Digital Underground
REEBOK KICKS UP ITS HEELS TO HELP T.J. MARTELL FOUNDATION: Reebok has agreed to sponsor the eighth annual T.J. Martell charity weekend, which will host a series of fundraising events in Los Angeles May 9 through the 13. The T.J. Martell foundation raises money for leukemia, cancer and AIDS research. Over 1,500 celebrities and executives from the music and entertainment industries will participate. (Who knew there were so many?) Scheduled events include the Rock N’ Bowl (May 9), Celebrity Invitational Golf Classic (May 10) and Rock & Roll Celebrity Softball (May 13). Jack Lemmon, Glenn Frey, Iggy anybody else who’s been using the facility, saw his Storm Front notch its three millionth sale in April, making it the only multi-platinum album certiﬁed by the RIAA last month light month all around, with Elton John’s Sleeping With the Past, Barbra Streisand’s A Collection: Greatest Hits...and More, Kenny G Live, M.C. Hammer’s Please Hammer Don’t Hurt ‘Em and Technotronics’ Pump the Jam scoring the only platinum discs. Gold albums were stamped from Hammer album, along with Michel’s, Biz Markie’s The Biz Never Sleeps, 3rd Base’s The Cactus Album, Midnight Oil’s Blue Sky Mining, the Kentucky Head Hunters’ Pickin’ on Nashville, Lisa Stansﬁeld’s Affection, Laurie Morgan’s Leave the Light On, Hank Williams Jr.’s Lone Wolf, Ronnie Milsap’s Lost in the Fifties, Basia’s London Warsaw New York, Restless Heart’s Big Dreams in a Small Town, J. Geils Band’s Freedom of Speech...Just Watch What You Say and a bunch of old Genesis albums. Finally, k.d. lang went gold with Absolute Torch & Twang, and commented, “Me and Metallica...gold with no radio!”

EAST BEATS WEST (OVER THE HEAD): Japanese copyright laws currently don’t cover non-Japanese recordings made prior to 1978, although Japanese recordings are covered. Also, Japanese records are entiﬁled to protection and remuneration under Japan’s rental law, but non-Japanese recordings are not. This makes some people, like the good folks at the RIAA, very unhappy—so unhappy that the RIAA was planning on ﬁling a petition of complaint. Not to worry. Last week U.S. Senatorentative Carla A. Hills informed the RIAA that they had received “express and detailed commitments from the government of Japan to eliminate its discriminatory treatment of U.S. and other foreign sound recordings, and to extend this term of protection from 30 to 50 years.” Hell, they own a lot of the recordings anyway... On the other side of the coin, the International Intellectual Property Alliance, of which the RIAA is a member, is disappointed with Hill’s announcement. The administration has decided not to target any country for its failure to provide copyright protection, something it can do under a Speciﬁlly excluded from the Trade Act. The U.S. and its trading partners, Thailand, the Philippines, Turkey and Southeast Asia as particular offenders.

STUFF PUBLICISTS WANT US TO TELL YOU: Ritchie Valens will receive a star on the Hollywood Walk of Fame, May 11. A-la-la-la-la-la-bamba! Back in the 1950’s Valens was one of the ﬁrst acts to bring rock & roll to the world, to the stadia of the land. Look for them at a big place—a really big place—near you beginning with their June 10 tour date at the Mid-South Fairgrounds in Middletown, New York (Middletown, New York?) Ziggy Marley and the Melody Makers will open most of the shows... CMJ Enter-

(continued on page 20)

EXECUTIVES ON THE MOVE

- PolyGram has announced the appointment of three new members to its board of management. At the label’s ﬁrst annual general meeting as a public limited company, shareholders approved the appointments of Jerry Moss, Chris Blackwell and Alain Levy. Moss is the chairman of A&R Records, a company PolyGram acquired at the beginning of the year; he founded A&M 28 years ago with Herb Alpert. Blackwell is the CEO of Island, a label also owned by PolyGram last year. Levy is an executive vice president at PolyGram with overall responsibility for pop music and music publishing, as well as management responsibilities in France and the U.S. • A&M Records announced an new reorg structure, with new regional vice president, sales (from VP sales): Chusk Gullo, vice president, sales A&M/discount labels; Michelle O’Connor, chief sales ofﬁcer (formerly VP, international sales). • Richard Frankel will be vice president, creative services (previously executive director); Tom Corson moves to vice president, marketing (most recently executive assistant to the president); Wayne Isaak has been made vice president/executive director, promotion (from VP, publicity); Diana Bredem has been promoted to vice president, publicity/West Coast (formerly executive director); Jim Guerinot has been upped to vice president, artist development (from executive director); and David Gales takes on the role of senior director, product development/operations (formerly executive director, product management). • Virgin Records promoted Paul Brown to national album director, which will require him to promote a radio album to a national level. Previously, Brown held the post of associate director, but promotion for Virgin. In addition, Alex Miller was also promoted to the position of national promotion director. He originally joined Virgin in 1985 as regional promotion manager in New York, but will now oversee the alternative and college promotion department. Virgin has been with Virgin for over 14 years with CBS Records, where he was a sales account executive. He is now the West Coast regional sales and marketing vice president and will be in charge of the sales and marketing for both Virgin and Charisma Records in the Western U.S. Virgin also adds to its staff Lisa Giuntoli, who has been named the vice president of national coordination, field operations. • Capitol Records announced four promotions this week: Jeff Shane is now senior director, rock promotion, after having been the label’s national director, rock promotion; Leslie Marquez was upped from national secondary promotion to regional promotion; Shane was a promotion director; and Jody Gilman and Kim Halverson were both promoted to the respective titles of manager, Gavin radio promotion and manager, promotion/administration. • EMI Records promoted Gary Jackson to senior vice president, A&R, EMI Music Publishing; Landi Selwyn to director of senior vice president, information technology, EMI Music worldwide. • MTV Networks’ VH-1 named Debbie Ross VP, original programming and production. She will head up the productions of all VH-1 programming, short and long forms. Her credits with the network include VH-1’s Stand Up Spotlight series and the VH-1 Budweiser Comedy Cruise. Prior to her VH-1 afﬁliation, she was director of production at HBO for ﬁve years, and an independent production executive on such projects, including The Anniversary Concert, Sting in Tokyo, Billy Crystal in Concert, and Robin Williams at the Metropolitan Opera. • VH-1 also announced the promotions of Pat Ryan, Sandy DeSipio and Wendy Tush. Ryan, formerly coordinating producer, has been named director, production administration, where one of her key responsibilities will be delivery and tracking of all original programming. DeSipio, formerly associate producer, is now director of special programming and will executive produce the VH-1 to One daily music documentary series, create original programming and coordinate liaison with VH-1’s programming department. Tush, formerly supervising producer, has been named executive producer. She will head up the entertainment/news division of VH-1 programming and will develop and supervise production of shows. • Arista Records named Jenny Hill as coordinator, international operations. She started her industry career with Virgin Records, where she worked in the international department, manufacturing, where her responsibilities include manufacturing coordination and inventory control. • Chrysalis has appointed Duff Marlowe West Coast director of A&R. He comes to the label from the Los Angeles Times, where he was a pop music critic specializing in urban, rap, dance and world music, and was dub D.J. as well.
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ON THE COVER

DIGITAL UNDERGROUND

TONY BENNETT LEFT HIS HEART IN SAN FRANCISCO

over two decades ago. When he finally goes back to claim it, he’ll have to wade through the funk-up, sample-heavy, raunchy grooves of Digital Underground. The city Bennett so weepily recalls as one of romance and love lost has spawned one of the most wildly inventive rap outfits yet to spew a rhyme.

Digital Underground not only sample from the classic funk of the ’70s but, unlike so many of their contemporaries, they grasp the essence of it—large doses of lobido, silly humor, dirty grooves, and the imagination to push it as far as it will go. DU come as close as anyone to capturing the spirit of George Clinton and Co., creating their own musical universe and forging their own identity, not merely using samples to coast along the glories of their musical heroes.

The debut album, Sex Packets (Tommy Boy), has already gone gold, and the single, “The Humpty Dance” is a hit on the rap, pop and dance charts. Critics across the country have already crowned the outfit this year’s De La Soul, with quite a few giving DU the edge.

Digital Underground—one of the best new artists of the year...and they don’t lambada.
THE BUZZ

NY

I’VE NOTICED A TREND LATELY: It’s not a disturbing one, but a trend nonetheless. First, the Alarm brought Neil Young onstage during their last New York show to do “Rockin’ in the Free World” as the show-stopper. Then Epic’s new college radio darlings, Big Dipper, ended their recent Knitting Factory set with “Rockin’ in the Free World” (sans Young, however). Then Snatches of Pink ended last week’s Cat Club set with “Rockin’ in the Free World.” I like the song okay, but enough is enough, already. To be fair, the Doggone (as in Records) band did an Iggy Pop cover and an Elton John cover, as well, so... I have to admit, “Saturday Night’s All Right” sounds doggone good when it’s roused up a bit. Roughing it up is something that this North Carolina trio is good at—a friend of mine described them as an angry ban band. Good enough. They are angry-sounding, grungy, loud enough to play any bar (especially if it doesn’t have a PA), and have an honest beer-and-a-shot sort of appeal. Oddly enough, they aren’t nearly as caustic live as they are on record, perhaps because they’re just having way too much fun up there. It’s infectious, too. After suffering through the band that played before them, I easily could have handled another set or two from Snatches of Pink, if only to have more time to figure out the practical purpose of drummer Sara Romweber’s hair.

CARDIAC ARRESTING: Along with the invite to the party in celebration of the launch of Cardiac Records, the new Virgin “street” boutique label, was one of those rub-on tattoos, of the Cardiac logo, of course. The tattoo will supposedly get you in the door at Woody’s Tuesday (May 8, 7:30 to 10:30 p.m.). I think everyone should plaster it right in the middle of their forehead. Maybe we can start a new fad...

SPEAKING OF NEW LABELS: Irving Azoff’s officially has a name: Giant Records. This is not to be confused with the Rockville, NY-based independent label formerly of the same name. The old Giant is now called Rockville Records. FYI.

BETTER LATE THAN NEVER: Congratulations to Phred Wilhelm from the Astorians, a band that graced this page not too long ago, for being lauded as BMI’s Best New Songwriter last month. Congratulations to BMI, as well, for having such great taste. If you’re in the neighborhood, catch the Astorians at CIGGI on May 15.

Peace.

—KAREN WOODS

CASH

In the past few months there’s been a “fast-moving train ride” at RCA to celebrate Restless Heart’s latest album and a Mardi Gras extravaganza for Jo-El Sonnier. During the Country Radio Seminar this year, Capitol Records held a “Camp Capitol” party, complete with dog-tails, uniforms and a real Army mess hall.

Not to be outdone by the rest, CBS recently invited all us “gold diggers” over to their parking lot one afternoon to a “goldmine” bash to celebrate the fact that four CBS albums had been certified gold in one month.

Well... In Kimmy and I went—into this big tent (oh, excuse me, it must have been a goldmine we were going into). Maybe it was just a goldmining town, because the first thing we saw once we got inside was the salon. Of course, Kimmy headed straight for that cute little salon girl (you know, he got awfully thirsty on that dusty horseback ride across Music Row). Once he had wet his whistle, we headed for the show tent. Those cowboys over at CBS sure know how to treat us hungry and thirsty cow poke.

But back to the real reason for the party. Four stellar artists were being honored at this shindig—and rightly so. Those four are Rodney Crowell, Charlie Daniels, Vern Gosdin and Ricky Van Shelton.

Crowell’s history making Diamonds & Dirt was the first album in country music to contain five consecutive #1 singles: “It’s Such a Small World” (a duet with Rosanne Cash), “I Couldn’t Leave You If I Tried,” “She’s Crazy for Leavin’,” “After All This Time” and “Above and Beyond.” Diamonds & Dirt also contains the 1990 Grammy Award-winning song “After All This Time” (Best Country Song). This is Crowell’s first gold record.

Charlie Daniels’ Simple Man went gold of the success of one single, the controversial title cut. This marks Daniels’ third gold record, second platinum and second multi-platinum album.

Vern Gosdin’s album, Chiseled in Stone, contains two top-5 singles and the smash #1, “Set ‘Em Up, Joe,” as well as the 1989 CMA Song of the Year, “Chiseled in Stone.” This is also Gosdin’s first gold record.

Ricky Van Shelton’s first two albums have both gone platinum, and Ricky Van Shelton III is well on its way. This album was certified gold only six weeks after it was shipped and contains the #1 single “Statue of a Fool” and his current hit, “I’ve Cried My Last Tear for You.”

Some pretty impressive stuff from these four superstars, huh? No wonder CBS went all out to honor these fellows and in such a fun way. Congratulations, guys. If you and I can’t wait to see what theme the record labels might come up with next. Maybe a Mutant Ninja Turtles party in the sewers of the city... or maybe... hmmm...

—KAY KNIGHT

UK

FORTUNATE SON: There is a force field of sex and confidence that crackles around Andrew Ridgeley. He wears an “I can’t help it if I’m lucky” smile and tells me, “The only way to really find out about somebody is to look at them upside down.”

He pushes a publicity photograph of himself, reversed, under my nose: “Now look at those eyes, what do you see?”

“Vulnerability,” I say, at the huge spinning-in-surprise things.

“And now what?” He pushes another shot, again upside down. Devil’s eyes. This time they are narrowing and black, Machiavellian.

He is fairly accurate regarding Vulnerability/delusiveness—it’s a stunningly sexy dichotomy, and he knows it.

That breezy insouciance and absolute self-belief has always got him everything he ever wanted, including superstardom, via that very carefully engineered ‘80s pop phenomenon Wham!.

They supreme confidence was cultivated at a very early age.

“My dad was an Egyptian Jew, is exceptionally intelligent,” he claims. “He speaks Arabic, Greek, German, English, Italian [Ridgeley’s grandmother’s native tongue]. Yet he never had the confidence in his ability to pursue and achieve what he could have done.”

The dark eyes glisten right at me, suddenly earnest.

“That’s a lot of the reason why I am what I am. I am very close to my father. I look like him. My mannerisms are his. Yet he settled for very little when he could have achieved so much. I feel that probably more than he does.”

