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An annual CASH BOX special issue spotlighting today's Music Publishing business and honoring the award winners of the celebrated BMI & ASCAP Dinners. Also including special interviews and features forecasting the future of Music Publishing
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ON THE COVER

Tony! Toni! Tone!

BY ALEX HENDERSON

In 1998, Tony! Toni! Tone! Made Its Presence Felt in the R&B world with its debut album, Who?, which sold more than 700,000 units and spawned the major hits "For the Love of You," "Baby Doll" and "Little Walter." Two years later, the posse returns with its second Wing/Polysgram album, The Revival, and "The Blues," a single that is rapidly climbing the R&B charts. In addition to that hit, The Revival includes high-tech funk pieces such as "All the Way," and ballads like "Whatever You Want" and "It Never Rains in Southern California." The group's willingness to address social issues is underscored by "Jo Jo," which deals with the topic of teen-age runaways.

Like Bobby Brown, "Troop and Guy, Tony! Toni! Tone! is an R&B unit that borrows liberally from hip-hop. In hip-hop-like fashion, the group samples everyone from Tommy Dorsey to Eazy-E to Richard Pryor to Tower of Power on "Oakland Stroke." "Oakland, California is Tony! Toni! Tone!’s hometown. As Dwayne Wiggins, one of the posse’s lead vocalists, sees it, the success of Tony! Toni! Tone! is an inspiration to Oakland’s younger residents. "It’s given the younger generation a sign that they can go out and make good money without doing bad things," Wiggins asserts. "We stand as something of a role model."
Sotheby’s in New York auctions 125 lots of Buddy Holly memorabilia, including a pair of those famous specs, a 1958 Fender Stratocaster, a 1945 Gibson acoustic guitar (with an elaborate leather cover hand-made by Holly), a notebook, several tuxedos and all sorts of other stuff.

we do this, then we’d just better stick All Quiet on the Western Front, Red Badge of Courage and Hamlet too.”

NARM contends its efforts are an attempt to forestall pending labeling legislation, while at the same time ensuring First Amendment-guaranteed rights of free speech. Working with others, including the PTA, NARM claims their lobbying efforts have defeated or resulted in the withdrawal of legislation in six states in the past few months. Others states have agreed to hold off legislation efforts in anticipation of an acceptable voluntary effort as promoted by NARM.

Legislative defeat, however, may not necessarily be the result of NARM’s efforts, since other states had previously rejected labeling legislation. NARM’s approach may be helpful in stalling a renewal of the issue in those states, but the initial defeat in those states indicates that voluntary labeling may not be necessary, or the only answer. Iglauer expounds, “I don’t see why the record industry is rolling over and playing dead… by the possibility—just the possibility—of legislation.”

While the industry grapples with the issues, and camps divide between those pro-and anti-labeling, all seem to be united in the belief that labeling legislation is a violation of the right to free speech, and must be stopped.

—SCOTT HARVEY

EMILY REMLER DIES: Emily Remler, the jazz guitarist who recorded prolifically for Concord Jazz and toured frequently, often with other guitarists (Larry Coryell was a frequent partner), died of a heart attack May 4 while on tour in Australia. Emily Remler was 32.

WE CAN’T HELP BUT HEAR YOU: Radio personalities from around the nation will join voices for a benefit record addressing the destruction of our environment. Titled DJ ADE, it is radio backed—i.e. airplay shouldn’t be much of a stretch. To become involved, call Robert Wideman at (900) 392-0771.

NOT FADE AWAY: How do you think you’d look in Buddy Holly’s glasses? You can find out on June 23, when...
ELEKTRA HAS GONE HOLLYWOOD ON US: Hollywood Records, the Walt Disney Company’s entry into the mainstream record business, will be distributed by WEA through Elektra Entertainment. Hollywood will have its own promotional, marketing and A&R staff. It will utilize its relationship with Elektra to supplement and enhance the Hollywood staff’s own efforts.

IMPORTANT NEWS: CBS Records has purchased 50% of Important Record Distributors, Inc. The deal is meant to strengthen CBS’s alternative music end with Important’s successful in-house labels, Relativity, Combat and In-Effect. In another deal, CBS has entered into a joint venture with the

TORCH AND TWANG AND SOME TEN-ALARM CHIILI: The Austin Songwriters Expo will be held in that lively little town on June 23 and 24 (ah, summer in Austin), a co-presentation of the Los Angeles Songwriters Showcase and the Austin Songwriters Group. Call (512) 478-2100 for further information about the workshops, panels, concerts and what all else.

NEWS BITES FROM ALL OVER THE LAND: The second annual Yogi Horton Memorial Celebration, named for the late drummer and benefitting a music scholarship at Alabama State U., Horton’s alma mater, will take place at New York’s Indigo Blues, June 11, with a whole mess of fine talent participat-

Pictured (l to r): Aaron Levy, executive vice president, Elektra; Gary Casson, senior vice president/business affairs, Elektra; Bob Krasnow, chairman, Elektra; Peter Paterno, president, Hollywood Records; Robert Morgado, executive vice president of the Record Group; and Frank Wells, president/CEO, Walt Disney.

The Smithereens... Oo-oo that smell...

PACE Group involving the development, ownership and operation of outdoor amphitheaters and the creation, production, presentation and promotion of live events... Similarly, the Chameleon Music Group has just secured a long-term deal with Australia’s Festival Records to distribute and market its product in that country. Festival’s market share is tremendous and is second only to WEA. It distributed Chrysalis, Island and A&M wares, but the latter two now belong to PolyGram and Chrysalis now deals with CEMA—opening an opportunity for Chameleons...

... Dianne Reeves, the singer, has a part in Fear No Evil, an upcoming film starring Robert De Niro, the actor... New Jack City, an upcoming gangster epic starring a host of music luminaries (including Ice-T, Nick Ashford and Vanessa Williams) has begun shooting around New York City. Wally Badarou and Teddy Riley are working on the music. Mario Van Peebles is directing... Guitar for the Practicing Musician, the magazine, has launched a new quarterly, Guitar Extra... The Lambada Workout is being released on...

(continued on page 10)
Blue Yonder

Blue Yonder, this group of fired-up energy creates the evening's perfect ending. Shaping the atmosphere into a good-time music honky-tonk, Blue Yonder wallows out an up-beat tune called "I Don't Have No Say So." Along with the rest of the audience, I was already saying to myself, "Hey, this squad on stage can entertain." Much of the credit has to go to Sandy Ramos, who leads the pack with a colossal vocal drive. Flaunting a sparkling presence on stage, Ramos proves to be the dynamite performer as she holds a tight grip on communicating extremely well with an audience. And how about that incredible back-up harmony from the rest of the Blue Yonder crew? She could do it solo, but these guys put the color in the rainbow. Other tunes performed by Blue Yonder include "I'm A Little Too Lonely Lately (I'm Way Too Blue)," "Let's Make the Moonlight" and a Gene Watson hit, also penned by Ramos and co-writer Jerry Dandiver, titled "Don't Waste It on the Blues." If you're familiar with the recent Wild Rose cut, "Go Down Swingin'," that goes under her name too. Just before I made my exit for the night, Blue Yonder placed a plus on their already winning performance and pumped out a be-a-t-hi-full ballad "There's No Reason Why I Shouldn't Be Around." Now we're talking. Blue Yonder, the Blue Yonder who's been performing with top-shelf backing. And that's Blue Yonder for you.

