AT LEAST THEY AGREE ON ONE THING: Twenty-three-record labels have recently joined forces to promote environmental education. Among the participating labels are A&M, Arista, BMG-EMI, Capitol, Columbia, Columbia, Elektra, EMI, Enigma, MCA, Rhino and Virgin. All have agreed to rotate a series of pro-environmental consumer messages on their packaging as early as June, 1990. The messages are specific, consumer-oriented tips that advise the record-buying public as to how they may contribute to the lessening of air pollution, water-waste production and other environmental concerns. In total, there will be ten messages that will rotate among the companies and be affixed to a minimum of 100 million units.

REMEMBER NOT TO FORGET: The New Music Seminar will take place July 14-18 at New York City's Marriot Marquis Hotel. Laurie Anderson and Steve Azoff will be keynote speakers, but the usual nonsense will take place. For info, call (212) 751-9552.

RADIO & RECORDS & EXPENSE ACCOUNTS: The 1990 Radio & Records Convention will be held at the Century Plaza Hotel in L.A., May 9-13. The convention will provide attendees an opportunity to discuss the latest trends, technologies and business strategies. Topical issues to be tackled include format fragmentation, labeling and censorship, corporate buyouts of radio stations, and the music industry's responsibility for improving our environment. Besides all that, it should be fun.

KEITH PARTRIDGE STILL BRINGIN' THE HOUSE DOWN: Enigma Records hosted the last bash ever for Cotillion Capital at the legendary Coconut Grove in Los Angeles. Too many years ago to remember, when Los Angeles was a paradise awash in money, glamour and style, the palm trees swayed nightly to the big-band swinging that emanated from the Coconut Grove. The club's imminent destruction by its new owner, Donald Trump, marks the end of many industry memories and forever closes a chapter in our grandparents' lives. In recognition of the significance of the club, Enigma and Fuji Tape sponsored a grand old party at the Coconut Grove in conjunction with the NARM convention this past March. The palm trees swayed for one last time as several Enigma recording artists, including David Cassidy, entertained the crowd.

YOU WIN FOUR GRAND AND A BLACK TSHIRT: Jennifer Terani of Seattle's Shorecrest High School, won the $4,000 scholarship prize in a sweepstakes titled "Tracy Chapman Crossroads in Black History" essay contest, sponsored by Chapman and Elektra Entertainment. Yvonne Benes of the University of Illinois was awarded the second place prize ($3,900 scholarship). Elsa Chiw of Oakland took third place ($2,000). Gil Lahav of Panorama City, California, and New York's Bruce Ruiz and Rashida Harris were runners-up ($1,000 each).

SOUNDS LIKE A LAW FIRM: Leonard Bernstein, Stephen Sondheim and Stevie Wonder will be honored with the Third Century Society Federation of Creative Genius awards, as part of the Bicentennial Celebration for U.S. Patent and Copyright Legislation, May 8-13 in Washington, D.C.

NOW FOR THE REALLY BIG PICTURE: Granada Television has commissioned a comedy series for the company. Big Pictures, which will provide worldwide television and music programming for international broadcast and home video distribution. Big Pictures will enter streaming with its first broadcast—the highly touted Rolling Stones Steel Wheels tour, for which it has all global broadcast rights, including North America and Japan. In addition, it has acquired the broadcast rights to Tina Turner's Foreign Affair Tour, and the New Kids on the Block's Live in Your House special. Big Pictures also has released to Granada's archives, which contain early footage of the Beatles, the Stones, and Rolling Stones—all along with various music videos. Such heavyweights as Michael Jackson, Elton John, David Bowie, Whitney Houston and Elvis Costello.

YIKES, I SCRATCHED MY NOSE AND I NOW I'M STUCK WITH MEATLOAF'S OVERALLS: The third annual Rock & Roll Spectacular Auction and Sale to benefit the Philadelphia Music Foundation's educational and scholarship programs and Stop Child Abuse Now will be held April 29 at that city's Holiday Inn City Line. Lots of stuff will be for sale, from Nikki Sist's leather pants, an Eric Clapton guitar, and a Sting bass to autographed meatloaf T-shirts. It starts at 4 p.m. and costs five bucks to get in. Call (215) 561-4338 if there's more you'd like to know.

HOROWITZ: THE LAST RECORDING TO BE AIRED VIA PUB RADIO: CBS Records' Soundy Classical division will premiere over pub radio this week Vladimir Horowitz recording, made days before his death last November. The hour-long broadcast is co-produced by KY-PRF, Las Vegas, and American Public Radio Network in Neapolis-St. Paul. The program will be distributed to 375 American Public Radio Station affiliates, which began airing the program April 18.

ROAD HOSS: UB40 begins a three-month American tour on May 4 in Hawaii (can you blame them?), in sup-

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ON THE COVER

JOHNNY GILL
BY ALEX HENDERSON

JOHNNY GILL’S THIRD SOLO ALBUM was supposed to hit
the streets in 1988. That year, Gill was in the process of
recording the album when a pleasant interruption came in
the form of an invitation to replace Bobby Brown as New
Edition’s lead vocalist. Accepting the offer meant putting
Johnny Gill on hold, but it also meant exposure on New
Edition’s platinum Heartbreak.

“This solo project was two-and-half years in the making,”
notes Gill, who records for Motown as a solo artist and
for MCA as a New Edition member. “When it was finished, I
was ready to jump up in the sky.”

Now that Johnny Gill has finally been released, Motown is
giving it a major promotional push. The album’s first single,
“Rub You the Right Way” has rapidly climbed the R&B
charts. Most of Johnny Gill was produced by either L.A.
& Babyface or Jimmy Jam & Terry Lewis—two of the most
successful production teams in contemporary R&B. While
L.A. & Babyface have produced hits for Bobby Brown, Karyn
White, Paula Abdul, the Whispers, Pebbles, Sheena Easton,
After 7 and the Boys, Jam & Lewis have done the same for
Janet Jackson, Alexander O’Neal, Cherrelle, Morris Day, the
S.O.S. Band, the Human League and New Edition. Having
L.A. & Babyface and Jam & Lewis produce material for
the same album may be unprecedented.

Gill asserts that the danceable “Rub You the Right Way”
was an excellent choice for Johnny Gill’s first single because
he hasn’t had enough exposure in the dance market. During
his years with Atlantic (for which he recorded two solo albums),
Gill became known primarily for ballads like 1984’s “Perfect
Combination,” a duet with Stacy Lattisaw.

“Uptempo-wise, I haven’t had many hits,” Gill explains. “If
you notice, Johnny Gill has always been known for ballads—and
I didn’t want to get stuck in that mold. ‘Rub You the Right
Way’ has become the most successful single of my solo career.
So I think I’ve finally mastered the game of uptempo records.
I enjoy dancing as well as singing ballads, and I think this
album solidifies that.”

COUNTRY MUSIC HAS FOUND its answer to Michael Bolton in newcomer Donnie Marsico. His hair might not be quite as long as Bolton’s but his voice is just as powerful and spellbinding. “Awesome” is the first word that comes to mind in trying to describe this fellow’s voice and his musical style.

Marsico recently showcased at the Cannery in Nashville and had the SRO crowd eating out of his hand. He opened the show with a rockin’ tune called “Bolt Out of the Blue” and the electricity was the air the remainder of the night. Not only is Marsico a class act, his band is one of the best I’ve heard in ages, especially the red-hot keyboard player named Al.

Things only got better as the show progressed, with Marsico charming the audience with his stage presence and with the delivery of top-notch tunes like “Don’t Let a Good Thing Die,” “Heaven Help Me” and “Into the Night.” This talented newcomer can also go straight to the heartstrings with soul-moving ballads like “Your Kisses Don’t Lie” and his current chart-climber, “I Will Stand By You.”

Marsico topped off the night’s entertainment with a stunning cappella version of the Eagles’ “Heartache Tonight” (with a little help from fellow bandmembers Al and Curt) and with a fun-filled tune called “I’m Fadin’ Fun,” in which Marsico left center stage to treat us to a fine display of his expertise on the drums.

Before coming to Nashville to showcase his stellar talents, Marsico had made a name for himself recording commercials jingles for such companies as Coca Cola, McDonald’s and Lay’s Potato Chips. He has also gathered a large following in nightclubs in his native Pittsburgh.

Marsico, who has already described himself as a country Michael Bolton, with maybe a touch of Lee Greenwood (but with his own distinct style), admits that his biggest musical influences have been people like the Rascals, Three Dog Night, Stevie Wonder and Hank Williams. “I know that may sound like a pretty diverse group of people,” explained Marsico. “But in my book, music falls into two categories: no matter what genre it is; good and bad.”

If good or bad were the only simple adjectives allowed to describe Donnie Marsico and his first album and style, I would have to say that this talented singer/songwriter is definitely in the extreme upperclass of GOOD.
BMI hosted and toasted Chameleon recording artists Mary’s Danish at its L.A. office to welcome the band members as BMI writers. Gathered (l to r): (kneeling) BMI assistant VP Barbara Cane, Atomic Management’s Thomas Herens, BMI’s Julie Gordon and Rick Schwanke; (standing) Atomic Management’s John Switzer, Mary’s Danish (James Bradley Jr., Julie Ritter, Chris Wagner, Gretchen Seager and David King); and attorney Gary Wishik.

Lance Freed of Almo/Irving Music Publishing signed with A&M recording artist Wendy MaHarry an administrative agreement. Also present is her manager, Perry Watts Russell.

Martin Page has signed an exclusive worldwide administration deal with the Famous Music Publishing Companies, it was announced recently by Robert Fead, president. Under the terms of the deal, Famous Music will administer the catalogue for Page’s publishing company, Martin Page Music. Pictured (l-r): Alan Melina, VP, Famous Music; Jody Graham Dunitz, attorney; Diane Poncher, manager; Bob Fead, president, Famous Music; Martin Page; Jim Vellutato, creative director, Famous Music.

Warner Brothers recording artist Jane Child (center), currently dancing up the charts with “I Don’t Wanna Fall in Love,” put all her cards on the table with Warner/Chappell Music. Commemorating her signing of an exclusive worldwide publishing agreement are (left) Michael Sandoval, VP creative, Warner/Chappell Music and (right) Rick Shoemaker, senior VP, creative, WCM.

Jane Wiedlin is set to release her second album, titled Tangled, on June 18. To be launched statewide by EMI Records, the album’s first single, “World on Fire,” will be issued June 25, in tandem with the launch of the album. Wiedlin also has a track on the current EMI soundtrack to Pretty Woman, called “Tangled.” Spotted backstage at the recent Go-Go’s reunion in L.A. is Jane Wiedlin (center) with EMI executives Rob Gordon (left) and Ron Fair (right).
Now Is the Lilac Time

By KAREN WOODS

ONCE UPON A TIME, there was an English kid, like many other English kids, who happened upon a Clash record during a very impressionable period of his life. The kid was Stephen Duffy, and his reaction was fairly typical. “The Clash were everything to me,” he says. “For three years, I lived for the Clash. I saw them four times in 1977 and 78, I saw them on the White Riot tour, and it just basically changed my life. When the album came out, I had long hair. I listened to the album once, and I just leant over and shared my hair off. It was great.”