It’s of no small significance that Ridgeley’s first solo album is called Son of Albert. We are sitting, listening to it in Ridgeley’s new restaurant. I liked it because it feels nouvelle in every sense of the word—as in art, as in rich. It has that nice suburban feel of insouciousness. “Baby Jane,” its slippery slide guitars and Ridgeley’s wistful wailings oo through the speakers.

Ridgeley thinks it’s like a lullaby. The other songs are all raunchy rock, very macho. Perhaps not what you would expect, but, then again, neither is he.

“The lyrics are meant to be funny, they’re a satire on male sexuality. They’re meant to be tongue in cheek.”

They are ridiculously lascivious lyrics.

“Sex is a driving force,” he says, rather sweetly. He tries to be bashful as he says it. “A lust for life is an integral part of my character. The album is vibrant, energetic. It is rooted in sexual energy. Intellectual energy is very important, too.”

Which is more important?

“Why am I saying? They are not equal at all. I’d give way to the physical side every time.”

He looked at me in a way that I am very fond of being looked at. I’m totally won
over. This is not quite the boy bimbo of popular conception, even if he does call himself a tart.

Ridgely came over as the fall guy, but now I see it differently.

Wham! was Ridgely's dream, his design—George Michael was his protege. He befriended the insufferably shy, pudgy and fuzzy-haired one and instilled in him a confidence to look more appealing and write perfect songs.

"It became apparent from early on that if we wanted to achieve our goals quickly we would have to write the songwriting to George," Ridgely says. "I realized that my talent was never going to be as prodigious as his. I am aware of that and I don't feel diminished by it."

Most people would have had a crisis of self-worth here, but the gorgeously arrogant Ridgely thought himself lucky to be in such a fantastic situation.

"Objective's musical sensibilities are more acute than mine. He writes from his soul. There is a feel of what is lacking in George's life. I could never be that confessional because I've other ways of expressing my emotions."

He used to like to crash racing cars, now he likes to ride his motorcycles, of which he has three. One was bought for him by George Michael—it sits in Los Angeles, where he says his heart is.

Where his heart is is with one woman—It's with three. He hasn't found the balance of the ultimate looker with the ultimate intellectual. "If I had I'd be married." Besides, his heart is also with the Los Angeles Kings hockey team and the 50cc motorcycle Grand Prix.

He is big on loyalty to his male chums. Ones he met at school, at college, are still part of his gregarious gang. He still goes out, but he doesn't go shopping because he has a shoemaker and a tailor. He likes everything made to specific instructions. He has personal motifs: laurel leaves for strength, a rose for love, and angel's wings for purity. He is fond of symbolism. He's just had a jacket made with sleeves of shiny green-black cocked feathers—symbolism obvious enough there.

His favorite animals, of course, are cats, because "of their languid, assured nonchalence." Just like him.

He likes to write short stories, sexual satires.

"The usual perversions. I'm fond of the Marquis de Sade. Sex and violence is always interesting." He dips his finger into his kivi-colored lip balm and smooths it over the perfect oval of his mouth.

"I've been very fortune," he agrees. "I've never suffered, not really. Suffering is subjective and I perceive things in extremes. I always have. If it's good it's got to be the best, and if it's bad it's so bad it's not true."

Has he ever been rejected?

After a short, contemplative pause, "No, not really. Only when I was 12. Boys aspire to real women at that age, and all they get are little girls. Girls are horrible, grant-like things that stink, you and irritate you. Physically, they're not real women, but mentally they are, so they still make you suffer."

You can tell a lot about a man by the type of woman he goes for. New Man goes for Miss Mouse, who is boringly pretty, who can soothe his ego and never threaten it by looking too sexy, too available for other men. Real men like real women, and Ridgely's taste is classic.

He'll go for the heaving bosoms and ripping red fingernails, stockings and stilts, anytime. In fact, he is a sexuality that intimidates, like the young Elizabeth Taylor or the pouting dominatrices who lash across the uncensored version of his self-styled video for his single, "Shake."

"Dark women appeal to me. Their sultriness has more depth. I like the sun and the way of life of the Latin countries and the lack of the women. I wouldn't be so frank with you if you were a blonde."

"My professional life is acutely organized. My personal life is in disarray. A few years ago it was the other way around. I'm always balancing between extremes. My real objectives, my real satisfaction, comes from family and love. I know I can't find that from what I'm doing right now.

"My ego is satiated. I'm proud of the album. Now that my pride has been reaffirmed I'm ready to move on and go to the other extreme to try and achieve my personal aspirations. But I can't because I have to promote the album."

It's the extremes working against him again. Although he feels being attached to one woman has too many constraints, at the same time he'd quite like it. He aspires to the kind of relationship Paul Newman has with Joanna Woodward.

"Together they are a force, something brilliant."

I don't think I would like to feel half of someone like that, I say.

"You miss the point," he says. "Not half of someone, half of something. A man shouldn't feel diminished by a relationship that makes him feel whole. An incredible force—I aspire to that. It's happened to me once. Maybe it only happens once."

"Aspire" is a word he uses a lot in connection with women, music, states of mind and heroic gestures.

I ask to the captain in Ryan's Daughter who blew himself up on the beach. It's incurably and absolutely romantic.

For a moment I consider that all that vomiting outside the Hippodrome, jocular punch-ups with his friends, gratuitous falling-over, et al, may not have been heavy hedonism, but a poetic infatuation with self-destruction. Then he takes another swirl from his Guinness and Tia Maria cocktail, his fifth that evening, and I change my mind.

—CHRISSEY ILEY

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Eric Clapton

ERIC CLAPTON RECENTLY PLAYED the Los Angeles Great Western Forum as part of his United States tour. Los Angeles is just one of the 28 tour stops Clapton is scheduled to make. The tour is in support of Clapton's new album, Journeyman. The album has hit gold, and currently occupies the #35 slot on the Cash Box Top 200 Albums chart.

Eric Clapton's band members are Phil Palmer (guitar), Steve Ferrone (drums), Alan Clark and Greg Phillinganes (keyboards), Nathan East (bass), Tessa Niles and Katie Kissoon (background vocals), and Ray Cooper (percussion).

18,000 fans turned out to see Clapton perform tracks from his current album as well as some songs off his older albums. He hit the stage with one of his newer tracks, "Pretending," which sent the audience into a frenzy. The level of excitement from that point on just seemed to go up and up. One of the highlights of the show was Clapton's fourth song of the night, "I Shot the Sheriff." Although not a Clapton original, this song has become a favorite in his repertoire. After that tune, he continued to thrill the audience with "White Room," "Can't Find My Way Home" and "Bad Love." The show reached its climax with Clapton's performance of "Cocaine." There was not a single person in the Forum who was not thrown in an absolute state of euphoria during this song.

After leaving the stage, Clapton and his band came back to give the Forum crowd an encore they would never forget. They hit 'em with "Sunshine of Your Love," with the aid of former Beatle and good friend, George Harrison. Towards the end of the song there was a drum solo that gave Steve Ferrone and Ray Cooper a chance to really show their stuff, and that's exactly what they did. It lasted for about 10 minutes straight and had the audience on the edge of their seats. Throughout the entire show Clapton was breaking out with his own unbelievable guitar solos.

After all these years of playing guitar, Eric Clapton has truly earned his place as one of rock music's finest guitar musicians.

—MIKE GORDON

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Tino Pettignano

Owner/Chef
Wesley Rose, Pioneer Music Publisher, Dies

WESLEY ROSE, a pioneer music publisher, recording industry executive and member of the Country Music Hall of Fame, died April 26 in Nashville at the age of 72.

Rose, who was the founding chairman of the Country Music Association, began his music publishing career in 1945 when he joined Acuff-Rose Publishing, Nashville's first music publishing company, which was established by his father, Fred Rose, and Grand Ole Opry star Roy Acuff. Rose assumed leadership of the company when his father died in 1964. With his participation, Acuff-Rose became one of the top music publishing concerns in the world. From the 1950s through the early 1980s Rose helped build the Acuff-Rose catalog into one of the most significant in country and pop music. It contains 31 songs that have had more than a million airplays.

In 1985, Acuff and Rose sold their company to Opryland USA Inc., and it became the first component of the Opryland Music Group. Rose consulted with Opryland USA Inc. for a short time and then retired.

Wesley Rose was born February 11, 1918, in Chicago. He earned an accounting degree at the Walton School of Commerce in Chicago. Prior to joining Acuff-Rose, he was an accountant and auditor for Standard Oil in Whiting, Illinois.

With Dee Kilkenny, Dick Rose founded the Country Music Association. He was the CMA's founding chairman and was a lifetime board member. In 1986, he was elected to the Country Music Hall of Fame. He was the first Southern publisher elected to the board of directors of AIMP.

Survivors include his wife, Margaret; his daughter, Scarlett Brown of Los Angeles; and his sister, Patricia Godier of Salem, Oregon.

The family requests that any memorial gifts go to the Middle Tennessee Chapter of the Alzheimer's Association, Suite 406, 4230 Harding Road, Nashville, Tennessee 37205.

BY SHELLY WEISS

FAMOUS MUSIC: September Forth, from the Famous mother company, Paramount Pictures, informs us that Michael Jay has finished production of MCA acts Alisha and Anna Marie, as well as New York's Carole Allen's project for RCA. Currently he is writing/producing three songs for the upcoming Brenda K. Starr LP on Epic, and producing Keith Strohl and Rumi & Jazz for Chrysalis... Larry Dvoskin is currently working with Chrysalis act Trouble Tribe... Tena Clark is producing Motown act Pretty in Pink and is also writing/producing the Angela Bofil project on Capitol, and Vesta Williams' A&M project... Tyler Collins has cut the Genny Sabin tune "Beyond a Shadow of a Doubt" for her upcoming LP... Laney Stewart co-wrote and produced four songs for Nikki Richards on Atlantic, and is producing his song "Mood Swings" for Alex Brown on MCA... Paul Chiten writes "Real Life" for the Pointer Sisters' new Motown LP and "Drive My Car" for Brenda Russell's next A&M out... Vicious Bart's new single, "Give the People What They Want," features Victor Beat Posse member, Super Slim...

IN THE STUDIO: Ed Stinson is producing Living Colour... The Triplets are preparing their first for PolyGram, with Steve Barrt producing... New York's Carole Allen is in with Richie Gotther, who is producing their MCA debut...

MCA MUSIC: Songwriter /producer/artist Raymond Jones was recently honored with an Aria, the Australian equivalent to our Grammy, for the best-selling single, "Bedroom Eyes," recorded by Kate Ceberano... Glenn Jones' new single, "Stay," on Jive Records, is co-written by MCA's Mark Stevens with Bobby Khoury. Stevens also has a song on the recently released Jamaica Boys' Warner Brothers album... Leon Sylvers has written and produced cuts on the new Howard Hewett LP, which is moving up the Black charts... Songwriter/producer Jeff Pescetto, co-writer with Dave Pack on Patti Austin's new single, "Through the Test of Time," is writing and co-producing on a new project with Atco's Ms. Adventures. Robbie Nevil will be covering a Pesctetto tune for his forthcoming EMl LP... Mark Goldenberg is writing with Peter Cetera and co-producing the New Jane Wiedlin LP on EMI... Ballie & the Boys have released an excellent cover of "Perfect," written by Mark Nevin, produced by Kyle Lenning and originally recorded by the U.K.'s Fairground Attraction. The single is currently bulleting up the country charts...

FILM/TV: MCA's multi-talented Raymond Jones is currently working on music for the new Spike Lee film, The Mo Better Blues, now in production. Jones was a major contributor to the music in Lee's previous films... Island Music's Danny Halloway (VP film/TV music) was music supervisor for the new documentary surf film, Surfers, the Movie, directed by Bill Delany. Island Music acts Hinterland (the outstanding Irish act recently signed to Island Records U.K.), which makes its U.S. debut in this film), Arrow, and a cut by the Tom Tom Club are featured in the project... Composer and leader of Oingo Boingo, Danny Elfman, has completed his score for the upcoming Dick Tracy film...

THE BOYS FROM BRAZIL DEPT.: Writer/artist Danny Elfman and his group Oingo Boingo (MCA) just returned from a series of sold-out shows in San Paulo and Rio De Janeiro last month. Coincident with the tour, WEA Brazil (which distributes MCA in that territory) released a special Oingo Boingo album, compiling tracks from earlier releases. The title track, "Stay," reached the #1 position in Brazil, and the album is verging on gold certification. Boingo's just-released Dark at the End of the Tunnel album has been critically hot on the U.S. charts, with the single "When the Lights Go Out" top #10 at alternative/college stations across the country. The video has also just been added to MTV. The group has started a 20-city tour of the U.S., beginning in Milwaukee and covering the Midwest, East and South. It will be the band's first series of performances in these areas in nearly two years...

TAKE IT TO COURT DEPT.: Two of MCA's hottest new Black acts, Bell Biv Devoe (BBD) and Jeff Redd, have just returned from a unique promo tour. These artists teamed up to hit six cities in the U.S. with an outrageous combination of basketball and R&B. The three members of BBD have been taking on local radio stations in basketball games across the country, with all the proceeds being donated to benefit various local charities. Ricky Bell, Michael "Biv" Bivins and Ronnie DeVoe first met on a court in their hometown and formed their original group, New Edition, with Bobby Brown. They feel that it is appropriate that they bring this link between their music and athletics full circle while being able to support worthy causes such as the John Hugh, Alabama State Pledge Cell Foundation and the Girls/Boys Club of Atlanta, Georgia. Joining them on the juncture, but not donning the uniform, is Jeff Redd, whose debut MCA/Upfront LP A Quiet Storm has already spawned a top-30 R&B single, "I Found Lovin.'" Redd is performing a selection of songs for crowds during each game's halftime. In the wake of such a tour, BBD's single "Poison" is one of the hottest cuts on the charts.