—KIMMY WIX

The Great South African Story

The Great South African Story is being written in headlines every day, but it is in the subplots that the real human stories are revealed.

One such subplot is the story of a jazz band that came together behind bars in the notorious island prison near Cape Town, Robben Island. This is where Nelson Mandela was jailed for most of his 27 years behind bars, and where most convoluted South African political activists have spent time. In activist lingo, it is known as "The University"—a school of political hard knocks.

Its "graduates" earn the respect in activist circles that the American establishment might show graduates of Harvard or Yale. The island graduates usually take up leadership positions in the mass movements that make up "the struggle" against apartheid, just as Harvard might supply future generals of America's corporate armies.

But the University includes more than just politics and resistance on its current curriculum. When a batch of prisoners was recently released, one of them, Ronnie Mabena, stepped off the island ferry with a violin in hand. A reporter for the Johannesburg Star newspaper casually asked him about the violin, and the tale of The University's music faculty tumbled out.

Mabena left the country in 1980, at 28, to join Umkhonto we Sizwe, the military wing of the African National Congress (ANC). He was captured in 1985, and spent just 10 years behind bars. For the following year, one of his fellow prisoners bought a violin. Prisoners were allowed to keep instruments in their cells, and this one intrigued Mabena, who decided to master it. Before long, he had started a band in the prison kitchen. It was called, naturally, the Kitchen Ensemble.

His fellow band members were none other than Sipho Madondo, released recently after serving 12 years on the island for terrorism; vocalist Thabane Zulu, also released, who served three years for refusing to testify at a political trial; and rhythm guitarist Frank Thabane and singer Tito Maphatha, both still inside.

Meanwhile, two other bands had also come together: Roots, which had originally been formed in an ANC training camp in Angola; and the Collective Sounds. The groups perform in prison concerts twice a year, making do with a limited selection of instruments. Last year, a firm of attorneys raised funds to buy instruments, and now the music flows a little more smoothly from behind the prison bars (although they are still trying to obtain a keyboard).

"It must be seen within the framework of the dynamism which is to be found in South African music [beyond the prison]," says Ronnie Mabena. "That cross-culture which characterizes the emergence of a new cultural identity."

Mabena says the music was an escape from the drudgery of prison life, but it was also a vehicle for expressing human emotions. The prisoners also recognized a political dimension to their music, and held long debates on the politics of music. "There is a very positive attitude towards culture by all the inmates," Mabena affirms. "Theory has been transformed into practice through our music."

He quotes ANC president Oliver Tambo to drive home his final point, one which emphasizes that making music behind bars has a relevance far beyond the mere sounds that emerge: "The world cannot imagine what cultural potential a new South Africa will exhibit, if only apartheid will go."

—ARTHUR GOLDSTUCK


**NEW FACES**

**Beats International**

**BY ERNEST HARDY**

"WHEN I WAS DOING [THIS] ALBUM," said Norman Cook in a recent interview with the British magazine Melody Maker, "I thought, 'This is gonna flop, it's so unfashionable.' But if it does flop, at least I've tried."

The album being discussed is the Elektra release, Let Them Eat Bingo, which is garnering glowing reviews from critics on both sides of the Atlantic. Cook and his band, Beats International, have put together a dance album that captures every club mood—sexy, playful, energetic, funky, and even that extremely rare quality in dance music, thoughtfulness. Cook, formerly of the critically acclaimed group the Housemartins, is well known on the British dance scene. He's one of England's most sought-after re-mixers and a highly acclaimed deejay in his own right. After leaving the Housemartins and their infectious brand of retro-'60s pop, he immersed himself in his first love, the underground dance scene, where he quickly established himself as an authority.

With Beats International (whose line-up will change from time to time depending on the direction Cook wants to take it and in order to ensure constant growth), Cook takes first-hand club experience, tosses in an abundance of samples, witty lyrics (Billy Bragg is a contributing artist on the album), and then puts them at the mercy of a seemingly limitless imagination.

"There are people who like different kinds of dance music," said Cook in the same interview mentioned above. "And they're the people at the bar in clubs at the moment because the music they like isn't being played."

The grab-bag diversity of Let Them Eat Bingo should lift the spirits of even the most dispirited fan of dance music while injecting a healthy dose of creativity into the form. Beats International should be one of the most talked-about new groups of the year.

**CASH BOX** MAY 19, 1990

**Lori Carson**

**BY SCOTT HARVEY**

*SHelter, Lori Carson's* DEBUT ON GEFFEN RECORDS recalls an earlier Geffen debut by Maria McKee, whose thoughtful lyrics and crystal voice marked her as different from any other singer. While Carson's outlook and purity of voice suggest McKee, Carson stands on independent ground with a style all her own. Her approach is folk-grounded, but her overall presentation is much more universal and contemporary. Her work focuses on the pain and hardship of modern life, but she insists that her songs ultimately remain optimistic. "I put hope in my songs because I have to," Carson says, "because I can't abandon the characters in these songs to the situations I've created for them. I try to tell them—the way I toll myself—Don't give up. Have hope." Hope is hard to maintain in the grim world Carson constructs, which realizes heartbreak, infidelity, lost dreams and the homeless. This tangled world reflects her New York perspective, but its somber moods are lifted by her clarion voice—sweet, pure and refreshing.

Carson's confidence in her voice was slow in coming. Though she has played guitar and written since her 15th birthday, her first public performance at a local club's "open mike night" was barely audible, and it took her six months sitting in the audience to summon the courage to bring her guitar and get up on stage. She was immediately asked back. Playing the New York club circuit for only a couple of years, Carson was signed to a major record deal with Geffen, and the result is her poignant first album, Shelter.

**YOUR PALE'S GOT A TOAD IN IT**; Columbia Records execs gather backstage with the members of Toad the Wet Sprocket before a recent showcase with Michael Penn at the Bottom Line in New York. Toad is on the road promoting its second Columbia album, Pale, already riding high on alternative radio charts. Pictured are: (back, l to r) Josh Rosenthal, regional manager, alternative music; Don Jener, president, Columbia Records; Dean Dinning and Todd Nichols, Toad the Wet Sprocket; Paul Rappaport, vice president, album promotion; Kid Leo, vice president, artist development; and (front, l to r) Steve Tipp, vice president, alternative music; Glen Phillips and Randy Gusa, Toad the Wet Sprocket; Burt Baumgarten, vice president, Columbia label promotion; and Jim Dei Balzo, album promotion, East Coast.