Over lunch at a loud, trendy restaurant in midtown Manhattan, the sort of place where the eponymous Trixie’s mother comes over to the table to see what you’re doing, the man behind the Lilac Time recounted his initial fascination with music, his current thoughts on music and revolution and musical revolution, and admitted to being as big a fan of Winnie the Pooh as I am. “Pooh is god bear,” he says.

I took back to the Clash. “Did you see Radio Boy, the Clash film? I’m in it, for about five seconds, dancing in a most useless manner.” He shakes his head. “But as they released Sandbox, I felt incredibly let down, because punk hadn’t changed everything. And I actually made ‘Kiss Me’ to get back at them.”

“Kiss Me” was a lovely little techno-pop single that came out in the early 90s. You probably still hear it on radio stations like New York’s WDRE. It’s the sort of sweetly innocuous thing that commercial alternative stations will play forever. But that was years ago. Since then, Duffy gathered round family members to form the Lilac Time—namely brother Nick on various stringed instruments, cousin Mickey Hawkins on bass, and drummer Michael Giri, who isn’t a relative. Duffy is in charge of acoustic guitar, words, melodies and sly, gentle humor. The first Lilac Time album came out in 1988, self-titled, quiet, acoustic, pretty.

Then came Paradise Circus at the end of 1989, still quiet, still acoustic, even prettier. So much for “Kiss Me,” techno pop or anything of that ilk. This is the future of pop music.

Going back to acoustic music was a calculated move on Duffy’s part, in the sense that it was a direct reaction to everything that had gone before, starting with his lopping off his long hair. “[Punk] did have an effect on people,” he explains, “that there was going to be a revolution and there wasn’t. It was like, if the Sex Pistols were the last rock and roll group, what could we do but make dance records and promote them in discos? Because you couldn’t be in a rock and roll group...”
SHOCK OF THE NEW

BY KAREN WOODS

FIREBOMB TELECOM. Last week, in a fit of passion over a demo tape, I decided to do a column on the latest Lucy Show frontman Mark Bandola’s new project, the Chamberlains. So I got him on the phone, from the UK, where he is in the studio, playing guitar with a band called Vagabond Joy. No problem. He sent me photos. They got here on time. No problem there, either.

Then today, I go to transcribe the tape. I hear something weird. I shake my head, think I haven’t gotten enough sleep, rewind it, start all over again. Same thing. No Karen voice. No Mark voice. Just a Spanish voice. Then salsa music. More Spanish, more salsa. Instead of recording the phone, the ghost of Mark in my ear, I decided it liked this Spanish radio station better. It’s funny, because the salsa has shown up before, but very faintly. This time it was just music, no interview at all. I must have asked some dumb questions.

Poltergeist or no poltergeist, I’m going to do the column anyway. You’ll just have to take my word for it that the story you’re about to hear is true, and none of the names have been changed to protect anyone. So here.

The saga begins in Winnipeg, Canada, where young Bandola started messing around with music. He left Winnipeg for England, where in 1982 he and another Canadian named Rob Vanden formed a band called the Lucy Show. They released a single, called “Leonardo da Vinci,” then signed to A&M and released a four-song EP. That was the first album, Undone... in 1985. It quickly became one of my favorite records of 1985, 1986, and all the years between then and now. Undone... was one of those truly rare records by a truly rare band that could walk the line between pragmatic and mystical without getting mired down by either, that could blend guitar-based pop with experimental keyboards without sounding either pretentious or naive. The Lucy Show landed squarely and solidly in the middle of the entire alternative music genre, and consequently no one knew what the hell to do with them. They were dropped by A&M.

Then came Maria!, which was released by Big Time. This one was a good follow-up, but not as perfect a Undone... The Lucy Show toured for that one, I remember. I saw them three times, twice in Washington, once in Philadelphia. I really liked this band. Bad luck struck again, and when Big Time folded, the Lucy Show was again without a label, and this time decided to call it a day. No syndication. No reruns. No Lucy Show.

That was 1988. In the interim, Bandola got back in touch with John Leggett, the Lucy Show’s drummer, and enlisted former China Crisis bass player Gary Johnson to form the Chamberlains, a name that Bandola says was just sort of there. They needed to call it something, and that happened to pop into someone’s head. The Chamberlains sent a demo to legendary Southern jangle-guy Mitch Easter (Let’s Active, Drive In Studios), who lent production skills, guitar and backing vocals to what is now known as The Album.

During our ill-fated phone call, Bandola said that in the Lucy Show’s songwriting team of Bandola and Vanden, he was more or less the rhythm half, the pop grounding to Vanden’s more ethereal, enigmatic stuff. That pop sensibility is readily apparent on The Album, particularly on songs like “These Mad Occasions” or “9th Life” or “Last Song of Summer” or even in the choice of a cover, a song, Three Dog Night made immensely popular in the tape’s, called “One.” Combined with Bandola’s distinctive phrasing, both lyrically and musically, and the caliber of playing, the rather generically titled Album is anything but generic. Instead it has its own easily identifiable character, one that is both familiar and different and is a peculiar combination of warmth and something that borders on sadness or isolation as well. It does not, however, sound like the Lucy Show.

I’d really like to chuck this mis-taped interview out the window at this point, because my rattling on about this tape and this guy and this band doesn’t have quite the same impact as letting Bandola speak for himself. His upcoming recording station... I’ll make a deal with you. Contact Michael Kattou at RR Management, (213) 469-8106, and ask him nicely for a copy of The Album. You won’t be sorry. Then, when Bandola and Co. come over for the showcases they expect to be doing in the next couple of months, I’ll sit down with him face to face, out of range of any radio stations, and we’ll try this again. Shock of the Nueva, indeed.

Rats.

STAY TUNED.

TICKERTAPE

(Continued from page 2)

port of their Labour Love II album (gee, we miss being able to call those LPs!), and Sinead O’Connor will be keeping haircutting salons busy all across the land, starting May 1, the day she kicks off her I Do Not Want What I Hate’s American tour in Atlanta. Look for her on Saturday Night Live May 12, just after two Beacon Theatre dates.

WHOSE SORROW NOW? The Los Angeles Whorehouse record store that was on the brink of eviction last February has decided March 20 still feels bad about the in-store promotion that turned into a “disturbance” when thousands of fans unexpectedly blew in from the four corners to get a glimpse of the group. The Whorehouse has reimbursed the city $25,000 in expenses for police crowd control, and this week an employee of the group has been charged with assault and battery. The Whorehouse designer of the front to neighboring residents. More importantly, it also included a 30% discount voucher with the apology. Finally, the store manager went over the top and announced that, for a limited time, $5 from every sale of Depeche Mode’s Violator album will be given the neighborhood’s Free Clinic. Imagine the costs if Zamfir had granted an interview in store...?

BRIGHT LIGHTS, BIG CITY: Applications for the BMI-Lehman Engel Musical Theatre Workshop and Librettist Workshop are now being accepted. Contact The Great White Way at 404-58, or contact Norman Grossman, BMI, 320 W. 57th St., New York, NY 10019, (212) 586-2000 for details.

HIRE AND HIRE: Jobs in Arts and Media

Williams

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hadn’t even been released yet.

“I stopped in front of Mac’s one day,” recalls Williams, “and I was talking to one of my friends, who had a radio in his hand, when ‘Sweat’ came on. I got so scared. I said, ‘I love the hook in that song, but it sounds bad. It’s the best thing I’ve heard in a day I still don’t know how they got that song. But my friend told me, ‘This is the hottest song in the clubs now.’ That was around Christmas time. I talked to a record company about it and they said they’d taken the reef-to-reef around to various clubs and the clubs were now asking for bookings and test pressing and the record... The label had no intention of putting it out at the time, because of all the things was it in a way. They were pushed by deejays and club-goers and record stores... I remember going to Vinyl Mania and introducing myself and they said, ‘Do you know what you’re doing to us? We have teenagers coming in here every single day. What is this song? That’s the worst thing you could have done!’l”

Williams said that the song was a bit of the real thing into the fundamendal. Williams doesn’t view himself as a political artist, saying “Sweat” was merely an outpouring of his feelings at a specific time, and only with all the plans to follow up the hit with another political piece, he’s leery of recording artists who make careers out of mixing music with politics.

“It’s not that I can’t sit down and write something else that is political,” Williams insists. “But there’s a difference between sitting down and writing something meaningful, and sitting down, writing a message song, thinking and feeling it at the same time. And that’s the whole thing. The RIAA has not been able to stop on... all the major labels... They just want to close them down. They just want to close every small business in the world. They just want to close down the music industry... “No, I’m going right home and I’m going to just open up the music and say, ‘Oo, let me write about cancer today.’ It has to be something I really feel. So, as to whether or not the rest of the album will be political... no. All my music is positive and uplifting, whether it’s about love or whatever. All I want is for people to be happy...carrying and wisecracking throughout the interview, only chatted once during the conversation. And I think he’s interested in house music being “de-Blacked” was brought up.

“De-Blacked? Please. That’s Public Enemy. Well, my feeling is that anyone who would say that is the public’s enemy. House music appeals to all people. As far as Black and White are concerned, it’s all mixed up, so why bother with the race when it comes down to music or politics. ‘Cause I’m not a political person at all. I never really get mixed up into politics, I’m just a musical person. Whether it’s for a White, Black or whatever audience, I’m not looking to direct myself at any particular group. Wherever I’m at, I’m ready to ride the ride, then fine, come on. That’s really what it’s all about. Some people are just overly conscious of their race. I make music for everyone.”
LEON: The pop music of the early '70s, contrary to popular opinion, wasn't all bad. Because there, buried amid the growing pile of musical muck and mire, was Leon Russell.

Leon was my man in those days. His boozy Southern blend of rock, gospel and country, displayed on a superb series of albums for his and Denny Cordell's Shelter Records was my escape from the norm. He was a dandy piano player, his voice was an effectively abrasive instrument, and he was a terrific songwriter. "Delta Lady," "This Masquerade," "A Song for You," "Hummingbird..." Leon Russell penned standards. His country album, Hank Wilson's Back, was a delightfully authentic nod to traditional country music recorded when Randy Travis and Dwight Yokam were but spouts. Leon live—I saw him at the Fillmore East in his heyday (it was a typical Bill Graham triple bill: Donny Hathaway and Taj Mahal's tuba band opened)—was freewheeling, loose, cares-to-the-wind rock and roll.

Once, there was a huge star in those days, thanks mainly to the traveling Mad Dogs and Englishmen road circuit he had assembled for Joeocker. He even played at the Concert for Bangladesh.

In any case, I hadn't thought much about Leon Russell in recent years, except to note his periodic vantage of possible, even greater and hairier—in ads for his occasional New York appearances, frequently double-billed with another grey ghost of the '70s, Edgar Winter.

So, when I first noticed that Digital Compact Classics was reissuing Leon Russell's Shelter albums on CD, I was intrigued and quite skeptical. Too much music that bedazzled me in my youth has made me cringe with embarrassment in recent years.

The bottom line is this: these are great albums, particularly Leon Russell (the all-star debut whose title was to be Can a Blue Man Sing the Whites?), Leon Russell with Graham Nash, Shelter People, Shelter People's Back, although Will O' the Wisp and Stop All That Jazz are also worth seeking out. Together they represent an impressive body of work—Southern roots-rock with brains and heart. With some extra tracks rounded up (Shelter People includes three additional Dylan covers; Russell was one of Bob Dylan's finest and more original interpreters), and excellent engineering by the inestimable Steve Hoffman, Leon Russell's Shelter output deserves—demands—rediscovery and reevaluation.