NEW PRODUCT DEPT.: I.R.S. Records has some new, interesting acts to keep an eye and ear open for. The first two came courtesy of their new marketing and distribution agreement with Happy Hermit Records, formed in L.A. by Concrete Blonde's Johnette Napolitano and John Mankey. Debut releases include Apache Dancers' War Stories and the Slaves' self-titled LP. Apache Dancers is described as "Integrating new-Hollywood hillbilly folk with a twist," combining an eye-opening mix of Hank Williams, country blues, folk-rock, and occasional French discourse. The Slaves is described as grungy L.A. rock that isn't metal— AND a great version of Joy Division's "Transmission." Frontman Rik L. Rik walks among us again. The third release marks the first domestic appearance of Australia's Sea Stories, with their Miller's Pond LP. Sea Stories is quiet, subtle and utterly enjoyable. Other upcoming releases by I.R.S. include Consolidated's Myth of Rock, a Squeeze Live LP, a Round and a Bout (the one-time reactivation of the Teddington LP), and the new Concrete Blond LP, Bloodletting... To be continued...
The Beautiful South

BY ERNEST HARDY

THE ROOTS OF the Beautiful South lie in the highly acclaimed British group, the Housemartins, a band whose two studio albums and greatest-hits collection marked them as one of the most important and influential bands of the mid-80s. After breaking up, the band's vocalist, Paul Heaton, and drummer, Dave Hemingway, formed the Beautiful South—with Hemingway stepping forward to assume the duties of full-time singer. After recruiting local musicians from his native Hull, Heaton worked on nine of the ten songs that comprise the album, Welcome to the Beautiful South (the tenth song is a fantastic cover of Pebbles' hit, "Girlfriend").

Like the Housemartins, the Beautiful South marry witty, cynical lyrics to bright and sparkling pop. Unlike the Housemartins, they are more darkly humorous and far less self-conscious. Also notable in this group is the fact that the focus has shifted from government politics to the politics of the heart, to often devastating effect.

Heaton's sophisticated, literate lyrics have evoked comparisons to everyone from Cole Porter and Graham Greene to film director David Lynch, and his concerns range from the serious (the issue of women's rights in "Woman in the Wall") to the amusing (the biting "Song for Whoever," with its undercurrent of melancholy). Tying it all together are Heaton and Hemingway's blue-eyed soul vocals, especially the sweet lift of Heaton's voice on the softer notes.

The Jamaica Boys

BY ALEX HENDERSON

IN THE 1980S, R&B WAS TAKEN OVER by a surplus of synthesizers and drum machines, resulting in the exclusion of many talented session players. The Jamaica Boys—a trio consisting of drummer Lenny White, bassist/producer Marcus Miller and vocalist Dinky Bingham—are presenting an alternative by blending electronic sounds with real musicianship on their debut album for Warner Brothers Records. The Boys, White and Miller both have impressive track records in R&B and jazz. While White made his mark in jazz fusion as a member of Return to Forever and scored the R&B hits "Peanut Butter" and "Kid Stuff" as Twenynine's leader, Miller has worked with Miles Davis, Luther Vandross and Lonnie Liston Smith.

“We went into the studio and jammed,” explains Miller, whose current group hails from the Jamaica, Queens area of New York. “But at the same time, we had machines going that we were jamming with. Nowadays, they just lay down a track with a drum machine, whereas in the old days, they went in and played. We wanted to combine the two so that you can get the new (electronic) sounds and the old sounds and, hopefully, create an even newer sound. The thing we're trying to show is that you don't have to abandon the technology to keep the music from sounding sterile—all you have to do is be creative and use some real people along with it.”

Groove B Chill

BY ERNEST HARDY

AUDIENCES WERE FIRST introduced to part of the rap trio Groove B Chill in the film House Party. Groove (Greene Allen), and Chill, a.k.a. Gladiator Chilly Dawg (Darryl Mitchell) were fittingly featured in the pulsating key scene that gave the film its title. Now, along with third member B-Successful, the group are signed to A&M and about to release their first album, Starting From Zero, which captures all the wit, style and humor displayed in the celldoid debut.

Groove and Chill are the group's lyricists. According to Groove, they go for a hip-hop dialogue. "We aim for two points of view," he says. "We'll take a subject and Chill will do it his way and I'll do it mine."
THRESH METAL AWARDS: The First Annual Bay Area Thrash Awards were held at the Omni in Oakland on April 20. Vio-lence was named best live band, and their album Eternal Night was nominated. In 1989, Testament’s Chuck Billy was named Best Vocalist, and Testament’s namesake Alex Skolnick was named Best Guitarist. The mosh’n event featured live performances by Vio-lence, Dark Angel and the Forbidden.

HIGHWAY TO HELL: A serious motorcycle accident didn’t prevent Dark Angel guitarist Robb Flynn from being the only thrash band to rock ‘em on the thrash posse in late April and early May. On April 7, the accident left Rinehart’s arm with a double fracture. Britny Fox, however, canceled its U.S. tour after lead guitarist Michael Kelly Smith broke his arm in a Boston hotel room.

DIO: Lock up the Wolves (Reprise 4-26212) Rod and James Dio have long had a knack for blending naked aggression with some of the most haunting melodies and harmonies in metal—a tradition he continues on Lock up the Wolves. Dio, who sang lead with Rainbow and Black Sabbath before forming his own band, goes for the threat on “Wild One,” “Born Again” and “Rainbow in the Dark.” (The latter two, in particular, showcase Dio’s ability to blend thunder and harmony.)

EARRINGS: “Beyond Control” and other songs on Harlow’s debut album show that the five-member band can passionately deliver the hard rock, but that’s only one of the promising unit’s strengths. Thrusty lead vocalist Teresa Sraley and her comrades display their versatility on the powerful rock ballads “Silence” and “No Escape” and the moody, mid-tempo “Don’t Say We’re Out.” Although not as consistently message-oriented as Living Colour, Harlow embraces thought-provoking social commentary on “Beyond Control,” an ode to the passengers of Pan Am Flight 103, and “Silence,” which focuses on a homeless man and other victims of social injustice who are suffering in silence.
GET WORN.

JAH MUSIC: Ziggy Marley & the Melody Makers are scheduled to embark on a 34-city American tour with the B-52s—a unlikely combination—on June 20 and stay on the road with those rock lobsters until August 18. Before touring with the B-52s, the Marley & Co. will play a series of dates in Australia and Japan on May and June. Recent albums scheduled for June release on RAS include Israel Vibration’s “Praises,” Peter Broggs’ “Reasoning” and Charlie Chaplin’s “Take Two.” This summer, Broggs and Chaplin are planning a U.S. tour with the Roots Radios acting as their backup band. In 1990, Profile has signed two of reggae’s hottest stars: Barry Levine and Pablo Moses. In May, Profile is also releasing a new Frank Paul album titled Get Close—although Paul isn’t signed to the label. Inna Jah-ma-lev is working on an album of new material for Profile, and the label is looking at a late 1990 release date. Moses is also recording a new album titled “The Best of Barry Levine and Pablo Moses.”

RAPPIN’ FOR AFRICA: Yo! But this! “Beyond the 16th Parallel” by B.R.O.T.H.E.R. (Black Rhyme Organization to Help Equal Rights) is a stoopid dope rap single on 4th & Broadway/Island employing elements of soul, African music and reggae. Angry yet optimistic, the single—which features such British rappers as the Cookie Crew, Hijack, the Sh RocKers, the Demon Boyz and the London Galaxy—including Carricka for black liberation in South Africa and Namibia. All artist royalties are being donated to the African National Congress (ANC). Yeah, boyeeee!

WORLD SPINS

EDDY GRANT: “Barefoot Soldier” (Enigma 7 73561-4)
British reggae/pop/rock singer Eddy Grant’s “Barefoot Soldier” is an inviting collection that ranges from guitar-powered rock (“I’m Not Alone Tonight”) and “Wildcat”) to the reggae-pop of “Talk About Love.” “Welcome to La Tigre” and “European Congo Kat” to the country-rock of “Sweet on the Road.” With its haunting acoustic guitar, “Barefoot Soldier” has a Neil Youngish quality. Unafraid of social commentary, Grant examines South Africa’s cruel apartheid system on “Gimme Hope Jo’Anna”—that’s Jo’Anna as in Johannesburg—and examines the world’s troubled and bloody state on the rocking “Restless World.”

VARIOUS ARTISTS: “Brazilian: The Music of Rhythm” (Rhysdick RCD 20153)
Most of the Brazilian-oriented music that’s enjoyed exposure in the U.S. and Europe falls under the heading of either mainstream jazz or fusion/Flora Purim, Stan Getz, Laurindo Almeida, Airo Moreira, Tania Maria, Azymuth, Eliane Elias, Claude Roudit, early return to Forever, Marcos Silva, etc. But for a taste of Brazilian sounds, two CD-only compilations on Rhysdick worth investigating are “Brazilian: The Music of Rhythm” and “Asa Branca: Accordian Forro From Brazil.”

Brazilian focuses on various styles of samba and features works popular by Brazilian vocalists like Beth Carvalho, João Bosco, Maria Bethania and Joanna. Some of the songs have a jazz element, especially Cal Costa’s bossa nova-observing, “Bem Born.” In fact, it was a fusion of samba and jazz that created the bossa-voluntary sound popularized by Almeida, Getz and others. Asa Branca, meanwhile, spotlights the foro music of northeastern Brazil and boasts material by the tour de force of, what Charlie Parker was to be, the Brancas. Hiram, Chiquinho and Doninguinhos. With its extensive use of the accordion, most of the forro on Asa Branca bears more of a resemblance to Louisiana zydeco music than to samba, bossa nova or choro. A very different approach to forro, however, is found on the Jorge De Altimins’ “Calor D’Evaro” and “Ne Mentira Nao”—both of which show a passion for Brazil’s Afro-Cuban/Puerto Rican-influenced lambada style.

THE GEORG MICHIGRICH ENSEMBLE: “One Man’s Passion” (Shanachie 65004)
Thirty years ago, John Coltrane and Yusuf Lateef were bringing Mid-Eastern elements into jazz. Thirty years later, oud player George Michigrich and his ensemble, which includes Mohammed El-Akkad (kanun), Sudan Baran (davul, kumbus), Edmond de Julio (vibraphone), Siekani (nai), Nick Mandoukos (12-string guitar) and Hanna Mirhige (tambourine)—are bringing a jazz-like element to traditional Mid-Eastern music. While One Man’s Passion is instrumental Mid-Eastern music first and foremost and is rightly being placed in the world music sections of record stores, the ensemble’s playing is so free and improvised that jazz enthusiasts should take notice. When Baranian lets loose on his soprano, one gets the feeling he’s hip to Trane and Wayne Shorter.
CONTEMPORARY JAZZ

CASH BOX  MAY 12, 1990

JAZZ PICKS

HOUSTON PERSON/RON CARTER: Something in Common (Muse MCD 5376)
A bull's-eye. The big-toned, bluesy tenorist and the masterful, streamlinened bassist in a graceful album of duets: wise, warm, witty versions of great standards, all unhurried, all completely free of fat. A unique and special album of the kind they're not supposed to make anymore.

WALLACE RONEY: The Standard Bearer (Muse MCD 5372)
The most overlooked of the '80s generation of hard-bop trumpeters, and one of the best, turns in a handsome and thoughtful standards album, well supported by Gary Thomas, Mulgower Miller, Cramphorn McFiddle and Cindy Blackman.

DIRTY DOZEN BRASS BAND: The New Orleans Album (Columbia C4514)
Not all young jazzers from New Orleans wear suits and play bebop. It's party time on the Mississippi as the wackiest brass band in the land celebrates its homeland, with the help of New Orleans legends Eddie ("Check Mr. Popeye") Bo, Danny Barker, Dave Bartholomew and Longdon legend Elvis Costello, who returns the Dozen's appearance on Spike by rippling through Bartholomew's "That's How You Got Killed Before."

ON JAZZ

BY LEE JESKE

DEXTER GORDON HAD ONE OF THE STRANGEST CAREERS in jazz history.

He was there, he was gone, he was there...for 40 years—on the scene, off to jail; on the scene, off to Europe; on the scene, too weak to play...and then, BAM, an Academy Award nomination for best actor for Round Midnight. Goodness, Dexter Gordon was a giant, but that you already know. What follows are excerpts from an interview I did with Long Tall Dexter at his Manhattan apartment in 1987, post-Round Midnight and just before a brief jazz tour, his last as it turns out...

CB: So you're feeling good, and the chops are okay?
DG: Yeah, the chops are coming. They're what they used to be, because I haven't been that active. You know what I mean. I perhaps haven't practiced as diligently as I should have.

CB: It seems your career is always starting and stopping. On those Blue Note albums from the early '60s, the liner notes talk about the return of Dexter Gordon, and in 1976, when you came back to the States, it was the return of Dexter Gordon again. And now it's another return...

DG: Yeah, but it hasn't all been of my doing, of course. There have been extenuating circumstances here and there that have caused that ripple effect. But, you know, fortunately, the thing is that I haven't been deterred, that I have continued. You know, like with some people, things happen and that's it.

CB: So you know you weren't finished...

DG: I'm an eternal optimist.

CB: I guess you have to be in this business...

DG: Well, I would think so. A lot of guys, as you know, get tired and give up, blah, blah, blah. Not to say that I never had that idea, to say, "Fuck it," and go be a plumber. But, no seriously, no. You know the pitfalls and pratfalls.

CB: (Later) Did you ever play with Ellington at all, even jamming somewhere?
DG: No no. But, of course, when I was very young, my dad was Duke Ellington's doctor when he was in Los Angeles. So I first heard Ellington when I was about eight or nine years old. My dad being his doctor, he was very close with him. And one night he took us to the theater to hear Ellington when, I was about eight or nine years old, and the show began with the translucent curtain and you could just see the figures of the band. And they were playing the theme song, "The East St. Louis Toodle-oo," and I was enraptured and mystified. Then after eight bars the curtain was opened and the Duke strode out to the piano and they went into something.

CB: It must have had an amazing effect...

DG: Well, it did, this is what I'm trying to convey. From that moment on, I knew, I was just enrap-tured, because the band members were beautiful, everybody was so sharp and everybody played so great. I had no comparison to go with, but I mean, when you first glimpse the kind of art on this level, it's mesmerizing. So, as it turns out since '29 or '30, when they came out there, my dad was one of the few Black doctors in Los Angeles at the time and somehow they became acquainted. You know, the Duke came out for dinner—spaghetti and meatballs—a couple of times.

