’t warn you.

BANDS IN BOSTON: They will be Perfect Gentlemen, Shawn Colvin, Jonathan Richman, the Scallions and several others; that’s at this Thursday’s SKC Boston Music Awards.

CHINA CLUB: Regina Belle, Grover Washington, Phyllis Hyman, Living Colour, Patti LaBelle and Teddy Riley are among the notables who are on “Tienanmen Square,” a song and video due in June to benefit the East East Asian Peace Foundation. The film features footage of the massacre. Kashish is the brains behind the project, and the song was written by Philip Woo.

ANYTHING GOES: Red Hot and Blue, the musical extravaganza and Cole Porter’s music, done by hotshot pop stars, with videos directed by hot-shot directors—the whole project, which includes an album, to benefit AIDS research—will air international on December 1, World AIDS Day. The album will be released by Chrysalis in October. Did you ever want to hear U2 do “Night Train,” Fine Young Cannibals do “Love for Sale,” or Lou Reed do “I Got a Kick Out of You”? This is your chance.

TWO FORM MODONNA AND A SIDE OF FRIES, PLEASE?: The rancher adores Concord, California native, Don Silvio Pacheco, the Spanish mayor of San Jose during the early 19th century, is now a drive-thru ticket center, the first one of his kind.


—ROBB MOORE, —LEE JESKE —AND SCOTT HARVEY
MANSION OF GLORY: THE HOUSE OF LOVE
KEEPS THE HOME FIRE BURNING
A visit with Guy Chadwick, the landlord in the House of Love
Robb Moore

SARA HICKMAN WOULD LIKE TO TEACH
THE WORLD TO SING, LOUDLY
Ears of corn, with Sara Hickman
Karen Woods

NEW VIDEO PROGRAM ALREADY A WINNER
Minutes of pleasure, all on tape
Kay Knight

AND THE DOVE GOES TO...
Flights of fancy, and little golden statuettes
Kimmy Wix

COLUMNS

4 The Buzz / Robb Moore is off to explore a new Frontier;
Karen Woods doesn't talk about the Beautiful, because I'm the editor;
The same old SAW, from Chrisway Leys
Arthur Goldstuck is homeless no more.

5 Music Publishing / ...I saw a man who wasn't there...and it
wasn't Shelly Weiss.

9 Workstyle / Lee Jeske follows Lisa Stansfield's advice.

10 On the Dancefloor / She's back, and Ernest Hardy still lives Her.

11 On Jazz / She's gone, and Lee Jeske will miss her dearly.

12 Rhythm & Blues / Bob Long puts some rhythm in his CB blues.

15 Gospel / Bob Long dearly needs a vacation, so he takes one.

CHARTS

10 Top 40 Dance Singles
11 Top 40 Traditional Jazz LPs
12 Top 75 Rhythm & Blues LPs
13 Top 100 Rhythm & Blues Singles
14 Top 10 Texas Latin LPs
15 Top 10 Chicago Latin LPs
16 Top 20 Rhythm & Blues LPs
17 Top 50 Latin LPs
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19 Top 100 Country LPs
20 Top 50 Pop LPs
21 Top 50 Country LPs
22 Top 20 Country Indie Singles
23 Top 40 Contemporary Christian Singles
24 Top 40 Southern Gospel Singles

DEPARTMENTS

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2 Executive on the Move
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25 Gospel
28 Coin Machine
31 Classfieds

CASH BOX
THE MUSIC TRADE MAGAZINE

ON THE COVER

LAURA BRANIGAN

AT THE START OF THE EIGHTIES, Laura Branigan
made a splashy debut with her #1 gold hit, "Gloria," a hit on the dance and pop charts that became something
of an anthem. Though she was often confused with another chart queen of that time, Donna Summer, she
quickly established herself as a unique and formidable
talent. That was in 1982. The following year she
solidified her position as one of pop music's new leading
ladies by releasing two smash hits, "Solitaire" and
"How Am I Supposed to Live Without You," the latter written by Michael Bolton, who recently scored a hit with his version of it. Throughout the eighties she won
to prizes at the highly regarded Tokyo Music Festival,
released albums that continued to stretch her talent,
and kept an ear on what was happening in clubs and
on the streets.

As a result of her open-mindedness to new music and ideas, as well as a desire to always try something new,
Branigan finds herself entering the nineties with the same intensity with which she greeted the eighties.
Her new single, "Moonlight on Water," is an example of the seductive, sexy sounds you hear in dance clubs across
the world. With a voice as flexible and rich as hers, she's
equally at home with a solid top-40 song and a smoldering ballad. Both are found on the new album, Laura Branigan,
whose highlights include two covers: the Vicki Sue Robinson seventies hit "Turn the Beat Around" and Bryan Adams' "The Best Is Yet to Come." The album is a first in that the artist also handled production and arranging chores for the first time.

Her best work to date, Laura Branigan, is the album for
which longtime fans have been waiting, but will also
introduce this remarkable talent to a whole new
audience of music fans. O
LA

I’VE ENJOYED WRITING for the L.A. Buzz section because it’s fairly open-ended, and has allowed me the chance to relay my thoughts on live shows, unsigned bands, or whatever else happens to be bouncing between my ears at the time. This week I’m going to take a little more liberty, and turn introspective.

I moved from Columbia, Missouri to Hollywood at the end of last August, hoping to score a music-oriented job. A week later I found myself here at Cash Box...answering the phones. Not taking a shine to the “receptionist” title, I subletly encouraged everyone here to refer to me as “phone dude.”

Somewhere between then and now, I’ve managed to win myself from phone dude into the role of associate editor. While I’m intrigued by all facets of the music industry, I must admit that my true love is alternative music and the spirit of independent record labels. I wouldn’t let monster moguls like David Geffen or Irving Azoff stop off on my front lawn...nor unless they were there to pull weeds.

Although I truly enjoy working here at Cash Box, I’ve decided that it’s in my best interest to move on to a new challenge. Starting April 16, I’ll be the “retail dude” at Frontier Records. However, this does not mean that I’m turning my back on writing about alternative/indie music, for I’ve already lined up a few freelance gigs. From now on, I can be reached at (213) 856-9880, or P.O. Box 184, Los Angeles, CA 90023-0184. Until our paths cross again, take care.

—ROBB MOORE

NY

THE CRIMINALLY UNDERUSED RAPP CENTER was the setting for a truly awesome show by MC 900 Foot Jesus with DJ Zero and the mild-mannered and misnamed Severed Heads. MC 900 Foot Jesus (a.k.a. Mark Griffith) is one of the first artists to successfully incorporate the best elements of rap and “industrial” (Ministry comes by milimeters of pulling it off on “Test,” from A Mind Is a Terrible Thing to Taste) into something that is unique but familiar—uniquely familiar, I guess. It sounds great live, although it isn’t really the most interesting thing to watch. Incidentally, MC 900 Foot Jesus (man, that’s hard to type) is the first act to be licensed to IRS here in the good ole US of A by those very cool people in Vancouver, Netwerk Productions. Wacky Canucks, indeed. Keep your eyes out for a New York band called the Aquanetittas, to follow soon.

Severed Heads also comes to us via Netwerk, although not through IRS. The new Severed Heads album, Rotund for Success, is available domestically but through an independent distributor rather than through a label. As Severed Head Tom Ellard says, that means “costs go down, sales go up. [pause] I hope.” So do I. Severed Heads is one of the more unique acts in the realm of electrono-noise. The music is...oh, hell, kinder and gentler than your average Skinny Puppy or Revolting Cocks. Frontman/mainman Ellard readily admits, he’s not the type to race around on stage, dump fake blood on himself or hang from a fence. I really couldn’t see it either, to tell you the truth. Apparently the auditory, visually-bored, he enlisted another mid-mannered Aussie called Stephen Jones to come up with a video backdrop for each song, and the results are...well, go. The quaker-inspired computer animation of Ellard to psychedelic graphics to surreal urban scenes to...anything Jones’ imagination can come up with. It’s brilliant.

Another thing I noticed about this show was the atmosphere. It had more of a laidback Knitting Factory/Bottom Line feeling to it, rather than the dangerously high testosterone level that usually accompanies any sort of electronic or “industrial” show. People were dancing, not moshing, and while I make it a habit to sit up as high as possible at these sort of things (this time on some sort of storage cabinet) it seemed like it was quite safe on the floor. Very peaceful.

SA

On that note, I’m going to see Nine Inch Nails tonight. Peace.

—KAREN WOODS

UK

NO, NOT FATHER GUIDO SARUCCI, IVOR NOVELLO: Nobody bitches about the Ivor Novello Awards, they are too grand and fair. Where else are you going to see Salford Lads Band on stage with Waterman stumbling off with a pile full of awards? Certainly not at the Brits.

Jason Donovan’s “Too Many Broken Hearts”, and this year’s most-performed work, Donna Summer’s “This Time I Know It’s for Real.” Plus, the British Academy of Songwriters, Composers and Authors, which runs the Novello, rewarded them Songwriters of the Year for the third year running.

Someone was kind enough to count the fact that the Hitmen have had five number-ones, another eleven top-tens and 156 weeks in the top 40. It seems likely that the new awards that are going to be announced shortly—of which I’m not at all sure, although “Sid” had a load of them—will make them a popular choice.

The Brits will also give out a number of awards to Still’s Music, the independent record company run by Tony Banks, the ex-Fautical drummer.

Last year, Still’s signed an agreement with the Dutch Caravel music group, and this year it will also be taking the company’s first hit to the US.

Lisa Stanfield, another Jazz Summers protege, won Best Contemporary Song for “All Around the World.” Overall Best Song was a personal favorite of mine, “The Living Years” by Mike and the Mechanics. I have one nagging question, “What makes you cry?” many a time to many a megastar. The answer is always the same: “The Living Years.”

Another thing that makes me cry is the three-hour car queue to get out of the Docklands Arena, which is one of the reasons I didn’t go see “David Bowie: Final Tour.” I’ll be buying his new album soon.

Bowie’s efforts for his year’s revival were rewarded with a special award for his longtime contribution to British music.

—CHRIS ILEY

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BY SHELLY WEISS

BMG INTERNATIONAL: BMG Music Publishing Worldwide, a division of the international Bertelsmann Music Group and Japan Central Music Ltd., a subsidiary of Bunka Hoso Radio, Japan's leading radio broadcasting company, are forming what is considered to be the first co-venture between an American and Japanese music publisher. The announcement was made by Nick Firth, president of BMG Music Publishing Publishing Music Worldwide and Takashi Motegi, president of Japan Central Music. The association between these two major publishing companies has as its objective the signing and development of Japanese talent. To implement this, BMG and JCM will participate in co-productions, with 20 projects scheduled for the first two years of operation. It is expected that the venture will be formalized under the name of BMG Central Music, Inc. "In a market where approximately 80% of the music is of local origin, we feel this creative co-representation presents unique growth opportunities in Japan," said Firth. The BMG-JCM joint venture is the latest in a series of aggressive worldwide moves by BMG over the

past year, including the acquisitions of such European catalogues as World Music (Belgium), Rideau Rouge (France), Handle Music (U.K.), a majority interest in the Company of the 2 Peter Maffay's Red Rooster (Germany), and such U.S. catalogues as Milsap Music and Lodge Hall (Ronnie Milsap), MTM Music Group catalogues Undes Artes, Layer's Daughter and Blue Pal, Act III Music Group, Marshall Way Music, Holly Kelly Music (Snuff Garrett) and Pop 'N Roll Music and Another Page (Christopher Cross).

FILM/TV: Robert Farina and Chris Arnold, principals of Cimarron Productions, and Kevin Benson, the former director for New Line Cinema, have established Next Move, Inc., a multiple-service agency providing the motion picture and television industries with a complete range of music supervision. Some of Next Move's services include music clearance and acquisition of music and artists for feature films, as well as complete marketing activities designed to support a film or TV project's music among the consuming media. The new company is already hot with its first completed project, House Party, the New Line release that is
doing monster box-office numbers in its first few weeks of release. House Party features such artists as Ice Cube, Flavor Flav, Tricky'Iley and Force M.D.'s. The soundtrack is available on the Motown label. "Next Move has proven to be smart as money for Motown. The company is destined to become a major force in music packaging for the film industry," remarked Jheryl Busby, head of Motown. Most recently, Kevin Benson completed music supervision for New Line Cinema's Heart Condition, which includes the music Raitt song "Have a Heart," from her Grammy Award-winning album Nick of Time, which holds the #1 spot on the album charts and whose sales are well over one million units. Benson picked the song months before the awards, which gives you an idea of his ears and chops. Initially, Benson worked as an independent consultant, providing all music services for a list of successful films that include "Ghostbusters" and "Tie Me Up! Tie Me Down!" Next, as director of music for New Line Cinema, he was responsible for the Nightmares on Elm Street release as well as marketing for marketing for such films as John Waters' Hairspray. Along with principal Bob Farina's extensive marketing experience and his being one of the leading producers of movie trailers in the motion picture industry, this is certainly a company to keep an eye on. Congratulations and good luck. Academy Award-winning composer/conductor Bill Conti has inked to do the score for Back Street Strays, with Brooke Shields and Anthony Franciosa for Vidmark Entertainment.

ON THE ROAD: Just when you thought the reunion tour was over, Fleetwood Mac starts the 90’s reunion roll, hitting the road in Australia at the end of this month to promote their new studio album, Behind the Mask. Stevie Nicks, Christine McVie, Mick Fleetwood and John McVie will tour with new members Billy Burnette and Rick Vito. (Lindsey Buckingham left the band.) Mask features many new songs by Burnette and Vito, and we hear that hit songwriter David Malloy (Almo/Irving Music) also has a cut on the list. Newcomer Alannah Myles, whose first single, "Black Velvet," recently hit #1, will kick off her first major concert tour this week in New York. Myles is a native of the Rox in Los Angeles on May 7.