**GO FLY A KITE**; Charisma recording artist Kristy MacColl recently spent a week in New York meeting her record company and a myriad of media people to launch Kite, her debut album for the label. MacColl also took time out of her busy schedule to enjoy a staff lunch in the Charisma conference room overlooking Central Park. Pictured are (l to r): Jeff Fenster, A&R VP; Phil Quarararo, president; MacColl; Jan Wright, MacColl's manager; Bob Catania, VP, promotion; and Audrey Strahl, VP, press & artist development. (photo: Gary Gershoff)

MCA MUSIC: Dance music diva Carole Davis is spreading her talents around these days, beginning with the release of her new single on Warner Brothers, "It's In My Genes." The song is co-written by fellow MCA Music writer Greg Smith and Nile Rogers. Rogers also produced the record. (Check Film/TV below for more on Davis.) Just-inked writers Darryl Dash and Lou Humphrey have written and produced Janice Dempsey's debut Epic LP, slated for a summer release.

PEERMUSIC: Peer-Talbot (Nashville) proudly announces the signing of Billy Herzig to an exclusive writer's agreement. Herzig had a #1 hit with the Earl Thomas Conley cover of his "Right From the Start..." Next week look for my spotlight feature on Peer's hot new European artist/writer Robert Reilly. This guy is gonna be big.

WARNER/CHAPPELL: Stonebridge Ent., Inc. has formed Third Stone Music, a new division, which has entered into a joint publishing venture with Warner/Chappell Music. It was announced by Rick Bieber, president and CEO of Stonebridge, and Les Bider, president and CEO of Warner/Chappell. Dick Rudolph has been named president of Third Stone Music and has become a principal partner with Bieber and Stonebridge chairman Michael Douglas in the new entity. Songwriters, performers and composers associated with the new venture will be involved in films produced under the Stonebridge Entertainment banner, whenever appropriate.

In addition to the publishing venture with Warner/Chappell, Third Stone is in the process of forming its own label. "Stonebridge now becomes one of the few independent production companies to become involved in music publishing and the development of new talent," said Bieber. Third Stone has already concluded agreements with hard-rock band Cryer and writer/recording artist Sean Rickman. The company is also in negotiations with several other acts. Cryer, a Miami-based band with an established hard-core regional following, has pacted with the company for worldwide co-publishing and development. Rickman, a self-taught 19-year-old heavily influenced by Jim Hendrix and Van Halen, not only writes, sings and arranges, but plays guitar and drums as well.

Rudolph, a veteran songwriter and record producer, has worked as music supervisor on such films as Black Rain, Running Scared, and Cocoon, and has written and produced recordings for numerous artists, including Manhattan Transfer, New Edition, Jermaine Jackson, Patti LaBelle, Teena Marie and the Temptations. He also wrote and produced the classic hit single, "Lovin' You," with Minnie Riperton. Stonebridge's independent production subsidiary is Stone Group Pictures and the international production entity is Stone Group Ltd., France. This is a company to keep an eye and ear open for...

FILM/TV: MCA Music's artist/writer/actress Carole Davis has recently landed a role on the ABC soap opera One Life to Live, portraying the manipulative Baroness Helga von Stoltz. Also, Davis will be appearing in two full-length feature films, Put Another String on the Barbie, a Universal release, and If Looks Could Kill for Warner Brothers... Also, MCA Music Publishing, in conjunction with Bush Burnin' Music, has signed a worldwide co-publish and exclusive songwriter agreements with Darryl Dash and Lou Humphrey, who have songs on the EMI/Oryxus soundtrack to Def by Temptation, an Orpheus film slated to hit the New York market this summer... The Captain, Daryl Dragon (co-owner of Rumbo Recorders) is scoring the feature film Flyback for Bob Funchans Productions at (you guessed it) Rumbo Recorders...

NEW COMPANY DEPT (L.A.): Music publishing executive Alan Melina, former vice president of Famous Music, has become partners with Ned Shankman and Ron De Blasio, Inc. The company, newly renamed Shankman DeBlasio Melina, will launch a new independent music publishing company. Already widely known for its personal management of such major artists, songwriters and producers as Barry White, A'me Lorain, David Foster, John Doe, X, Andy Johns, Phil Ramone, Tena Clark, Greg Mathieson, Quarterflash, and many others, the firm is preparing to move strongly into the area of music publishing.

Melina launched his career as a promoter and agent, representing David Bowie in the early '70s. After joining Chappell Music in London in 1978, he focused exclusively on music publishing, and relocated to L.A. in 1984 to join Famous Music. He is credited with signing many top artists and songwriters, including Sade, Marika, the Cult, Dead or Alive, Level 42, Billy Bragg, Animation, GTR, Martin Page, Michael Jay, Tena Clark and John Barnes. Melina's cover credits include songs placed with Whitney Houston, New Edition, Bobby Brown, Miami Sound Machine, Kenny G, the Jets, Vanessa Williams, Jermaine Jackson, Tracie Spencer, Five Star, and in the soundtracks to Top Gun, Beverly Hills Cup, Coming to America, Witness and Gang-Ho.

Shankman, a highly successful entertainment attorney and personal manager, had represented such clients as Richard Pryor, Merle Haggard, Paul Williams and Barry White. In the late '70s he teamed with the late comic actor Ted Knight, producing the comedy series The Ted Knight Show, before forming his current company.

DeBlasio, a former talent director at the William Morris Agency, has served as personal manager to some of the biggest names in the entertainment industry—Bill Cosby, Richard Pryor, Sylvester Stallone, Donna Summer and the late Freddie Prinze. After the formation of Shankman DeBlasio, founded in 1979, the team initially represented such artists as Sister Sledge, X, Gordon Lightfoot, Quarterflash and Jennifer Holiday. Congratulations and best of luck in your new venture.

STUDIO DEPT.: Rumbo Recorders, Canoga Park, CA: Ringo Starr, with the help of Tom Petty and Jeff Lynne (producer) laid down "I Call Your Name" for a John Lennon TV special. Megadeth (Capitol) are in Studios A and B cutting with Mike Klink... Premiere Japanese singer Mari Hamada recently completed her album in Studio A with producer Greg Ed-ward...

DID YOU KNOW? DEPT.: An estimated 65 million U.S. viewers watched the 32nd Annual Grammy Awards, up from 52.5 million (18%) the previous year, reports CBS-TV...

To be continued...

SHANKMAN DeBLASIO MELINA: Pictured (l to r): Ron De Blasio, Ned Shankman and Alan Melina.
Rappin’ With The Retailers

BY C.J. AND JEFF KARP

STRAWBERRIES, Boston, Massachusetts
Reporting: Dave Weinstein
“Sinéad O’Connor is doing really well. Public Enemy is holding on really strong. Since we’re located in the middle of Boston, we have a really big urban market. Bell Biv DeVoe are also doing well. As far as singles go, En Vogue is a hot seller. Madonna (“Vogue”) is a strong mover. On independent labels, any of the Tommy Boy stuff does real well. Digital Underground’s new one should be big for a while. The Fugazi stuff, like their latest, Repeater, on Dischord, does well for us. When we have it we sell it really quickly. We don’t do a lot with country, but k.d. lang is a steady seller.”

LOOKING AHEAD: “The After 7 should get really hot. Tony Toni Tone might also do real well. “Dub Be Good To Me,” by Beatz International, is moving up really quickly.”