I'm more of a Basic-ist, with Lester [Young], you know, but Ellington opened the doors, set it all up for me, and meeting him, of course, and then watching him and his stage presence—he's changing three or four times during the show, his fabulous clothes—he was so elegant. I learned so much from him. I heard Billie Eckstine say the same thing, about Duke's stage presence.

For a young, Black kid to hear this, phew, it took my heart away. The music was great and everybody was immaculate. Everybody was so clean.

CB: (Later) Would you consider another acting role?
DG: Oh, yes, no hesitation, as long as it's in my bailiwick. It wouldn't have to necessarily be a jazz musician. I don't want to be typecast all my life.

CB: (Later) Looking back now over your career—prison, Europe, everything—is there anything that you regret?

DG: Regrets? Well, you know, I wish I didn't have to play so many dues. It could have been a little smoother. But, then, I imagine there must be many people who could say that.

NEVER TOO FAR (EMI 92401) .................. DIANNE REEVES 1 9
LONDON WARSAW NEW YORK (Epic E 45472) .................. BASIA 2 9
BACK ON THE BLOCK (Swans/Warner Bros. 26020) .................. QUINCY JONES 3 17
CORNUCOPIA (Blue Note/Capitol 92358) .................. STANLEY JORDAN 15 3
PERSONAL (MCA 6336) .................. GEORGE HOWARD 5 5
INSIDEOUT (GRP 9601) .................. CHICK COREA 4 7
LIVE (Arista 8195) .................. KENNY G 6 17
LOVE IS GONNA GETCHA (GRP 9603) .................. PATTI AUSTIN 19 3
PENSYL SKETCHES #2 (Optimism 3223) .................. KIM PENSYL 7 15
AT LAST (Spin doctors 120) .................. SAM RINEY 10 9
BEAUTY WITHIN (Blue Note/Capitol 91605) .................. CHARNETT MOFFETT 8 15
RICH AND POOR (Warner Bros. 26002) .................. RANDY CRAWFORD 12 20
UPTOWNSHIP (PCA 32703) .................. HUGH MASEKELA 9 15
RAVEN (GRP 9602) .................. DON GRUSIN 17 5
TIME OUT OF MIND (Columbia OC 45255) .................. GROOVER WASHINGTON JR. 22 11
A LADY WITH A SONG (Columbia C 45378) .................. NANCY WILSON 30 3
SWEET AND SAXY (Warlock 21723) .................. KIM WATERS 11 14
DIFFERENT PLACES (NOVA 116) .................. TONY GUERRERO 18 5
PUBLIC ACCESS (GRP 9598) .................. STEVE KAHN 16 7
NEW PANTS (Warner Bros. 26152) .................. FLIMM AND THE BB'S DEBUT
STREET SMART (Columbia C 45379) .................. EDDIE GOMEZ 25 3
MIL AMORES (Narada 63019) .................. DOUG CAMERON 21 7
NUTUALS (PRIVATE MUSIC 2002) .................. MICHAEL COLINA 24 5
TOKYO BLUE (EMI 92248) .................. NAJEE DEBUT
FRONT SEAT (Elektra 60906) .................. SANDO WATANABE 13 17
HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596) .................. VARIOUS ARTISTS 20 26
STORYTELLING (Columbia FC 45252) .................. JENNIFER PONTY 22 36
TIME WILL TELL (Imrja 73500) .................. FATTBURGER 23 20
FRIENDS TO LOVERS (Healdfist/K-Tel 31311) .................. GARY HERBIG 26 17
JIL (Verse Forces/Polymag 841 929) ..................
MOASQUÉ (Elektra 60892) .................. GISPY KINGS 27 11
PRISONER OF LOVE (Atlantic 82046) .................. KENNY GARRETT 28 17
FOR MY FRIENDS (Headfist/K-Tel 215) .................. GREG MATHIESON 29 15
LOVE WARRIORS (Windham Hill Jazz/WH 0116) .................. TUCK & PATTI 31 45
MIGRATION (GRP 9592) .................. DAVE DRUSIN 32 30
CURRENT EVENTS (Verse Forces/PolyGram 839 398) .................. CURRENT EVENTS 32 28
COLOR RIT (GRP 9594) .................. LEE RETURNO 34 30
AT LAST (Blue Note 91527) .................. LOU RAWLS 35 38
LETTER FROM HOME (Geffen 924245) .................. PAT MATHENY GROUP 36 41
LITTLE SECRETS (Windham Hill/AAM 0120) .................. ANDY NARELL 37 26

10
Rap

BY ERNEST HARDY

News: The folks over at Priority Records are bringing out five more volumes in their excellent and comprehensive Rapmasters series. In addition to the current ten discs/cassettes available, you'll soon see: Volume 11, The Best of Hard Rockin' Rap (featuring Public Enemy's "Sophisticated B***h", I.I. Cool's "Go Cut Creator," Schoolly D's "Signiflyin Rapper" and more); Volume 12, The Best of the Mix (featuring Run-D.M.C.'s "King of Rock," Dana Dane's "Nightmares," Fresh 3 M.C.'s "Fresky" and more); Volume 13, The Best of the Bass (featuring Run-D.M.C.'s "Walk This Way," the Masterdon Committee's "Get Off My Tip" and more); Volume 14, The Best of the Hype (featuring Salt-n-Pepa's "Push It" [Remix], Rob Base & D.J. E-Z Rock's "It Takes Two," Kool Moe Dee's "Wild Wild West" and more); and Volume 15, The Best of the Sad (featuring De La Soul's "Me, Myself, and I," Rob Base & D.J. E-Z Rock's "Joy and Pain," Sweet Tee's "Show and Prove" and more.) These new compilations should be out no later than the end of June.

One of the biggest hits of the Tourne of Animation, playing in art film houses in New York and Los Angeles, is the Beastie Boys' excellent video for "Shadrack." For those who missed the here-today-gone-tomorrow clip, it's recommended that you check out the Tourne to see what you missed...besides, there are a lot of great animated shorts included.

Speaking of videos, I know M.C. Hammer has taken a lot of heat for his single, "U Can't Touch This" being just a tad too faithful to Rick James' "Superfreak," but he seems to really be asking for it...On top of everything else, his video for the single is Young M.C.'s "Bust a Move" clip revisited.

**ACOUPOLA IMPORTS SITTIN’ AROUND KICKIN’ IT:** "You’re Mine," by Reese, is a vicious pipe-horse track that most reminds me of Rob Base's "It Takes Two" in its catchiness. It's a party track, pure and simple, and is one of the best things I've heard all year—an intense groove, fiery rap, and smooth melding of the two. For it...the import remix of Salt-n-Pepa's "Expression" gets the seal of approval from none other than Salt herself (who produced the track for the group's album, Black's Magic). When I spoke to her about it recently, she raved over it. "I think I like that version better than mine," she laughed. "I really like the grooves a lot." There are actually a couple of 12" mixes available on the 12," and all are highly recommended. As stated by Salt, the grooves are very funky, very rich, and with a real club emphasis, not quite as pop as the domestic version. (A similar situation came up with the remixed version of the group's hit, "Push It," which many deejays preferred over the domestic.) Check it out.

**IT’S ALRIGHT WITH HER:** Though Marvin Gaye has yet to be so honored, the littlest Jackson eased onto Hollywood Blvd. April 20 to be presented with a star on the Hollywood Walk of Fame. Mayor Tom Bradley also declared the week of April 20-27 Janet Jackson week in Los Angeles. Remember, we're all part of her rhythm nation.

The Girl's Night Out: RCA recording artist Tyler Collins poured herself into a dress and made the rounds at the Power 106 party at the Palace here in Los Angeles. Pictured (l-r): Power 106 MD Al Tavera, Tyler Collins, Power 106 personality Jay Thomas and RCA promotion rep Terry Anzaldo.

**NETWORKIN’ LIKE POP STARS:** Epic/Ruthless rappers Above the Law got together with some of the nation's top rap radio DJs for a luncheon at Manhattan's Metropolis Cafe. Hosting the event were Epic director of rap, Troy White, and Ruthless Records founder, Eazy-E.
RHYTHM & BLUES

BY BOB LONG

BIG BREAK, THE SHOW DEBUTS: Are you the next Paula Abdul, Bobby Brown or M.C. Hammer? Are you looking to make your big break? The hot new national music-television show, hosted by EMJ recording artist Natalie Cole, is coming to the screen and looking for you.

Solo vocalists, duos and groups are needed in the following categories: pop, dance, urban, rap, gospel, reggae and salsa. Send non-returnable VHS videotapes or cassette with photos to the Big Break location in your area. In Los Angeles, send information to Big Break, 8889 Beverly Blvd, Los Angeles, CA 90046, Attn: Auditions. Watch for the premiere of Big Break in your area of the country.

Big Break, hosted by Natalie Cole, is Multimedia Entertainment’s new music/movie variety show, available in September on a straight barter basis. Jim Daughnline and Dan Gasby are the executive producers.

It is a weekly, one-hour showcase for up-and-coming new talent featuring urban and contemporary music from around the country. Along with these newcomers, Natalie Cole and well-known recording artists will perform each week.

New acts will compete in five different categories—soloist, group, children, rap and variety—with one overall winner chosen by members of the audience. In addition, each show winner will be eligible for the season-ending competition in which one act will be named big break Artist of the Year. Cash and prizes will be awarded to all winners throughout the series.

With the emergence of Big Break in the syndication marketplace, music fans will have an alternative to satisfy their musical tastes. The variety of artists featured on Big Break is designed to appeal to fans of all ages. It takes America’s best new talent and gives them a national stage and the opportunity for a once-in-a-lifetime “big break.”

Multimedia Entertainment produces programming for network, independent television, video and also distributes quality programs for domestic and international broadcast, including Donahue and Sally Jesse Raphael. For further information, call (213) 205-3981.

Pictured (lr): Andre Fischer, David Foster, Natalie Cole (Mrs. Fischer) and Jermaine Stewart pose at the China Club in Hollywood during Filmmix’s first annual pre-Oscar party. The party was held to fete Filmmix’s incredible music publishing catalog and to celebrate the Academy Award-nominated Tom Snow/Dean Pitchford song, “After All,” from the film Chances Are.

LONG BEACH COLLEGE SHOWCASE: KOBG radio and the Long Beach College Black Student Union present “Tribute to the Apollo,” a benefit showcase, Friday, Mai 13, 1990, at 7:00 p.m., at the Long Beach College Auditorium. It is located at 4901 East Carson Street in Long Beach.

The showcase will feature some of the top celebrity and amateur performers in Southern California. The evening promises to present an emotion-packed evening of song, dance, comedy, rap and much more. It is structured to be a concerned charity event, with the proceeds going to the homeless and physically abused children through the Red Cross and the National Association of Child Abuse. For more information concerning this first annual event, contact Keith Clark at (213) 399-2833, or Wendell Snuggs at (213) 424-1582.

Pictured (lr) during a recent gathering announcing the release of Jody Watley’s Dance to Fitness video are: Donald Kasen, president, PPI entertainment group (who will manufacture and distribute the video); Dunn Pearson, Jr., VP/A&R, PPI; Watley (MCA recording star); and Bob Long, Cash Box.
## TOP R&B SINGLES

**May 12, 1990**

The square bullet indicates strong upward chart movement.

### #1 Single: Bell Biv Devo

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### #1 Debut: Earth, Wind & Fire #65

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### To Watch: Michael Le #40

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<td>NEVER TOO FAR (EMI 90401)</td>
<td>Dianne Reeves</td>
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### Additional Tracks

- **The Blues** (Polygram 873999-1) by Quincy Jones Featuring Tevin Campbell
- **The Blues** by Tony Toni Tone
- **What Goes Around** by Regina Belle
- **Love Is Like A Train** by Angie Winnush
- **Do You Remember** by Boy Meets World
- **Footsteps In The Dark** by Marisa Millers
- **Girls Nite Out** by Tyler Collins
- **It's Time** by Queen's Warner Bros. 4-19911
- **I Want To Do It Good To Ya** by Barry White
- **Why You Funky On Me** by Today
- **My Baby's House** by Michael Cooper
- **No More Tears** by Angela Winbush
- **Ready Or Not** by (Virgin 89999)
- **Lift Every Voice And Sing** (Capitol 44550) by Melba Moore
- **Shake It Up** by Jamaica Boy
- **Crazy 4 U** by D.J.跨越式
- **Always And Forever** by Select 62362
- **Ooh La La** by Perfect Gentlemen
- **Good Love** by Kymaxx
- **I Can't Touch This** by MC Hammer
- **Ghetto Heaven** by Family Stand
- **Love You Money** (A&M 19797) by Randy & The Gypsies
- **The Humpty Dance** by Digital Underground
- **How Bout Us** by Grayson Hugh & Betty Wright
- **Paradise** by Ruby Turner
- **One Girl** by Christopher Williams
- **Here's A Joke** by Lenny Williams
- **Don't Wanna Fall In Love** by Jane Child
- **Rise To The Top** by Phalon
- **My Heart Beats For You** by The Newtons
- **911 Is A Joke** by Def Jam/Columbia 73308
- **Nicety** by Michete
- **Mercy Mercy Me** by Milara
- **Irresistble** by Miles Jaye
- **I Wonder Who She's Lovin'** by Something Special
- **Whip Appeal** by Babyface
- **Say You Love Me** by Deon Con
- **Radio Driver** by Domino Theory
- **Why It Gotta Be Like That** by (WingPolygram)
- **Make It Last** by Paul Jackson
- **Sweat You** by Newkirk
- **All I Do Is Think Of U** by (Atlantic 87952)
"SIGNING A STAR IS EASY. The hard part is making the star," bellows Alba Eagan, national promotion director of TH/Rodven, into the telephone in perfect parody of a popular TV beer commercial. Her indignation wasn’t totally facetious. First, there is the constant pressure upon her one-person department, which deals with anything from radio and press promotion to artists’ tour coordination. Then, there’s the seemingly endless avalanche of conjectures surrounding the surprising departure of some top-level label talent. Finally, adding error to rumor, she was, unknown to her, operated on in this space several weeks ago. But we’re getting ahead of ourselves.