NOTEWORTHY: Prince is hot on the charts, not as a recording artist, but as a writer. Never one to keep his songwriting prowess to himself, Prince has written Sinéad O’Connor’s latest hot monster hit single “Nothing Compares 2 U,” as well as Kid Creole and the Coconuts’ first single for Columbia Records, “The Sex of It.” Previous Prince compositions have been written for and recorded by Sheena Easton, Shella E., Madonna, the Time, the Family and the Bangles.

HONOREE DEPARTMENT: Frank Sinatra will be honored with the second annual “Ella” Lifetime Achievement Award from the Society of Singers on December 3 at the Beverly Hills Hotel. Sinatra is being acknowledged for his contributions to the world of music, drama and philanthropy. Danny Mantini, founder and president of the Society of Singers, will chair the event.

FOR SALE DEPARTMENT: The Grand Ole Opry House has a new stage and the old one may be sold piece by piece. “Just like they did with the Berlin Wall,” says Opry House manager Jerry Strobel. “I think we need to see how we can make it attractive to someone, like maybe stamping it with the Opry logo, verifying that it was the Opry stage.” The old stage, where stars like Loretta Lynn, Roy Orbison, Ronette templis, Roy Acuff and many other legends have performed since 1974, worn out and developed cracks. This is truly east meets west marketing...

To be continued.

CBS Music Publishing inked worldwide co-publishing agreement with Electric Angels (Atlantic Records). Pictured are (l to r): Pati de Vries, creative director; Marisa Sabourghi, director of administration; Shane, Jonathan Daniel and Ryan Roxie, all of Electric Angels; Cherie Fonvor, VP of creative affairs; and John Schubert of Electric Angels.

Almo/Irving Music Publishing signs Christine in the Attic to an exclusive songwriting/development deal. Expected shortly is a five-song CD sampler for radio, record companies and film and television use. Pictured are (l to r): Lenny Simms, professional manager; Chris Russell and Scott Sigman from the group; Molly Kaye, general manager of East Coast operations; Ken Scott, producer; and Lance Freed, president of Almo/Irving.

Jill Sobule’s MCA Records debut album, Things Here Are Different, is among the industry’s most anticipated Spring releases following her provocative Los Angeles showcase last month for MCA executives. She is currently wrapping up a well-received European promotional tour to showcase for press, radio and retail in New York on April 17 and in Los Angeles on April 19. Things Here Are Different is due out at the end of April. Pictured at the Los Angeles showcase are (l-r): Richard Palmese, MCA Records manager; Susan Dodes, MCA Records director of A&R, East Coast; Al Teller, chairman, MCA Music Entertainment Group; Jill Sobule; and Jeff Jones, MCA Records vice president marketing, East Coast.
Mansion of Glory: The House of Love Keeps the Home Fires Burning

BY ROBB MOORE

ALTHOUGH THEY ARE STILL RELATIVELY UNKNOWN in this country, the House of Love has been riding waves of popularity, and criticism, in England for the past three years. During a recent promotional visit to the West Coast, main songwriter Guy Chadwick took the time to speak with Cash Box about the ups and downs of "life in a pop group." In the following interview, Chadwick not only provided an insight into this brilliant band, but also into the capricious nature of the British music press.

Cash Box: Originally, you were signed to RCA as a solo artist. Did anything ever come of that?

Guy Chadwick: No, not really. They dropped me. I made a couple of records, but they never got released. They didn't find them "commercially suitable." That was in 1984.

CB: Why then do you feel the need to place yourself in the context of a band, when you are still the main songwriter and motivating force?

GC: There are certain things that I can and cannot do, and being a solo artist is just something that I cannot do. I decided that I needed more input from other people, and by input, I mean that it's not always musical. In the case of the House of Love, there's quite a bit of dialogue, and there are three members of the band that are musical supporters. Musically, it is very intense. For example, Pete the drummer is a very creative guy, a very good percussionist. I need to have people like that around me....I can't play the drums.

CB: Even so, you seem to be the most visible member of the band... It is Guy Chadwick's mug that seems to keep showing up on the cover of NME. Are you comfortable with being the focal point?

GC: Well, it's kind of happened by mistake. When we first started, the group always used to do interviews together. But the press always seemed directed at me because I sing and I write. Everyone in the group just got fed up with it. We're not a political band, and we don't have a lot of visible attitude. We're not trying to tell anybody what to do. We're very self-conscious and personal. It just came about that everything fell onto my shoulders when it came to dealing with the media. Plus, I enjoy doing it. And if the band was not happy with what I had to say, they'd beat me up.

CB: How did you hook up with Creation Records owner Alan McGee? Were you already a fan of the label, or was he already a fan of yours?

GC: No, I saw the Jesus and Mary Chain in London in 1985, and they did 15 minutes and left the stage. The audience then smashed the hall to pieces and I thought, "God, this is good." I did like the group, and thought that I'd like to get involved with the guy who manages them. I was very persistent, and just pestered him until he finally said "Yeah."

CB: I'm a huge fan of the majority of the Creation bands, but I can see where there might be a retro stigma that would get annoying and defeating, being lumped into the "Creation sound."

GC: Well, that was the case two years ago. There was a stigma. Creation was quite an unphysical label and it didn’t do us any good as a group. Everybody used to go, "Oh, not a Creation band." And it really bugged the shit out of me because I didn't particularly like a lot of the Creation bands personally, and I didn't want to be involved with that attitude. But now in fact, it's a bit of a joke again. We did a lot for putting Creation back on the map from a media point of view. My Bloody Valentine had a very successful LP at the beginning of last year, and they have a few new bands like Ride, who are doing very well. The stigma was rather before than now.

CB: Was "Shine On" the very first House of Love single?

GC: Yeah, but the version on the record is a different recording of it.

CB: But the original single did fairly well on the British indie charts, didn't it?

GC: No, it didn't do very well at all. "Shine On" got a bit of good reviews, but only 2,000 people bought it. It got to about #10 on the indie charts, or something like that, but the independent charts in the UK are a bit like the college charts here. They're actually very similar. It's more of just a profile thing. But at the same time, people are very aware that you're not selling thousands and thousands of records. When our album came out a year after the first single, it stayed on top of the independent charts for about a year. Now, that is impressive! It recently went silver in Britain. At any one time it didn't sell very much, but collectively, things have just been built up... Now when we release records over there, we sell a lot and get into the national charts.

CB: So how do you personally feel about the big three British music journals — NME, Melody Maker, Sounds — that come out every Wednesday?

GC: Well, I have a very very healthy respect for them because they did put the House of Love on the cover quite often. So I certainly wouldn't go around slagging them off, because the group needs them. Sometimes they're really good, and other times they're appalling. I think they're getting better, actually, at the moment. There was a time when they all seemed to be trying to do the same thing, but now they're working different areas. NME is very different from Melody Maker and Melody Maker is very different from Sounds. NME, for example, is very funny, and they've got a humorous side to them that just takes the piss out of me all the time.

CB: And you don't mind that?

GC: Well, I've got no choice, have I, really? [laughs] If I sort of wrote to them and said, "Will you please leave me alone...", they would just dive on top of me and roll. It's actually quite sweet in a way, because they do me a lot of good. They give me a lot of good profiles. Basically, you can't tell people what to write, so I just accept them for what they are. They are important, but you can't let them get to you too much. If you're letting someone else express your own music, then I think you're in trouble. That's something that I have to remind myself. At the moment, these are very fashion-oriented times, and the House of Love really aren't a fashion band, and never have been.

CB: It seems that "Christine" was the track that put you over the top in popularity. But along with the acclaim came a pedestal... that the House of Love were the new savors of indie guitar pop. Did you just except this as a huge ego stroke or did it perturb you?

GC: People were really seeing it in the wrong light in some ways because we'd been going for two years when we got all of the press. We had already developed quite an audience and we were "happening," but the press all kind of jumped on us and started sticking us on the front cover. It made things look like they bloody well invented us. And it wasn't just indie guitar pop, it was saviors of rock... I don't know, I didn't really take much notice of it, but it all goes in, and it does have an effect by putting pressure on you. I just learned now that the best person to make records for is yourself.

CB: Is it what sets the House of Love apart from other pop bands in the U.K., that you have your own parameters and shy away from the trends?

GC: It's not a conscious thing. I just don't think about it in those terms anymore, even though I used to worry about how we fit in. Now, I just ignore it and get on with things. Things have changed so much.

Continued on page 9
Sara Hickman Would Like to Teach the World to Sing, Loudly

BY KAREN WOODS

THE COVER OF SARA HICKMAN'S EQUAL SCARY PEOPLE is a painting of a woman with blonde hair, big grin, blue eyes, and a bunch of stuff floating around her head—dinosaurs and tooth bits, cats and snakes and flying saucers, a bowling ball.

When I first studied the drawing, I thought to find it a little weird. It's kind of a hobby of mine, trying to figure out the significance of certain art. Beats staring out the window. Anyway, it all became clear to me after meeting the real person. While her music varies from solemn and emotive, serious and a bit sad much of the time, Hickman herself has all sorts of style around her head, and all sorts of stuff stuck to her jacket, as well. She elevates collecting pins and buttons to an art form. But it's the dinosaurs and flying saucers and the pencils and cats and snakes that interest me.

Equal Scary People came out on Elektra a few months back, and earned Hickman a plethora of good reviews, all praising her minimalist style and the pieces she made completely engaging stage presence. This is not just a singer/songwriter, everyone noticed, this is a performer. This is a surprise. Most of us don't know what to do with an acoustic guitar-carrying performer. Especially in New York, as Hickman found out.

She tells a story of a time when she got 40 or 50 women on stage with her in her hometown of Dallas ("HEY! I want all the women in the room to get up here right now!" and they did it.) Hickman recalls to sing "Rockin' Chair":

"They were all up there screaming the chorus—it was so powerful, her voice was all these women singing for all their men. Heartbreaking.

But last night [in New York] I'm going, 'Hey, y'all feel like singing'? No response. 'Hey! They're all looking at me like I'm stupid or something. But they did sing, on 'Radiation Man', which surprised me, especially the part that says, 'the city and all that stuff'" parts that asks the audience to sing, and how funny it sounds.

"I think that's the biggest difference between New York and Dallas, everyone up here is so work-oriented and everyone is dressed so nice." She laughs. "I mean, everyone up here has shoes and socks on, whereas in Texas, you're wearing sandals in the heat, and you're wearing a longsleeve in the cold, and everyone is dressed so nice." She smiles. "I mean, everyone up here has shoes and socks on, whereas in Texas, you're wearing sandals in the heat, and you're wearing a longsleeve in the cold, and everyone is dressed so nice."

Performing is something that is basically second nature to Hickman by now, simply because she has been doing it for so long. "The first time I got on stage, I was eighteen. I wrote this song for a contest put on by the American Daughters of the Revolution. We had to do a poem or a song or a story, and all the kids got up and did their thing. She laughs. "And I got first place... I just remember getting that taste, getting up there and being so incredibly forlorn, but getting a good response, and going 'Hey, that's neat.' It was just fun, making people feel better. Then I think they're making me feel good. When my professional gig was when I was about 14. I used to play Friday and Saturday nights at this pizza place, and I would do whatever was hot at that time, like Loggins and M天生, Barbra Streisand, John Denver. Whatever was on the radio, and then I'd throw in some of my own stuff. I wouldn't do any of those things now, though—really corny stuff."

She did bank openings and parties and weddings, too. "I was always singing," she shrugs. "I always knew I wanted to do this. You know how when you're a little kid... I always would pretend I was on television. The Tonight Show. I'd carry my tape recorder around, and a little box, and Johnny Carson would ask me questions and I'd make up answers, then I'd go to a commercial, which was me and my guitar, making up little jingles, then back to Johnny Carson. My mom has pictures of me sitting in a corner with my tape recorder, talking into it, looking very mysterious. No. I still have a little corner in the back of the house, believe I did this, but when I was about 16, I threw them all away."

Her story after the pizza parlor, continued in Texas, where she sang all the way through high school and college, eventually deciding to put together a collection of her original songs, and thus Equal Scary People was born.

"The album came out in December of 88 on Four Dots, which is an indie label," she explains. "But really it's an indie in name only, because I had to come up with all the money and I had to do all the production and all the promotion and all the distribution—basically, do everything from the boxes and boxes of records. It came out, and I sold about 5,000 copies. Then our label, Hill came along, and I thought that was really cool, so I did that." That was being included on the Legacy compilation, an album that features American folk artists like John Gorka, Pierce Pettis and several others. Hickman says it was the first time she was associated with a collection of "folk music." Prior to that, she just considered herself to be "this girl from Dallas sitting down, writing songs, making some noise, my own music, so it's very weird all of a sudden being classified as a folk singer."

After the Legacy project, she went out on tour with a local band. An Elektra VIP came to one of the shows, and the rest, as they say, is history.

Once you get past the big grin and the enthusiasm, at the end of the day Hickman's strength lies in her songs, which are purposely multi-layered. On first listen, they can seem to be about one thing on another, the original images turn out to be symbols of something else. "The Train Song," for example, is, according to Hickman, about trains on one level, and about the fact that families are becoming less of an integral part in people's lives, becoming as disposable as an outdated means of transportation. "It's like poetry. I don't think people take the time to find poetry anymore, either. Poetry is probably the hardest art form there is, because you write for no one but yourself. Occasionally, people will break through, but... at least as a songwriter, you can share your music and your songs with an audience. Poetry is such a small art."

We talk about poets for a while, about e.e. cummings and Sylvia Plath and Elizabeth Barrett Browning. Then we talk about toys. Like Rock 'em Sock 'em robots and Play Doh. "I thought that movie, Big, was really funny." We simultaneously remember Tom Hanks eating baby corn, picking it up and eating it like corn on the cob. You have to admit, that was funny. Hickman laughs: this is the third time corn has come up in conversation. "I can see the way this story is going to come out. The headline will be 'Ears of Corn, with Sara Hickman.' Maybe not.