TOWER, New York, New York
Reporting: Maria Wibbles
“The women acts have been doing very well for us. The top five are all women acts. O’Connor, Lisa Stansfield, Suzanne Vega, Carly Simon, Basia. On independent labels, I think Steve Vai on Relativity is going to do very well. Every time I pick up the phone, someone is calling about Steve Vai. The Bowie album is doing extremely well and Joe Satriani is still hanging in there. On the R&B side, I think Digital Underground is going to be fairly strong. Bell Biv DeVoe and Technotronic have both been doing well since they came out.”

LOOKING AHEAD: “I think the new Paula Abdul album will do very well for the first few weeks and then it will probably die. It is just remixes. The people that are really into Paula Abdul probably bought the 12” singles already.”

CIRCLES, Phoenix, Arizona
Reporting: Al Bennett
“Sinéad O’Connor is doing really well. Fleetwood Mac is going to be big for us. It is doing well out of the box already. Julia Fordham and Jane Child are also doing fairly well for us. We move more dance and R&B-oriented things. Bell Biv DeVoe has been our hottest title for the last month. We’re blowing a lot of the singles here. We just got in the new Tony Toni Tone. I think that’s going to be a monster. It’s an awesome album! Johnny Gill is also selling really well. As far as country, we’re still moving the Clint Black and we’re just starting to get some action on Travis Tritt. I think it’s going to be a big one. Independently, there is a couple of different things going. There’s a rapper by the name of Ice Cube from N.W.A. When his solo album comes out, I think we’re going to sell record for us. We’re moving the 12” cassette of “America’s Most Wanted” real well. We’ve always been a strong N.W.A. seller here.”

NORTHERN LIGHTS, St. Paul, Minnesota
Reporting: Kirk Miller
“Our top-selling pop albums have been Sinéad O’Connor and Depeche Mode. Apart from what’s on the charts, Fugazi, the Thrill Kill Kult and Trip Shakespeare, a local band, have all been selling well. Something I’ve really noticed doing well in country is Clint Black. It sells out every time we get it in and we get a lot of requests for it. A lot of rap stuff is doing well. Public Enemy is still selling well and so is Digital Underground.”

LOOKING AHEAD: “The Chills have been selling consistently, and we expect it to do a lot more. This Australian band called the Hummingbirds might really pick up if some more people hear it. It just came out this week. I think the new Sidewinder, as far as pop stuff, should prove real popular, too. The Reeling Cocks just put out a new one. I think we’ll sell a lot of that. As far as R&B, I think the Chimes and Family Stand will start hitting soon. Also the new Soul II Soul, whenever it finally comes out in America, I think we’ll do really well.”

SAM GOODY, Baltimore, Maryland
Reporting: Ed Schwin
“Public Enemy and Lisa Stansfield are selling well. M.C. Hammer is doing well. We’re getting a lot of people buying the Madonna single, but they want the whole tape, too. I think, once we get the tape, it will be a hit for us. Digital Underground is moving pretty well and is number eight on our list. Our big country sellers are Ricky Van Shelton, Kentucky Headluners and all of Randy Travis. People are still buying his older stuff. Alabama should take off. We’re already getting requests for it.”

LOOKING AHEAD: “Paula Abdul just had her new one come out. It’s a remix of her old stuff. We haven’t had much traffic on it yet, but we think it might do well. We’ll get the New Kids stuff in June. That should be a big one.”

TOWER, Sacramento, California
Reporting: Penny Letney
“We’re selling a lot of Sinéad O’Connor, M.C. Hammer, Bell Biv DeVoe and Public Enemy, both in LP’s and singles. I cannot keep Randy Travis or k.d. Lang in stock at all, k.d. Lang especially. She’s always gone. I also sell a lot of Travis Tritt and Doug Stone. Alabama sells quite a bit also. We still have to stock up their older albums every day. John Lee Hooker we sell the most of, R&B-wise. There’s a song on there he does with Bonnie Raitt that people ask about all the time. Joe Satriani is our big independent seller.”

LOOKING AHEAD: “Madonna is coming out on the May 22 and we have a lot of requests for her—a lot! We get calls every day, all the time.”

BEBOP RECORDS, Ridgeland, Mississippi
Reporting: Ann Lampe
“Sinéad O’Connor and M.C. Hammer are still selling well. We’re also blowing out Pretty Woman. Travis Tritt is real popular. We’re moving a good bit of Doug Stone, Alan Jackson and Floyd Morgan. With R&B it’s Howard Hewitt and Johnny Gill.”

Elektra Entertainment’s Howard Hewett stopped in at J.J. Variety Records during a recent trip to New York City. Hewett visited with the store’s staff, signed autographs and thanked everyone for their support of his chart-busting LP. Pictured (l to r): Barry L. Roberts, Northeast regional marketing and promotion manager, Elektra; Calvin Johnson, J.J. Variety; Howard Hewett; Terence Grays, J.J. Variety; Will Dillard, J.J. Variety; and Mike Baez, field marketing representative, WEA.

The king of the saxophone, Kenny G, was in New York recently celebrating his Live video and album going gold and platinum, respectively. Shown at the presentation for Kenny G Live are (l to r): Dennis Turner, Kenny G’s manager; Clive Davis, president, Arista Records; Kenny G; Roy Lott, executive vice president, operations; and Bill Berger, executive vice president.

Participants at the latest NARM convention in Los Angeles didn’t know what to think when they saw this “motley crew” from Concrete Marketing setting up shop in the exhibition showroom. Championing the voice of heavy metal with a little help from their friends are: (back row, l to r) Ramsey Jabbar, Midwest regional marketing representative; Jim Saliby, video coordinator for RetailVision; Bob Chiappardi, president of Concrete Marketing; Jeff Siplet, Northeast regional and four marketing representative; Lenny Leon, marketing manager and Southeast regional marketing representative; and (front row, l to r) Dave Mustaine, Megadeth; Ozzy Osbourne; and Dave Ellefson, Megadeth.

Bang Tango and Brittny Fox recently dropped by for an in-store appearance at the House of Guitars in Rochester, New York. Pictured here are the bands, their albums and one mighty graffiti-covered wall.
HELLO, DAD, I'M AT FARM AID: ASCAP and Indianapolis' Radio QS5 teamed up to present a V.I.P. (Very Important Party) for Farm Aid IV earlier this month that showcased emerging local writer/performers at the Indiana Convention Center in Indianapolis. Among the celebrities on the Farm Aid roster who dropped in for a late-night jam were members of the world's greatest soul band, Was (Not Was). Pictured are (1 to r): ASCAP's Loretta Munoz, ASCAP writer member Don Was of Was (Not Was), ASCAP's Lisa K. Schmidt and home video on May 31, about three days after lambada is scheduled to disappear forever from these shores. Some people have good timing, some people don't.

BAD REP SMASHED TO SMITHEREENS: After having their touring bus pulled over for a license plate violation, recording stars the Smittereens found themselves in an all-too-arresting situation. The officers who stopped the van immediately "smelled something suspicious" and searched the vehicle. After careful, fruitless scrutiny, an officer finally uncovered a small aspirin box in a band member's coat. Alarmled, he found grass and dust—real grass and dust—from Buddy Holly's grave, which the group had recently visited. Charges were not pressed.