The irrepressible TH/R has joined forces for U.S. operations between two Venezuelan labels: Top Hits, salsa-heavy since 1976, and Sono Rodven, a newcomer that captured the booming Venezuelan youth market—riveted with the cash rewards of the Great Oil Bonanza of the ’70s—with ingeniously marketing techniques. The basic cog in this operation is SR’s affiliation with Organización Diego Cisneros’ Venevisión TV network, which incorporated the label’s music to its most popular novelas. The soaps’ subsequent syndication to the U.S. and Puerto Rico markets created a basic foothold for the novela genre, which audiences, already predisposed by the tube, became willing purchasers of novela themes.

In the past four years TH/R has traced a dizzying success trail, rescuing salsa from the depths to where merengue had pushed it, making stars out of unknowns in the process. The label’s hectic pace quickened with the Capitol/EMI-Latin’s Artistic Appropriation Attempts that netted TH/R’s top seller, vocalist Eddie Santiago (as of 1991), and musical director Julio César Delgado, to whom much of the current shine of TH/R salsa stars is widely attributed. Eagan also is told that Delgado, for longer than a Puerto Rican minute, to pluck away Lalo. These were just the facts. Yet, almost every day, one or two bolas ran up and down Parada 15 predicting another TH/R star leaving for CEL. Finally, the label’s management throws a Bud Lite into the rumors’ vortical penumbra.

“We can’t force anyone who isn’t happy at TH/R to Rodven to stay. We are unique because we support our artists at a personal level, in situations otherwise encumbered by bureaucratic impropriety, and image,” continued Eagan in implied asides to assorted press problems, quelled quietly and quickly thanks to TH/R’s divine intervention. However, the burden of answering those tough questions heretofore unasked falls upon TH/R’s general manager B. Gumersindo Miranda. For openers, there is the report that Santiago’s main reason for signing with Capitol/EMI-Latin was TH/R’s inability to pay him. Then there’s the thorny issue of his divination contract.

“The only reason Eddie Santiago signed with Capitol is because he’s son H.P.,” sizzled the 31-year industry veteran—dedicated destroyer of many airlines’ frequent-flyer programs for his many multi-stops monthly travels—giving an additional meaning to the acronym for Highway Patrol. Miranda’s indignation for l’Santiago affair is overtly fueled by remarks made by the singer in Venezuela where, according to Miranda, and in addition to the international projection issue mentioned above, Santiago accused TH/R of: 1) not delivering a promised role in a Venevisión novela; 2) offering Santiago only $1,000 to renew his contract; and 3) not working his products sufficiently. Covertly, as anyone in the industry will testify, Miranda thinks of his TH/R artists as family. Whenever a member of La Familia leaves, though Miranda’ll never admit it, he grieves.

“It’s time to stop the lies, once and for all,” continued Miranda. His rapid-fire story talks about a visit made to Santiago’s house by Miranda and TH/R main hombre in Puerto Rico, Frank Torres, to confront the vocalist with the continuing rumors about Santiago’s negotiations with CEL. At the time, Santiago said with almost two years left in his contract, it was not time to renegotiate, an answer Miranda deemed reasonable. During the conversation, Torres jokingly told Santiago that the renewal bonus would be $1,000. And Santiago, understanding the humorous intention, kiddingly pleaded for a bit more—$2,000.

"We’re not getting along," an artist who has been paid close to $100,000 per album, without all the additional perks we provide for our artists to foster the family environment, I truly desire for the TH roster,” said Miranda.

Within a few days, Miranda heard the announcement of Santiago’s contract with CEL, with whom he had a true chance to renegotiate.

Regarding another accusation, Miranda declared that he has a confirmation letter from Venevisión for Santiago and Lalo to do cameo roles in a novela: “Eddie just acted like a spoiled kid when he found out that Lalo was also to be included.

Consistent with that projected behavior pattern, according to Miranda, Santiaguio blew off appointed meetings with Venevisión executives to discuss shooting schedules.

"It’s EM is treated internationally as Eddie claims, why haven’t they done with Max Torres what we are doing with Lalo Rodriguez in Spain? Miranda asked rhetorically. He also stated that Santiago can’t criticize the label’s promotional efforts of his albums. "If his sales figures belie any claims to the contrary."

As far as the hiring of musical director Delgado, Miranda, standing proud behind his staff, rebutted that a well-produced album is only as good as the promotional and sales people that eventually bring the product to the people, and TH/R’s people are "the best, bar none."

"Obviously, we know there are some other talents out there," interjected Eagan (erroneously reported in this space to have been operated on several weeks ago, a result of another misuse of the soon-to-be-retired Good Rumor Man). This ambiguously described bunch includes young salsa David Pabón, Ciénega rising in radio and sales rankings thanks to the extensive use of synthesizers in his productions; former Somos Música and Olivia vocalist Héctor Trícoche, with his solo debut; and Lefty Pérez, another young salsero pushed through extended cameo roles in novelas like La Renuncia, where he did 16 segments playing (what else?) a sailor.

Teresa Guerra’s Creaciones de la Lambada and the Mexican pop group Los Temerarios’ Al Otro Lado del Sol are two debut albums with impressive sales, according to Eagan. Crown this with the overwhelming success currently enjoyed by gratuitous Rebook endorser Ricardo Montaner with his production Un Teque de Misterio, and, yes! suddenly there is a different image to the once-dependent sales label.

"Growing diversification is the operating concept now in TH/Rodven," said Miranda, who claimed a future focus on merengue, with expected releases by newcomers Carlos Alfredo, newcomer Mary Carreras and recent signing Joan Minaya. Miranda has also conducted extensive studies of a marketplace whose annual value he places somewhere between $55 and $60 million. According to this research, TH/Rodven’s 15% share makes it the market’s 42 label, behind MTL’s leading 35%, and over the BMG/Ariola/Globe combine (14%), Fonovisa (7%, mostly on the West Coast) and Capitol/EMI-Latin (6%).

"This success has been thoroughly planned over a period of two to three years, and proposed budgets, more often than not, have been met," said Miranda, pooping any industry surprise at TH/R’s accomplishments. He paused to take a smokestack from his ever-present H. Uppmann. "I think it’s about time people realize there are many years of experience at TH/Rodven."

Miranda exhaled a pronouncement full of smoke. "After all, we are not improvised disqueros who were selling aguacates yesterday."

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**COCINANDO**

BY TONY SABOURIN

**PUERTO RICO LATIN LPs**

<table>
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<th>May 15, 1990</th>
<th>The square bullies indicate strong upward chart movement</th>
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<tr>
<td>1</td>
<td>UN TOQUE DE MISTERIO (TH/Rodven)</td>
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<td>2</td>
<td>EL CONJUNTO DEL AMOR (Wit Makers)</td>
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<td>EL CANTINERO (TH/Records)</td>
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<td>AL NORTE DEL SUR (Disco CBS)</td>
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<td>OJALA QUE LLUEVA CAFE (Karon)</td>
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<td>TIERRA DE NADE (Disco CBS)</td>
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<td>QUIEN COMO TU (Disco CBS)</td>
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<td>8</td>
<td>NEW WAVE SALSA (TH/Rodven)</td>
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<td>9</td>
<td>MAS GRANDE QUE NUNCA (TH/Rodven)</td>
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**TEXAS LATIN LPs**

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<td>NOTE OLVIDARE (Capitol/EMI-Latin)</td>
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<td>3</td>
<td>WORLD BEAT (Disco C82)</td>
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<td>4</td>
<td>A TODO GALPO (Fonovisa)</td>
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<td>5</td>
<td>THE CH-TOWN BOYS ARE BACK (Freddy)</td>
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<td>6</td>
<td>TRIUNFO SOLDIO (Fonovisa)</td>
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<td>7</td>
<td>15 EXITOS (Disco C82)</td>
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<td>INCONTESTIBLES (TH/Rodven)</td>
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<td>9</td>
<td>EXPLOSION/ENTER THE FUTURE (Disco C82)</td>
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<td>10</td>
<td>UNA PRUEBA DE AMOR (WEA Latin)</td>
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LONG ON GOSPEL

BY BOB LONG

THE RICKEY GRUNDY CHORALE: "Gospel music still hasn't reached the level of excitement or recognition that it can achieve, and it's only going to happen if we as artists, songwriters, producers and publishers continue to lift the level of excellence and strive for the perfection that is achieved on a secular level," states Rickey Grundy.

Musician, producer, writer, arranger, teacher, director Rickey Grundy, 30, has accomplished in his 15-year career what some of his colleagues can only hope to complete in a lifetime. But when you discover the energy and faith Grundy puts into everything he does, somehow it doesn't seem so impossible. This alone could carry any album.

With the release of his first solo album, The Ricky Grundy Chorale, he adds yet another stripe to his banner of success—the success of a pioneer. "I'm not from the old school. I consider myself very progressive and I don't mind taking chances when it comes to the cause," Rickey states.

The risks have paid off. With the dedication and commitment seldom seen in this business, the charismatic young musician has successfully managed to take the traditional gospel sound to yet another dimension. Impressively, the album was recorded live in the studio in one 10-hour session, and its clarity and production quality rival the best in gospel music. Produced by Patrick Henderson, "it's recorded the way I'd like to hear more of our gospel music," Grundy says.

With the help of master guitarist Ray Fuller (Whitney Houston/Aretha Franklin), Jimmy Newball and Freddie Fluellen on bass, drummer Ron Brunnel and Michael Newball, and contributions from Grundy on keyboards, occasional lead vocals and "whatever else was needed," the album is musically sound as well. However, its uniqueness lies in the spectacular vocals of the 24-member chorale.

When asked what he was specifically looking for to put this group together, Grundy says, "First of all, real singers. I searched for twelve lead singers and then put the word out for general auditions. Unity among everybody was very important and that they were completely available. And then, of course, that they have a good time through it all."

While the music is both uplifting and praiseworthy, it's the spirit of the chorale that makes you feel as though you're sitting in the front row of Sunday church. Although the album is directed to church choirs and directors who want to bring a new and innovative sound to their congregation, the soulful material and well-executed production has immediately brought this album to the attention of the contemporary Christian listener as well.

Grundy believes, "If you bring the message a little closer to home, a little more current, you're saying the same thing but in a different way, a different style, then everybody can relate—and you can reach more people. I try to use elements that will attract the young as well as the older audiences."

Grundy has accomplished exactly what he set out to do. From the straight-ahead praise song "Magnify the Lord" and the contemporary chorale anthem "For He Is Worthy Praise" to the energetic sound and encouragement of "Let's Praise Him" and "I'm Standing Here" (two of the eight songs written by Grundy), he has included something for every listener. "I want my music to encourage people," says Grundy. "First, personally, to keep a focus in their life on the light, and second, to encourage them to continue to study and perfect whatever craft they have chosen."

"For fifteen years I've worked for other artists and now I feel like it's my turn to say and do what's in my heart," Grundy says. "And the only way we can get more people involved in the Gospel if we remain current with the times, enhance the production quality of our gospel recordings, and branch out with the music and not criticize people for doing something out of the norm."
<table>
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<th>Rank</th>
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<th>Label</th>
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<td>1</td>
<td>Do Not Want What I Have 'Nt Got</td>
<td>Sinead O'Connor</td>
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<td>Rhythm Nation 1814</td>
<td>Janet Jackson</td>
<td>MCA 25058</td>
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<td>Please Hammer Don't Hurt 'Em</td>
<td>M.C. Hammer</td>
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<td>Soul Provider</td>
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<td>Violater</td>
<td>Depeche Mode</td>
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<td>Nick of Time</td>
<td>Bonnie Raitt</td>
<td>(Capitol 91256/CEMA 9.98(P)</td>
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<td>Forever Your Girl</td>
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<td>Brigade (Capital 91260)</td>
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<td>Affection</td>
<td>Lisa Stansfield</td>
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<td>Poison</td>
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<td>Manic Nirvana</td>
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<td>Pump</td>
<td>Aerosmith</td>
<td>(Virgin 90937)</td>
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<td>...But Seriously</td>
<td>Phil Collins</td>
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<td>Pretty Woman</td>
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<td>The End of Innocence</td>
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<td>Fear of a Black Planet</td>
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<td>Techronetic Nomad</td>
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<td>Stick It to Ya</td>
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<td>Downtown Train/Selections from Storyteller</td>
<td>Rod Stewart</td>
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<td>Cry Like a Rainstorm How Like the Wind</td>
<td>Fleetwood Jeavon</td>
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<td>Lindy Rondstade (Featuring Aaron Neville)</td>
<td>Black's Magic</td>
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<td>Tommy Page</td>
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<td>(Epic 45217)</td>
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CROSSED WIRE: Spring (Rage Records EP)

Thanks to CROSSED WIRE and a mutual friend who sent them my way, my faith has been restored. It has come up in conversation a lot lately about how jaded some of us are getting with the music industry as a whole—how the emphasis is on "industry" rather than "music," how everything is product and producer, image and market and units sold. Coming face to face with your shattered idealism is not a pretty thing. Then I get this record in the mail, with a very brief note written on the back of a gig flyer. It's low budget, to say the least. There's no band photo, the sleeve is generic white with a sticker plastered on it (artistically crooked, of course). I get the impression CROSSED WIRE called this press because that's when it came out—in the spring.