Then she gets serious: "That's the funny thing about the music scene, too, which is just my perception, I'm sure other people are out there going 'aaanhh' [that's a negative noise], but it seems like everyone is getting into the hush thing. It's hip to be dark, it's hip to be loud, it's hip to try and be metaphysically abstract. And I think maybe I'm being corny, because I'm trying to get back to something else. Most of the musical greats I think of as my influences—the jazz standards, the country standards—that music made a kind of beautiful sense, and you just sang and you get a feeling, pick up on some emotion. Not that a lot of music now isn't about emotion, but it's like movies, if we put strings here after she dies, people will cry. Really build up that string section. More production, more production.

"And my album is really sparse, mostly because I didn't have any money," she deadpans. "But when Elektra picked it up, I was really horrified, like 'You don't want to spend any money on it and make it really slick and perfect?' And they were like, 'No. Because it's real, and it's human,' and then I stopped myself, and thought wow, that's really a compliment, and wait a minute, I'm losing sight. I'm not here to sell millions of records. I'm here because I want to keep maturing as a writer and as a performer."

What that maturity means, she says, is that "I like to be really professional, I like to sound good, and I like to embrace an audience, to make them feel really special. I want to share these songs and these stories, and to make them know that I care that they are there. Just to make them feel special. I just want to reach down into people's souls, grab their guts, and make them feel something."

Now that, friends and neighbors, is scary..."
Cash Box... FOR YOUR EYES ONLY!

DID YOU KNOW THESE FACTS? THE FACTS ARE:

Nielson reports the American Music Awards telecast, produced by Dick Clark Productions, has averaged more viewers than any music award show over the last 6 years.

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Consulting Cash Box weekly charts will make you aware if your artists are accumulating points toward an AMA nomination.

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Cash Box, recognizing new talent and acknowledging the accomplishments of superstars.

Cash Box
THE MUSIC TRADE MAGAZINE
WE'RE TALKING WORLD MUSIC! When New York's World Music Institute talks about "world music," they're not referring to some pop band with a tabla player, or to such mishigas as 3 Mustaphas 3. They're talking world music, the real deal—folk music from all corners of the globe. They, and the Ethnic Folk Arts Center, have been doing it since most of today's current world music records were in glee clubs. And it will still be at it long after they've all shipped out to another musical shore.

A glance at their calendar for this Spring alone lists concerts of music from Burma, China, Laos, Turkey already down, with such things to come as "Music of Turkey" with the Ncedet Yasar Ensemble (April 21, Washington Square Church), "Music of the Arab World" with Anouar Brahem and Simon Shaheen (April 28, WSC), "Music of Nabi & Mali" with Hamza El Din and Toumani Diabate (May 4, Symphony Space), "Music of Norway" (Norway) with Knut Buen (May 12, the Ethnic Folk Arts Center), "Music of India" with Ravi Shankar (May 16, Alice Tully Hall), "Music & Dance of Bali" with Dharma Swara Balinese Gamelan (May 20, the Metropolitan Museum of Art), etc., etc. World music.

In any case, such an effort desperately needs money. So, as they do from time to time, the World Music Institute is producing themselves a benefit concert next month. Symphony Space is the place. It is planned as a legendary Acheulean event, with every hold-outs here, African pop bands of every sort seem to be barnstorming the States, both in live performances and on albums. New York, thanks to S.O.B.'s and its new competition, Kilamanjaro (which produces very long lengths and start times—for other words, no light breath), seems to host an African superstar or two every week. Kanda Bongo Man checks out, Papa Wemba checks in. Wild.

New African albums to chew on include the: the Bhangus Boys' Pandan! (Mwao), Fela's Best of No Nation and Pure Gold's (they're a South African harmony ensemble) Pure Gold (Shanaeche), Mahlatini & Mahotella Queens' Paris-Souto (Polydor), Johnny Clegg & Savuka's Cruel, Crazy, Beautiful World (Capitol), with Urban Africa: Jive Hits of the Townships, a compilation, due from PolyGram.

SMORBRAD: The heart-stopping, zaftig harmonizers, the Bulgaria State Female Choir (they've dropped "Radio" from their name), are back on these shores, bless their hearts. They've already been on the West Coast (where they stopped by the Tonight Show to sing, among other things, "Oh, Susannah"), but they've got more than a dozen dates to go, including New York's Avery Fisher Hall, May 4. If you get a chance to see them, go see them... I've always really liked the work of trumpeter/composer Jon Hassell, a guy who, it seems to me, really knows how to utilize various ethnic music to good advantage. It's electronic instrumental music, but it's unique: it's not artsy-fartsy pretentious like some such things, and it's not deceptively like "new age" music. Anyway, on the heels of Tomato reissuing his wonderful Earthquake Island album of 79 come the follow-up album for Opal, City: Works of Fiction. This postmodern essay in exotic futurism," reads its lengthy press release, "has Masai warriors talking hip-hop along with echoes of Bitches Brew, Bladderunner and—and it's called 'Tribe House.'" And why not?... Those Baltic folkies Zokor (sister group of Polyphon, with whom they're associated, and which does not appear to be American baseball, are bringing their silkiness to a city near you, in support of their new Rykodisc album, Heart of Unee. You've been warned... You say you've heard everything, right? Wrong. You probably haven't heard the Bhangus Boys' "Ananaboubou" either (although I just love saying that name), but according to Shanaeche, which will release their album debut, In the Baths of CONSTANTINOPLE, any second, they've added "a funky rhythm and a psychedelic undertow to Great Zimbabwe," meaning that if you who can't wait, they're at S.O.B.'s on April 17. No glass-breaking permitted.
CASH BOX APRIL 21, 1990

DANCE SINGLES
April 21, 1990

INXS in the studio

INXS are back in the studio recording the follow-up to their breakthrough, multi-platinum album, Kick. Chris Thomas, who produced Kick, as well as Listen Like Thieves, will return for those chores. I know Max Q was only Michael Hutchence's outside project, but here's hoping INXS exhibit some of the grit and sweat that so clearly under-rated outfit.

NEW GROOVES

D-MOB: "That's the Way of the World" (PolyGram 886 981-1)

This was immediately one of my favorite cuts off the album, A Little Bit of This, A Little Bit of That. Lyrically, it's one of the more cynical efforts out right now ("Nothing matters 'til you make it...nothing matters in the end") and though it has that D-Mob sound, it also manages to lean more toward club than pop. Cathy Denis' performance is both detached and achy. Especially check out the appropriately named Underworld Mix.

SINGLES

MADONNA: "Vogue" (Sire 1-2x569)

The long-awaited new single from the forthcoming album, I'm Breathless. Getting back to her club roots, Madonna (and co-writer/co-producer Shep Pettibone) reached all the way back to the 1975 disco hit, "Love Break" by Salsoul Orchestra (though Pettibone released a remixed version two years ago that has recently been re-issued), for inspiration. The result is a pop-House track celebrating voguing, clubbing, out of the way, and never gets over-the-top. While the video is a celebration of Madonna as icon, Ms. Cicone's pop savvy takes well to a House setting (already demonstrated by Pettibone remixes of hits from the Like a Prayer album) and based on the instant acceptance by radio and clubs, it's gonna be a Madonna Summer.

QUEEN LATIFAH: "Come Into My House" (Tommy Boy TBC 948)

Latifah takes command...again. A smoldering House track complements the Queen's assertion that "House music always soothes," and she all but dares you to lean against a wall while this one plays. Like the single "Ladies First," this one is tough, funny, and promotes sisterhood to boot.

EPs

ADAMSKI: 12 Inch Single (MCA 24015)

One of the darlings of the British dance crowd, Adamski is. Though I liked most of this 4-track House EP, it isn't really of the pop vein that is sweeping the masses right now, and so far, I don't think the general embrace of House extends to instrumentals, though perhaps the door has been opened for this "keyboard" whiz and his brand of the stuff.

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THE LINE-UP OF THE JVC-NEW YORK JAZZ FESTIVAL was unveiled last week—a festival at which Sarah Vaughan appeared, both in its many years in Newport and in its 18 previous years in New York, just about annually—and, hey, it looks like a damn good festival this year. It covers a lot of ground, but it has very little to offend jazz sensibilities—just a solid, well-programed mix of jazz artists young and old, mainstream and (thanks to the return of the “Knitting Factory Goes Uptown” series, now in a 400-seat auditorium at 5:00 in the afternoon) experimental. The line-up of the festival, set for June 22 to 30, speaks for itself, so here it is:

FRIDAY, JUNE 22: Terry Waldo (Well Recital Hall, 5 p.m.), Roy Campbell-William Parker/Jazz Passengers (Equitable Center, 5 p.m.), the Dizzy Gillespie United Nation Orchestra/Marcus Roberts (Carlton Club, 8 p.m.), Miles Davis/Hiroshima (Avery Fisher Hall, 7 and 11 p.m.), Lionel Hampton (Stamford Center for the Arts, 8 p.m.).

JUNE 23: “Piano Spectacular” with Dick Hyman, Dave McKenna, Barry Harris, others (Waterloo Village, noon). Tim Berne-Marilyn Crispell/Greg Osby (EC, 5 p.m.), Randy Weston (WRIH, 5:30 p.m.), Steve Reich/World Sax Quartet (CH, 8 p.m.), “A Night with GRP” with Lee Loughnane, Paul Austin and New York Voices (AFH, 8 p.m.), “The Judge Holds Court,” Milt Hinton with Joe Williams, Charnett Mott, Ron Carter, many others (Town Hall, 8 p.m.).

JUNE 24: “Super Jazz Picnic” with Flip Phillips, Kenny Davern, Ken Peplowski, many others (WV, 11 a.m.). Jean-Paul Bourelly-Gary Lucas/Don Byron’s Music of Mickey Katz (EC, 5 p.m.), Sir Charles Thompson (WRIH, 5:30 p.m.), George Benson-McCoy Tyner, others (CH, 7 and 11 a.m.), Ray Charles/Roberta Flack (AFH, 7 and 11 p.m.).

JUNE 25: Geoff Keezer (WRIH, 5 p.m.), Iva Bittova-Pavil Fajt/Evan Lurie’s Pieces for Bandoneon (EC, 5 p.m.).

JUNE 26: Marty Napoleon (WRIH, 5 p.m.), Andrew Cyrille-Vladimir T pard/Brandon Ross’ the Overload (EC, 5 p.m.), Mel Torme/Cleo Laftine (CH, 8 p.m.), Milton Nascente/Wayne Shorter (AFH, 8 p.m.), “Jim Hall Invitational” with Pat Metheny, John Scofield, John Abercrombie, Mick Goodrick, Gary Burton, many others (CH, 8 p.m.).

JUNE 27: John Lewis (WRIH, 5 p.m.), Fred Frith-Inke Mori/Gretchen Langheld (EC, 5 p.m.), Bobby Ferron-Chick Corea (CH, 7 and 11 p.m.), Pearl Bailey/Wynton Marsalis (AFH, 8 p.m.), “An Evening of American Song” with Gerry Mulligan, Ruby Braff-Dick Hyman, Barbara Lee (TII, 8 p.m.).

JUNE 28: Abdullah Ibrahim (WRIH, 5 p.m.), Dave Brubeck (World Financial Center, 7 p.m.), “Youth Will Be Served” with Michel Camilo, the Harper Brothers, Marlon Jordan, others (CH, 8 p.m.). Oscar Peterson (AFH, 8 p.m.).

JUNE 29: Mulgrew Miller (WRIH, 5 p.m.), Diedre Murray-Fred Hopkins/Graham Haynes (EC, 5 p.m.), Stan Getz and guest (CH, 8 p.m.).

JUNE 30: Barbara Carroll (WRIH, 5:30 p.m.). “Latin Jazz Jam” with Eddie Palmieri, Ramsey Lewis, Papo Lucci, others (CH, 8 p.m.), Jack DeJohnette-Herbie Hancock-Pat Metheny-Dave Holland (Beacon Theatre, 7 and 11 p.m.). “A Tribute to Spike Lee” with Bill Lee, Nancy Wilson, Ahmed Jamal and Terence Blanchard (AFH, 8 p.m.).

Many of those same artists, in various groups, will also be playing at two upstate New York Festivals: “Newport Jazz at Saratoga” and “Newport Jazz at Finger Lakes.” In Canandaigua, NY, June 30 and July 1, also produced by George Wein. JVC, for its part, has just signed a new three-year deal with Wein’s Festival Productions. JVC festivals in Nice, London and Newport are part of the pact, as are five American one-nighters, in Chicago [June 5], Atlanta [June 8], Concord, California [August 23] and the Hollywood Bowl [August 26], featuring a varied array of talent.

A complete schedule for the New York extravaganza is available by calling (212) 787-2020 or writing to JVC Jazz Festival, P.O. Box 1169, Ansonia Station, New York, NY 10023.
LYNN WILLIAMS DEBUTS CRUSH ALBUM: The time is now for the smooth, sexy charm of Lenny Williams. Like a panther "layin' in wait" for the right moment, Williams has carefully surveyed the music scene for the best songs for his Crush Music album, Layin' in Wait.

His warm approach to love songs has become his trademark. Soothing ballads like "Here's a Ticket" and "It's Time" will melt hearts. From his early days as lead vocalist for Tower of Power through his hit solo LPs and his electrifying performance on Kenny G's 1988 smash "Don't Make Me Wait for Love," Lenny Williams has made a name for himself as one of the premier vocalists in the industry. This total music artist is proficient in songwriting, producing, performing and singing.

As a youngster, Williams began singing in church in Oakland, California. He studied trumpet for many years, and by age 13 was already a familiar figure on the local amateur music scene. He turned pro after forming an alliance with Fantasy Records at which he had the opportunity to learn first-hand the ins and outs of the music business. His persistence paid off when, after signing a solo contract with Atlantic Records, he got the call from the formidable Oakland-based band Tower of Power, who asked him to join them as lead singer.