SWEETCHILD O'HERS: Axel Rose, of Guns N' Roses is married. The girl who agreed to be his bride is none other than Erin Every, a daughter of an Every Brother. The wedding was, of course, in Las Vegas.

DON'T HATE ME BECAUSE I'M BEAUTIFUL. THERE ARE OTHER GOOD REASONS: People magazine has made a list of the 50 most beautiful people in the world for your quick and handy reference. Included from the music world are Chris Isaak, Jody Watley, Fox Young Cannibal Roland Gift, Cowboy Junkie Mango Timmins, New Kid on the Block Jordan Knight and country star George Strait. But where's Joey Ramone, and Shane MacGowan, and Barry Manilow?...

—Lee Jeske and Scott Harvey

SHOCK OF THE NEW

BY KAREN WOODS

ONCE MORE INTO THE BREACH: The spring deluge has started, and I've been getting more "have you listened to [name of record goes here] yet?" phone calls than I care to think about. So it's time to take the phone off the hook, put my feet up on the desk, and grab a few more of the top of the pile...

CATERWULA: Portent Hux (IRSD-2030) There are three definitions for the word "portent" in the dictionary: 1) an indication of something calamitous about to occur; or an omen; 2) of prophetic or threatening significance; and 3) something amazing or marvelous. The combination of all three of these definitions, along with "hue," which is a dimension of a color or a shade, pretty well sums up the album of the same name. There are some marvelous and amazing moments, some spectacular shades of optimism and hope. There are some particularly ominous, threatening moments as well, grey things rife with impending doom. A great deal of the atmospherics have to do with vocalist Betsy Martin, who sounds perpetually off-kilter, not quite sane. She can create a mood with her voice alone, run shivers up your spine, antagonize like fingernails on a blackboard, slide along your skin like silk. Portent Hux is easily the best Caterwula record to date, quite possibly because this is the first time they sound like themselves. Producers Dave Ogilvie and Greg Reely didn't try to clean them up and make them dress nicely this time out. Instead they let the band go, let them play their dreamy, almost road-to-nowhere brand of rock and roll their own way. It never does fall apart, but the threat, the portent that it just may degenerate into a mass of grinding guitars and tortured vocals, is more than enough to hold your attention hostage for a half hour or so. This record, if given the right push, could give Caterwula a boost out of their relative obscurity. It's good enough.

REVOLTING COCKS: "Let's Get Physical." (Wax Trax 9086) Never, ever to be confused with that Olivia Newton-John favorite of aerobics teachers everywhere...although the song does start with a sample of a woman's voice saying "no pain, no gain." I should be offended by the blatant sexism in this track, but I can't seem to work up anything stronger than a good smirk. It's so aggressively sexist that it's funny. When they're in this mode, you can't take RevCo any more seriously than you could take a locker room full of adolescent boys, or the construction workers who do the "hey, baby" thing to female pedestrians. Kinda gross, but ultimately funny, and I love the evil little laugh that pops up here and there. I have this really strong urge to send a tape of this to a particularly obnoxious aerobics instructor with whom I took classes a few years ago. It would give a completely new meaning to "I wanna see you sweat..."

THE BLACK WATCH: Short Stories (Eskimo ESX 002) Hmm. Hmmm... The time changes and the accidentally-on-purpose awkward phrasings of the Lucy Show, the string embellishments of the Go-Betweens, some vaguely metaphysical, slightly twisted, slightly romantic lyrics, and a singer with a Robert Smith fascination whose enthusiasm overcomes his tendency to slide out the bottoms of his notes... And the band is named after a plaid. Short Stories is a bit on the precious side, but shouldn't be written off, either. I'd be interested to see what would happen if singer/songwriter John Andrew Fredrick loosens up a little, starts thinking sharp instead of flat, and finds his own voice. The current result is pleasant, with a bit of adjustment it could be good.

BIG DIPPER: Slam (Epic E66063) Some records just scream "college radio" at you when you pick them up. This is one of them. I wish I had a chart in front of me, because I'd bet money that even though Slam has only been out a couple of weeks, it's in there. This sort of stuff is the literal backbone of college radio—just alternative enough that it wouldn't get played on mainstream radio, but simple and clean enough to balance out the more avant garde, truly alternative stuff. The songs are rooted in standard three-chord rock and roll, lead guitars are fuzzed-out just right, melodies are pretty and simple, as are the harmonies, and when Big Dipper kicks out the jams a bit (what does that mean, by the way?) they are proficient enough to pull it off. While Slam is nothing new, nothing terribly exciting, it is a really good, solid corn-fed college radio sort of record. I particularly like the title track. Stay tuned.

FEEL LIKE GOIN' HOME: Fiachna O'Bronalin, Liam O'Maonlai and Peter O'Toole of Hothouse Flowers entertained passers-by in bustling Times Square during their recent visit to New York. The band is currently winding up for the June release of their achingly gorgeous new album, Home, as well as their American tour, which begins in mid-July.
CASH BOX  MAY 19, 1990

HEAVY METAL

BY ALEX HENDERSON

STUDIO SAVAGERY: Ratt is in L.A. working on the follow-up to the recently-certified platinum release for the Skyhawk Atlantic. Sir Arthur Payson is producing, with Desmond Child (Bon Jovi, Alice Cooper) acting as executive producer... Beau Hill is producing the next Warrant album, which is due out mid-summer... June releases on Metal Blade include thrash posse GWAR's Scavengers of the Universe (which boasts such pleasant song titles as "Maggots Are Falling Like Rain"... "Executioner," "Val the Violator" and "Slaughterbarma"), Bitter End's Harsh Realities, Anacrusis's Suffering Hour and Intruder's Escape From Pain EP. Intruder shouldn't be confused with the Intruders, the Philly soul posse that cold got busy on such classics as "Cowboys To Indians." Together... Sweet F.A.'s debut album, Stick to Your Guns, is due out on July 23 on MCA. Although the Indianapolis rockers have no product out, the buzz surrounding them has been strong enough to warrant a lengthy feature in the May issue of Rock Scene... Winger's second album, In the Heart of the Young, is due out in late July... Poison's lead vocalist, Bret Michaels, is producing and co-writing an album for rock songwriter Susie Hatten. The album, which is due out in the fall on Irving Azoff's new Giant Records label, will include a cover of the Rolling Stones' "Brown Sugar.

HIGHWAY TO HELL: Megadeth, whose next album is scheduled for August release on Capitol, begins an international tour on September 13 at the Hollywood Palladium. After that, the thrashers tour Europe before venturing on more American dates on October 18. This will be Megadeth's first album with guitarist Marty Friedman and drummer Nick Menza... Whitesnake's current tour will take the rockers to Europe this summer, where they'll headline the Monsters of Rock festival at Castle Donington in the U.K. on August 18. Attendance is expected to be about 70,000. Whitesnake headlined the same festival in 1982.