I don't know what "The Master of Space and Time" is up to these days, but for five years he was the top of the heap. It was a pretty lousy heap, I'll admit, but these albums need no excuses. Check 'em out.

LEON: Another musical saving grace of the early '70s was Leon Redbone, a man whose antic take on '20s crooning grabbed me from the day I caught him opening for Maria Muldaur at Boston's Passim folk club in 1973. He was loopy, sure—the hat, the glasses, the walking stick, the patter—but the bottom line for these ears was the music.

He didn't just sing old music in an old style, he re-created a unique vaudeville hybrid that was part blues, part Old New Orleans-style jazz, part country, and part early-20th Century showbiz corn. His syncopated baritone, his ability to sniff out great old songs, and his attention to the musical details of the period were often buried by the schtick (and, yes, it's him on all those commercials), but Leon Redbone wouldn't have lasted this long on just schtick. As of last weekend, he's on the road again, in support of his fine debut Private Music album, Sugar.

"What I do is basically re-creating renditions of tunes from a certain time in the way that a character from that period might have done it if perhaps that same individual was transported into the future," says Redbone. "Because obviously my rendition of a tune, even back in the '20s, would be a little unusual. So it's sort of a glimpse back into the past almost.

"Most of what I do comes from the tradition of vaudeville and minstrel shows. There was a great crossover when the minstrel shows were going out of style—some of that music, some of that humor, was somehow filtered into the jazz thing of the '20s."

Redbone is a serious student of the music he performs—it's evident in the music—although he says "most of my interest in music is my desire to pick out those wonderful melodies that always will remain constant and valid, beautiful songs, whether they're Brazilian, African, whatever."

I'm not really interested in who recorded what in what year and just the novelty/nostalgia related in that kind of music.

Still, he'd like to bring his interest and research to radio. "Somebody should do a show that really identifies with the different flavors of his music," Redbone says. "It can be entertaining, not only to play the 78s, but to also talk about the people involved in a slice of the Americana music scene of the first 20 years of this century. It's a subject not too many people know much about."
BY LEE JESKE

OVER THERE: For centuries we've been told that the Europeans love and respect American jazz more than Americans. Me, I'm not so sure about that (I mean, the Europeans love and respect lots of things American, like Jerry Lewis and Kentucky Fried Chicken). Wynton Marsalis, I think, had it right a few years ago, when he told me that the Europeans liked the idea of jazz more than they liked jazz. What he meant was that they liked the fact that it was the expression of an American minority—of Americans, to their Eurothinking, disenfranchised. They liked embracing something that America's pop culture was, for the most part, ignoring.

It is hard to deny, though, that European labels have filled an enormous number of gaps in the recording of American jazz. The cutting edge of jazz always seems to find a home in the recording studios of Europe before American labels feel the stuff is safe enough, sellable enough, for them. Hat Art, Black Saint/Soul Note, JMT, Owl, Sound Aspects... Much of the best jazz of the '70s and '80s would have gone unrecorded without those adventurous Europeans.

Two things bring all of this to mind: a gigantic boxed set of CDs, Cecil Taylor in Berlin '88, released by Germany's FMP label; and notice that Muhal Richard Abrams, one of jazz's finest, and most neglected, pianists and composers, won Denmark's Jazz—Prize for 1990, an honor that includes, among other niceties, a cash award of some $30,000.

I guess it does say something about something (including business and economics) that the same month that Cecil Taylor—the most steadfast keeper of the avant-garde flame—releases his first album for an American label in ages (In Florence, A&M Horizon), I receive this mammoth European set of Taylor: some 12 hours of music on 11 CDs, with what might be the most extravagant book to ever accompany a set of albums. (Incidentally, the CD has index cards and there's a separate booklet with complete discographies of all the players.)

What's most amazing about the set is that this is not some historical anthology, but the fruits of a month that Cecil Taylor spent in Berlin in 1988, a month in which he taught, performed and was feted in European style (he is considered a great American artist in much of Europe).

Every disc in this set features Taylor in a different setting: from solo, to a series of duets with notable European percussionists (Paul Lovens, Han Bennink, Tony Oxley, Louis Moholo and Gunter Sommer), to a duet with British guitarist Derek Bailey, to an all-star European avant-garde jamboeree (with Enrico Rava, Tomasz Stanko, Peter Brotzmann, etc.), to a session with students in his Berlin workshop.

How much you are going to want this depends on, basically, two things. One, how available it is in the States (and what price it'll cost you if you once find it), Two, how you feel about Cecil Taylor in general. This set is the ultimate expression of Cecil Taylor's talent at this point in his career, a point where he has so crystallized, so purified, the torrents of sound that he can coax out of a piano that they have left little in the way of surprise. Cecil Taylor—a supreme American musical original, a man whose music is just as difficult as it was 30 years ago, and just as repulsive to those who don't like it—has become a monument, like Louis Armstrong.

What I've listened to of the set has swept me up. When the mood is right, Cecil Taylor's music is filled with a brittle beauty that is incomparable. His is a voice so pure, so unique and, in a way, so American that it hits your emotions with an undiluted power. Bam!

When the mood is wrong, however, his music strikes me as too predictable—almost a model as a set by a dixieland group. His modulator changes little from disc to disc, from year to year, from decade to decade. This set is quite wonderful in that it gives you Taylor in settings that themselves are filled with variety (the five drummers don't sound anything like each other, and none of them sounds anything like Max Roach).

My friend Jeff Levenson made an analogy once between Cecil Taylor and new age music, and, listening here, it's not that far-fetched. Cecil's music washes over you the way new age music is meant to, but the difference is enormous. New age music ends at your ears. Cecil Taylor ends in your guts.

Without Europe, artists like Cecil Taylor and Muhal Richard Abrams would be a lot poorer. Despite the seemingly healthy state of American jazz recording, no American label is going to devote 11 CDs to Cecil Taylor (and no American city is going to host the kind of month-long residency that led to the set). Certainly no American jazz prize carries a $30,000 cash award.

Europeans may not love jazz more than Americans, but, somehow, they sometimes treat it with the kind of artistic respect it deserves.

ON JAZZ

Cecil Taylor

JAZZ PICKS

MARLON JORDAN: For You Only (Columbia CK 45200)
The instrument (trumpet), hometown (New Orleans) and sidemen (including Branford Marsalis) sound familiar, as does the name (his brother is flutist Kent, his dad is altoist Kidd). A brassy, close-to-the-vest young hard-bopper, whose playing oozes of warmth, in an impressively focused debut.

JOHN SCOFIELD: Time on My Hands (Blue Note 92894)
The jazz guitarist of the moment debuts on Blue Note with a cool, skin-tight-suit session. Jack DeJohnette, Charlie Haden and Joe Lovano round out the band, but it's Scofield's date all the way. His hazy blue guitar sculpts crybaby solos, on his own cagy tunes, in a style that's the missing link between mainstream and fusion guitar.

BENNY CARTER: Cookin' at Carlos 1 (Musclemasters CJJD 6230)
A man who helped define the alto sax in the '20s is still playing its pants off today. A loose, swinging '80s club date with Carter, a veteran rhythm section and a bunch of standards. Benny Carter blowing—nothing wrong with that.
RAP

BY ERNEST HARDY

NEWS: For those of you who have seen the film House Party, you’re already familiar with the rap trio Groove B Chill. Everyone else will know them soon. They have a single, “Hiphop Music,” coming out soon on A&M Records.

Groove B Chill

The following discs have all just been certified gold: the single “Just a Friend,” from Biz Markie’s gold album, The Biz Never Sleeps; The Iceberg/Freedom of Speech—Just Watch What You Say, Ice-T’s latest album; and “The Secret Garden,” the second single from Quincy Jones’ album, Back on the Block.

ALBUMS

PUBLIC ENEMY: Fear of a Black Planet (Def Jam/Columbia 45413)

Yet another resume set to beats. Credentials: she’s tough, takes no—, and, of course, you want her. At least that’s what she tells us. What she doesn’t tell us is why we should care. A forceful rapper who is wasting her time with this self-serving (and dated) approach.

MCJX: Stand up for Something (LSN Records OET 30008)

MCJX STAND UP FOR SOMETHING

It’s a bad sign when this newcomer tells us he’s controversial. You know he’s going to go out of his way to demonstrate it and, chances are, it won’t be provocative so much as reactionary. “Stand up for something or you’ll fall for anything,” we’re told, and as an outline of foolish choices and misplaced priorities are outlined, the feeling of dread recedes. Then MCJX tells of a young man who is about to become a father and is skipping his responsibilities. A combination of punishment and consequence of his not being “a man” about his responsibilities is that he eventually finds himself, “marching with the guys in the AIDS parade.” Give me half a break.

MC SHAN: “It Don’t Mean a Thing” (Cold Chillin’/Warner Bros. 9 21501-0)

For when frat boys wanna party, dude.

SINGLES

M.C. SMOOTH: “Smooth & Legit” (Crush Music A 409-6)

Relentless. Dense tracks filled with artfully injected samples, create a jagged and jarring landscape that is often as hilarious (“Burn Hollywood Burn”) as it is politically charged. Focused anger is what continues to set PE apart from their many clones—even if some of the anger is misfocused (as in the AIDs-concerned “Meet the G That Killed Me”) and its wrongheaded lyrics: “Man to man / don’t know if they can / From what I know / the parts don’t fit / [ish shit—]”). Also tackled is the issue of inter-racial dating (surprise, surprise, PE came down heavily against it) as well as black image and self-awareness. As promised, the Eurocentric view is challenged throughout. Though they don’t actually say an awful lot they haven’t already said, they are tighter, harder and much more concentrated; there isn’t a superfluity syllable on the disc. They will continue to open cans of worms with Fear (some of their stands are not those of progressives) but dialogue will be sparked, and that is half the point anyway.

A TRIBE CALLED QUEST:

People’s Intimate Travels and the Paths of Rhythm (Jive 3314-4-J)

This is a tough one to call. Quite obviously, there’s an incredible collective imagination at work here, and their huge jazz influence is both refreshing and a means of taking you off-guard. Having worked with De La Soul and the Jungle Brothers, among others, this core firm members of the hop’s eccentric/eclectic brand. Unfortunately, they never really rocket into the realm of the truly inspired. It’s frustrating because they come so close and their lyrical/world perspective is just left enough of center that you wish they’d gone just a little further with it. Definitely worth checking out, but for no other reason than to start the complete set of what promises to be a rich career.
COCINANDO

BY TONY SABOURN

THIS WEEK NEW YORK RADIO LOST SOME OF ITS LUMINESCENCE, and maybe more. It started with the departure of Gilda Mirós from WJIT (Radio America) to relocate to Miami’s WCMQ (FM-92). For 17 years Mirós created a demographically important daily audience, fed by her caressing, sensually groaning patterns and topics. Always affectionate, intelligent and very lacks, despite the fact that it was a clear violation of the station's bylaws and a potential threat to the station's licenses. It's not quite certain whether she will have a similar format at FM-92, which must fill the gap left by Betty Pino's transfer to Ritmo 98.