He recorded three highly regarded and influential albums with T.O.P., as well as a self-titled solo effort. In that remarkable first solo LP, his heady mix of funk, jazz and R&B affirmed that Lenny Williams was an artist well ahead of his time. After an amicable parting from T.O.P., he was ready to pursue a solo career with intensity. He recorded two smash albums for ABC Records, Choosing You and the gold-certified Spark of Love, both displaying his smoky, sexy charm and talent.

Love Current, released on MCA Records, further established Williams as one of the decade's most versatile and sensual singers, both on stage and in the studio. When Kenny G. asked him to sing lead on his "Don't Make Me Wait for Love," Williams had his first opportunity as a soloist to crack the upper reaches of the national pop charts. He says, "I love working with success-oriented artists and producers and generating new musical ideas."

With Layin' in Wait Williams has again surrounded himself with the right people and ideas. The combination of Williams and producers Larry White (six cuts), Alan Glass (one cut) and Bill Phordresher (one cut) has resulted in an exceptional album destined to attack the charts. Layin' in Wait includes some funky hip-hop ("Wait for Luv."), plus the smooth ballads for which Williams is best known ("Here's a Ticket," "It's Time"). Williams says, "I'm a lot freer than I used to be and less structured in my approach. I'm willing to take more chances." Based on what this writer heard on his debut LP for Crush Music, Lenny Williams is ready to make his move.

Pictured on One on One Studios are Michael and Brenda Sutton, laying the finishing touches on their soon-to-be-released single, entitled "The Sound of Freedom." The renowned singing/songwriting team has written hits for Michael Jackson, Diana Ross, Jermaine Jackson, Smokey Robinson, Switch, Anita Pointer, Dionne Warwick and the Spinners. "The Sound of Freedom" promises to embrace the hearts of the universe as the Suttons speak about the current freedom revolutions going on throughout the world. L-r are: Stan Lee, conductor of the Stan Lee Revue; Brenda J. Sutton, lead vocalist/co-producer; and Michael Sutton, producer.
#1 Single: Babyface

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<th>No.</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>WHIP APPEAL</td>
<td>(Solar/Epic 811006)</td>
<td>Babyface</td>
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<tr>
<td>2</td>
<td>READY OR NOT</td>
<td>(Virgin 98995)</td>
<td>After</td>
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<td>3</td>
<td>SPREAD MY WINGS (Atlantic 4-88734)</td>
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<td>4</td>
<td>EVERYTHING YOU TOUCH (Motown MOT 6268)</td>
<td>Smokey Robinson</td>
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<td>5</td>
<td>POISON (MCA 53772)</td>
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<td>Bell Biv Devoe</td>
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<td>6</td>
<td>WHAT GOES AROUND</td>
<td>(Columbia 38-73201)</td>
<td>Regina Belle</td>
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<td>7</td>
<td>SHOW ME</td>
<td>(Elektra 7-64978)</td>
<td>Howard Hewett</td>
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<td>RUB YOU THE RIGHT WAY</td>
<td>(MCA 1982)</td>
<td>Johnny Gill</td>
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<td>THE HUMPTY DANCE (Tommy Boy 944)</td>
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<td>ADDEDICTED TO YOUR LOVE</td>
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<td>ALL AROUND THE WORLD</td>
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<td>Lisa Stanfield</td>
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<td>ALL OVER YOU (Orpheus/EML 7277)</td>
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<td>SOUL TO SOUL (Mowtown-2023)</td>
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<td>Temptations</td>
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<td>LOVE IS LIKE A TITCHIN'</td>
<td>(Motown 8705)</td>
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<td>LOVE'S ON THE RUN (Warner Brothers)</td>
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<td>16</td>
<td>SACRED KIND OF LOVE (Columbia/73234)</td>
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#1 Debut: Perfect Gentlemen #8

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<td>AINT NO WOMAN (LIKE THE ONE I GOT)</td>
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<td>Kashif</td>
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<td>2</td>
<td>SAY YOU LOVE ME</td>
<td>(Reprise 7-19905)</td>
<td>Def Con</td>
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<td>3</td>
<td>THE BLUES</td>
<td>(Polygram 879965-1)</td>
<td>Tony Toni</td>
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<td>4</td>
<td>WHY IT GOTTA BE LIKE THAT</td>
<td>(WingPolygram)</td>
<td>Shades Of Lace</td>
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<td>5</td>
<td>LEAVE EVERY VOICE AND SING</td>
<td>(Capitol 4450)</td>
<td>Melba Moore</td>
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<td>6</td>
<td>CRAZY 4 U</td>
<td>(MCA 470115)</td>
<td>Sybil</td>
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<td>7</td>
<td>SHAKE IT UP</td>
<td>(Reprise 4-19963)</td>
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<td>RISE TO THE TOP</td>
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<td>Phalon</td>
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<td>911 IS A JOKE</td>
<td>(Def Jam/Columbia 73309)</td>
<td>Public Enemy</td>
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<td>O'Jays</td>
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<td>U CAN'T TOUCH THIS</td>
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<td>KISS THOSE LIPS</td>
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<td>VIRGIN GIRL</td>
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<td>(Rhyme Syndicate/Epic 45296)</td>
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To Watch: Quincy Jones #33

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<td>The Isley Brothers</td>
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<td>(Polydor)</td>
<td>Main Ingredient</td>
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<td>I FOUND LOVIN'</td>
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<td>Jeff Redd</td>
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<td>DON'T WANNA FALL IN LOVE</td>
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<td>(Jive 1290)</td>
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<td>Surface</td>
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<td>JAZZIE'S GROOVE</td>
<td>(Virgin 7-99145)</td>
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### Top R&B Singles

(Date: April 21, 1990)

The square bullet indicates strong upward chart movement.
COCINANDO

BY TONY SABOURIN

NESTOR TORRES II HAS DEMONSTRATED A VERY successful resilience against adverse circumstances, namely his choices of instrument (the flute, one of the hardest instruments to master), musical style (jazz, whose radio numbers diminish as you read this sentence), and career (disappointments for musicians are more common than radiation at Chernobyl). He is also one act you shouldn’t miss when in Miami.

Those of us who remember him from the long-gone Soundscapes’ latinos Tuesdays were initially impressed by his sensual performance style as well as his multi-faceted adaptability in straight-ahead conjun-o, the Latin-jazz hybrid, or even when simply blowing support for a poet’s verses. He had been academically sculpted at Berklee School of Music, the University of Miami’s Frost School of Music, Berklee’s Latin American School, Boston’s New England Conservatory and Mannes College of Music. However, his father, Nester Torres Sr. (one of the funniest New York club keyboardists, TV network cameraman and frequent collaborator in his son’s projects), attributes Nester Jr.’s peculiar phrasing style to his studies with the late New York Philharmonic flutist John Wummer.

After honing improvisational nuances with the late teacher Alberto Socarras, and recording four albums on his own as well as with Tipica Idea Conjunto Libre and Orquesta Novol, Torres followed Hansel & Raúl down to Miami upon their secession from Charanga 76. It seemed the right thing to do for the ‘80s, as charanga was experiencing a gradual and unperturbed death everywhere else. Except that once in Sunburned City, Tami sound, an artsy-fancy deco-spirited espíritu permeating all media, also had a place within his brand of jazz. Within two years Torres became the darling of audiences’ adulation in Miami, a carino usually reserved for fa-risked Cuban singers.

One appearance on NBC’s Today Show, and presto, here comes Polygram’s Verve Forecast label with a recording contract. The debut album, Morning Ride, sold and ranked respectably enough to guarantee him another shot at the studio. Moreover, sources inside VP swear that Torres’ crossover potential is projected at the Kenny G level, whatever that may mean.

Then, there was a recent performance in Boca Raton, per capita one of Florida’s wealthiest perimeters, with a population whiter than arroz blanco. During the performance, Nestor Torres transformed songs that limped all through Morning Ride into frenzy-inducing performances through the ingenious changes in tempos and modulations, anchoring a line on one of his band’s instruments, crescendoing to a deliciously contorted polyphonic chaos. Then, without fail, Torres swung the music into dancing gear, leading the charge, jumping and bounding across the stage, as if Hamlin’s Pied Piper had absorbed Luis Maquín’s mambo skills.

But let sin not be cast. He often and richly drew from his Latin background. When he did, the audience responded in loud unison with standing ovation after standing ovation—even after two encore—indicating to the world that good music transcends programming segregation and social perceptions.

For this, and the extensive accomplishments achieved in less than years in a quiet, consistent and dignified manner, Nestor Torres (who still hasn’t reached his thirties) is the unanimous choice for the Third Keiko Jones Awards 1990.

With a forthcoming, cycle-closing performance at his native Mayaguez, in a double-bill with compueblano flutist Dave Valentin (a fellow Libre alumus, to whom he’s frequently compared by the general public), this Verve carries an implicit subtext. “I wish to live long enough to hear Nestor Torres’ live performance bottled into an album form.”

What about making this forecast, Verve?

COCINANDO’S HEARTIEST GET-WELL WISHES to vocalist Rocky Hernandez, who is sailing through stable condition at Temple, Texas’ Scott and White Memorial Hospital after an eleven-hour surgery for a brain aneurysm. Brother to owsa legend Little Joe, Rocky—another true and blue buena gente—has been for years an integral part of La Familia, where he’s one of the featured attractions, with a cadre of followers different and separate from his brother’s. Enquiry calls as to Rocky’s health are being handled by La Familia Enterprises.

THESE OUT THERE WHO AGREE THAT ALBA EAGAN, THH/Boelden’s MVP (Most Versatile Person), is a beautiful bundle of fun ought to drop her a card or a call, as she is recovering from recent minor surgery. Cuddate, Albita, because there are only a few good ones left. You are one of them.

SALPICOS Y MORDISCOS: Rap this: Those of you who lack retention / or haven’t paid attention / cause you’ve been on detention / or don’t have no perception / know Mercado’s column was no exception / to leave bits and pieces out of its rotation... (Stop el rap now). One unincuded item deals with heartthrob Luis Miguel’s announced New York debut with his show Looking for a Woman, a May 5 Ralph Mercado/Henry Cardenas production at the Palladium. Various sources confirm the origin of this event’s cancellation as Luis Miguel’s manager, who didn’t deem the Palladium a worthy site for his artist. I say that if it was truly the reason to abolish the engagement, it was a big, big mistake... The second is the film production that took place on the TMM All-Stars event at the Ritz on April 14, prepped in such secret, quick and expedient fashion that it even went unnoticed by our most vigilant SYM eyes. The box set here is that Mercado will eventually put together enough footage to release a musical documentary very similar to Fosse’s legendary Our Latin Thing... The most picturesque involves America’s favorite TV doctor/dad, Bill Cosby, who has been granted carte blanche by Verve Forecast for his own jazz productions. It seems Dr. William, one of Celia Cruz’s most ravenous admirers, wanted to use the chanteuse extraordinaire (arguably RMM’s top priority artist) for his next album. It never happened. Why? Because Dean Mercado vetoed the project, claiming that the melody line of the song chosen by Cosby for Celia was not “appropriate enough.” Only in America damas y caballeros. Only in America.

TEXAS LATIN LPs

April 21, 1990 The square bullet indicates strong upward drift movement.

1. NO TE OLVIDARE (CIZ/EMI Latin) MAZZ
2. WORLD BEAT (CBS Disos) KAOMA
3. SONRÌE (CBS Disos) ROBERTO CARLOS
4. THE CHI-TOWN BOYS ARE BACK (Freddy) LA SOMBRA
5. A TODO GALOP(E) (Freddy) BRONCO
6. TRISTES RECUEEROS (Freddie) RAMON AYALA
7. EXPLOSIVE (Cara) LA MAFIA
8. QUIERO AMANCECER CON ALGUIEN (Cel) DANIELA ROMO
9. EMILIO NAVAIRA AND THE RIO BAND (Cara) E. NAVAIRA
10. ENTER THE FUTURE (CBS Disos) LA MAFIA

CHICAGO LATIN LPs

April 21, 1990 The square bullet indicates strong upward drift movement.

1. WORLD BEAT (CBS Disos) KAOMA
2. UN GOLPE MAS (Freddy) BRONCO
3. A TODO GALOP(E) (Freddy) BRONCO
4. SONRÌE (CBS Disos) ROBERTO CARLOS
5. LOS FLAMERS (IGA) LOS FLAMERS
6. NO TE OLVIDARE (Capitol/EMI Latin) MAZZ
7. EN MIL PEDAZOS (Sel) LOS INVASORES DE NUEVA LEON
8. 12 INOLVIDABLES (Glob) LOS IRCANUDOS
9. CON EL MARIACHI VARGAS (PolyGram Latino) J.L. RODRIGUEZ
10. AL OTRO LADO DEL SOL (TH/Mex) LOS TEMERARIOS
LONG ON GOSPEL

BY BOB LONG

THIS WEEK'S GUEST COLUMNIST is Hilary Clay Hicks, a writer, editor and marketing consultant to several important music corporations and other clients.

NICHOLAS IS MORE THAN MUSIC: "We try to tie each song to statements, thoughts or events that can have special significance to individuals," says Philip Nicholas, who, along with his wife Brenda, make up the gospel duo Nicholas. "When we call our new A&M/Word release on Command Records More Than Music, we're saying that it's food for the soul as well as a collection of songs."

The new album includes several contemporary gospel songs that broaden Nicholas' appeal to many audiences; plus a traditional quartet number, "By and By": songs with a choir, "Diamonds" and Bill Gaither's standard "He Touched Me:" "Holy Spirit," a ballad that is being favorably compared to Nicholas' classic "Gods' Woman"; and their new Christian love song, entitled "I Do."

Nicholas is both a pioneer of Christian love songs (with themes about marriage relationships) and of youth-oriented contemporary gospel numbers that capture the attention by dealing with current issues. The song called "Excuse Me" is a humorous song about a sports fanatic," says Philip. "It's just one more of the reasons why this album is appropriately titled More Than Music."