METALHEAD MISCELLANEOUS: Altristic thrashers Overkill are headlining a benefit concert in the hope of helping save the life of Shylaynn Press, a three-year-old girl suffering from an undocumented liver disease similar to cirrhosis of the liver. Press needs a liver transplant, which will cost at least $150,000. The concert, which includes Hostile Rage as an opening act, will be held on Friday, June 22 at Ramapo College Band Shell in Mahwah, New Jersey. Profits from the tickets, which are $15 in advance and $20 at the door, will benefit the Shylaynn Press Fund... Former Black Sabbath drummer turned solo artist/Vocalist Bill Ward, who records for Chameleon, is scheduled to appear in July in the issue of the headbangin' video magazine Hard 'N' Heavy.

ROCK & ROOTS

BY LEON JESKE

Lagniappe: So, there I was prowling around the New Orleans Jazz & Heritage Festival—seeking out arcane zydeco acts, swamp pop legends, R&B relics and the other such treasures Louisiana women three-hour plane ride (eating a soft-shell crab or two along the way for nourishment)—when a friend who had been to the festival before, and who is about to get under way and, the fact that Eddie Bo was just finishing up a terrific set and the Guardians of the Flame Mardi Gras Indian troupe (featuring alto saxophonist Donald Harrison and his dad, trompe leader Donald Harrison) were about to go going not-withstanding, he just had to catch Elvin Bishop, in an attempt to rekindle his foggy youth.

Elvin Bishop

Hell, I'm a reasonable man. Okay, we'll stop by the crawfish monica stand for a snack, and head for Bishop. This shouldn't take long, I figure. Bishop has to be some burnt-out has-been relic from the '60s. I mean, he was a minor figure even then, and his recent Alligator album didn't exactly get my blood pumping. So, the crawfish wiping the grumpiness from my pusz, we be-line for Bishop.

Folks, Elvin Bishop was terrific. He's got a great band (fortified by a couple of hot-shot hornmen); his self-deprecating songs, barroom attitude and raggedy boopy voice were all in sync with a delightful sense of humor—his playing was on the money—prickly-bar-band blues guitar. Good stuff. In fact, Bishop took B.B. King's slot at a big evening show that night, and a pair of friends of mine—who went primarily for Etta James—came back raving about Elvin Bishop. Imagine, Elvin Bishop! Makes me wonder what other allie rockers I've casually dismissed as has-beens are also still cooking. So, the crawfish wiping the grumpiness from my pusz, we be-line for Bishop.

In the meantime, New Orleans and other Louisiana music continues its welcome crew throughout the land, something the ever-growing popularity of the Jazz & Heritage Festival helps encourage. A quick peak at the Village Voice, for instance, reveals that this very week (the week of May 14), Snooks Eaglin, Johnny Adams and George Porter are at the Lone Star (Monday, with Ruth Brown and Charles Brown, in a TV taping for the Rhythm and Blues Foundation); the Dirty Dozen Brass Band are at S.O.B.'s (Wednesday and Thursday) and Allen Toussaint is at Tramps (Wednesday through Saturday). The Metes were at Tramps last week, Beaus Chavis is there next week (Louisiana has become Tramps' mission; great R&B singers are next), Dr. John and Buckwheat Zydeco'll be at the Lone Star before June.

The best concentration of New Orleans talent will be at Philadelphia's fifth annual "Jambalaya Jam," a Memorial Day weekend shootout that's something of a pint-sized Jazz & Heritage Festival (it's produced by the festival's own quint David). The food, at least when I was there two years ago, was a Philadelphia take on New Orleans food (better you should eat soft pretzels), but the music's the real deal—Irma Thomas, Beausoleil, the Preservation Hall Jazz Band, Pete Fountain, Rockin' Dopsie, Dr. John, Buckwheat Zydeco and the Olympia Brass Band are among the participants. It takes place at Penn's Landing and tickets are a mere seven bucks ($9 the day of the show). Call (215) 636-1666 for the rest of the scoop.

The food sounds better at the second annual "New Orleans by the Bay" extravaganza, set for Sunday, May 20 at Mountain View, California's Shoreline Amphitheatre, although the music's less wide-ranging and less focused on Louisiana-based acts. Dixieland's the thing, including Bulgaria's Gabrovo Swing Dixie Band and Sweden's Jazzin' Jacks (Butch Thompson, Queen Ida and Mike Lipskin are among the headliners). But big Paul Prudhomme will be there with his New Orleans staff, and Swedish dixieland goes down a lot easier while munching one of Prudhomme's deep-fried mirlitons. Tickets are $12.50 at this thing ($15 the day of the show), which is (415) 762-2277.

Before we let this baby go, I'd just like to point out some fine new Louisiana albums out there in CD land: Alligator Stomp: Cajun & Zydeco Classics, a fine Rhino compilation (included are Boozo Chavis' two classics, "Uncle Bud" and "Paper in My Show," and Rockin' Sidney's "My Too Too," and Aaron Neville's wonderful EP "Crack in the Storm" also Rhino; Runaway Man a funky new Rounder album from the Meters' funky old George Porter; Earl King's Sexual Telepathy, a good new Black Top album (but not as good as the previous Glazed, a great Black Top album); Left Feet, a nice little album from pumped-up Cajun dance music from File, the nice little pumped-up Cajun dance band (Flying Fish); the exceptional Toe-Step D'Amice, from the fiercely traditional Savoy-Doucet Cajun Band, and Beau Solo, a solo album from Beaudet honcho Michael Doucet (Arhoolie both); and Not of This World, a blistering album of swampy alternative rock from Dash Rip Rock, one of New Orleans' finest contemporary rock bands (Mammoth).
ON JAZZ

By Ralph J. Gleason

"Ella and Dizzy—On Trio" is a new album by the team of Ella Fitzgerald and Dizzy Gillespie that has been delighting audiences for over two decades. The album, recorded in 1948, features the talents of some of the greatest jazz musicians of all time, including Joe dicede and Charlie Parker. The album includes such classics as "Body and Soul," "It Don't Mean a Thing," and "All the Things You Are." The album was produced by the legendary Norman Granz, who has a long and distinguished career in the world of jazz. Granz has been responsible for recording many of the greats in the jazz world, including Ella Fitzgerald and Dizzy Gillespie. In addition to the album, Granz has also produced many other albums featuring the talents of some of the greatest jazz musicians of all time. These albums include "The Jazz Jamboree," "Jazz at the Philharmonic," and "Jazz at the Apollo." Granz has a passion for jazz and has contributed greatly to the world of jazz by recording and producing many of the greatest jazz musicians of all time.
ON THE DANCEFLOOR

BY ERNEST HARDY

“OH, I HATE THAT.” Mantronik, the man behind Mantronik, has been sitting quietly, letting his new partners, D.J.D. and Bruce Luva, answer most of the questions. He’s running a fever, battling a cold, and not looking forward to the 11-hour trip to England that is literally only minutes away. We’re rushing through our brief allotment of 15 minutes and most of the questions I’ve prepared are tossed out the window as Mantronik, sick and slightly dazed, is in no condition to talk. It is mentioned, though, that he actually originated “swoonbeat” in the early ’80s, only to see others receive both the credit and the financial rewards of his work. At the mention of this oversight, he springs to life. Somewhat. “I hate that.” he says while making a face. “Because, back then I took a lot of time to try and be a little bit different and come up with new things and for someone else to come along and take the credit for it... it is not cool.”