The production and instrumentation follow the same guidelines—no frills, absolutely nothing that doesn't need to be there, lots of space and plenty of room to breathe. Musically, CROSSED WIRE is hard to pigeonhole, because they don't really sound like anyone. I think it has something to do with being from Detroit. The good Detroit bands sound familiar, but you have no idea why. These six songs are only rock and roll, but they are raw, unpolished, and very close to perfect. They serve as a reminder of where priorities should lie. If the words are as good as these are, if the songs are as strong and if the boys in the band play as well as these boys do, then pretty big hand pretty pictures and pretty album covers aren't necessary. The emphasis here is where it should be, on music. Thank you, thank you, thank you. (Karen Woods)

THE LIGHTNING SEEDS: Cloudcuckooland (MCA 6404)

Veddy British pop. With a marked obliviousness to the current trends in British music (notably, House and hip-hop influences), THE LIGHTNING SEEDS (who are really Ian Broudie) have come up with a potential alternative/college radio staple. Broudie, former producer for the icicle Works, Echo and the Bunnymen, and the Three O'Clock, shows the influence of those groups. Lyrics that lay bare a sensitive soul struggling with love and the world at large mark this intelligent and catchy debut. A vocal style in which aching sincerity rips through reserve, even detach-

PAULA ABDUL: Shut Up and Dance (Virgin Records 91362-1)

Wow! This is amazing. Abdul's debut album, Forever Your Girl, languished in bins for nearly a year, produced a handful of minor R&B hits, and was the recipient of some of the most vicious, snide reviews ever unleashed on an artist. But quicker than you could say, "I'm ready for my close-up, Mr. DeMille," a video star was born... and people flocked to buy the soundtracks to those videos. Included here, in all their refurbished glory, are the aural cotton-candy licks of "Knocked Out," "Coldhearted," "Opposites Attract," "Forever Your Girl" and more. So much more. The secret to Abdul's success can be found in these glistening gems. Or perhaps not. (Ernest Hardy)

SUZANNE VEGA: days of open Hand (A&M 7502-15293-2)

When it comes to vocals, the key word for pop poles' rock songstress Suzanne Vega is "subtly." Vega's delicate voice doesn't grab you by the neck the way a Janis Joplin, a Gladys Knight or an Ella Fitzgerald do. Like 1987's 'Solitude Standing,' the equally appealing days of open Hand demonstrates Vega's ability to be inviting without being forceful either vocally or musically. Vega's music often has a moody, haunting quality, and this is especially true on the engaging cuts "Pilgrimage," "Those Whole Girls (Run in Gracey)" and "Rusted Pipe." The album's standout track is "Men in a War," which takes a look at the plight of disabled veterans but does so without conveying the type of anger that Bruce Cockburn probably would when addressing such a subject. Vega says it softly, but says it well. (Alex Henderson)

CARLY SIMON: My Romance (Arista AC 8852)

Carly Simon as jazz chanteuse sounds far worse than it really is. Romance, very similar to Simon's ill-fated Warner Bros. release, Torch, finds the singer in a sentimental mood. Tackling standards such as "My Funny Valentine," "Little Girl Blue," "Danny Boy" and the title song, Simon doesn't conjure images of tasteful downtown cafes or smoke-filled haunts—and she doesn't make anyone forget that there are already definitive versions of these songs elsewhere. She's in fine voice and obviously giving her all, but short of a phenomenal instrument (which she doesn't have) or a radical interpretation (which she doesn't give), singing these songs only evokes the weight of a history and nostalgia that Simon, talent that she is, simply can't shoulder. (EH)

LONNIE LISTON SMITH: Love Goddess (Startrek/Ichiban STA 4021)

Although acoustic pianist/electric keyboardist Lonnie Liston Smith is primarily a jazz artist, Love Goddess is high in R&B content, and high on the R&B charts. The diverse album ranges from the engaging, straight-ahead jazz of Thelonious Monk's "Monk's Mood" and Miles Davis' "Blue in Green" to a fusion reading of Beb & Co.'s "Heaven" that boasts Grover Washington, Jr. on soprano sax, to caressing, mid-tempo R&B cuts like "Obsession" (which features Phyllis Hyman) and "Star Flower" (which features Jean Carn). Some of the album's fusion material suffers from the same problems affecting a lot of fusion—overproduction and a shortage of improvisation. But for the most part, that isn't the case on Love Goddess. (AH)

(Continued on page 20)
## TOP 100 SINGLES

**May 12, 1990**

The square bullet indicates strong upward chart movement.

### #1 Single: Sinead O'Connor

<table>
<thead>
<tr>
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<td>I WANNA BE RICH</td>
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<tr>
<td>3</td>
<td>VOGUE</td>
<td>Sire/Warner Bros.</td>
<td>D-21513</td>
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<td>4</td>
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<td>Columbia</td>
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<td>ALL I WANT IS YOU</td>
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### #1 Debut: Tommy Page #53

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### To Watch: Phil Collins #38

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<td>SPIN THAT WHEEL</td>
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**Manufacturer:** Crest Publishing

**Designed & Produced:** Thomas W. Lewis

**Typeset by:** LaserImage

**Artwork:** Chi Colombo

**Printed in the U.S.A.**

**Copyright:** (c) 1990 Crest Publishing

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**Charts provided by**

**Billboard magazine**

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**Notes:**

- The chart ranks singles based on sales and airplay.
- The peak position indicates how high the song reached in the charts.
- Artists and labels are listed for each track.
- Some songs may have had multiple releases, and these are indicated by parentheses after the track title.

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**Additional Information:**

- The charts cover a wide range of genres, including rock, pop, R&B, and country.
- The chart includes a mix of new releases and established hits.
- The chart is a snapshot of the music industry at the time, reflecting popular tastes and trends.

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**Editors:**

**Chief:** Steve Lopes

**Assistant Chief:** Antoinette Riler

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**Table:**

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**#2 Track:**

- **Track Title:** HEAVEN IS A FOUR LETTER WORD
- **Artist(s):** Epic
- **Label:** Enigma/Capitol
- **Peak Position:** 37

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**#3 Track:**

- **Track Title:** THE SECRET GARDEN
- **Artist(s):** Enigma/Capitol
- **Label:** Enigma/Capitol
- **Peak Position:** 38

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**#4 Track:**

- **Track Title:** THE DOWNEAUST "ALEXA"
- **Artist(s):** Columbia
- **Label:** Columbia
- **Peak Position:** 71

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**#5 Track:**

- **Track Title:** THE CLUB AT THE END OF THE STREET
- **Artist(s):** Enigma/Capitol
- **Label:** Enigma/Capitol
- **Peak Position:** 80

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**#6 Track:**

- **Track Title:** KEEP IT TOGETHER
- **Artist(s):** Sire
- **Label:** Sire
- **Peak Position:** 83

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**#7 Track:**

- **Track Title:** MY BAD NAME DOWN
- **Artist(s):** Columbia
- **Label:** Columbia
- **Peak Position:** 85

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**#8 Track:**

- **Track Title:** ONLY MY HEART TALKING
- **Artist(s):** Epic
- **Label:** Epic
- **Peak Position:** 87

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**#9 Track:**

- **Track Title:** BLUES BEFORE AND AFTER
- **Artist(s):** Enigma/Capitol
- **Label:** Enigma/Capitol
- **Peak Position:** 88

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**#10 Track:**

- **Track Title:** C'MON & GET MY LOVE
- **Artist(s):** Polydor/FFR
- **Label:** Polydor/FFR
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FCC to Expand AM Band

IN AN ATTEMPT TO MAKE AM BROADCASTING competitive, the FCC announced plans that should make AM radio more attractive to broadcasters and listeners alike. Declaring AM radio to be a "deteriorating national asset," Commission chairman Alfred Sikes said the aggressive strategy is intended to reverse AM's demise by reducing interference levels and expanding the AM band to house 10 more channels.

The upper portion of the band will be raised from 1605/1 kHz to 1705 kHz, creating the additional channels and allowing for approximately 300 new broadcasting opportunities. These upper slots will initially be used by existing broadcasters for voluntary relocation in an effort to reduce the interference caused by band crowding and channel congestion.

In conjunction with the increased range, manufacturers will have to modify receivers to accept the signal. According to the Commission's Roy Stewart, the manufacturers have assured the Commission that they can confidently respond to the expanded range.

Another proposal aimed at improving AM's quality and longevity authorizes station operators to engage in private negotiations to reduce interference. In addition, tax certificates would be granted to operators who reduce interference or abandon their licenses in congested slots. The Commission does not, however, stand united on a proposal that would prohibit AM-FM simulcasting. The ban is rationalized, according to Stewart, by interference reduction. Since the most marginal AM broadcasters operate on simulcast, their dissolution would reduce interference and benefit those AM broadcasters who offer the public original programming. Commissioner Sherrill Marshall voiced a contrary view and denounced this aspect of the plan, since it would drive viable AM operators out of business.

—SCOTT HARVEY

ANGKOR WAT: Corpus Christi (Death/Metal Blade 7 72430-4)

The deadf thrash posses-

Metallica, Anthrax, Megadeth, Slayer, Testament and Exodus, among others—clobber you with their relentless aggression but still offer some accessible hooks and audible vocals. The same goes for Angkor Wat, whose latest offering, Corpus Christi, is about as subtle as a sledgehammer but still offers songs. The album's standout cut is a thrashed cover of Heart's "Bar-

racuda," although Wat also fares quite well on "Schizophrenic Storm," the frenzied "Turn of the Screw" and "Ordinary Madness." Mosh 'em. (AH)

LOS PLENEROS DE LA 21/CONJUNTO MELODIA TROPICAL

Puerto Rico, Puerto Rico

(Shanachie 65001)

Los Pleneros de la 21 and Or-

chesta Melodia are two New York-

based Puerto Rican groups embracing traditional Puerto Rican music instead of the type of modern-day salsa that El Conjunto Clasico El Gran Combo (both Puerto Rican bands) have played and that many Puerto Rican listeners favor. Both Los Pleneros and Orchesta Melodia embrace horn-

less formats that stress percussion and cuatro guitar. Comparing Puer-

to Rico, Puerto Rico to traditional Afro-Cuban music, one can see that the latter has had a much greater influence on contemporary salsa. But while such comparisons are inter-

esting from a historical standpoint, the vital music on Puer-

to Rico, Puerto Rico underscores the fact that Puerto Ricans were making vibrant music long before they started embracing salsa. (AH)

Fred Meyer Bans Sale of 175 Albums to Minors

LAST WEEK, THE FRED MEYER MUSIC MARKET, which maintains 100 record store retail outlets in five western states, banned the sale of 175 different releases to minors. When the chain determines a record's lyrics to be explicitly sexual or violent, it places a bright green sticker on the album to alert the sales clerk to check the customer's identification and verify his or her age. One such record on the list is, ironically, Frank Zappa's Jazz From Hell, an instrumental album with no lyrics.

"Transworld, one of the country's largest retail chains, recently abandoned a similar stickerning and banning policy when the industry reacted with strong protest," Labeling legislation is now being fought in Pennsylvania, Arizona, Florida, Iwoa, Maryland, Tennessee, Missouri and Oklahoma. In response to this growing movement, Musician magazine published an open letter this month urging the recording community to unite against labeling. Further, it has organized a petition campaign in Pennsylvania set up at over 200 retailers throughout that state. The magazine hopes that the Pennsylvania ACLU-endorsed petition will generate 500 signatures per outlet and that the campaign's cumulative effect will have some impact on the state's legislators.

Musician will also host a regular fea-
ture, starting in May, called "Sound Off—Artists Against Censorship." This column will give different artists the opportunity to sound off against legislation every month, and will be accompanied by a national consumer petition.

—SCOTT HARVEY

ANDREW DICE CLAY: The Day the Laughter Died (Def American Recordings 9242287-2)

Vulgar and over the top, this double album is hilariously offensive in a most winning manner. The common threads that tie this performance together are Clay's pronounced sexual desires and his equally pronounced distaste for women beyond having his needs met. It's not for everyone. Comedy by shock is a tired format, and the blue topics surveyed by Clay could very easily bore and anger listeners. Clay's deadpan wit and style, however, carry the show beyond its filthy foundation. Further, the content is just too much, an obvious put-on not worthy of off-

ence. This routine is particularly funny from the male viewpoint, but the test is how women will respond. In fact, a female member of the audience became enraged at one point, screaming obscenities as she exited the club where her effort was recorded. It happens. (SH)
Academy of Country Music Awards: And the Winners Are...

BY KAY KNIGHT

Academy of Music Awards:
Entertainer of the Year: George Strait
Male Vocalist of the Year: Clint Black
Female Vocalist of the Year: Kathy Mattea
Single of the Year: Clint Black, "Better Man" (RCA)
Album of the Year: Clint Black, Killin' Time (RCA)
Song of the Year: Kathy Mattea, "Where've You Been"; Jon Vezner and Don Henry, composers (Mercury/PolyGram)
Top Vocal Duet: the Judds
Top Vocal Group: Restless Heart
Top New Male Vocalist: Clint Black
Top New Female Vocalist: Mary Chapin Carpenter
Top New Vocal Duo or Group: the Kentucky Headhunters
Video of the Year: "There's a Tear in My Beer," Hank Williams Jr. and Hank Williams Sr.; Ethan Russell, director

When Country Newcomer
Clint Black left the 25th Annual Academy of Country Music Awards ceremonies on April 25, he had made country music history. Black is the first newcomer to ever win four awards during his first year of competition.

The RCA recording artist took home top honors as the Male Vocalist of the Year and New Male Vocalist of the Year, as well as for Single of the Year and Album of the Year.

"It feels just as heavy as the first three," Black said after picking up his fourth "Hat" award, "It feels great—something I can probably float around on for a couple of months."

Entertainer of the Year accolades went to veteran George Strait, who also co-hosted the event and was last year's Male Vocalist of the Year.

Top female honors went to Kathy Mattea, who took home the Female Vocalist of the Year award, winning out over Reba McEntire, k.d. lang, Dolly Parton and Tanya Tucker.

"It feels great," said Mattea, also celebrating a Song of the Year award for "Where've You Been," co-written by husband Jon Vezner and Don Henry. "It was great competition. I have a lot of respect for everyone who was up. I don't know if I deserve it anymore than anyone else."

Here is a complete listing of the the award winners from the 25th Annual

George Strait
Prior to the telecast, the winners of Hat awards in the instrumental categories were announced. They were as follows:

Bass: Michael Rhodes
Drums: Steve Dana
Fiddle: Mark O'Connor
Guitar: Brent Rowan
Keyboard: Skip Edwards
Specialty Instrument: Jerry Douglas (dobro)
Steel Guitar: Jay Dee Maness
Non-touring Band: Nashville Now Band
Touring Band: Desert Rose Band

Also announced prior to the telecast were three other awards. They were:

Radio Station of the Year: WSIX Radio, Nashville, Tennessee
Disc Jockey of the Year: Jon Coulon, WGKX, Memphis, Tennessee
Country Nightclub of the Year: Crazy Horse Steak House & Saloon, Santa Ana, California.