"More Than Music" features many styles," says Phil. "It mirrors the many styles of Black music today, which are all descendants of the spiritual music that our people originated. There are a lot of things on this new album that do recall this heritage. The way in which we talk spiritual wisdom during the songs is reminiscent of the early slavery days when they would tell stories through the music. It's sort of like rap, and speaks loud and clear to the young people."

This is Nicholas' sixth release in a string of albums that have garnered significant awards and honors, including Grammy, Dove and Stellar award nominations, as well as a Golden Note Award in Canada for Best Foreign Recording for their previous release, A Love Like This. "We've been at this thing for many years," says Philip, "but now we're reaching a new peak with the A&M/Word arrangement. The signing of this deal is a further indication that the cultural music of Black America [gospel] is now considered a commercial commodity by the music industry."

The Nicholas are known as the musical "Sweethearts of Gospel," famed for singing gospel love songs that speak of their relationship together in the Lord. "We try to let our relationship display itself in the music," says Brenda Nicholas. "It's very important to us that we are reaching the people. We want to help couples who are having trouble making their relationship work. We encourage them to communicate and talk about the problems and find solutions, which in turn will be a blessing to their whole family."

"We hope the song 'I Do' will help them remember their wedding vows and what it was like when they first got married, re-finding that special spark that they started out with, yet having God in the center of their lives. Memories help a marriage last. A special song can build and strengthen any relationship. "I Do" is also for singles. Hopefully this song will wake somebody up about the nature of the marriage commitment. Nearly everybody can come close to reciting the words to the wedding vows, but how many of us have ever taken the time to really listen to them? The wedding vows' being repeated at the end of the song may help to drive home exactly what marriage is. It's a lasting commitment made up of unwavering love and complete trust. It's a very serious thing that you can't step in and out of easily and part friends. The main ingredient to building a strong marriage is having God in the center of it."

Nicholas' records were among the first gospel albums to feature lush strings and horn instrumentation, beginning in 1981. Nicholas Live in Memphis is currently on the national charts. A video by the same name is also doing extremely well. More Than Music is also racing up the national charts and is receiving lots of exposure around the country. It is destined to become a top-five project for this lovely and most talented couple.

CASH BOX APRIL 21, 1990

BLACK GOSPEL ALBUMS

April 21, 1990 The square bullet indicates song upward chart movement.

1. MISSISSIPPI MASS CHOIR (Malaco 6003) Mississippi Mass Choir 27
2. CANT HOLD BACK (Light 7115-720-282) L.A. Mass Choir 25
3. I REMEMBER MOMMA (Word/A&M 6447) Shirley Caesar 16
4. HEART HIM (Tyscot 14797) New Life Community Choir (Featuring John P. Kee) 9
5. ORDINARY JUST WON'T DO (Light 72026) Commissioned 4
6. YOUNG ARTIST FOR CHRIST (Sound of Gospel 2014) Artist for Christ 2

HOLD ON, HELP IS ON THE WAY (Savoy 7098) 9
8. HE'S WORTHY (Savoy 14797) Dr. Jonathan Greer/Cathedral of Faith Choir 8
9. CHILDREN IN PRAISE VOL. 1 (Sparrow 1190) The West Angeles C.O.G.I.C. 7
10. FAMILY & FRIENDS CHOIR 3 (Sparrow 7504) Ron Winans 6
11. WONDERFUL (Light 711520015) Bo Winans 2
12. LIFE IS WORTH IT (Word/A&M 4429) The Williams Brothers 2
13. CANT YOU SEE... (Atlantic International 10149) Rev. Barnes & Co./Debra & Geraldine Barnes 2
14. WHO'S ON THE LORD'S SIDE (Savoy 14794) Rev. Timothy Wright 2
15. HOL Back the Night (Sound of Gospel 178) Rev. Nick/St. James Baptist Church Choir 2
16. SING ME A SONG (Savoy 14977) James Cleveland 2
17. WORTH THE WAIT (Light 72029) Futrel 2
18. BRINGING IT BACK HOME (Word/A&M 4449) The Clark Sisters 2
19. ON THE THIRD DAY (Malaco 4435) Jackson Southernaires 2
20. WE'RE GOING TO MAKE IT (Savoy 14795) Myrna Summers 2
21. HEAVEN (Sparrow SPIR 1169) B.B. & C.C. Winans 2
22. TIME WINDING UP (Sound of Gospel 189) Terry G. Parries & The Christian Family Choir 2
23. TOTAL VICTORY (Light 711522207) Vicki Winans 2
25. IN WORSHIP (Sound of Gospel 190) The New Jerusalem Baptist Choir 2
26. I'M YOURS LORD (Malaco 4439) The Gospel Keynotes 2
27. I'M YOURS LORD (Malaco 4439) Moby Hop 2
28. SIMPLY DARIUS (Sound of Gospel 189) Russell Fox & Mount Olive Mass Choir 2
29. HERO (Light 711520231) N.J. Mass Choir 2
29. THE LIE (Savoy 14820) Shirley Caesar 2
29. REV. JAMES MOORE LIVE (Malaco 4429) Rev. James Moore 2
30. SIMPLY DARIUS (Sound of Gospel 185) Darus Brooks DEBUT
31. SO SATISFIED (Air 10135) Luther Barnes & Redd Budd Gospel Choir 2
32. WE CAN MAKE A DIFFERENCE (Lection/Polygram 841 810) Witness DEBUT
33. AVAILABLE TO YOU (Rejoice/WC 841) Rev. Milton Brunson 2
34. IN JESUS CHRIST I HAVE EVERYTHING I NEED (Sound of Gospel 183) Donald Valls Choraliers DEBUT
35. LIVE AT CARNEGIE HALL (Sparrow 7001) The Winans DEBUT
36. FLOWING (Malaco 4434) Truthettes 2
37. FACE TO FACE (Lection/Polygram 841 811) Edwards Hawkins DEBUT
38. MORE THAN MUSIC (Command/Word 80066) Nicholas DEBUT
39. THE RICKY GRUNDY CHORALE (Sparrow 1202) The Ricky Grundy Chorale 2
40. LET THE HOLY GHOST LEAD YOU (Malaco 6003) Florida Mass Choir 2
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<td>Janet Jackson</td>
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<td>Sinead O'Connor</td>
<td>RCA/Columbia (1990)</td>
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<td>...BUT SERIOUSLY</td>
<td>Phil Collins</td>
<td>Atlantic/EMI (1990)</td>
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<td>PUMP</td>
<td>Def Leppard</td>
<td>Epic (1990)</td>
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<td>PAINTING IN MY MIND</td>
<td>Tommy Page</td>
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<td>WORLD BEAT</td>
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<td>43</td>
<td>HANGIN' TIGHT'Y</td>
<td>Columbia</td>
<td>FC 4095/Chrysalis (1989)</td>
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<td>44</td>
<td>REPEAL OFFENDER</td>
<td>Richard Marx</td>
<td>Enigma (1989)</td>
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<td>The Smithereens</td>
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<td>Elton John</td>
<td>Arista Records/Atlantic (1989)</td>
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<td>KEEP ON MOVIN'</td>
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Top 200 Albums

April 21, 1990

The square bullet indicates strong upward chart movement

(G) = GOLD (RIAA Certified)
(P) = PLATINUM (RIAA Certified)
**POP REVIEWS**

**ALBUMS**

**ROBERT PLANT: Manic Nirvana** (Esparanza/Atlantic 7 91336-4)

Pursuing a solo career after Led Zeppelin’s demise, Robert Plant could have exploited Zep’s legacy by embracing an abundance of Zep-derived heavy metal, but instead has had the artistic vision to record a lot of un-Zep-ish material. Although it contains no outright metal, *Manic Nirvana* is more consistently rockin’ than Plant’s previous solo projects. Guitar-powered rockers like “Hurting Kind (I’ve Got My Eyes on You)” and “Nirvana” are plentiful, although Plant is equally engaging on the eerie “Anniversary,” the haunting “I Cried” and “Lairs Dance,” a moody piece with some bluesy acoustic-guitar work. Still, it would be nice to hear Plant belt out some sleddghammer metal again—something that one hopes will come our way in the future. 

(Alex Henderson)

**SAVAGE REPUBLIC**

**SAVAGE REPUBLIC: Customs** (Nate Starkman & Son #71)

**RED TEMPLE SPIRITS**

*If tomorrow I were leaving for Lhasa, I wouldn’t stay a minute more...* (Nate Starkman & Son #75)

Los Angeles has long been a major preserve park of psychodelic music, both in its original incarnation during the mid to late ’60s, and the new/retrospective version that rose to prominence in the early ’80s. However, these two new releases on the Nate Starkman & Son label prove that the parameters of psychedelia and experimental music are being stretched into an entirely new direction, and that the surface is just now being scratched.

Savage Republic have actually been exploring uncharted territory for almost a decade. Despite the band’s ever-revolving ensemble of musicians, they’ve managed to continually create music that is both on-the-fringe and challenging. Using open-tuned guitars as their weapon of choice, Savage Republic interweave that sound that oscillates between surrealist amusingness and beautiful harmonic overtones. Their latest release, Customs, was recorded in Greece, where the band has consistently maintained a loyal following. The title is in reference to the government there imposing a strict law on the band and forcing them to comply. All eight cuts feature an incredible sonic orchestra that would fit both Indian scales and Glenn Branca-type crescendos. Unfortunately, Customs marks the end of Savage Republic: founding member Jackson Del Ray is currently at work on a new project called The Wicker Man, while the remaining members are pursuing musical goals under a different name.

The Red Temple Spirits are unique in that they draw inspiration from the primitive cultures of Tibetans and Native American Indians. Vocalist William Faircloth leads the listener through a tangle of mystical themes that dovetail perfectly with the tribal percussion, and creates an eerie quality that recalls the Cure, circa Pornography. The bands lay down ethereal layers of guitar and skillfully build up to moments of extreme tension. Their live shows border on that of the art-rock sort; detailed stage decor and replication of ancient rituals are not out of the question. While some may write this off as total pretense, it’s actually just multi-media performance. The Red Temple Spirits are an amazing amalgamation of progressive music and philosophy, and one of the more challenging bands on the alternative horizon. (Robb Moore)

**GALAXIE 500: Blue Thunder** (Rough Trade T246)

Galaxie 500 are ample proof that music trends are cyclical, for their return to bare-bones minimalism recalls the simplicity of the Velvet Underground. The results are so stark that the cavernous empty space around them actually becomes part of the picture. The focal point of this EP is “Blue Thunder,” a track found on their current release, On Fire. However, the version here features occasional blasts of Contortions-style saxophone. Also included is a cover of Joy Division’s “Ceremony,” a staple encore of their live shows for quite a while. The remaining cuts follow a similar vein, complete with eerie hills that punctuate the songs much like Big Star’s Sister Suckers LP. By slowing matters down to a trickle, Galaxie 500 unleash a morosely dark, glorious noise that at the same time allows every nuance of their music to be held up to the light. (RM)

**LINEAR: Linear (Atlantic 7 82090-2)**

A scuffed-up, grittier New Kids on the Block who are already scoring chart and radio triumph with the single, “Sending All My Love” (available in both the original and 1990 Club mixes on the CD). This is basically a romp through solid pop that covers dance and light-rock bases without actually falling into the bubblegum trap of the above-mentioned Boston quints. Full of potential follow-up hits. Easily digested. (Ernest Hardy)

**IMITATION LIFE: Ice Cubes and Sugar** (Veebl 50)

Finally...the domestic release of Imitation Life’s French/New Rose album from 1986. However, Ice Cubes and Sugar is not just a reissue, but a completely remixed LP with additional cuts and new album packaging. The band is the brainchild of singer/guitarist Alan Berman, who seems to take some of his cues from the Young Rascals (hence the fab cover of “Come On Up”). Berman and the Chitwood brothers are talented musicians, but the album doesn’t suffer from the help of some friends. Three-fourths of the Plimsools appear on the the Arthur Lee-inspired “I’ll Come Back for You,” and both Ethan James and Mars “Born to Be Wild” Bonfire add some keyboard flourishes. It’s also worth mentioning that the band has included a re-recording of their hit, “She Says Yes”/“Without a Cause” 45 from 1984, and “Hey Buddy,” the only track on the Every Day is a Holiday not penned by Holly himself.

**LAURA BRANIGAN:** Laura Branigan (Atlantic 7 82086-1)

For her new album, Branigan rolled out some heavyweight producers (Richard Perry, Peter Wolf, Peter Bunetta) who are known for delivering the goods. Always one of the most dramatic vocalists around, Branigan’s problem has been erratic material. This is one of the most solid efforts she has yet produced, ranging from the ballads to the rock chich she’s a more conscious effort to court the dance crowd (as with the new single, “Moonlight on Water”). Features a cover of the disco classic, “Turn the Beat Around.”
New Video Program Already a Winner

BY KAY KNIGHT

Inside Country Music, the first video magazine devoted exclusively to country music, has come out of the gate with strong initial ratings. The premiere edition of the 90-minute program has already been awarded the Silver Telly Statuette in the Content Category of the 11th Annual Telly Awards. The Silver Telly is the top award, given by a panel of judges for outstanding video production work not intended for network broadcast.

Inside Country Music, hosted by Marie Marx and Rick Mitchell, features a profile of songwriter Carl Chambers, who wrote such hits as Alabama’s “Close Enough to Perfect” and “Love’s Gonna Get You,” recorded by Ricky Skaggs. You will also be treated to a trip to the Bluebird Cafe, a quaint little cafe in Nashville that is known for making stars out of unknowns. T. Graham Brown and the Sweethearts of the Rodeo, as well as many others, were discovered at the Bluebird. Hopeful songwriter, after performing during a songwriters night session, says she has been in Nashville eight years getting ready to perform at the Bluebird.