What is sure is that Mirós will not have nearly the programming influence Pino had at FM-92. Consequently, this: 1) consolidates Raul Alarcon, Sr.'s homogeneous (it is hoped) programming format for his respective FM's in New York and Miami; 2) blindsides Pino with a formidable, chiseled-contoured facie competitor, Mirós, with extensive credentials in radio, TV, theater and el cine; since 3) Pino’s other potential competitor, Maria Cristina Ruiz, is out of the Latin jock/programming scene. As the proven winner she is, Mirós will do well anywhere, anywhere. However, it's the Jimmy Jimenez situation that looms as the circuit-breaker in this tinglado.

JIMMY JIMENEZ HAS BEEN THE MOST ENIGMATIC POWER figure of the New York music scene for the past decade. From his throne at New York's WIBX, Jimenez created a semblance of programming continuity to a station optimistically remembered, as a result of FCC sanctions, as a chaotic milieu. Fighting for the very survival of the station, Jimenez developed a faithfulness with fashionable drawings and ratings, a new programming style, one that was faithful to his own ears, and the unending programming-and-ratings chase-game carried against his main competitor, WSKQ.

Jimenez’s 10-year climb to this pinnacle of power was most deserving. Freshly graduated with a communications degree, he came to WBNX to establish a semblance of programming continuity to a station optimistically remembered, as a result of FCC sanctions, as a chaotic milieu. Fighting for the very survival of the station, Jimenez developed a faithfulness with fashionable drawings and ratings, a new programming style, one that was faithful to his own ears, and the unending programming-and-ratings chase-game carried against his main competitor, WSKQ.

But the key to Jimenez’s success was his ability to attract a broader audience. His programming style, which he called “the Latin equivalent of Top 40,” was a unique blend of music and news, tailored to appeal to the diverse demographics of New York City. His success was not limited to the radio station, but it also helped to promote the growth of Latin music and culture in the city.

Eventually, the station acquired such an importance that orchestras’ dancing tours around the Northeast were determined singularly on whether the group’s single was on WKDM’s rotation. Since then, Jimenez, in his dual position as general manager and programming director, has maintained a fierce ratings fight, intensified with the advent of New York’s first full-time Spanish FM station, WSKQ, which has raised above valuable WKDM miles talent, including Polito Vega.

Doubling for the past two years as WKDM’s general manager in addition to his programming duties has exacted its toll on Jimenez’s body. His hair now has a white Tongsolite-like streak atop the head. Coffee and cigarettes are consumed at a faster rate than liberal doctors would allow. It has now been reported that, as of April 27, Jimmy Jimenez will cease his duties at WKDM to become vice president/general manager at KGOR, a San Antonio station focused on the international pop and Mexican regional sounds, and owned by Times Mirror Communications, widely considered the largest Spanish radio group in the nation.

"The only reason was an opportunity to grow at a corporate level," said Jimenez of his career move, before adding his eternal gratitude to United Broadcasting for giving him the opportunity to grow to his current status. He was, indeed, a hard-to-duplicate historic legacy. Those of us who have depended on his decisions for business continuity, and have disagreed—vociferously and to his face—with his programming choices, will now admit openly they were often better than our clients, and always more consistent and accessible than the competition's. But more importantly, Jimenez also leaves the station's future quite murky, as United Broadcasting commences the search for two individuals to replace his dual duties, especially programing—ratings being constantly threatened by New York audiences’ fickle fads and the absence of a dependable research methodology.

This is an unwanted added strain to N.Y.'s music industry, already hurt by format changes to talk-radio effected at WADO (also half-owned by Tischner), Radio America, whose firesale rumors was substantially weakened by the bye-bye of Mirós’ solid-digit salary. Jimenez’s PD replacement will have to learn to delicately balance Hispanic New York’s consistently convoluting caldo, without becoming a carbon copy of Raul Alarcon, Sr.'s eclectic (and often off-the-wall) programming style at WSKQ, and the station’s permanent penchant for exiting the vs. Until this person is selected, there will be, understandably, considerable concern about the region’s future as a productive sales market.

Either way, I will miss the geographical-nearness comfort of Jimmy Jimenez, the friend who always made time to talk about current market trends, future projects and life aspirations; one who stood by on bad days, when life wasn’t as rosy as today. He’ll do a good job at KGOR. He’ll give the station 200% dedication, and whoever deals with him with earnest respect will have a true friend. As much as I am happy for the betterment of his and Gilda Mirós’ financial future, I can’t help feeling spiritually poorer for their departure.
RHYTHM & BLUES

BY BOB LONG

THE SECOND-HARDEST WORKING MAN IN SHOW BUSINESS: From the road with the popular Janet Jackson Rhythm Nation Tour, we heard reports that Atlantic recording artist Chuckil Booker was preparing his second album. It’s not that uncommon for a musician to go on the road, but this is on top of performing a solo spot as the opening act and, after a brief rest, returning to lead Jackson’s group as the musical director and main keyboardist during her 50-minute show. Phew!

In a recent chat from Chicago, Booker stated he isn’t pushing his recording at this point. “I’ve recorded a couple of songs in various studios on my down-time,” Bookersays, “but it has gotten a little crazy doing two shows a night and then going into the studio. I wasn’t getting any rest. I would rather wait until after the tour, because when I start to record I like to go all night.”

While the new material awaits, Booker’s debut is getting a revived push because of his high visibility on this major, sold-out tour. His first single, “Turned Away,” still gets airplay, which finds him very satisfying. “It was the last song I recorded, a rush job recorded and mixed in one day,” Booker recalls. “I was just clowning on the piano when I came up with it and it has been the song that’s commanded the most attention.”

As for life on the road, he cautions, “while it looks glamorous, it’s very hard work and serious business. One must stay in shape and get lots of rest with all the traveling and pacing.” As for working with Jackson, Booker says what started as a simple meeting has launched his career into the big leagues. “Janet’s a lot of fun. She’s a hard worker and a real motivator. She cares about everyone and I couldn’t be in a better position than I’m in now.” The tour hitter their hometown of L.A. this week before continuing its cross-country trek.

BORN TO SING: It would be impossible to find a more fitting title for Atlantic recording artist En Vogue’s debut album than Born To Sing. The four young women who make up the group all started singing at about the same time they started walking. They grew up in separate parts of the country, but when they converged at an audition in California’s Bay Area in 1988, they found themselves harmonizing with the ease of childhood friends.

Cindy Herron (from San Francisco), Terry Ellis (from Texas), Maxine Jones (from New Jersey), and Dawn Robinson (from Connecticut) continued their string of chance meetings when all four women showed up at auditions being held by the hot production team of Denzel Foster and Thomas McElroy. At that time, Foster and McElroy were looking to put together a female vocal group for their Atlantic Records concept album, FM2. Herron, Ellis, Jones and Robinson were chosen, and the group En Vogue was born.

The album, produced by Foster and McElroy, blends a variety of musical styles: R&B, rap, hip-hop and soul. The four singers’ skills are brilliantly showcased in such cuts as “Hold On,” the first single, which opens with a beautiful cappella passage. Other standout tracks include a clever ’90s rendition of the ’40s standard “Boogie Woogie Bugle Boy,” retitled “Hip-Hop Bugle Boy.” Born To Sing debuted at number 42 with a bullet on Cash Box’s Black album charts—this week’s highest debut.

“Working with Foster and McElroy was great,” says Jones. “They really wanted our input and made that a real collaborative effort. We’re all very excited about the group. It’s where we want to be right now.” With the recording of their debut album behind them, and live performances on tap, En Vogue’s excitement is justified. It’s very evident these young women were born to sing—together.

R&B ALBUMS

April 28, 1990 The square bullet indicates strong upward chart movement.

1. PLEASE HAMMER DON’T HURT EM (Capitol 92857P) M.C. Hammer 3 7
2. TENDER LOVER (Solar/Epic F742588) Quinley Banks 1 39
3. BACK ON THE BLOCK (Zawao/Warner Bros. 26025P) Quinley Banks 2 20
4. I’LL SHOW YOU THE WAY (MCA 4379) Bell Biv Devoe 1 2
5. AFTER 7 (Virgin 91061) After 7 6 30
6. JANET JACKSON’S RHYTHM RHYTHM (A&M 9920P) Janet Jackson 4 29
7. AFFECTION (Arista 8554) Lisa Stansfield 7 6
8. ATTITUDE (Maxi 82030) Troop 5 23
9. MAX HOWARD & THE FLEX (Atlantic 7085) Max Howard 9 17
10. THE BEST OF LUTHER VANDROSS (Epic E455205) Luther Vandross 9 25
11. STAY WITH ME (Columbia FC 44347G) Regina Belle 11 31
12. KID N PLAY FUN HOUSE (Island 21638) Kid N Play 15 4
13. MICHELLE (Ruthless 9128) Michel’Te 18 73
14. NEVER TO FAR (EMI 92401) Diane Reeves 13 9
15. BLACK’S MAGIC (Next Plateau 1019) Salt-N-Pepa 23 3
16. THE CACTUS ALBUM (Columbia FC 44514) 3rd Bass 15 21
17. SEX PACKETS (Tommy Boy 1026) Digital Underground 25 3
18. LIVE (A&M 6312P) Smokey Robinson 19 7
19. GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103) The Ghetto Boys 22 15
20. BIG TYME (MCA 42920P) Heavy D. & The Boyz 16 43
21. KEVIN MOVIN’ (Virgin 91267P) Soul II Soul 21 43
22. LIVE (A&M 6312P) Howard Hewett 42 3
23. HOUSE PARTY (Motown 3240) Soundtrack 4 30
24. ADVENTURES IN PARADISE (Geffen/Reprise 24420) Christopher Williams 26 6
25. ALL I DO THE QUEEN (Atlantic 97999) Fayth Wilson 13 23
26. THE REAL THING (Mercury/PolyGram 838 366) Angela Winbush 29 12
27. REAL (Def Jam FC 45015) Alison Williams 33 55
28. RICH AND POOR (Warner Bros 25002) Randy Crawford 28 24
29. SPECIAL (Motown 62697) The Temptations 27 33
30. I’LL SHOW YOU THE WAY (MCA 4379) Bell Biv Devoe 1 2
31. PROFESSOR GRIFF & THE ASIAN DISCIPLES 36 4
32. WHAT YOU NEED (Motown 62830) Stacia Latifaw 23 23
33. HERITAGE (Columbia 45269) Earth & Wind & Fire 17 10
34. LIVING LIKE HUSTLERS (Ruthless 46041) Above The Law 27 4
35. PUMP UP THE JAM – THE ALBUM (SIRK 74422G) Techno-tronic 32 18
36. PERSONAL (MCA 3035) George Howard 39 5
37. GIRLS NIGHT OUT (PCA 5642) Tyrell Collins 41 5
38. MAHIAH (MCA 4379) Barry White 44 21
39. SOMETHING TO GET YOU HYPED (Pandace 8809) Young & Restless 48 5
40. BORN TO SING (Atlantic 82064) En Vogue 48 1
41. SILKY SOUL (Warner Bros. 25802G) Maze Featuring Frankie Beverly 38 31
42. INCREDIBLE RUSH (RCA 92181) Da Brat 42 34
43. ALL OF MY LOVE (MCA 6278) The Good Girls 45 19
44. AS NASTY AS THEY WANNA BE (Luke Skywalker 107) 2 Live Crew 43 40
45. INTRODUCING...DAVID PEASTON (Geffen 24228) David Peaston 41 31
46. A QUIET STORM (MCA 42995) Jeff Redd 46 5
47. SECRET DREAM (Disc 1201) By M.N. 45 5
48. TOO MUCH PAIN (Malaco 7453) Little Milton 54 9
49. LAWIN’ IN WAIT (Crash 230) Lenny Williams 54 4
50. ALL THE WAY (Solar 75310) Caloway 56 2
51. LADY WITH A SONG (Atlantic 92578) Nancy Wilson 57 3
52. THE REAL DEAL (London 806 598) Marvin Sease 60 2
53. FOREVER YOUR GIRL (P) (Virgin 90443/9P) Paula Abdul 49 67
54. SYBIL (Next Plateau 1104) Sybil 55 30
55. LOVE GODDESS (4021) Lonnie Liston Smith 63 2
56. QUEEN OF MY HEART (Priority/Atlantic 838) Dunn Pearson Jr. 58 8
57. ALWAYS AND FOREVER (THE ALBUM) (Select 21635) Whistle DEBUT
58. 24 THE BASS (Sedona 7521) Del Defares 50 7
59. CONTROVERSY (Rap A Lot 104) Willy Dee 65 4
60. A LADY WITH A MIND (Columbia OC 45253) Grover Washington, Jr. 55 2
61. THE B2 NEVER SLEEPS (Cold Chilren/Warner Bros. 26033) Biz Markie 52 25
62. NEW FUNKY NATION (4th & B Way 4017) The Boo Yas Tibe 68 2
63. FEAR OF A BLACK PLANET (Def Jam/Columbia FC 54513) Public Enemy DEBUT
64. LOVE IS GONNA GETCHA (GRP 46031) Pat Pittin DEBUT
65. PORSCHE THAT ME BE (Def Jam/Columbia FC 54513) De La Soul 80 1
66. STONE COLD RHYMEN (Def Jam/Columbia FC 54513) Young M.C. 67 30
67. BLUE TOKYO (EMI 92248) Naijé DEBUT
68. PEOPLE’S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Luv/NCA 1331) A Tribe Called Quest DEBUT
69. WE’RE IN THIS TOGETHER (EMI 9234) Low Profile 55 6
70. DANCE...YA KNOW IT (MCA 43422P) Bobby Brown 37 20
71. WRECKS-N-EFFECT (Motown 6281) Wreck-N-Effect 61 30
72. THREE THE HARD WAY (Atlantic 82082) Rodney O 62 4
73. SEPERATE WAYS (NuBao/Epic 40978) Mary Davis 64 4
### #1 Single: Poison