A special feature of the show was a look back at some memorable moments from the past quarter of a century, introduced by country legends Eddie Dean, Roger Miller, Buck Owens, Carl Perkins and Cliffie Stone.

George Strait, along with the Judds, Tammy Wynette and Alabama, hosted this year's ceremonies, broadcast live on NBC from the elegant Pantages Theatre in Hollywood.
### COUNTRY ALBUMS

**May 12, 1990**  
The square bullet indicates strong upward movement

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<td>Alan Jackson</td>
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<td>Robin Lee</td>
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<td>TELL ME WHY (Curb 10630)</td>
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<td>LYLE LOVETT &amp; HIS LARGE BAND (MCA/Curt 42703)</td>
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<td>SOMEONE INSIDE SO STRONG (Warner Bros./Reprise 1-25792)</td>
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For station ID's, interviews or booking call: **BILLY DRISCOLL 1-800-543-3403**

**Donnie Marsico**

**Produced by:** BOB CORBIN AND BARNEY LEE

**National Promotion:**

CHUCK DIXON  
(615) 754-7492  
GARY BRADSHAW  
(512) 675-3862  
A DIVISION OF G.E. I.
EXILE: "Settling Down" (Arista AL-8624)

After going through several changes, in both music and personnel, Exile has emerged stronger than ever. Their debut album on Arista is full of songs right on the cutting edge of country. "Keep It in the Middle of the Road," "Bad Blood" and "Nobody's Talking" portray the group's up-tempo rockin' style, while "Yet" shows us the heart-felt, soul-reaching emotions that give a ballad that magic touch, and "I'm Still Standing" has a great message in it. Expert production by Randy Sharp and Tim DuBois, along with the positive energy and evident camaraderie of these fellows, is sure to put this group back in the spotlight.

—KAY KNIGHT

PATTY LOVELESS: "On Down the Line" (MCA CDAS-79004)
The latest Loveless results are just as we expected—another winning combination with a sign up front that reads: "This is a #1 single." That's nothing new for Loveless, but as she kicks off her upcoming LP, we can already hear a brand new roar of thunder destined to create a never-ending storm. Penned by Kostas (who has helped Loveless to the top before), and produced by Tony Brown, "On Down the Line" gives us lyrics to live by and a honky-tonk-gal voice like never before. A mad, stompin' beat with a slight Cajun flair wraps around hard-driving vocals that practically bellow as Loveless walls out advice on how to handle life's ongoing struggles.

COUNTRY FEATURE PICKS

RANDY TRAVIS: "He Walked on Water" (Warner Bros. 7-19878)
Singing about various members of the family seems to be a winning ticket in today's country music, as in this new release from Travis. "He Walked on Water," produced by Kyle Lehning, tells the story of a great-grandfather and how his life and character can compare to that of a saint—at least in the eyes of a great-grandson. Such a ballad, with detailed lyrics to which we can all relate, certainly works well with Travis. This cut, written by Allen Shamblin, is no exception.

JANN BROWNE: "Mexican Wind" (Curb NR-76815)
Stand back, Emmylou Harris. There's finally another gal who's reached your level of prominence. But there's really no comparison between the two artists—Jann Browne definitely proves to hold her own candle with her every endeavor, and the flame shines brighter every time. Produced by Steve Fishell, "Mexican Wind" gears down quite a bit, compared to Browne's usual sassy up-beaters. A lovely acoustic guitar and Browne's quivering vocals echo into a natural beauty, as lyrics penned by Browne, Pat Gallagher and Roger Steen describe a journey to Mexico in search of a lost love.

PAUL OVERSTREET: "Richest Man on Earth" (RCA 2505-7-RAA)
Another up-beat ballad from Overstreet always has its place. In this case, however, his latest single (produced by James Stroud) can easily top into the gospel industry as well as country. "Richest Man on Earth," self-penned along with Don Schlitz, allows us the chance to really stop and consider those things in life that we often take for granted. It's one of those simple tunes with which we'll more than likely find ourselves singing along. As always, Overstreet adds his personal dosage of sincerity in addition to a friendly vocal delivery.

JENNIFER MCCARTER & THE MCCARTERS: "Shot Full of Love" (Warner Bros. CD-4053)
For a heartbreaking lady who's used to calling all the shots, paybacks are tough. Jennifer McCarter & the McCarters sing this story with their usual grace and charm—creating a delightful ballad with all the right music on top of all the right words. "Shot Full of Love," brilliantly produced by Paul Worley and Ed Siey, gives us smooth-tone vocals from Jennifer and ever-so-sweet harmonies from the sisters. The McCarters sound is always a breath of tame and refreshing air, but the lyrics alone on this cut garner elite recognition.

—KIMMY WIX

CASH BOX MAY 12, 1990

NEW FACES

Scott Ellison

SINGER, SONGWRITER, RHYTHM AND LEAD GUITARIST Scott Ellison is being introduced as a solo act through Interstate 40 Records. Ellison has written some great songs during his illustrious career. One of his tunes was featured in numerous episodes of the hit NBC TV soap opera, Santa Barbara. Between writing hit songs, Ellison has consistently played many of the top clubs in California (such as the Lighthouse and the Coachhouse). In Nevada he played the world-famous Bally's.

Cash Box is very sure Scott Ellison will make it as a great solo artist in the near future. Look for his forthcoming album, entitled Heart on the Run, featuring the hit single "I Never Kiss and Tell." The single's release date is set for May 14.

THANK YOU

Country Radio
For The Cash Box
Chart Success Of

"She Doesn't Matter Anymore"

by

GEORGE CARONE

Writer: Stan Olencic
Producer: Don Grashey
National Promotion:
Gary Bradshaw
(512) 675-3862
Chuck Dixon
(615) 754-7492

GOLDEN EAGLE RECORDS
GOING TO PIECES... Warner Brothers artists Southern Pacific are shown on location at the recent filming of the video “Go to Pieces.” The remake of the Del Shannon classic is featured on their current Country Line album, and it continues to move up the charts. Pictured (l to r): Keith Knudsen, Kurt Howell, John McFee, Stu Cook (partially hidden), Cathy Hagan (make-up) and Tom Calabrese (producer). (photo: Melodie Gimple)

CBS RECORDING ARTIST Jay Patton dons his trademark “black hat and saxophone” to work on a video by the same name. It’s the first video by this Nashville-based artist, who is currently pursuing a solo career while simultaneously playing sax and guitar in concert dates for Crystal Gayle. Seen here in the studio with Patton are Nashville’s Scene Three production crew members (l to r) Larry Boothby and Dave Gossard.

CALCULATOR OF EVENTS

COMING UP:
UNDERCURRENTS ’90, Cleveland’s second annual music business seminar and showcase, will be held May 18 and 19, 1990. This year’s seminar and trade show, sponsored by BMI, the Scene and Budweiser, will be held at the Improv, at the Powerhouse Mall in Cleveland Flats, during the day. At night, 42 bands from throughout the Midwest will showcase at Peabody’s Down Under, Biggies, Rumrunners, Splash and Babylon A-Go-Go.
Registration for the two-day event is $75. For further information, contact Undercurrents ’90, 9255 Olde Eight Road, Northfield, OH 44067; or phone (216) 467-4236.

BACK IN TIME:
MAY 6—John Conlee’s “Common Man” hits #1 (1983)
MAY 7—Jerry Lewis’ “Chantilly Lace” holds the #1 spot on the country charts for the second week in a row (1972)
MAY 8—“I Loved ‘Em Every One” by T.G. Sheppard spends its second week at #1 (1981)
MAY 9—Keith Whitley dies (1989)
MAY 10—“Wildwood Flower” is recorded by the Carter Family (1928)
MAY 11—Happy Birthday to Alabama’s Mark Herndon (1955)
MAY 12—Steve Wariner tops the chart with “Where Did I Go Wrong” (1989)

COUNTRY HOT CUTS

1. HANK WILLIAMS, JR.: “Man to Man” Lone Wolf (Warner Brothers/Curb)
2. THE HIGHWAYMEN: “Born and Raised in Black and White” Highwayman 2 (Columbia)
3. STEVE WARNER: “I Want to Go Back” Laredo (MCA)
4. TRAVIS TRITT: “Son of the South” Country Club (Warner Brothers)
5. ALAN JACKSON: “Wanted” Here in the Real World (Arista)

TOP 5 SINGLES—10 YEARS AGO

1. EMMYLOU HARRIS: “Beneath Still Waters” (Warner Brothers)
2. EDDIE RABBITT: “Gone Too Far” (Elektra)
3. DEBBY BOONE: “Are You on the Road to Lovin’ Me Again” (Warner Brothers/Curb)
4. MERLE HAGGARD: “The Way I Am” (MCA)
5. DOTTIE WEST: “A Lesson in Leavin’” (United Artists)

MCA/NASHVILLE recording artist Vince Gill recently shot a video for the title track of his debut album for the label, When I Call Your Name. Shot on location in Nashville, the video was directed by Bill Pope and produced by Joanne Gardner for Acme Pictures. Vince Gill (left) is shown here with director Bill Pope (right) discussing the next shot on the video set.

EVERYBODY’S TALKING about Exile’s new video release, “Nobody’s Talking.” The video coincides with Exile’s second single release from the group’s Arista LP, Still Standing. Pictured (l to r): Exile members Paul Martin, Steve Goetzman, Sonny Lamaire and Lee Carroll shooting a scene at Riverfront Park in Nashville.

Audrey Huneycutt
“I’ve Already Walked In Her Shoes”
on T & M Records

National Promotion:
James Williams
Gary Bradshaw
Chuck Dixon

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GENE GARDINER
RELEASES HIS FIRST COUNTRY SINGLE
“Don’t Wait Too Long”
on E N G RECORDS

Writer: Gene Gardiner
Producer: Rob Attinello
National Promotion:
Gary Bradshaw
(512) 675-3862
Chuck Dixon
(615) 754-7492
**COUNTRY MUSIC**

**COUNTRY INDIE SINGLES**

May 12, 1990 The square bullet indicates strong upward chart movement.

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<thead>
<tr>
<th>#</th>
<th>Track Title</th>
<th>Artist</th>
<th>Week 1</th>
<th>Week 2</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I WILL STAND BY YOU</td>
<td>Barn Burner</td>
<td>3</td>
<td>4</td>
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<tr>
<td>2</td>
<td>LOVE IN THE FAST LANE</td>
<td>Linda Carol Forrest</td>
<td>2</td>
<td>5</td>
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<tr>
<td>3</td>
<td>SHE DOESN'T MATTER ANYMORE</td>
<td>George Carone</td>
<td>5</td>
<td>4</td>
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<td>4</td>
<td>GONNA LAY ME DOWN Beside My Memories</td>
<td>Sammi Smith</td>
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<td>2</td>
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<td>5</td>
<td>LONESOME 3 A.M.</td>
<td>Bobbi Lace</td>
<td>8</td>
<td>4</td>
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<td>6</td>
<td>THREADS OF LOVE</td>
<td>Eddie Carpenter</td>
<td>7</td>
<td>2</td>
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<tr>
<td>7</td>
<td>LOVE, LOVE, LOVE</td>
<td>Kraig Moss &amp; Desiree</td>
<td>9</td>
<td>4</td>
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<tr>
<td>8</td>
<td>TAKE THE KEYS TO MY HEART</td>
<td>Kim Tsoy</td>
<td>10</td>
<td>3</td>
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<tr>
<td>9</td>
<td>DAY BREAK</td>
<td>Ray Griff</td>
<td>11</td>
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**HELP ME MAKE IT THROUGH THE NIGHT**

(Radical BG-2003AA)

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<th>Track Title</th>
<th>Artist</th>
<th>Week 1</th>
<th>Week 2</th>
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<tbody>
<tr>
<td>1</td>
<td>I'VE HOLDIN' HERE</td>
<td>Billy Joe Burnette</td>
<td>16</td>
<td>3</td>
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<tr>
<td>2</td>
<td>I'VE ALREADY WALKED IN HER SHOES</td>
<td>Audrey Huneycutt</td>
<td>14</td>
<td>3</td>
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<tr>
<td>3</td>
<td>WHILE THE FEELIN'S GOOD</td>
<td>Debbie Sigmond</td>
<td>19</td>
<td>3</td>
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<td>4</td>
<td>PATHWAY OF A FOOL</td>
<td>J.J. Kent</td>
<td>DEBUT</td>
<td></td>
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<tr>
<td>5</td>
<td>JOE'S HANDS</td>
<td>Debi Arnold</td>
<td>DEBUT</td>
<td></td>
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<tr>
<td>6</td>
<td>BLUE HEART SPECIAL</td>
<td>Aletha</td>
<td>DEBUT</td>
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<tr>
<td>7</td>
<td>WHY WON'T THE PHONE RING FOR ME</td>
<td>Joey Davis</td>
<td>DEBUT</td>
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**COUNTRY INDIES**

**INDIE SPOTLIGHT**

GALE KESSINGER: “Somebody Loves You” (Southern Tracks ST-2020)

Now here's a voice with a different ring to it and here's a song that's rather typical. Put the two together with a drifting fiddle in the background and the results are very entertaining. “Somebody Loves You,” written and produced by Phil Thomson, lets us know that love is always a great alternative when all else seems hopeless. It's Kessinger's vocal contribution that places this single in top of its class. She's a natural, powered with control and exceptionally talented when it comes to just knowing how to sing and making it real. For a bluesy/contemporary freshness, try this one on and you'll suddenly realize you want to hear more.

**INDIE INSIGHT**

**Track Records' Recording Artist** Summer Cassidy is busy, busy, busy these days. Cassidy is on haitus from the road, but is certainly not taking it easy. This high-energy entertainer is working on material for her next album, putting together a new stage show and also preparing to begin production on a country music video show, which will air on a new cable network in Texas—all that in addition to performing locally.

Cassidy's latest single, "He's a Lonesome," is currently climbing the country charts, hitting the #7 spot on the Cash Box Country Indie Singles chart and #23 on the Top 100 Country Singles chart. Her recent video, "New Mexico Sun," is now being used by 53 chambers of commerce to attract tourists to the state of New Mexico. This talented lady, a fifth-generation Texan, is definitely busy performing that Texas swing music she so loves to bring to her audience, both live and from the studio.