One of the highlights, especially for musicians, is the interview with 75-year old Les Paul, inventor of the solid-body electric guitar. You will see him performing in a small basement nightclub called Fat Tuesdays in New York. Superstars like Jon Bon Jovi, Jimmy Page, George Benson, and Eric Clapton come to learn from the master of guitar.

Inside Country Music, edition two, is currently in production and should be available by early May. It includes segments on Fan Fair, an annual four-day event unique to country music when thousands of fans flock to Nashville for the opportunity to meet their favorite stars; the story behind Country Music Television, the first cable channel dedicated to the genre; and a profile of songwriter Billy Joe Kimbrough, who has written hits for such artists as Garth Brooks and Clint Black.

The magazine also includes several film reviews for the best-of-the-best movie starring country stars. These include The Best Little Whorehouse in Texas, starring the late Burt Reynolds; and 9 to 5, starring.country music stars Dolly Parton and Lily Tomlin.

Clint Black and his tour of Russia is included, as well as album reviews by country music critic Tom Oermann, who reviews the work of newcomers Lionel Cartwright, Larry Boone, James House, Garth Brooks and Clint Black, and contemplates whether one of the five may be destined to become the next Randy Travis.

The magazine also includes material on the Country Music Hall of Fame and Museum, the Country Music Association, the Country Music Foundation, and the Country Music Hall of Fame and Museum.

retail sales and direct-response advertising on such specialty outlets as the Nashville Network and Country Music Television. This is truly one of the best video magazines I have ever viewed. It was hard to believe that I had been sitting for an hour and a half watching the program. Inside Country Music is expertly produced and flows so comfortably that I never lost interest the entire 90 minutes. I look forward to seeing the second edition of this new video magazine that is aimed at the country music home video market.
**COUNTRY MUSIC**

### ALBUM RELEASE

**WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH AND KRIS KRISTOFFERSON: HIGHWAYMAN 2** (Columbia AL 45240)

The best word I can think of to describe this album is AWESOME. Being a devoted fan of all four of these remarkable entertainers, it's hard to pick favorites from this LP. Every single cut is excellent and there's something for everyone. The first single release, "Silver Stallion," is as mysterious as "The Highwayman," and the haunting "American Remains" follows the same mystical theme. This project also includes greats like "Angels Love Outlaws," "Songs That Make a Difference," "Living Legend" and "Anthem '84." Now that I've listed almost every cut from the LP, all that's left to say is that this LP has some of the best commercial hits and mega-message songs ever recorded, and it was expertly produced by Chips Moman. I'll keep my fingers crossed for a Highwayman 3.

### SINGLE RELEASES

**OUT OF THE BOX**

**RESTLESS HEART: "Dancey's Dream"** (RCA 2503-7-RAA)

This second release from their latest LP, 'Fast Movin' Train,' is also destined to become a number-one hit for Restless Heart. Dancey's story of his untold sins with a Cajun beauty is exquisitely told in this up-tempo tune. Expert production by Scott Hendricks, Tim DuBois and Restless Heart, along with Larry Stewart's sensual vocals and attention-catching lyrics by Monty Powell, Greg Jennings and Tim DuBois, should take this one straight to the top of the charts.

### COUNTRY FEATURE PICKS

**TIM MENSY: "You Can't Throw Dirt"** (Columbia 38 73332)

This song has a great message we should all take to heart—you can't throw dirt without losing a little ground. This is Mensy's strongest single yet from his debut LP, Stone by Stone. This top-notch tune, co-written by Mensy and Tony Hadley and expertly produced by Bob Montgomery, should warrant Mensy some much-deserved attention from radio.

**CONWAY TWITTY: "Fit to Be Tied Down"** (MCA-79000)

A true Conway Twitty hit. This up-tempo tune is made for Twitty's style and has a sound and feel that takes you "on the road" along with the song. Twitty's distinct vocal delivery and catchy lyrics by Walt Aldridge should take Twitty to the top of the charts once more.

**REBA MCENTIRE: "Walk On"** (MCA-79009)

Reba again brilliantly showcases her wide, wide vocal range in this positive, up-tempo tune about going on and not giving up, no matter how bad things may get. Excellent production, along with great lyrics by co-writers Steve Dean and Lonnie Williams and Reba's magic touch, are bound to make this another hit for Reba.

**BILLY JOE ROYAL: "Searchin' for Some Kind of Love"**

(Atlantic PRCD 3265-2)

On this latest release, Royal is searching for some kind of clue as to how to get through to the woman he loves, and is bound to find a #1 hit along the way. It's another love song that just seems to have been made for this crooner. Expert production by Nelson Larkin and Royal's dreamladen vocals are sure to make this a favorite for radio.

### COUNTRY HOT CUTS

1. **TRAVIS TRITT:** "Put Some Drive in Your Country" Country Club (Warner Brothers)
2. **HANK WILLIAMS, JR.:** "I Mean I Love You" Lone Wolf (Warner Brothers/Curb)
3. **STEVE WARNER:** "When Times Were Hard" Laredo (MCA)
4. **DAN SEAL: ** "She Flew the Coup" Love on Arrival (Capitol)
5. **KENTUCKY HEADHUNTERS:** "Skip a Rope" Pickin' on Nashville (Mercury/PolyGram)

### TOP 5 SINGLES—10 YEARS AGO

1. **CHARLEY PRIDE:** "Honky Tonk Blues" (RCA)
2. **CRYSTAL GAYLE:** "It's Like We Never Said Goodbye" (Columbia)
3. **GEORGE JONES AND TAMMY WYNETTE:** "Two Story House" (Epic)
4. **THE BELLAMY BROTHERS:** "Sugar Daddy" (Warner Brothers/Curb)
5. **DOTTIE WEST:** "A Lesson in Leavin'" (United Artists)

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**CASH BOX** **APRIL 21, 1990**

### COUNTRY ALBUMS

**April 21, 1990** The square buffer indicates strong upward movement.

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TENNESSEE GOVERNOR Ned McWherter proclaimed April 4 "I Love Life" day, kicking off the award-winning author Jerry Dahmen's new feature on TNN's American Magazine. Dahmen's award-winning book, titled I Love Life, is an outgrowth of his radio series by the same name broadcast on WSM-AM. The book profiles 21 individuals from all walks of life who have overcome adversity and gone on to make significant contributions to the community. American Magazine can be seen on TNN Monday through Friday at 12 noon. Pictured are (l to r): Dan Miller, American Magazine; Governor Ned McWherter; and Jerry Dahmen, WSM news director.

CASH BOX  APRIL 21, 1990

COUNTRY TIDBIT: STAMPEDE! While signing autographs at a recent show in Kentucky, an adoring female fan tackled Alan Jackson and tried to wrestle him to the ground. A mini-riot ensued with overturned tables and general chaos that had to be broken up by local police. That female fan could have gotten another close-up look at Jackson if she watched Entertainment Tonight on April 6. Jackson was included on its special "hunks" in country music segment.

COUNTRY TIDBIT: HANK WILLIAMS JR. has donated his entire fee and concessions sales (about $100,000) from his April 1 concert at the Birmingham, Alabama Civic Center to the city of Elba, Alabama. That city was literally wiped out following the River Pea flood last month, which broke a dam and damaged the entire community of 3,900 people.

Hank's maternal grandfather, Shelton Sheppard, lived in nearby Troy, and as a fatherless youngster Hank spent his summers with his grandfather. They would hunt and fish in the area, and that region is very dear to his heart. Also, a few years ago Hank Williams Jr. was inducted into the Alabama Hall of Fame. He has a very strong allegiance to the state.

It is Hank's wish that every family in Elba receive a portion of the donation, which will be administered by the office of Alabama Governor Guy Hunt.

It's a Double Surprise!

FRIENDS AND ASSOCIATES of radio air personality C.C. McCartney recently threw a surprise birthday party for McCartney, but the birthday boy had a couple of surprises for the crowd himself.

After being presented with awards and telegrams, as well as video birthday greetings from such celebrities as Lionel Cartwright, Les Taylor, William Lee Golden and Bill Monroe, McCartney announced that he is leaving #1 country radio station WSIX, where he has been the afternoon drive-time "crazy man" for the past two years. McCartney will no longer host a regular time slot on the air, a move that will allow him to pursue several other projects that have been in the planning for quite some time.

McCartney has formed a company known as C.C. McCartney Productions, Inc. He is currently concentrating on some new approaches to country music videos and has a second syndicated radio program under consideration.

McCartney says he will certainly miss the excitement of being live on the air every afternoon, but he is also very anxious to begin his new projects and excited about branching out in the industry. McCartney can still be heard on WSIX radio, which will continue to carry his popular syndicated show The Back Forty at 10 p.m. every Saturday night. McCartney says WSIX president/general manager David Manning has indicated that he plans to work closely with McCartney on some of McCartney's future projects.

STARSTRUCK RECENTLY HOSTED an open house to celebrate completion of its Nashville offices and to introduce Starstruck Writers Group, the company's new publishing arm. Starstruck Entertainment is a full-service music business with management, promotion, booking, advertising and publicity divisions. The company manages MCA artist Reba McEntire and Capitol artists Trader-Price. Pictured at the open house are (l to r): Narvel Blackstock, VP, Starstruck Entertainment; McEntire; Bruce Hinton, president, MCA/Nashville; Tony Brown, executive VP and head of A&R, MCA/Nashville; and Jim Sharp, director of operations, Cash Box/Nashville. (photo: Beth Gwinn)

Pictured (l to r): C.C. McCartney and Helen Harp, director of publicity, C.C. McCartney Productions, Inc. (photo: Jill Humphrey)
Country music and the music industry truly seem to be addictive, and many who entered their realms years ago have continued to perform the music they have always loved, or are now returning to that first love.

Faron Young and Jeannie Seely, both legendary performers, will be together as host of Country Standard Time, a new show on the Nashville Network. They recently filmed the debut program of the series, which will air daily. Country Standard Time will feature many of the legends in country music performing their music live and hosting the show, and should be a great ratings success.

Legendary singer/songwriter "Cowboy" Jack Patton has released a new single, called "Sunshine on a Rainy Day," which was produced by long-time great Billy Strange. Patton, who has been performing for years, says he still gets excited when he sees his records climbing the charts.

When Warner Mack came into the country music scene, most country music personalities sat straight in the saddle on their trusty horse, or stood beside a corral fence, or simply surrounded themselves with balcks of hay for their wholesome, commercial album covers. Then along came a guy that sat slightly slumped over on his Harley-Davidson motorcycle. Not only was Warner Mack a maverick with his looks, but also with his music. However, his hard-driving country-rock sound was a hit with listeners. Warner Mack is back, a little more mellow this time, with a ballad he wrote and dedicated to his wife, called "She Helped Me Through the Hard Times."

Two other country balladeers who will be making a comeback on film anyway are the Country Cavaleers. In 1970, James Marvell and Buddy Good came to Nashville with a dream of performing and recording country music—not unlike hundreds of other hopeful musicians/artists. Straight out of the successful pop group the Mercy's, Marvell and Good became the Country Cavaleers, and soon afterward became regulars on the Wilburn Brothers Show. The Country Cavaleers will soon be seen again on the upcoming Willie Nelson Cowboy Television Network, which will air the old Country Showboat TV shows from the '60s and early '70s. The new Willie Nelson museum at Music Village in Hendersonville will also display the glitzy capes and hats worn by the Country Cavaleers on some of those national TV shows.

Pictured are (l to r): Billy Deaton, president, Billy Deaton Talent; Jack Patton; and Billy Joe Burnette, president, Badger Records.

INDIE FEATURE PICK

CODY LEE JONES: "Hot Lookin' Cool Dancin' Cowgirl" (Lost Gold LGR-1008)

This rockin' country tune is bound to get you out on that dancefloor, and should garner lots of airplay for Cody Lee Jones. Expert production and musical accompaniment, along with Jones' vocal delivery, should garner this fellow some attention from radio and the industry.

UP AND COMING

SAMMI SMITH: "Gonna Lay Me Down Beside My Memories" (Playback-1340)

C.D. THOMAS: "Ain't Gonna Take Your Cheatin' Lying Down" (Green Meadows NR-18256-1)

PAUL GIBSON: "Show Me What You Know About Love" (Comstock 1971)

—KAY KNIGHT
And the Dove Goes to...

ALTHOUGH ANOTHER YEAR HAS COME AND GONE FOR GOSPEL MUSIC, the many long hours spent in the studio, on stage and on the road finally paid off—perhaps more for some than for others. Regardless of which artists were tagged winners, the 21st Annual Dove Awards proved to be another winning evening for all of those who attended. The Dove Awards were first created when the five-year-old Gospel Music Association decided to recognize those who had made significant contributions to spreading the "good news" through gospel music. The first ceremony was held in 1969 at the Peabody Hotel in Memphis, Tennessee. In 1971, the prestigious affair was moved to its present home in Nashville.

This year's gala event proved to generate yet another successful move. Broadcasting the 21st Annual Dove Awards program live on the Nashville Network for the first time not only brought forth extreme excitement, but a much wider exposure. For all artists, songwriters, record companies, producers and publishers, it was certainly a night to play plush dress-up and keep fingers crossed in hope of their name being read following "And the Dove goes to..."

Male Vocalist of the Year
—Steven Curtis Chapman

Group of the Year
—BeBe & CeCe Winans

New Artist of the Year
—David Mullen

Songwriter of the Year
—Steven Curtis Chapman

Female Vocalist of the Year
—Sandi Patti

Song of the Year
—Ray Boltz (artist and writer)

Artist of the Year
—Steven Curtis Chapman

Other Dove Awards presented prior to the live telecast included:

- **Metal Record Song of the Year**—"Give Me An Answer," Shout; Ken Tamplin, writer; Frontline Records. Rock


- **Metal Album of the Year**—Triumphant Return: White Cross; Rex Carroll and Joey Powers, producers; Pure Metal Records.