Curtis Mantronik, self-taught producer, songwriter, arranger and mixer, is one of the most respected and influential men in dance/rap music. He’s produced and/or mixed the work of people like Duran Duran, Just-Ice, Sound Factory, Jean Paul Gaultier, Nu Shooz, and many others. His group, Mantronik, started as a duo (with M.C. Tee) and released the independent album, The Album, in 1985. The hits, “Fresh is the Word,” “Needle to the Groove,” and “Basslin’,” were staples in clubs in New York, London and Paris. By the end of 1986, following the release of Music Madness, the duo were huge stars in Europe. In 1988 they signed with Capitol and released the album In Full Effect. The latest album, This Should Move Ya, saw the departure of Tee and the arrival of the above-mentioned new members. It has already spawned the massive club hit, “Got to Have Your Love,” which went Top 5 in England. As a result, the group is trying to promote the road in America, hoping to repeat at home the success they’ve already found around the world.

Cash Box: You guys are huge all over Europe. Why do you think recognition has been so slow coming in the States?

D.J.D.: Because I think people in Europe are more open to different sounds, different music than in the States. Here, they really just follow established trends. It’s like, after Soul II Soul released their album and were successful, everyone wanted to sound like them. In Europe, if it sounds good, they’re open to it.

CB: Everyone has his opinion on what separates East and West Coast rappers. What do you think the differences are?

Bruce Luva: (laughing) Well, the rap scene on the East Coast has lost it. I don’t know if they’ve lost it for long, but for right now they’ve lost it.

D.J.D.: Right now, the West Coast is just smacking us to the side.

BL: I like West Coast rappers. I mean, you have certain West Coast rappers who have no talent and are making a lot of money, you know? I don’t know how it happened, but it happened.

CB: In your bio, there’s a quote from the Village Voice that states: “...what makes them so special is that they never sound like they’re trying to be substantial (though they are); they don’t even pretend to be ‘street’. They’re 100 per cent filler-for-its-own-sake.”

BL: Hmm.

CB: They mean it as a compliment.

BL: (laughs) Yeah, I guess. That describes something different from what you hear everywhere else. We’ve proven ourselves. We can do a lot of things, rap and R&B...

D.J.D.: On most rap albums, you will find two or three songs that sound the same. On this particular album, not one record sounds the same as another.

CB: What new elements do you two [Bruce Luva and D.J.D] feel you bring to Mantronik?

BL: Clarity. Bringing in new situations other than talking about how great we are, and all of that. Bringing in little messages—not messages that are right in your face, but messages that you find if you really look.

NEWS: The Lisa Stansfield import EP that we talked about a few months ago has finally been released, and features three new tracks (“My Apple Heart,” “Lay Me Down” and “Something Happening”) as well as the re-recording of David Morales mix of the title track, “What Did I Do to You” (it’s now a little too generic sounding), taken from the Affection album. “Lay Me Down” is also included as a bonus cut on the new domestic single, “You Can’t Deny It.” These are obviously cuts that were deemed... Capitol Records recording artist Hugh Harris will be the opening act for Sinead O’Connor’s U.S. tour, playing twenty-five dates...
GILL'S ALL-STAR PRODUCTION TEAM: To launch the solo career of vocalist Johnny Gill, Motown Records assembled the industry's two hottest production teams, Jimmy Jam & Terry Lewis and L.A. & Babyface, who collaborated for the first time ever on one album. Pictured in the studio, from left, are L.A. Reid, Terry Lewis, Jimmy Jam, Johnny Gill and Babyface. As I sat with Jheri Busby prior to the release of Gill's self-titled album, I told Busby this album would, in my opinion, sell a few million copies. After watching the response to the album (almost platinum), I must use those numbers by a few million copies. Combining the industry's top two production teams with one of the truly great young voices in the business equals S-M-A-S-H.

YOU CAN'T TOUCH THIS: Lovely Mercury recording artist Angela Winbush and Oaktown's own M.C. Hammer make a dazzling couple at the wrap party following the filming of Winbush's latest music video, "Lay Your Troubles Down." Winbush is currently on tour as special guest with the Isley Brothers, featuring Ronald Isley.
# TOP R&B SINGLES

May 19, 1990

The square bullet indicates strong upward chart movement.

## #1 Single: Janet Jackson

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<tr>
<th>Track</th>
<th>Artist</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>1</td>
<td>ALRIGHT (A&amp;M SP-18021)</td>
<td>Janet Jackson</td>
</tr>
<tr>
<td>2</td>
<td>HOLD ON (Atlantic 86234)</td>
<td>En Vogue</td>
</tr>
<tr>
<td>3</td>
<td>RUB YOU THE RIGHT WAY (Motown 2045)</td>
<td>Johnny Gill</td>
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<tr>
<td>4</td>
<td>ALL OVER YOU (Orpheus/E.M.I 7277)</td>
<td>Freddie Jackson</td>
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<tr>
<td>5</td>
<td>THE BLUES (Polygram 873995-1)</td>
<td>Tony Toni Tone</td>
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<tr>
<td>6</td>
<td>GET A LIFE (Virgin 4-9881)</td>
<td>Soul II Soul</td>
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## High Debut: Dianne Reeves #72

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<tr>
<th>Track</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>WE CAN MAKE IT ALRIGHT (Capitol 44531)</td>
<td>The Gap Band</td>
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<tr>
<td>2</td>
<td>STAT (RCA/Jive 1334-4-R)</td>
<td>Glen Jones</td>
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<tr>
<td>3</td>
<td>NO MORE TEARS (Merkury 876 367)</td>
<td>Angela Winburn</td>
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<tr>
<td>4</td>
<td>DO IT (Epic 74602)</td>
<td>Mid-Night Star</td>
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<tr>
<td>5</td>
<td>SPIN THAT WHEEL (SBD 02300)</td>
<td>High Tech 3 Feat. Ya Kid K</td>
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<tr>
<td>6</td>
<td>DON'T FEEL MUCH LIKE CRYING (Warne Bros 4-19840)</td>
<td>Randy Crawford</td>
</tr>
<tr>
<td>7</td>
<td>I'D LIKE TO GET TO KNOW U (Arista AS-2029)</td>
<td>Jamelkeine Jackson</td>
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<tr>
<td>8</td>
<td>HUNGRY FOR ME (Orpheus 43772282)(C)(T)</td>
<td>Ashford &amp; Simpson</td>
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<td>9</td>
<td>SITTIN' IN THE LAP OF LUXURY (Epic 31-45285)</td>
<td>Louie Louie</td>
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<td>10</td>
<td>HERES A TICKET (Crush 866)</td>
<td>Lenny Williams</td>
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<td>11</td>
<td>FUN HOUSE (THE HOUSE WE DANCE IN)</td>
<td>Kid N Play</td>
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<td>12</td>
<td>WATCHING YOU (Columbia/OB 44-7317)</td>
<td>Black Flames</td>
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<td>13</td>
<td>LOVE YOU HONEY (A&amp;M)</td>
<td>Randy &amp; The Gypsies</td>
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<td>14</td>
<td>THE SEX OF IT (Columbia 73256)</td>
<td>Kid Creole</td>
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## To Watch: The Chimes #46