| Week | Title | Artist | Week | Peak
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<td>WHIP APPEAL</td>
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<td>GIRLS NITE OUT</td>
<td>(RCA 9174-1-10)</td>
<td>Tyler Collins</td>
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### #1 Debut: Miles Jaye #73

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<td>LOVE'S ON THE RUN</td>
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<td>UNDER NEW MANAGEMENT</td>
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<td>Milli Vanilli</td>
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<td>SECRET GARDEN</td>
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<td>Quincy Jones</td>
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<td>WRAP YOU UP</td>
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<td>HOW′S ABOUT US</td>
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<td>Grayson Hugh &amp; Betty Wright</td>
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<td>FRIEND OF A FRIEND</td>
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<td>THE COMFORT OF A MAN</td>
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<td>HELP THE CHILDREN</td>
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<td>ONE GIRL</td>
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<td>SWEAT YOU</td>
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### To Watch: Melba Moore #33

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<td>SPIN THAT WHEEL</td>
<td>(SBK 93620)</td>
<td>High Tech 3 Feat. Ya Kid K</td>
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<td>2</td>
<td>DONT WANNA FALL IN LOVE</td>
<td>(Warner Bros. 7-19933)</td>
<td>Jane Child</td>
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<td>3</td>
<td>CANT GET ENOUGH OF YOU</td>
<td>(A&amp;M 1940)</td>
<td>Janet Jackson</td>
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<td>4</td>
<td>KISS THOSE LIPS</td>
<td>(Columbia 38-73227)</td>
<td>Patrice Labelle</td>
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<td>5</td>
<td>MOTHER FUSIN′</td>
<td>(D.E.G. E.O. 204)</td>
<td>Daddy D</td>
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<td>6</td>
<td>NICETY</td>
<td>(Atco 7-68960)</td>
<td>Michel′le</td>
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<td>7</td>
<td>IF AT FIRST YOU DONT SUCCEED</td>
<td>(Epic 25273306)</td>
<td>Miles Jaye</td>
<td>74</td>
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<td>8</td>
<td>MAKE IT LAST</td>
<td>(Atlantic 87644)</td>
<td>Paul Jackson</td>
<td>75</td>
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<td>9</td>
<td>GOT TO HAVE YOUR LOVE</td>
<td>(Capitol 15521)</td>
<td>Mantronix Featuring Wondress</td>
<td>66</td>
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<td>10</td>
<td>ESCAPE</td>
<td>(A&amp;M 1940)</td>
<td>Janet Jackson</td>
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<td>11</td>
<td>CANT COMPLAIN</td>
<td>(MCA 53774)</td>
<td>Patrice Labelle</td>
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<td>12</td>
<td>KISS THOSE LIPS</td>
<td>(Columbia 38-73227)</td>
<td>Full Force</td>
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<td>13</td>
<td>MOTHER FUSIN′</td>
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<td>NICETY</td>
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<td>15</td>
<td>IF AT FIRST YOU DON'T SUCCEED (TRY AGAIN)</td>
<td>(Epic)</td>
<td>Edwin Hawkins</td>
<td>51</td>
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<tr>
<td>16</td>
<td>SPIN THAT WHEEL</td>
<td>(SBK 93620)</td>
<td>High Tech 3 Feat. Ya Kid K</td>
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<td>17</td>
<td>DONT WANNA FALL IN LOVE</td>
<td>(Warner Bros. 7-19933)</td>
<td>Jane Child</td>
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<td>18</td>
<td>CANT GET ENOUGH OF YOU</td>
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<td>IF AT FIRST YOU DON'T SUCCEED (TRY AGAIN)</td>
<td>(Epic)</td>
<td>Edwin Hawkins</td>
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### TOP R&B SINGLES

April 26, 1990

The square bullet indicates strong upward chart movement.
HELEN BAYLOR PROFILE: The oldest of seven children, Helen Baylor received Christ at an early age and began singing in the church choir by the time she was seven. Shortly after her eleventh birthday, her family moved from Tulsa, Oklahoma to Los Angeles. There she began her secular career singing in local

nightclubs. At age thirteen, Baylor recorded her first single, entitled “The Richest Girl.” “Little Helen,” as she was called, began to open for artist such as Stevie Wonder, Aretha Franklin and others.

She was a member of the cast of Hair, the rock musical of the late sixties and early seventies. From there Baylor went on to record and tour with many groups and solo artists, including Chaka Kahn, Les McCann and the Captain and Tennille, in such noted spots as Madison Square Garden, the Greek Threater, the Coconut Grove, the Grand Ole Opyry and the London Paladin. Her most recent secular success was with the Los Angeles-based group, Side Effect.

But Baylor will be the first to tell you that all that glitters is not gold. During her 15 year secular career she became hooked on drugs. Marijuana was a staple and cocaine became a very close friend. There were pills to wake up and downers to go to sleep. After many years of this downward spiral, and coming near death from free-basing cocaine, it was as if God himself said, “Helen that’s enough.”

In 1982 Baylor re-dedicated her life to God, and was delivered from drug abuse and addiction. She rediscovered the loving God of her childhood, and, like the prodigal son, she came home. She joined a local church and did not sing for six years except as a background singer in the choir.

Baylor is now dedicated to serving the Lord Jesus Christ. She ministers the Word through song and candidly shares her testimony with many. She knows first-hand the power of God to save, deliver, heal and to restore hope. During the last two years Baylor has ministered to many people, including drug addicts, alcoholics, unwed mothers, the homeless, elderly and many hurting people.

In 1987 the Lord impressed upon her that it was time to go into full-time ministry. With the prayers and financial support of family and friends, she recorded a custom, four song cassette, entitled Fair Net, to make available after ministry and concert dates. Almost immediately she received calls from local radio stations requesting permission to play “Lifting up the Name of Jesus.”

Through no pursuit of her own, she was contacted by Bob Williams of W&W Wholesales, a local distributor of gospel music in Los Angeles, who was interested in distributing the Fair Net cassette and who also introduced her to James Bullard, general manager of the gospel music division of Word Inc. In June, 1989 she signed with Word Records.