- **Rock Album of the Year**—The Way Home; Russ Taff and James Hollihan, producers; Myrrh Records. Contemporary Album of the Year—Heaven, BeBe & CeCe Winans, Keith Thomas, producer; Sparrow Records. Inspirational Album of the Year—The Mission, Steve Green; Greg Nelson, producer; Sparrow Records. Southern Gospel Album of the Year—Just Started Living, Cathedrals; Lari Goss, producer; Homeland Records.

- **Country Album of the Year**—Tie

- **Contemporary Black Gospel Album of the Year**—Saints in Praise, West Angeles Church of God in Christ Mass Choir; Patrick Henderson, producer; Sparrow Records. Instrumental Album of the Year—One of Several Possible Musiks, Kenny Lavgren; Lavgren, producer; Sparrow Records. Worship & Praise Album of the Year—Our Moments, Malachi & Jon-Waynes, producers; Word Records.

Ray Boltz

Sandi Patti & Clifton Davis


Hymns, various artists; Word Records. Musical Album of the Year—Friends Forever Part 2, Billy Sprague; Jim Weber, Nan Gurley and Sprague, creators; Word & Meadowgreen Music. Choral Collection Album of the Year—The Acapella Collection, Greg Nelson Singers; Greg Nelson, creator; Word, Sons. Children's Music Album of the Year—The Friendship Company, Sandi Patti; Patti, creator; Word Records. Short Form Music Video of the Year—I Miss the Way, Michael W. Smith; Fire By Night Productions; Steve Yake, producer. Long Form Music Video of the Year—On Fire, Petra; FirstBorne Productions; Steve Yake, director.

The 3,000 members of the Gospel Music Association select the Dove Award recipients, by means of a three-stage balloting process, over the course of several months.

In addition to the award presentations, the star-studded gala also flurried commanding performances by Dolly Parton, Amy Grant, Michael W. Smith, Take 6, Petra, the Cathedrals, Gold City BeBe & CeCe Winans and Sandi Patti. (photos: Dougel Bell)
The Gospel Music Association’s GM’90

When the Gospel Music Association announced plans for its 10th anniversary last year, it was a lot of hard work for many, yet the event was a spectacular success. The number of registrants has already exceeded 1,000, with the exact figure still being calculated. The approximate figure shows an increase of more than 25% over last year.

This GM’90 was at the Stouffer Hotel and Nashville Convention Center. GM’90 entered a new decade with more opportunities to equitably participate at every level of participation. Such opportunities included concurrent week-long seminars that highlight various aspects of the industry: the National Christian Radio Seminar (NCRS), Church Music ’90, Industry Fundamentals seminars, and the National Promoters Round Table. The National Christian Retailer’s Group (NCRG) seminar, designed for retailers, distributors and merchandisers of gospel music. Now this year was the Church Soloist Showcase, which gave selected Church Music 90 registrants the chance to perform in front of their peers and industry professionals.

Although the five-day activities were officially scheduled to begin on April 1, the festivities actually began for us a day early. Recording superstar Amy Grant kicked it all off to a roaring start as she threw an outdoor party at her Franklin, Tennessee, farm house in honor of Sandi Patti’s ten-year stint in Christian music.

The kick-off event, however, came on Sunday. The Artists/Retailers reception proved to be the initial meet-and-greet party, an occasion that offered old friends the chance to see each other and new friends the chance to meet new friends. A ballroom full of fun and games turned the reception into a ball indeed. Sunday evening also offered the first of three Spectacular Concerts held at the Tennessee Performing Arts Center. Hosts CeCe Winans and Edwin Hawkins performed, with performances by the Williams Brothers, Commissioned, Nichols, Say Yes, Deleon, D-Boy, P.I.D. and Patrick Henderson. Monday night’s Spectacular was hosted by Sheila Walsh, featured Steven Curtis Chapman, Kim Boyce, Steve Camp, First Call and the Imperials. Tuesday evening’s last-

but-not-least Spectacular flanked the talent of Michael W. Smith. Allyes, Kim Hill and Renee Garcia. Perhaps the most remembered musical performance was that of the Williams Brothers. This year’s seminars included Ray Boltz, McHugh, Steven Curtis Chapman, Claire Cloninger, Michael W. Smith, Eddie Carswell, Niles Borop, Margaret Becker, Bruce Carroll, Jonise Olds, Wayne Kirkpatrick and Oliver Wells. The New Artists Showcase performances proved to be equally as entertaining. Among performances by such new artists as Rich Mullins, Babbie Mason, Lex Rex, the Newsboys, Standifer and the Johnny Minnick Family.

Now let’s do lunch! SESAC celebrated its 60th anniversary during its annual Gospel Music Awards, Luncheon on Monday, April 2. Over 225 artists, writers, and other music-industry professionals joined in the celebration as tribute was paid to the many outstanding songwriters and publishers. Sparrow artist Margaret Becker was honored as “Songwriter of the Year” for albums The Reckoning and Immigrant’s Daughter. Becker was also honored for penning Sandi Patti’s “Exult the Name” single. Additional SESAC winners included Bobby Price, Tin Roof Music; Jonathan David Brown, Hole in the Sky Music, Promisland Music; Jeff Salley, Chalambry Music; Bob Hartman, Petsong Publishing; and Donnie Harper, Luminar Music. Entertainment was provided by Greg X. Volz, the Speers and Scott Kemper.

The year 1990 sparks yet another anniversary. BMI celebrates its 50-year contribution to the explosion of American music, which by all means includes the sound of the Gospel. As is traditional, the BMI luncheon was held in honor of those BMI writers and publishers nominated for this year’s Dove Awards. Roger Sovine and Joe Moscheo presented 15 awards in the categories of Song of the Year and Songwriter of the Year. Steven Curtis Chapman, Phil McHugh and Larnelle Harris received the honors. BMI publisher honorees were presented to First Row Music, Greg Nelson Music, Lifesong Music Press, New Wings Music and River Oaks Music. Approximately 600 luncheon guests enjoyed performances by Nathan DiGesare, Heirloom, Doug Oldham and Paul Overstreet.

A Rock of Doves: Each year, ASCAP presents a plaque to those members nominated for a Dove Award by the Gospel Music Association. Pictured following the 1990 presentation of the ASCAP Luncheon Awards are the Dove nominees and various gospel artists, together with Connie Bradley (front row, third from right).

For the second consecutive year, Margaret Becker accepts the 1990 SESAC Gospel Songwriter of the Year award, SESAC’s director of repertory administration, Tom Casey, presents Becker with the award. Accepting the SESAC Publisher of the Year award on behalf of His Eye Music is Sparrow’s Matt Williams. Pictured are (l to r): Williams, Becker and Casey. (photo: Alan A. Mayor)

Sesac songwriter/publisher Bob Hartman accepts an award for Outstanding Achievement in Gospel Music from SESAC’s Tom Casey, pictured at right. Hartman and his group, Petra, burned up the charts with five top-five songs from their album titled On Fire. (photo: Alan A. Mayor)

—KIMMY WIX

CASH BOX APRIL 21, 1990
### CONTEMPORARY TOP SLOTS

**Artist:** First Call
**Title:** "Breaking Through"
**Album:** God Is Good
**Label:** Myrrh

**Produced by:** Keith Thomas and Michael Blanton
**Written by:** Bonnie Keen and Tori Taff
**Published by:** Yellow Elephant/Edward Grant/Julie Rose/Meadowgreen/Tori Taff-ASCAP

### SOUTHERN TOP SLOTS

**Artist:** The Speers
**Title:** "He's Still in the Fire"
**Album:** He's Still in the Fire
**Label:** Homeland

**Produced by:** Ben Speer
**Written:** Tim Hill
**Publishing:** My Father's Music-BMI

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### CONTEMPORARY CHRISTIAN TOP 40 SINGLES

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title (Artist)</th>
<th>Week</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>1.</td>
<td>1 Breaking Through (Myrth 710186936)</td>
<td>5</td>
<td>8</td>
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<td>2.</td>
<td>2 Simple, Devoted &amp; True (Benson CC2548)</td>
<td>2</td>
<td>8</td>
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<td>3.</td>
<td>3 We Sing Praises (Sparrow SPD-117482387)</td>
<td>3</td>
<td>9</td>
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<td>4.</td>
<td>4 It's Raining Again (Cardinal)</td>
<td>6</td>
<td>7</td>
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<tr>
<td>5.</td>
<td>5 Meantime (Sparrow SPD-1169)</td>
<td>1</td>
<td>9</td>
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<td>6.</td>
<td>6 Learning to Trust (Star Song SSC 8137)</td>
<td>7</td>
<td>12</td>
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<td>7.</td>
<td>7 I Will Be Here (Sparrow SPD-1201)</td>
<td>4</td>
<td>10</td>
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<td>8.</td>
<td>8 I Hear Leslea (Reunion 710037522)</td>
<td>5</td>
<td>9</td>
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<td>9.</td>
<td>9 Faithless Heart (Myth 901-632920X)</td>
<td>11</td>
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<td>10.</td>
<td>10 The Great Exchange (Word 901-640208)</td>
<td>23</td>
<td>10</td>
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<td>11.</td>
<td>11 Waiting on Someday (River 790130012)</td>
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<td>12.</td>
<td>12 Reason Enough (Reunion CD 710004672)</td>
<td>13</td>
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<td>13.</td>
<td>13 Solomon's Shoes (Sparrow SGD WNTT-90)</td>
<td>16</td>
<td>6</td>
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<td>14.</td>
<td>14 Unbelievable (DaySpring 701418579)</td>
<td>17</td>
<td>5</td>
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<tr>
<td>15.</td>
<td>15 I'M ACCEPTED (Benson PWCD-1096)</td>
<td>8</td>
<td>10</td>
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<td>16.</td>
<td>16 I Will Praise the Lord (Barden 7-010-307-1)</td>
<td>21</td>
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<td>17.</td>
<td>17 Shine through Me (Benson CC258)</td>
<td>19</td>
<td>39</td>
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<td>18.</td>
<td>18 I Shall See God (Good News 901-647-3157)</td>
<td>10</td>
<td>12</td>
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<td>19.</td>
<td>19 Never Let It Be Said (DaySpring 7014182579)</td>
<td>25</td>
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<td>20.</td>
<td>20 My One Thing (Reunion 710059722)</td>
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<td>14</td>
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<td>21.</td>
<td>21 Great American Novel (Sparrow SGD WNTT-90)</td>
<td>24</td>
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<tr>
<td>22.</td>
<td>22 I Cry (Myth 7106880389)</td>
<td>15</td>
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<td>23.</td>
<td>23 God Will Find Ya (Frontline CD051)</td>
<td>18</td>
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<td>24.</td>
<td>24 Warrior (Benson BRD9555)</td>
<td>3</td>
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<td>25.</td>
<td>25 Tender Heart (Myth 7106880387)</td>
<td>28</td>
<td>5</td>
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<td>26.</td>
<td>26 Jubilee (SpaRc-1219)</td>
<td>22</td>
<td>12</td>
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<td>27.</td>
<td>27 Next Time You See Johnny (Spring 7014182675)</td>
<td>26</td>
<td>5</td>
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<tr>
<td>28.</td>
<td>28 Peace Be Still (Benson CC20673)</td>
<td>31</td>
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<td>29.</td>
<td>29 Heart of the Homeless (DaySpring 7014180576)</td>
<td>25</td>
<td>12</td>
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<td>30.</td>
<td>30 Father of Love (Word 014176579)</td>
<td>26</td>
<td>11</td>
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<tr>
<td>31.</td>
<td>31 How Could You Say No (Myth 7106895306)</td>
<td>34</td>
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<td>32.</td>
<td>32 Secret Place (Reunion 710049072)</td>
<td>13</td>
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<td>33.</td>
<td>33 More Love to Thee (New Canaan 7109868538)</td>
<td>27</td>
<td>17</td>
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<td>34.</td>
<td>34 Soldiers Again (DaySpring 7014183675)</td>
<td>32</td>
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<tr>
<td>35.</td>
<td>35 Inside of You (Reunion 710049726)</td>
<td>30</td>
<td>7</td>
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<tr>
<td>36.</td>
<td>36 Up from the Dead (Benson CC2628)</td>
<td>29</td>
<td>7</td>
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<tr>
<td>37.</td>
<td>37 Before You Know It (Frontline CD4050)</td>
<td>33</td>
<td>11</td>
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<tr>
<td>38.</td>
<td>38 Beat of a Different Heart (DaySpring 701417767)</td>
<td>35</td>
<td>13</td>
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<td>39.</td>
<td>39 The Man With the Nails Scars (Star Song SSC 8137)</td>
<td>36</td>
<td>19</td>
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<tr>
<td>40.</td>
<td>40 Exact the Name (Word 701-914-4500)</td>
<td>38</td>
<td>20</td>
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</table>
Get Ready for Carson's Upcoming New Juke Jock

CHICAGO—Just when you think you've seen it all, here comes Carson City Manufacturing with yet another addition to its unique line-up of jukeboxes. The new model, called Juke Jock, is designed for sports bars—one of the fastest-growing theme-bar categories in the country.

Unlike its predecessors, however, this machine is not encased in a wallbar-like cabinet. Juke Jock looks like a huge tennis show, actually, complete with shoe laces, canvas-like high-tops and knobby soles. As Carson's vice president Don Braun commented, "At this point, we have no idea how well it will do for operators, but one thing is for certain, it does catch the eye!"

Machines that are uniquely styled for the purpose of immediately attracting the eye on location is a key element in this company's success with new models. Carson's initial impact in the coin-op trade came some years back with the introduction of the SongBird, a jukebox that is contained in a 5'7" Ford Thunderbird body style. More recently there's been the Star Cruiser (in the vintage mahogany pleasure-boat cabinet) and the Country Classic (in a pickup-truck). Carson City's concept is to provide decorative jukeboxes to fit the various themes of bars and restaurants, such as '50s/60s décor, rock and roll, western, water-related motifs, etc.