**Another Texan Who is Keeping Very Busy** these days is Tried & True recording artist Chris Wall. This Austin, Texas-based singer/songwriter will be releasing his first album, Honky Tonk Heart, early this summer. Honky Tonk Heart will give listeners a chance to sample the songs that originally caught the ears of composers as accomplished as Guy Clark and Jerry Jeff Walker. In fact, two of Walker's last three charting singles—I Feel Like Hank Williams Tonight and "Trashy Women"—were Chris Wall compositions. Wall has proven himself a country dancehall favorite around Texas, and has opened shows for Walker in several venues. Wall will be touring in Europe this summer, promoting his new LP. One of those stops will be the Country Music Festival in Grendelwitz, Switzerland.

**Indie Spotlight**

MARCY CARR: "A Promise You Never Made" (Overtown Lee LQR-141A)

Intrigued by a voice that can't be compared? Check out Carr's bluesy wall. Enhanced by a piano/keyboard emphasis and a unique melody that will make you want to bop your head back and forth, "A Promise You Never Made" is amply crisp and sparks a mysteriously fun feeling of some sort. Creative production, offered by Lonnie Wright, can't go without recognition. Carr should hold onto this style and approach—it's an ear-opener.

**Up & Coming**

ANDI & THE BROWNS: "You've Been Lyin' To Me (About Lyin' With Her)" (Door Knob DK-90-346)

ROOSTER QUANTRELL & THE BORDER RAIDERS: "(Here I Go) Dreamin' Once More" (Stardust SR-1096A)

DEBI ARNOLD: "Joe's Hands" (NLT NLT-1997-AA)

—KIMMY WIX

Liz Calendar with her new release

"Second Opinion"

Gives a Special Thanks To:
The Disc Jockeys and Program Directors
The Staff of Cash Box for the "Indie Spotlight"
Writers Johnny Park and Charles Stewart
Producer Jerry Abbott of CCR Records
And Bobby Witte for national promotion
COUNTRY TIDBIT: TANYA TUCKER, nominated for the ACM's Female Vocalist of the Year, recently guest-starred in the premier episode of the new NBC series, Shannon's Deal. Tucker played herself in the series, which stars Jamey Sheridan and Elizabeth Pena. The singer was also a featured performer at Washington D.C.'s historic Ford Theatre for a Salute to the Human Spirit, airing on TBS July 4, and honoring the memory of President Lincoln.

COUNTRY TIDBIT: JOINING THE RANKS of Willie Nelson, B.B. King and Sammy Hagar, MCA recording artists the Bellamy Brothers recently presented Houston's Hard Rock Cafe with a custom-made Bellamy Brothers Washburn guitar. The acoustic/electric guitar is one of only three Bellamy Brothers models, produced by Washburn for the duo in 1986. Played by Howard Bellamy, the guitar bears the Bellamy logo on the neck of the instrument, inlaid in abalone. The remaining two custom-made models are still in the Bellamys' possession.

COUNTRY TIDBIT: CBS RECORDS' Doug Stone played to his largest audience to date recently, opening for Vern Gosdin and Ricky Van Shelton in Columbus, Georgia. He received a standing ovation, making a believer out of his father, who once considered music a poor career move. Called back onstage during Gosdin's set, Stone joined "The Voice" on "Help Me Make It Through the Night" and was visibly touched when Gosdin told the audience Stone was on his way to superstardom. Stone's debut single, "I'd Be Better off (In a Pine Box)," continues to climb the charts.

"SMOKING - SONG"

Written and Sung By

KEN PENLAND

On

badger records inc.

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Executive Producer: Billy Joe Burnette
Manager: Delores Kastner

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NATIONAL CHRISTIAN PROMOTER'S ROUNDTABLE ELECTS NEW BOARD OF DIRECTORS: Paul Emery (Harvest Producers), has been elected president by NCPR members for 1990. Chuck Tilley (AtlanticFest) will serve as vice president, and Malcolm Greenwood (Greenwood Productions) will oversee confidential and treasurer, duties. Former NCPR president Justin Smith (Gold Coast Concerts) and former vice president Jon Robbereon (Celebration Concerts) will remain on the five-man board of directors this year. Emery states that the NCPR aims to facilitate better communication between promoters, agencies, management and record companies.

BENSON & YOUTH FOR CHRIST TEAM FOR DC '91: The Benson Company and Youth for Christ announced that Benson will be the sole provider of the music arts for DC '91, the Congress on Youth Evangelism, scheduled for July 17-21, 1991 in Washington, D.C.

ROB FRAISER SIGNS WITH URGENT RECORDS: Austin, Texas-based Christian record company, Urgent Records, has just signed singer/songwriter Rob Fraiser to a recording agreement. Fraiser joins the Urgent roster of artists, which includes Bob Bennett, Billy Crockett and Phillip Sandifer.

Turning the studio upside-down at a listening party held on March 31 at Nashville's 16th Avenue Sound to celebrate the release of Morgan Cryar's fourth album, Kingdom Upward, were Michael Blanton, executive producer; Brian Mason, host of The Brian Mason Show, which airs every Sunday morning on Nashville's WLAC-FM; Morgan Cryar; and producers Mark Heimermann and Chris Harris. (photo: Beth Gwinn)

# ALBUM REVIEW

CHARLIE PEACOCK: The Secret of Time (Sparrow SPC-1217)

Have you ever witnessed something so unusual that simple words couldn't do it justice? That's the case with newest Sparrow family member Charlie Peacock's latest release. His debut Sparrow project, The Secret of Time, produced by Brown Bannister, drifts in so many directions and with so many facets of talent that I'm still not sure what I'm trying to say even as I write. Vocally, Peacock is utterly amazing—capable of stretching his voice from a solid soul foundation to a sometimes shrill scream that resembles a resounding whisper. Instrumentally, The Secret of Time proves to be an unlimited phenomenon. Each individual cut seems to capture an entirely different setting and moment in life. Tunes such as "Big Man's Hat," which is Peacock's own testimony about lessons learned while approaching manhood, "Experience" and "Heaven is a Real Place" give us hard-driving Christian stompers. Then there's "Almost Threw It All Away," "Drowning Man" and "Dear Friend," which flaunt the more sincere heart-tamers. The top-notch pick would have to be the title cut—an a cappella cry kicking off with a gentle background rumble that slowly transforms into a musical storm. Throughout the album, powerful vocals, music and overall production offer a strong Christian message on each cut. Yes indeed, Christian music has certainly changed.
ICMOA Preps for State Convention

CHICAGO—The agenda at this year’s Illinois Coin Machine Operators Association (ICMOA) state convention will focus on the decade of the ‘90s and the future of the coin-op business. The show opens on Friday, June 15 and will run through June 17 at the Clarion Inn in Findlay, Illinois.

The various seminars and business meetings will address such issues as the status of poker games in Illinois, which will be discussed in detail by Ray Shroyer, ICMOA’s chairman of the Truth in Amusement committee. Phil Benson of Montana Music will talk about “Truth in Amusement into the ‘90s.” He is one of the industry’s most sought-after speakers, and chairs the AMOA Truth in Amusement committee. Gil Pollock, president of Premier Technology (and president of the American Amusement Machine Association) will share his views on the future of the coin-op business. AMOA’s first vice president, James Trucano, will be the keynote speaker at the ICMOA banquet.

The celebration of the pinball machine’s 60th anniversary will play a major role in the show’s format. There will be a workshop on how to set up pins for optimum income, conducted by representatives of the pinball manufacturing firms. The machines will be among the offerings at the PACE auction on Saturday night. This annual event is noted for providing equal amounts of business and social activities. Showgoers can look forward to the Sunday morning golf outing, the president’s reception and barbeque, the banquet and awards ceremony, along with hospitality hours and the very popular ICMOA-PAC auction.

For registration information and additional details, contact ICMOA headquarters at 710 E. Ogden Ave., Suite 113, Naperville, IL 60563.

CASH BOX   MAY 12, 1990

17 YEARS AGO

On April 12, 1973, Wurlitzer invited 200 members of the mass-communications media to a “salute to nostalgia” presentation in New York’s Plaza Hotel for the unveiling of their new phonograph, the Wurlitzer jukebox (1050). The machine’s design represents an amalgamation of antique Wurlitzer models from the mid and late ’40s and will be available in a limited quantity... Urban Industries of Louisville announced the release of its new arcade piece called Computerized Shooters (1950). The game, which will be offered in a limited edition, features an analysis of their sex appeal within ten seconds after a coin is inserted... MOA recently held its mid-year board meeting, in Miami, to discuss plans for Expo ’73 (November 22-24), which will climax the association’s yearlong 25th anniversary celebration... Monte Carlo is the latest four-player pinball machine from Bally... Chicago Coin announced delivery of T.V. Pin Pong, a new two-player game that simulates pin pong on a television receiver... Robert Harding, who has served as field service manager for Wurlitzer out of the factory’s North Tonawanda headquarters for the past eight years, has been named field service manager for Wurlitzer Distribution Corp.... Cleveland Coin Machine Exchange relocated its Toledo branch into a modern, new 9,000 square-foot facility... Among new products being introduced by Midway is Winner, a video game being built under license and with the cooperation of Atari; and Goal Tender, a table game with a specially designed playfield that will keep the puck in action... Effective April 30, 1973, Alan Trucano assumed the post of vice president of sales and marketing in the Philadelphia headquarters of Banner Specialty, replacing Marc Rodenstein, who has resigned in order to pursue other interests... Officials of Sega Enterprises of Tokyo and World Wide Distributors, Inc. of Chicago jointly announced the appointment of World Wide as an authorized distributor of Sega products, including games manufactured by Sega subsidiaries such as Sega of Madrid and Alca Electronics Ltd. of London... Pinball Ball is the new TV pin pong unit that is being sample-shipped by Williams Electronics, Inc... Jack in the Box is the current four-player flipper from Gottlieb and it will be followed up very shortly by a two-player called Jumper Jack... Jim Patla, a member of the engineering staff at Bally, took first-place honors in the Puerta, Illinois regional pinball tournament, sponsored by the International Pinball Association, which is headquartered in Washington, D.C.

HIT SINGLES OF THE PAST

The Cash Box Top Ten Jukebox Tunes

(Compiled from Cash Box, January 9, 1960)

1. "Why?" Frindle Avalon
2. "Heartaches by the Number," Guy Mitchell
3. "The Big Hurt," Toni Fisher
4. "UH! Oh!" Nutty Squirrels
7. "Mack the Knife," Bobby Darin
8. "It’s Time to Cry," Paul Anka
10. "Oh Carol," Neil Sedaka

INDUSTRY CALENDAR 1990

June 2-5: Summer Consumer Electronics Show (CES); McCormick Place; Chicago, IL. For info, contact CES at (312) 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 18-21: Billiard Congress of America international trade exposition; Commonwealth Convention Center; Louisville, KY. For info, contact Frank C. Zdy at (602) 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 University Inn, 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 Hotel; 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.

MEET THE CHAMPS!—Arachnid’s ongoing BullShooter V tour made a stop in Rochester, New York; this past February, for a $5,000 qualifying regional round, co-sponsored by T.O.P. Distributing and played at the Days Inn, Rochester. Shooters from New York, Canada, Michigan and Pennsylvania came in to compete, with top honors going to Sandy Sullivan of Buffalo and Walter Pankow of Lackawanna. From here, the tour moved on to Torrance, California for a $5,000 qualifying regional that was co-sponsored by C.A. Robinson & Co. at the Holiday Inn. It was one of the largest regionals to date, attracting over 600 players who participated in the eight-event competition. Brian Howes of Cypress won the prestigious California Pro Champion honor and Sandy Frantz of South Laguna took first place in the Women’s Singles event. The first, second and third place winners in both regions qualified for the BullShooter V finals, which will take place May 26-28, 1990 in Chicago. Pictured are: (photo 1) the Rochester champions Sandy Sullivan and Walter Pankow; and (photo 2, l-r) Sandy Frantz, Arachnid’s Brad Burke and Brian Howes at the Torrance event.
It's the time of the season for baseball games, so comes MVP, a one- or two-player street game from Sega for players to get the feel of the action that they create on the screen.

Each player is equipped with one joystick and three push-buttons. On offense, the player uses one push-button to bat, the second button for putting in a pinch hitter or for bunting, and the third for making movements in the batter's box (before pitching motion) or for making changes in stance/swing (after pitching motion). The joystick is used for pointing the runner in the direction you want him to go (first base, second base, third base, home plate).

As a pitcher, movement of the joystick at the appropriate time will allow for various pitching strategies—such as type of pitch and the course you want the ball to travel. The pitcher can use the push-buttons to select strength of pitch, along with other strategies.

As a fielder, players use the joystick to determine where they want the ball to be thrown (first, second, third or home), and the push-buttons for pursuing with the ball in hand or throwing it to another fielder. Certain other techniques can be applied with the combination of joystick and push-buttons.

In other words, M.V.P. provides a realistic play experience that puts players right in the thick of a baseball game.

Screen shot of Sega's M.V.P.

AMERI CORP'S AMERI DARTS—If you like to play darts, you'll love this game. It offers not only high standards of play but other options as well that appeal to the serious-minded and the fun-loving darters who appreciate Ameri Darts' humorous aspects. To lighten things up, there's the ever-present little mouse you can shoot. One to four can play this game. It is available in upright or cocktail models. It provides five games in one: three of the standard ways to play plus two other methods of play. We took this photo at the ACME convention when the Ameri Corp. exhibit was so crowded it was difficult to get a good shot. For further information regarding this piece, contact Ameri Corporation at 3955 Suffolk, Hoffman Estates, IL 60195.
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 Classified Ads Close TUESDAY

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 FOR SALE: Blue Chip Stock Market Wall terrain tickets, etc. Also a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers, Call Wassek Dist., Morgantown, W. Va. (304) 292-3791.

 For sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dilectland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.


 OPERATOR/ DISTRIBUTOR The Finest Route Management Software Package In The Country. It will make the day to day decisions of rotation, over/short what games and locations are profitable. Contact: SILENT PARTNER, 3441 South Park, Springfield, IL 62704. Tel: (217) 793-3500.

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