She states, “It’s my desire to create the type of music that is contemporary and progressive, yet is filled with the Word of God, that never returns void, that it may be received by and minister to the masses. I’ve been taught from an early age that we should live the life we sing, preach, talk and teach.” Speaking of living, Baylor lives in Southern California with her husband, James, and their three children, Jeffrey, Jovan and James II. As often as schedules allow, they pray and read the Bible together. The sincerity of the Baylors’ love for each other enabled them to instantly begin applying what they had learned from the living Word to perfect their roller-coaster marriage, a marriage that had previously found both of them heavily involved in drugs.
<table>
<thead>
<tr>
<th>#1 Single: Sinead O'Connor</th>
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<tbody>
<tr>
<td>1. Nothing Comparing to You (Chrysalis)</td>
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<td>2. Don't Want to Fall in Love (Warner Bros.)</td>
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<td>3. All Around the World (Arista)</td>
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<td>4. I Wanna Be Rich (Solaar)</td>
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<td>5. I'll Be Your Everything (Sire/WB)</td>
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<td>6. How Can We Be Lovers (Columbia)</td>
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<td>7. Here and Now (Epic)</td>
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<td>8. Forever (PolyGram)</td>
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<td>9. Without You (Elektra)</td>
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<td>10. Who's Feeling Love? (Epic)</td>
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<td>11. Heartbeat (Vendetta)</td>
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<td>12. Love Will Lead You Back (Arista)</td>
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<td>13. Black Velvet (Atlantic)</td>
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<td>14. Get Up (Before the Night is Over) (SBK)</td>
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<td>15. I Wanna Do (Capitol)</td>
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<td>16. Sending All My Love (Atlantic)</td>
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<td>17. The Heart of the Matter (Epic)</td>
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<td>18. Hold On (SBK)</td>
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<td>19. Love Child (Atco)</td>
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<td>20. Alright (AM)</td>
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<td>21. Room at the Top (MCA)</td>
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<td>22. This Old Heart of Mine (Warner Bros.)</td>
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<td>23. Heart of Stone (Epic)</td>
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<td>24. I Wish It Would Rain Down (Atlantic)</td>
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<td>25. Vogue (Epic)</td>
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<td>26. The Humpidy Dance (Tommy Boy)</td>
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<td>27. Poison (MCA)</td>
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<td>28. Whole Wide World (RCA)</td>
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<td>29. Your Baby Never Looked Good in Blue (Arista)</td>
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<td>30. The Secret Garden (Warner Bros.)</td>
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<td>31. All My Life (Elektra)</td>
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<td>32. If U Were Mine (Enigma)</td>
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<td>33. I Must Have Been Love (EMI)</td>
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<td>34. Expressions (Next Plateau)</td>
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<td>35. Escape (A&amp;M)</td>
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<td>36. Keep It Together (RCA)</td>
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<td>37. Roam (Reprise/Warner Bros.)</td>
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<td>38. Save Me (Warner Bros.)</td>
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<td>39. House of Pain (Elektra)</td>
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<td>40. No Myth (RCA)</td>
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<td>41. I Go to Extremes (Columbia)</td>
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<td>42. Sacrifice (MCA)</td>
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<td>43. I'll See You in My Dreams (A&amp;M)</td>
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<td>44. Ready or Not (Virgin)</td>
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<td>45. Ohh La La (I Can't Get Over You) (Columbia)</td>
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<td>46. Hurting Kind (Atlantic)</td>
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<td>47. Dead Beat Club (Reprise)</td>
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<td>48. Cruising for a Brusing (Epic)</td>
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<td>49. Baby, It's Alright (Warner Bros)</td>
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<td>50. Enjoy the Silence (Sire/Reprise)</td>
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<th>#1 Debut: Richard Marx #52</th>
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<tbody>
<tr>
<td>1. Oye Mi Canto (Capitol)</td>
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<td>2. Getting Away with It (Warner Bros.)</td>
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<td>3. Children of the Night (Capitol)</td>
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<td>4. Drag My Bad Name Down (Columbia)</td>
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<td>5. The Way It Is (Capitol)</td>
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<td>6. C'mon &amp; Get My Love (Polydor)</td>
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<td>7. All That Glitters Isn't Gold (Capitol)</td>
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<td>8. Cuts You Up (Beggars Banquet)</td>
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<td>9. Heaven Is a Four Letter Word (Epic)</td>
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<td>10. Do You Remember (Atlantic)</td>
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<td>11. Always and Forever (Select)</td>
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<td>12. Moonlight on Water (Atlantic)</td>
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<td>13. Just a Friend (Cold Chillin/Warner Bros.)</td>
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<td>14. Women Do (EMI)</td>
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<td>15. Make It Like It Was (Columbia)</td>
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<td>16. Coming of Age (Warner Bros.)</td>
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<td>17. Spin That Wheel (SBK)</td>
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<td>18. Get a Life (Virgin)</td>
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<td>20. Nite Time (A&amp;M)</td>
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<td>21. Ballad of Jane (Vertigo/PolyGram)</td>
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<td>22. Turtl Power (SBK)</td>
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<td>23. Be Good to Me (Elektra)</td>
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<td>24. True Blue Love (Atlantic)</td>
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<td>25. Little Bit of Love (EMI)</td>
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<td>26. How Bout Us (RCA)</td>
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<td>27. You Can't Touch This (Capitol)</td>
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<td>28. Pictures of You (Elektra)</td>
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<td>29. You Make Me Feel (Mighty Real) (Polydor)</td>
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<th>To Watch: Basia #49</th>
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<td>30. People (Atlantic)</td>
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<td>31. I Need a Hero (Atlantic)</td>
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<td>32. Weoughttobekidsagain (Elektra)</td>
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<td>33. I'm Gonna Miss You (Virgin)</td>
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<td>34. Love Is a Bad Thing (Atlantic)</td>
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<td>35. If You Say So (Atlantic)</td>
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<td>36. Never Can Say Goodbye (Atlantic)</td>
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<td>37. So Many Broken Hearts (Atlantic)</td>
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<td>38. But That's the Way of the World (Polydor)</td>
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<td>39. We Can't Go Wrong (Capitol)</td>
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<td>40. Hide and Seek (Atlantic)</td>
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<td>41. A Face in the Crowd (MCA)</td>
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<td>42. Fly High Michelle (EMI)</td>
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<td>43. Sometimes She Cries (Atlantic)</td>
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<td>44. Precious Love (MCA)</td>
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<td>45. House of Broken Love (Capitol)</td>
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<td>46. Opposites Attract (Virgin)</td>
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<tr>
<td>47. You Can't Get Away (Atlantic)</td>
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**Singles**

April 28, 1990

The square bullet indicates strong upward chart movement.
anymore, because it was sort of against your religion. Because the Sex Pistols were the last rock and roll group—at least that’s how we felt.”

He smirks. “And unfortunately, we all started wearing suits and using great tubes of hair gel and it was just a bad move, because we played right back into the hands of the record companies. All that fighting that punk had done, to claw themselves out of the commercial...thing, we sort of, in our disaffected way, crawled right back into the pocket of the record business. So the generation that came after punk—ABC, Heaven 17, all that sort of thing—we just threw it all away, and made it just like the ‘50s again. That’s when I realized what had happened—there’d been this enormous, exciting, awesome revolution, and we’d turned it into high-school rock. We were really no more exciting than Neil Sedaka.”

Raised eyebrows—Neil Sedaka? As in “Breaking Up Is Hard To Do?” Duffy nods. That one. “That’s when I thought, this is enough dance music. I thought people must be knackered after dancing for six years, and I decided it was time to sit cross-legged and play acoustic guitars again.

“It was not a feeling shared by the rest of the pop community,” he adds, dryly. “They went on to make more dance records. You might have heard a few of them.”

This somehow leads into a discussion of music and politics, and how the two are interrelated. Duffy says he believes music does influence politics, as much as politics have an effect on music. “It’s a two-way street. “In England, especially, the acid house thing is important as rallying point for people, like punk was, as an anti-Thatcherite vehicle, especially now since they’re legislating against acid house parties.”

He says, “I mean, if you tried to have Woodstock in England right now, they probably wouldn’t allow it, because they’re frightened by people having expanded minds. In a way, though, it’s great, because they’re discussing sexuality in the houses of Parliament. That in and of itself means something.”

The Lilac Time, in a roundabout sort of way, takes the same sort of attitude, the same sort of anti-establishment route that is causing such a ruckus in London. “We feel a part of that, even though we’re not making house music, because we’re getting the same message across to the people who don’t go out and dance, to the people who probably wear glasses. We’ve been doing these free tours, where we just put all the gear in a car and go out and play at colleges and universities. We don’t have much gear, we play really quietly, but we’ve been getting like three and four hundred people in, as many as you can get into small bars. But it’s been the really great feeling, this mood, like there really is this new love generation thing happening in England. I wouldn’t have believed it, if we hadn’t been going out and doing these free things. The warmth...there really is something happening.” He shrugs, looks around, is saved by Trixie’s mum again, who comes to tell us that starting next week, they’ll be having live entertainment during lunchtime, and that she’d love to have us come down.

When she abandons us for a more interesting-looking table, he picks up his train of thought. “It’s quite obvious that we can all change the world, every day,” he says simply. Think about that for a moment. It’s true: if everyone did one thing, collectively, it would make a great amount of difference. “But this conspiracy of cynicism has sort of taken away people’s desire to change things. It’s too easy to be cynical. It’s much harder to get up and be open to change.”

Duffy also says that there was a revolution in the ‘80s, but most of us missed it because we were waiting for the next Pistols or the next Beatles or the next Clash, in his case, to show up. While we were waiting, a very quiet revolution occurred: technology. “It’s like everyone is sitting around, wearing suits and programming computers.” What’s that? “It’s not like punk never happened, it’s as if Elvis never happened. It’s like rock and roll never happened, which is fantastic, because if rock and roll never happened, which in fact some days it feels like it hasn’t, then it’s going to happen. It’s going to happen again.”

Then, fearful perhaps that he’s pontificating, he grins. “In about 15 seconds, as a matter of fact. As soon as we finish our lunch, rock and roll is going to happen. Elvis is at this moment girding his loins in the men’s room, and he’s going to let rip. That’s why the ‘90s are going to be great.”

Of the Lilac Time’s avoidance of technology, Duffy’s abandoning it, and the current move toward acoustic stuff in general, he says “I think it’s what you do with it, really. I think a lot of people think they can pick up an acoustic guitar and be wild and gooey. But you need the whole thing, you need a drummer who’s a tree surgeon [like in the Lilac Time] or it won’t work. Maybe I’m a bit too rigid, maybe you need a drummer who...maybe you just need a drummer.”

Please don’t take all of the above to mean that Paradise Circus is any sort of anti-Thatcher, anti-apathy, politically anemic record. Quite the contrary. The subject matter in this collection of songs is about personal politics, relationships and their quirks, both good and bad, about sadness, about happiness, and also, in a slightly roundabout way, about movies.

For example, “Father, Mother, Wife and Child” was inspired by a Win Wenders film called Wings of Desire. Why? Duffy says, was because “it was like seeing the Clash, it was like seeing something awesome, it was like ‘Yeah, I believe in this.’” It’s that sort of film, and oddly enough, the song sums it up pretty well, the sense of isolation the main character feels because of who he is and how he relates—or can’t relate—to the world around him. “But I’ve never written a song about Raging Bull,” he adds, “although that’s how a lot of people describe my interviews.” Two beat pause. He grins. “Raging bull...”
ALBUM RELEASE

TRAVIS TRITT: Country Club (Warner Brothers 9-20944-2)

This velvet-voiced newcomer from Georgia gives us ample evidence in this debut project that he will be a major contender in the country music industry for a long time to come. He takes us to the cutting edge of traditional country with tunes like “Put Some Drive in Your Country,” “Dixie Flyer” and “Son of the New South,” and belots out a soulful delivery on hauntingly beautiful ballads like “If I Were a Drinker,” his self-penned “Help Me Hold On” and “Drift off to Dream.” Tritt’s unique sound, framed by Gregg Brown’s expert production, is a breath of fresh air to country music, one that is sure to continue to charm both country radio and Tritt’s peers. Great stuff.

—KAY KNIGHT

SINGLE RELEASES

OUT OF THE BOX

ALABAMA: “Pass It On Down” (RCA 25197-7-RAC)

Put your music where your heart is—and Alabama does just that. Joining in with today’s worldwide campaign to save the environment, the guy ole boys from Fort Payne contribute well. “Pass It On Down” not only strikes a new and interesting ring from these ’80s artist/king’s, but the message that rings out proves to be a boiling pot of interest by itself. Produced by Josh Leo, Larry Michael Lee and Alabama, “Pass It On Down” is a traditional up beat stomper including catchy instrumental licks enhanced with a Southern banjo flavor.

COUNTRY FEATURE PICKS

GARY MORRIS: “So Little Love in the World” (Capitol 79023)

A simple acoustic strum sets the pace and Morris follows with smooth vocals that pour out total sincerity. “So Little Love in the World,” produced by Jimmy Bowen, is quite capable of causing some tears, but at the same time, this ballad displays pure radio happiness—its simple lyrics are an audience turn-on.

SAWYER BROWN: “Puttin’ the Dark Back Into the Night” (Capitol 79049)

The Boys Are Back LP certainly holds nothing back with this burst of energy. Produced by Randy Scruggs and Mark Miller, this hot cut is a Sawyer Brown original complete with a harmonica hoe-down and catchy lyrics that throw out good-time country rock and roll.

JEFF STEVENS & THE BULLETINS: “Roseanne” (Atlantic CD-3278-2)

This is a hot cut for the ’80s country wave and no other artist could pull it off better. “Roseanne,” produced by Nelson Larkin and Ron “Snake” Reynolds, fires out a typical ditty about a gal who risks it all for the wild one. If ever a tune held a bizarre magnetic force, it’s this piece of sultry work. This just could be the hard-driving bullet these guys have been looking to shoot—right on target.