"We concentrate on designing equipment that first grabs the owner's attention," Don Braun explained. "Then we look at how the location owner would react. We know that if patrons are intrigued and play the box more, and if the bar or restaurant owner really wants it in his establishment, our product will sell."

The difficulty, according to Braun, is when customers try to get Carson City's product in the same financial category as conventional jukeboxes. "We don't fit," she said. "Our product costs at least a third more than conventional jukeboxes. That's really expensive, however, when you consider what you get, but it does mean that operators have to evaluate our boxes in a different way. They have to look not only at our product's higher collections, but also at the decoration they are providing to the establishment, and then structure new financial arrangements with the establishment owner or manager."

Juke Jock is a dedicated compact disc machine. Like Carson City's other models, it is equipped with the NSM HyperBeam 2000 Laser Disc sound system, which provides speed of music change, outstanding sound quality and operator reporting information. The company has employed the NSM sound systems since its inception. As noted by Russ Strahan, president of NSM's Loewen America, "Carson City came to us in late 1987 with some photos of a prototype, and an idea. We looked at it, felt it was just crazy enough to work, and agreed to supply sound systems and technical assistance, and we've been enjoying an excellent relationship ever since."

The new model is tentatively scheduled for delivery towards the latter part of this year. As Braun concluded, "Our jukeboxes don't fit everywhere, but where they do fit, they fit like nothing else."

**HIT SINGLES OF THE PAST**

The Cash Box Top Ten Jukebox Tunes
(Compiled from Cash Box, April 9, 1960)

1. "Theme From a Summer Place," Percy Faith
2. "He'll Have to Go," Jim Reeves
4. "Wild One," Bobby Rydell
5. "Puppy Love," Paul Anka
6. "Sweet Nothin's," Brenda Lee
8. "Mama," Connie Francis

CASH BOX APRIL 21, 1990

AROUND THE ROUTE

BY CAMILLE COMPASO

IF YOU WERE IMPRESSED with the Grand Products Slick Shot you saw at ACMEx '90 (and you obviously were, based on the feedback we received), wait 'til you hear about the new player-selectable feature the factory just added. Now, besides playing Slick Shot (which offers well over 30 different tricks and slick shots), there's the choice of straight 9-ball play as well, which opens the door for leagues and tournaments at street locations. Terrific! Grand Products veepin Stan Jarocki advised that the factory has been inundated with calls from people who saw the game at the show (including distros), along with ops requesting distributor roles. "This is exactly what we've been doing extremely well on test," fulfilling our expectations and those of the operators," according to Jarocki. Yes, it is in full production and delivery at the Grand Products factory.

WE WISH YOU WELL: Laura Rezek departed her post as marketing manager at Amway Manufacturing on April 6, to join Bally Gaming, Inc. in Las Vegas as manager of marketing communications. She will be handling domestic and international trade shows as well as advertising and promotion. When I spoke with her she was all packed and ready to move into her new apartment in Henderson, Nevada. Rezek is a super coinbid lady. Much good luck to you in your new post, gal.

COULDN'T HAPPEN TO a nicer guy... Tony Yula, senior veep of Mondial Distributing (Springfield, New Jersey) has been chosen Man of the Year for 1990 by the Northeast Amusement Industry (representing N.Y.S.C.M.A., AMOA-NJ and AMOA-NY). He will be honored at the group's May 4-6 state convention, being held at the Trump Regency in Atlantic City. Our sincere congratulations, Tony.

STAYIN' ALIVE: The jukebox centennial celebration is now history. The jukebox promotion committee, however, is as active as ever and planning a number of promotional projects in behalf of "America's favorite form of musical entertainment." Stay tuned for further specifics.

SPEAKING OF PROMOTIONS, there's just no end to the ongoing Turtles tie-ins, which began in January and will continue through December, and maybe even some—who knows? Playmates Toys kicked off a $12 million TV ad campaign focusing on the weirdest toy line you ever saw, and with the March opening of the Teenage Mutant Ninja Turtles movie, another $6 million was spent on advertising and promotion, including the release of the Turtles soundtrack album. Then there's the weekly syndicated TV series that airs nationally in over 140 markets, plus the launching this summer of the Teenage Mutant Ninja Turtles video game, along with the more than 500,000 Turtles comic books that are distributed monthly. Additionally, there are the tie-ins with Ralston Purina, Bongers candy, Elliot's pizza, Banquet Foods, Light n' Lively, Nintendo Power Magazine, Delicious Cookie, Rolette Snacks, Eros, etc. Not a bad run out for the Turtles—nationwide. Did you know that there are over 175 licenses world-wide, including Canada, the U.K., France, Italy, Germany, Spain, Portugal, Benelux countries, Scandinavia, Singapore, Malaysia, Hong Kong, Australia, New Zealand, and Brazil—with more coming. Now that's what you call back up.

INDUSTRY CALENDAR 1990

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

April 29-May 1: AMOA Government Affairs Conference; Washington Court Hotel, Washington, D.C. For info, contact AMOA headquarters at (312) 565-4670.

May 3-5: California Coin Machine Association; Hyatt Grand Champions; Indian Wells, CA; annual state convention.

May 4-6: Northeast Regional Amusement Machine Convention and Trade Show (NYSCMA, AMOA-NY, AMOA-NJ, PAAM-MA); Trump Regency; Atlantic City, NJ. For info, contact Sue Matteraker at (516) 429-8700.

June 2-5: Summer Consumer Electronics Show (CES); McCormick Place; Chicago, IL. For info, contact CES at (202) 437-8700.

June 7-9: Wisconsin Amusement and Music Operators; Holiday Inn; Stevens Point, WI; state convention and trade show.
Pool sharks and video wizards will hustle into their favorite street locations to play SLICK SHOT. An authentic mini pool table, complete with side rails, pool cue and ball invites up to 4 players to play. Then, the action breaks out on the attached video monitor featuring over 30 break, trick and slick shots — some which can’t even be duplicated on a standard pool table. Realistic sounds and animated characters keep you on the ball. A true test of skill keeps you coming back for more. Slick Shot brings the thrill of a pool hall to any size room. Thanks to the winning innovation of Grand Products, Inc., it’s sure to be a champion.
Exceptional levels of animation, diagnostics and bookkeeping functions

Realistic sounds

Dollar Bill Acceptor for greater earnings, comes as standard equipment. Also 25¢ acceptor.

Included are 2-4 foot cue sticks and a 2 ¼ inch cue ball

25 inch Wells Gardner color monitor

Laminated safety glass covers CRT, tempered marquee glass

Wood grain Melamine finish cabinet

Rear wheels and hand hold for easy movement

Software
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Sega’s Alien Storm

It’s called Alien Storm. It’s a new video game from Sega and the storyline takes you into the next century.

Here’s the scenario: The year is 2002. Three employees of a neighborhood hot dog stand are called to duty when they hear broadcasts of an alien invasion. Their mission as alien attackers is to protect the citizens from the slimy aliens. In the process, of course, there are various confrontations that take place.

This one, two or three-player interactive game takes players through nine rounds of alien-busting, with scenes ranging from attacking in the streets to shooting inside the alien monster’s body. As the story unfolds, players begin to realize that while riding the town of the alien slime they are also enjoying the fun and excitement portrayed in the actions and expressions of the characters.

The game is presented in a 25" horizontal monitor. 

Alien Star is available through Sega’s distributor network. For further information, contact your authorized Sega distributor.

Sega’s G-Loc

G-Loc is the sensational new air-battle video game from Sega Enterprises, Inc. (USA), which, via the factory’s advanced technology, actually creates the feel of G-Loc (loss of consciousness by G-force).

The game puts players in an F-15 fighter jet strategically battling any MiG fighter that gets in the way. It comes equipped with flight stick, throttle (with afterburner button), guided missile button and machine gun button. There are three player-selectable levels (Trainee, Rookie, Ace) totaling 36 stages.

The action begins as the player takes off from an aircraft carrier, dodging the enemy’s sight in order to avoid being a target once the enemy “locks on.” You are sure to feel the sensation of an F-15 while sitting in the deluxe moving cabinet because that is when you experience the fast-action dogfighting tactics. Realism abounds from start to finish.

G-Loc is available in both upright and cockpit models. Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

CASH BOX APRIL 21, 1990

Dates Set for AMOA-Notre Dame Seminar

CHICAGO—Information regarding the upcoming Group V session of the Assessment & Music Operators Association-Notre Dame Executive Development Seminar for Continuing Education will soon be available to operators throughout the nation. This new Group V session is scheduled to be held November 17-20, 1990 at the University of Notre Dame in South Bend, Indiana, with class size limited to 40 people on a first-come, first-served basis.

Each seminar is comprised of five one-and-one-half day sessions per group. Sessions are held each Fall and Spring (for a total of two and one-half years of participant involvement).

More than one hundred operators have already completed all five sessions in Groups I, II and III. Group IV is still in progress.

The program, designed specifically for AMOA member company owners and top managers, is conducted by Dr. C. Joseph Sequin and other instructors at Notre Dame.

Based in part on Notre Dame’s executive MBA curriculum, the highly acclaimed AMOA program focuses on specific coin-op industry issues including accounting, budgeting, finance, human-resource management, law, marketing, strategic planning and taxation. There are also group assignments for which participants are given a specific “homework” project to complete during the session.

Following are the dates of other upcoming AMOA-Notre Dame classes through the Spring of 1991 (all held at the time of the Spring South Bend): July 14-16, 1990—Charter Group I refresher meeting; November 10-12, 1990—Group IV, Session 1; April 6-8, 1991—Group IV (final) Session 5; and April 13-15, 1991—Group V, Session 2.

Randi Chilton of Chilton Vending in Wichita, Kansas, who is an AMOA vice president, coordinates the program, which is under auspices of AMOA’s Education Committee. Chilton can be reached at (316) 262-3538.

19 YEARS AGO IN CASH BOX

Sam London, founder of S.L. London Music Company of Milwaukee, and a prominent leader in the coin machine industry, was among several killed, died of a heart attack on February 4 at the age of 65. He was residing at the time of his death... Chicago Coin recently introduced its new Mardi Gras six-player bowler... MGM recently initiated a regional on-location record-merchandising program, in cooperation with operators throughout the state of Virginia. The promotion focused on the release of “One Body”... The single $1 coin-op game in the series was Mardi Gras, which included the distribution of 5,000 Osmond photo-cards that were provided free to restaurant bar-location patrons. The effort resulted in additional location goodwill, increased play on the machines, and the promise of more promotions to follow... Among the latest flipper releases is Solids ’n Stripes, which incorporates the classic game coins of pinball and 8-ball billiards... Pete Petropolous, a popular figure in and outside of the coin machine industry, has been appointed vpee-sales & marketing for a new vending division being formed by Midway Manufacturing Company... Announced delivery of Stunt Pilot, a new flying-target game featuring a dual control panel... Among the latest pinball machines from Bally is Firecracker, a four-player that offers an exciting “race to the score” play... A proposed Senate amendment to the Copyright Law, which could tack on additional money to the current 88-per-jukebox fee, caused MOA officers and directors to descend upon Capitol Hill to lobby for the retention of the S8 provision as passed by the House of Representatives in 1967... Bill 14, a single-player novelty game that captures the realism of space flight, has just been launched by Chicago Coin... While the final go-ahead is yet to come, hopes are high that New York City will put its seal of approval on pay-out machines, which have been banned since the twenties. Among the proponents of this move are A.C.A.’s proxy Howard Levy, who brought a Rotomint payout game into New York City’s Hall; and Queens councilman Matt Troy, a prime mover in the drive to establish the Rotomint games operation in the city. Troy proposed that the machines be leased from A.C.A. and operated by the city, with an expected annual net gain of several million dollars for the city’s depleted treasury... Signals from the marketplace indicate that operators are abandoning their “horse and buggy” ways in favor of more diversification of product on the route.
C.A. Robinson & Co., Inc. recently held its 20th annual Spring show in Los Angeles. According to C.A. Robinson veepee Hank Tronick, this year's event, which took place on Friday, March 30, was attended by well over 700 people. A show of this magnitude is staged each year by the company for the purpose of bringing together manufacturers and operators under one roof to discuss all the latest equipment displayed on the vast C.A. Robinson showroom floor. To be sure, it is also an excellent opportunity for operators unable to attend the ACME show in Chicago, to see firsthand what's new. As always, C.A. Robinson hosts Leah, Ira and Sandy Bettelman and all of the Robinson people were most gracious, providing their guests with a lavishly catered lunch, and helping everybody to feel right at home.

C.A. Robinson has been in business for over 50 years and is among the largest coin machine distributors in the industry. The company has never been disappointed by the turnouts for these Spring shows, and, according to Tronick, this year was one of the best. A similarly successful Spring show was held at the company's location in San Francisco on March 28. Pictured above in photo 1 (l-r) are C.A. Robinson president Ira Bettelman; Adrea Bettelman, C.A. Robinson; Gil Pollock, president, Premier; Jeanne Ballouz, vice president, FABTEK; and Frank Ballouz, president, FABTEK. Posing for the camera in photo 2 are (l) Sandy Bettelman, secretary, C.A. Robinson; and Mark Albert, Cash Box. In photo 3, some of the many people in attendance try their skills at the various pieces of equipment displayed on the showroom floor. Standing (photo 4) with his company's latest piece, World Cup '90, is Michael Robinson, national sales manager, Tecmo, Inc. These distinguished gentlemen posing in photo 5 with Slick Shot (l-r) are operator John Guthrie from G&G Amusement and Hank Tronick. Pictured (photo 6) with his company's Silver Slugger is Premier president Gil Pollock. Enjoying themselves (photo 7) at the festivities with one of their new pieces are (l-r) Romstar's Tim Jackson, sales manager; and Romstar national marketing manager Rene Lopez.
CLASSIFIED AD RATE
35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - $230 Classified Advertiser (Outside USA add $80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES
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Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions and L.A. and Babyface for LaFace Inc.