THE FORESTER SISTERS (WITH THE BELLAMY BROTHERS): “Drive South” (Warner Bros. 7-19874-A)

An action-packed vocal celebration succeeds in tagging this nimble tune on the head. “Drive South,” they say. Who else better from which to take such advice than the Foresters and the Bellas? Offering a free-spirited lyrical attitude and excellent production by Wendy Waldman, “Drive South” is ozone with festive instrumentation and individual vocal flair—FUN indeed.

—KIMMY WIX

COUNTRY HOT CUTS

1. THE HIGHWAYMEN: “Born and Raised in Black and White” Highwayman 2 (Columbia)
2. STEVE WARNER: “I.O.V.E. Love” Laredo (MCA)
3. HANK WILLIAMS, JR.: “I Mean I Love You” Lone Wolf (Warner Brothers/Curb)
4. ROBIN LEE: “Love Letter” Black Velvet (Atlantic)
5. ALAN JACKSON: “Wanted” Here in the Real World (Arista)

TOP 5 SINGLES—10 YEARS AGO

1. GEORGE JONES AND TAMMY WYNETTE: “Two Story House” (Epic)
2. CRYSTAL GAYLE: “It’s Like We Never Said Goodbye” (Columbia)
3. DOTTIE WEST: “A Lesson in Leavin’” (United Artists)
4. EMMYLOU HARRIS: “Beneath Still Waters” (Warner Brothers)
5. DEBBY BOONE: “Are You on the Road to Lovin’ Me Again” (Warner Brothers/Curb)
COUNTRY MUSIC

CALENDAR OF EVENTS

COMING UP:

THE CRITICALLY ACCLAIMED Sugar Hill recording act Hot Rize will be making one final appearance in Nashville on Tuesday, April 24, at 8 p.m. at the Cannery.

Long regarded for their standard-setting music, Hot Rize (Pete Wernick, Tim O'Brien, Nick Forster and Charles Sawtelle) will disband at the end of their current farewell tour to pursue individual interests.

Tickets are on sale through Ticketmaster for $12 advance and $14 at the door. Phone orders are available by calling 1-800-333-3400, or (615) 741-2787. Tickets are also available during business hours at Keith Case & Associates, 1016 16th Ave. South, Nashville, TN, (615) 255-1313.

BACK IN TIME:

APRIL 22—Happy Birthday to Glen Campbell (1936)
APRIL 23—Roy Orbison was born (1936)
APRIL 24—Happy Birthday to Oak Ridge Boy Richard Sterban (1943)
APRIL 25—Barbara Mandrell is named the Academy of Country Music's Entertainer of the Year (1980)
APRIL 26—For the first time, women held the top five positions on the Cash Box Top 100 Country Singles chart: Tammy Wynette, Crystal Gayle, Dottie West, Emmylou Harris and Dobby Boone (1980)
APRIL 27—Opryland opens in Nashville (1973)
APRIL 28—The Judds' first #1 hit, "Momma He's Crazy," debuts on the charts (1984)

COUNTRY TIDBIT: WATCH FOR A SPECIAL promotion involving Lacy J. Dalton and Maxwell House Coffee, spotlighting her single "Black Coffee." While her record was speeding up the charts, Dalton tells of speeding down the interstate with the song's writers, Even Stevens and Hilary Kanter, returning from an East Tennessee trip. Never having heard "Black Coffee" on the air, the group was excited when they heard the opening notes, but not so thrilled when they heard the Tennessee State Trooper's siren. The song got the bullet and the singer and writers got the ticket...

COUNTRY TIDBIT: OH, IT'S CRYIN' TIME AGAIN...In their concerts these days, the Oak Ridge Boys perform a song called "If I Was to Start Crying," with Joe Bonsall on lead. The group recorded it—and they perform it—as a spoof of "country cryin' songs."

Bonsall has taken to wearing a big brown cowboy hat on stage just for that tune, all in good fun. Recently, Ricky Van Shelton opened an Oaks show in Michigan, and he boarded the group's bus before the concert to tell Bonsall that he wanted him to have one of his western hats to wear during the crying song. Van Shelton autographed it, and now Joe Bonsall tells the crowds that he's sporting the "official Ricky Van Shelton country cryin' hat."

COUNTRY TIDBIT: COUNTRY SUPERSTAR Ronnie Milsap is currently putting in 14-hour days at his Groundstar Laboratories Recording Studio. He's in the process of recording his 22nd album for RCA. Upon completion of that project, Milsap will begin a multi-city tour to promote his autobiography. The book, entitled Almost Like a Song, is being published in hardback by McGraw-Hill and is due to be released in late April.

CBS/TREE INTERNATIONAL has purchased the Conway Twitty catalogues, including Twitty Bird Music, Conway Twitty Music and Never Break Music. Shown at the recent signing are (l to r): Dee Henry, Conway Twitty and Donna Hilley, senior vice president and chief operating officer of Tree International.

CASH BOX APRIL 28, 1990

THE NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL (NSAI) recently announced its new officers. Pictured are (l to r): Merle Kilgore, vice president; Norro Wilson, vice president; Keith Stegall, secretary; Roger Murrah, president; and Lewis Anderson, treasurer. Not pictured are Richard Leigh, sergeant-at-arms; and Wayland Holyfield, vice president. (photo: Alan Mayor)

BUCK TRENT, famed country music instrumentalist, is joined by the Country Music Foundation director Bill Ivey in a recent donation ceremony at the Hall of Fame. Trent, who invented the electric banjo, donated the Vega banjo that has been used on many Porter Wagoner and Dolly Parton recordings, as well as his top-of-the-line Nudie stage costume. (photo: Tim Campbell)

KRAIG MOSS AND DESIREE

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Top-rated Norwegian country recording artist Arne Benoni has just released his third single, "Easy Street," on Nashville-based Round Robin Records. A former sea captain turned country singer, Benoni has found his career skyrocketing worldwide. He is scheduled to appear at the Norsk Host Festival, October 10 through 13, 1990. The festival, held in Minot, North Dakota, is the largest of its kind in the United States, and this year will boast performances by such artists as Kenny Rogers, Anne Murray, George Strait and Victor Borge. With Benoni's career in full swing both in the U.S. and abroad, he is truly on his way to Easy Street.

Newcomer Hermalee was recently the subject of a feature story in the National Examiner tabloid that touched on her relationship with her famous aunt, Loretta Lynn. The artist explains that although she remains grateful to Lynn for providing her with many career opportunities, having such a well-known relative can have its drawbacks. "Many times people expected me to be just like her, and I'm not," she says. Hermalee recently capped two months of rehearsals for her upcoming tour dates by performing at a special showcase for regional talent buyers and executives of her label, Teleproductions Records, in Huntington, West Virginia.

INDIE INSIGHT

Springtime is a busy, busy time for entertainers and there are many independent artists who are keeping in touch with us about their career plans this year...and believe me, some of them are going to be packing their year with performing dates.

Traditional country music artist Randall "Randy" Franks has just completed his second season on NBC's In the Heat of the Night, which stars Carroll O'Connor and Howard Rollins. Franks continued to appear this season in his recurring role as the young officer Randy on the Sparta Police Force.

Musically, Franks has a new single release, entitled "He's Never Gonna Fool Me Again," from his cassette Handshakes and Smiles on Crimson Records. In addition, he has a new instrumental release, "Golden River Fiddlin'".

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COUNTRY INDIES

INDIE ALBUM

MICHAEL DEE: Steal of the Night (ATI/Evergreen ATICD 11094)

This Canadian crooner is red-hot and ready to take the American country music industry by storm with his debut U.S. album release. Dee’s style is much like a combination of Jerry Lee Lewis and legendary favorites LeRoy Van Dyke and Jack Greene—a strange combination, but nonetheless, that describes it. This project includes old-time favorites like “Walk on By” and “Since I Don’t Have You,” as well as top-notch tunes like “Quittin’ Time” (Dee’s current single), the title cut and Dee’s self-penned “If the Jukebox Took Teardrops” (which Billy Joe Royal will include on his upcoming LP). Watch for this fellow to continue to draw “major” attention in the industry and on country radio throughout the nation.

—KAY KNIGHT

INDIE SPOTLIGHT

NIKKI MOORE: “Love Will Never Be the Same” (Baytown BT-106)

Quite in contrast to traditional country, this breath of fresh air definitely deserves a playlist slot. Penned by Leo Girouard, “Love Will Never Be the Same” offers that familiar “results-from-break-up” storyline. The lyrics remain rather simple, but it’s Moore’s vocals that add such innocent charm to this pop-appealing tune. Sounding a lot like Olivia Newton-John is definitely no drawback. However, Moore adds her own touch of skillful charisma to a very pleasant piece of music.
GOSPEL MUSIC

CONTEMPORARY TOP SLOTS

Artist: The Imperials
Title: "It's Raining Again"
Album: Love Is Still Changing Hearts
Label: Star Song
Producer: Morris "Butch" Stewart
Writer: David Robertson
Publishing: DLR Music-ASCAP

CASH BOX APRIL 28, 1990

Gospel...Hot off the Press...

CHAZ CORZINE NAMED VP OF BLANTON/HARRELL, INC.: Chaz Corzine has been promoted to the position of vice president at Blanton/Harrell, Inc., according to an announcement made by the Nashville-based talent management firm.

Corzine, who had previously served in the capacity of tour manager, has been employed by the entertainment group since 1984. Upon joining the organization, Corzine's initial duties included the promotion of concerts for Amy Grant, after which he moved into the job of road manager and was eventually elevated to tour manager.

In his new position, Corzine's management duties will directly relate to the talents of Amy Grant, Gary Chapman, Michael W. Smith, Brown Bannister, First Call, Juice Newton and author Frank Petetti.

GAITHER VOCAL BAND TO DEBUT LATEST SINGLE AT NASHVILLE CONCERT: Gospel music legend Bill Gaither is spearheading an awareness campaign in support of male leadership, centering around his latest record and song, "A Few Good Men." The song will be debuted at the group's Nashville performance on April 26 at the Tennessee Performing Arts Center's Jackson Hall.

Gaither calls the song "an attempt to break down barriers which separate men, and to celebrate the attributes that define the male, win-at-all-costs image of the ideal man," says Gaither.

ALBUM REVIEW

HOLM SHEPPARD JOHNSON: Soldiers Again (DaySpring 7014183575)

What is it? Could it be the unique harmonious blend wrapped with incredible lyrics that seem to have a special magnetic force behind them—or could it possibly be a rebirth of magic that was created years ago? The trio Holm, Sheppard and Johnson is certainly not new to the airwaves. However, their current package, produced by Neal Joseph, brings on a brand new impact for the '90s.

Soldiers Again flaunts excellent penmanship by all three of these highly acclaimed tune smiths and the results are extraordinary. The album kicks off with "Feel Every Heartbeat," an upbeat tune with a wild saxophone flavor that sets the feel for the entire project. In addition to such high-energy cuts are those that display deep sincerity at a lower tempo, like "Give Me This Water," "Child in His Arms" and "Wisdom," which bring it all home to the vulnerable heart. Then there's "Fighter," which even sparks a Southern gospel appeal. If you're searching for inspirational, look no more. Soldiers Again results in a definite variety package—plus that same magic and the harmony is even better.

—KIMMY WIX
AMOA Jukebox Promotion Committee Is Still in Business

CHICAGO—The AMOA jukebox promotion committee, which was organized in conjunction with last year's celebration of the jukebox's 100th anniversary, is continuing its efforts to promote the jukebox, even though the centennial itself has been over for several months. At a meeting of the committee this past March in Chicago (chaired by Tami Norberg Paul of C&N Sales), the following promotional efforts were discussed:

—A possible November "National Jukebox Month:" promotion for operators, patterned in part after the February "Love Month" promotion, with the package consisting of oldies rather than love songs. The committee is looking at both 45 and CD configurations for this promotion.

—Also under consideration in the development of a reporting system for revealing the most-played songs on jukeboxes. Currently in the experimental stage with a test group of operators, the reporting system would help in determining AMOA jukebox award winners and could also lead to the creation of a "Top Jukebox Hits" chart for nationwide purchase.

—the committee is investigating the possibility of a 1-900-JUKEBOX line for on-site location promotions (via operators), to be implemented at various locations to a limited trial basis in selected markets. There would be no financial obligation to AMOA.

—Also under consideration is the possibility of having a Jukebox Alley at this year's AMOA Expo in New Orleans. It would showcase the exhibits of jukebox manufacturers and suppliers in a specific area on the floor. If this comes to pass, the committee would purchase a booth at the show for celebrity appearances, as well as to promote past winners and nominees of AMOA jukebox awards.

—the committee has made recommendations to the Expo '90 educational seminar committee regarding educational sessions focusing on jukeboxes at the AMOA convention in New Orleans.

Jukebox Honor Roll

The AMOA jukebox promotion committee requested that the following manufacturers, distributors, suppliers, state groups, etc., be acknowledged for their generous contributions (as of April 6) in support of the committee's 1990 activities:

MANUFACTURERS:
NSM/Locwen; Pioneer Laser Entertainment; Rowe International; Wurlitzer

DISTRIBUTORS/SUPPLIERS/SON:
AMOA. Vending Sales (Illinois), Bird Distributors (Kansas), Brady Distributing (New York), Eastern Music Systems (Pennsylvania), Lieberman Music (Mississippi), Mondial Distributing (New Jersey), Roth Novelty Company (Pennsylvania), Shaffer Distributing (Ohio), Starway Records (Tennessee), Technisound (Illinois), and World Wide Distributors (Illinois).


WE WERE SHOCKED to learn of the sudden death of noted game designer Tony Kraemer, who was killed in an auto accident. He was 41 years old. Kraemer's numerous contributions at Williams Electronics and Bally/Midway earned him a reputation as an innovative and inventive game designer. His long list of creations includes Williams' solid-state Hot Tip in 1978; Disco Fever (with its curled flippers); Tri-Zone; the wide-body Algar and the double-level Pharaoh. His last game for Williams was Swords of Fury in 1988. At Bally/Midway, he was involved in the development of such games as Track & Stop and Terminator. He was noted for his intense work ethic and his ability to handle his difficult workload. Tony Kraemer will be missed, not only by his colleagues at Williams, Bally/Midway and his friends in the industry, but also by the millions of pinball players throughout the world who truly enjoyed the fruits of his genius. Bally Bar would like to express sincere condolences to his mother, Elizabeth; his brother, Carl; and his sisters, Maria and Loretta. May he rest in peace.

NICE CHATTING WITH SNK Corporation of America proxy Paul Jacobs, who recently returned from a trip to the Orient with his son, Geoffrey, who was on Spring break from USC where he's studying international business—with emphasis on China. So his trip was educational as well as a business/pleasure trip, with the first stop at SNK headquarters in Osaka, Japan before traveling on to Taipei and Hong Kong. Sounds terrific, doesn't it? Jacobs gave us an update on SNK's newly intro'd NEO-GEO system, which has been "doing admirably" for test markets. Factory will start production for its distrib network in early May. At present, there are four titles in the lineups: Nam-1975, Baseball Stars Professional, Magician Lord and Top Players Golf. There will be continuous additions to the library, including the Riding Hero driving game, which will be coming out in June.

DATELINE CHARLOTTE, NORTH CAROLINA, home-base of Brady Distributing, where current sales are pretty much on par with last year at this time. As marketing veep Jim Frye was quick to point out, though, a very aggressive approach has to be applied in today's market. "Operators who attended the ACME convention were disappointed because they expected to see a lot more exciting products than were shown," he said. "They were looking for another Teenage Mutant Ninja Turtles, but it just wasn't there. Right now, we've got four or five top pieces that are starting to move, but this is not enough to keep the market healthy. We need a real strong piece to get things going," he added. Brady is a longtime Rock-Ola distributor and Frye told us that op customers have been showing interest in the new Laser 2000 CD machine. "It's a good-looking jukebox and they like the price.

OFF TO A FLYING START: Although Chicago-based Bromley, Inc. is among the newest members of the manufacturing community, the firm is already enjoying the status of hitmaker—thanks to the tremendous impact of Little Pro golf, which is its first release. This redemption machine made a big splash at ACME '90. During three months of testing, Little Pro maintained steady, consistent earnings, according to company president Lauran Blank, who got all the good news out by phone. "They're back-ordered for three weeks (which could be 12 weeks by the time this column makes print). Bromley started production and delivery of Little Pro in late April. They've set up a distributor network, and have another redemption piece on the planning board for release in about three months or so. Keep your eye on this company—it's here to stay.

DATELINE MILIPITAS, CALIFORNIA, home of Atari Games Corporation, where there's so much happening these days. Factory is prepping for its May 6-10 annual distributors' meeting, at the Four Seasons Resort in Waiake, Maui (beautiful Hawaii) where they'll be launching some new products. Marketing chief Mary Fujihara advised that Atari is "finishing up the line" to get those Backgammon and Klaa uniforms out to customers. Factory is also doing a limited edition re-release of Hard Drivin' in compact and sit-down versions. Fujihara also mentioned that sample shipments to distributors are in progress on the Four Trax sit-down game, which was another of the pieces featured in the Atari exhibit at ACME '90.

REDEMPTIONS IS WHERE IT'S AT: Spoke with John Margold of Betson Enterprises in Moonachie, New Jersey just prior to his departure for Disney World, where he'll be taking his children during their Easter break from school. As he said, it's busier than usual at Betson as "more and more arcade operators embrace redemption as a way to build customer loyalty" and at the same time promote their players with something they can get on their home videos. Drama, which is the junior basketball Betson debuted at ACME '90, is "going great guns" and John told us that their second "kiddie redemption" game, Skee-Tos, is on the way. So, watch for it.
Over 3,000 Attend NAMA Western Conclave

CHICAGO—The 29th annual Western Convention and Exhibit, sponsored by the National Automatic Merchandising Association (NAMA), took place March 23-25 in San Jose, California, and the event attracted more than 3,000 vending and coin-operated industry representatives and a total of 170 exhibitors to make this the association's second-largest western convention since its inception 29 years ago.

Among notable items on display were: compact, efficient vending machines designed to bring food and refreshment to small office sites; cholesterol-free, nutritious snack; popular, weight-control products packaged for vending; hand-held computer systems to help route drivers load the vending machines with the optimum mix of products; and new bar-code labeling equipment for inventory control.

NAMA chairman Harold I. Blotner told convention delegates that the U.S. Senate will hold a hearing this spring on a bill to create a new $1 coin. "Without a doubt, the most important thing to obtain a circulating dollar coin," stated Blotner, who is general manager of Dane County Vending in Madison, Wisconsin. He urged active support of H.R. 1068, a House bill that would create a smooth-edged, gold-colored dollar coin bearing a likeness of Christopher Columbus; and would eliminate the $1 bill.

Blotner also told of other groups who have joined NAMA on this issue, including the American Council of the Blind; Amusement and Music Operators Association; Citizens Against Government Waste; Coin Laundry Association; National Association of Convenience Stores; National Soft Drink Association; Food and Lodging Institute; Snack Food Association; National Park Association; Public Telephone Council; and others.

"What's unusual is the fact that there is no organized opposition to this legislation," he stressed.

NAMA president James A. Rost, who is prepared to testify at the Senate hearing, refers to a circulating $1 coin as "an absolute necessity, not only for the merchandise vending industry but for other coin-sensitive businesses."

Rost told about the convenience of coins for customers in the purchase of low-priced goods and services, and the need for coins to make change. Rost pointed out that inflation and customer demand for larger portions; and a greater variety of vended food have pushed many vend prices above $1, making it increasingly necessary to provide change for higher denomination bills. He added that this will weigh down consumers with many quarters and quickly deplete machine changers in the absence of a circulating $1 coin.

NAMA's 1990 National Convention and Exhibit will be held October 11-14 at the Orange County Convention Center in Orlando, Florida.

Betson Releases Skee-Toss

CHICAGO—Betson Enterprises of Moosnachie, New Jersey is moving further into the "children's redemption" market with the introduction of Skee-Toss, which employs the same microprocessor electronics found in Durbles, the junior basketball that was debuted by the company at the recently held ACM convention in Chicago.

"Skee-Toss is the first children's toss game that stresses player interaction," according to Betson's John Margold. "It has an attract mode featuring speech...and what youngsters can resist a machine that talks to them?"

Skee-Toss represents a joint effort between Betson Enterprises and Skee Ball, Inc., so many of the parts in this piece will be interchangeable with the traditional Skee Ball alloys, as Margold pointed out.

Skee-Toss is being manufactured at the Skee Ball facilities in Lansdale, Pennsylvania, with marketing and sales being handled by the Redemption Department at Betson Enterprises.

Further information may be obtained by contacting Betson Enterprises at 6 Empire Blvd., Moochnachie, NJ 07074-1378, or calling the toll free number: 1-800-524-2343.

INDUSTRY CALENDAR 1990

April 29-May 1: AMOA Government Affairs Conference; Washington Court Hotel; Washington, D.C. For info, contact AMOA headquarters at (312) 565-4602.

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

May 4-6: Northeast Regional Amusement Machine and Trade Show (NYSCMA, AMOA-NY, AMOA-NJ, PAAMMA); Atlantic City, NJ. For info, contact Sue Matterson at (518) 439-0060.

June 2-5: Summer Consumer Electronics Show (CES); McCormick Place; Chicago, IL. For info, contact CES at (202) 457-8700.

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

June 15-17: Illinois Coin Machine Operators Association; Clarion Inn at Eagle Creek State Park; Findlay, IL; annual state convention.

July 19-21: Billiard Congress of America international trade exposition; Commonwealth Convention Center; Louisville, KY. For info, contact Frank C. Zdy at (619) 278-3877.

July 20-21: Pennsylvania Amusement and Music Machine Association; Sheraton Lancaster Resort; Lancaster, PA; state convention and trade show.

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

August 15-18: National Automatic Merchandising Association (NAMA) Education Conference; Ambassador West Hotel; Chicago, IL. For info, contact Richard M. Geerdes at (312) 346-0370.

August 16-18: Amusement and Music Operators of Virginia; Cavalier Inn; Virginia Beach, VA; annual state convention and trade show.

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

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

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

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

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