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<th>Track</th>
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<tr>
<td>1</td>
<td>WANT FOR ME (MCA 6385)</td>
<td>Staci &amp; Kamiko</td>
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<td>2</td>
<td>I WANT YOU YOU WANT ME(Elektro 64979-4)</td>
<td>Starpoint</td>
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<td>3</td>
<td>WHIP APPEAL (Solar/Epic 816008)</td>
<td>Babyface</td>
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<td>4</td>
<td>TURLE POWER (SBK 07325)</td>
<td>Partners in Crime</td>
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<td>5</td>
<td>TEMPTATION (Columbia )</td>
<td>Superior</td>
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<td>6</td>
<td>B-GIRL (Pardise 056)</td>
<td>Young &amp; The Restless</td>
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<tr>
<td>7</td>
<td>NUMBER ONE (Orpheus/E.M.I 72281)</td>
<td>Tamika Patton</td>
</tr>
<tr>
<td>8</td>
<td>COME IN (MCA 90264)</td>
<td>Dianne Reeves</td>
</tr>
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### MOTHER RUSSIN'(S.D.E.G. P034) 75

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### CAN'T GET ENOUGH OF YOU (Aphra lrl 73004) 69

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- The D.O.C.
TRO仿佛知道自己的听众，让年轻的女性伴侣，以相当大的理解也令人重振旗鼓，丢失了一份友好的薪酬在过程。你看到，Yomo Toro—Puerto Rican master guitarist，是一位男人的英明、灵巧的salsero，和目送-贡献到最好的和最差的和Yomo Toro的很多Star和Willie Colon到David Byrne—all his as a faithful interpreter of the island's folk sounds。What my YPC's ears received from Toro's recent release, Gracias (Mango), was something in the realm of house music, a Spanish translation not sung by Toro's normal singer, Dalia Rivera。But this is only part of the story.

The main point is that Gracias is a damn good album, better thought-out and produced—from Island's Jerry Rappaport at its executive level, to co-producers Rae Serrano and Steve Sandberg—than anything Yomito has ever done. Still, I've heard some of Toro's finest folky followers call this a "Desperate Attempt at Commercialism" because three tracks ("Atrévete", "Amor, Amor, Amor," and "Novele") bank on Toro's guitar virtuosity to match—successfully—the flamenco/pop-fad initiated by the Cipsy Kings and subsequently followed by Rumba Tres.

From a marketing standpoint, this gives the album a solid chance to be programmed by pop stations. "Gracias" and "Escuela de la Vida" move toward the tropical spectrum, with Toro's guitar balancing the montunos in innovative fashion. "Don't Buy My Clothes" fits anything from peculiar programming to a 1990 Christmas promotion, and I wouldn't be surprised if "Dansomba" sneaks onto many light-jazz or new-age stations.

The participation of Amoreto (Jeanette de Jesus, Veronica Vazquez and Denise Cruz) in "Stop Playing With My Heart" was certainly welcome, providing sufficient production flesh from which to carve several fresh mixes. However, the trio's work on "Se Acabo" (the number that forced my YPC to make the opening comment) is the only nightmarish segment on this dream of an album, as Toro's work, still superb, is overwhelmingly minimized to one of his stellar cameos.

I'll tell the DAC complainers what I told my YPC. An artist as talented as Yomo Toro—a more humane and spiritual barrel of cheesedivision than better-earning icons—is entitled to succeed in the most commercial way possible. Fortunately for my YPC, she remained a while longer, heard the whole cassette, agreed with me, and settled the debt in the process. Please do the same. Give Gracias a good listen. Pick your partner from the chair and enjoy yourself unabashedly. Your silent gracias makes us even.

Another faith-reinforcing release is Ralph Leavitt y La Selecta's Producido (RL Records), as it adds to the consistently qualitative productions of this 18-year-old Puerto Rican salsa band—one of the three remaining top orchestras—El Gran Combo and La Sonora Poncheña are the others featuring three distinctive singers, a trait gradually disappearing in an era where soloists have become Juan Confieme demigods.

Macho Men Carlitos Ramirez does the numbers requiring a tigresa tenor ("Pidiendo Mas Amor" and "Necesitas un Hombre"); soft and sensual Oscar Susteo do Diaz meets radio's vocal requirements with numbers like "Producido," "Hace el Amor y Calla" and "Un Propio Estilo"; veteran Sammy Marrero punctuates his unique sonora style with precise mid-coro Improvs in "Nosotros Dos," "Fuego y Escarcha" and "Tuy Y Yo." Acclaiming this prototypical Puerto Rican salsa—unswerving tumulto patiently delivered at marcha time, sudden and unexpected percussion breaks sprinkled here and there amidst the impervious dancing swing—is the fact that all album tracks were composed by some of the island's crea young writing cadre, further evidence that sensual salsa's ballad-cover phase is rapidly petering out.

However, yesterday's caveats hover over this potential smash. On one hand, Leavitt's creation of RL Records gives him for the first time total control over the sales pinnacle every salsa wants to reach, thanks to distribution deals with important and respectable entities such as Distribuidora Nacional in Puerto Rico and Top Ten Hits in New York. On the other hand, research shows a serious lack of radio support and sales reporting, especially in Puerto Rico, incommensurate with the thorough pleasure of Producido, its sales potential and La Selecta's credentials.

These same symptoms have afflicted Selecta albums in the past. The blame was always assumed by the previous sellos' lack of promotion reinforcement at the radio level, a situation Leavitt can now control as label owner. If this current and prospective record campaign does not match the album that crosses Ralph Leavitt y La Selecta into the consciousness (and pockets) of salsa's general public.

While we are on the subject of no radio support, a review of Kim de los Santos' Salsa Producción (Musical Productions) has been sitting pretty in the diskette, waiting to be reviewed. We reviewed Kim de los Santos from La Jia—because, as you all know, we don't review radio hits—and L. Mismo's ears tells this was a sure-fire success. Let's try to ameliorate his artistic homicide.

This is another good production, with six songs by Gustavo Márquez and Teddy Jaurz, musical production by "Cuto" Soto, and plenty of program-

**CHICAGO LATIN LPs**

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>WORLD BEAT (CBS Discos)</td>
</tr>
<tr>
<td>2.</td>
<td>2 A TODO GALO (Forovics)</td>
</tr>
<tr>
<td>3.</td>
<td>CON EL MARIACHI VARGAS (PolyGram)</td>
</tr>
<tr>
<td>4.</td>
<td>LAMBADA (CBS Discos)</td>
</tr>
<tr>
<td>5.</td>
<td>NO TE OLVIDARE (Capitol-EMI/Latin)</td>
</tr>
<tr>
<td>6.</td>
<td>EXPLOSO! (CBS Discos)</td>
</tr>
<tr>
<td>7.</td>
<td>POR TU MALDITO AMOR (CBS Discos)</td>
</tr>
<tr>
<td>8.</td>
<td>MI BUENA SUERTE (Forovics)</td>
</tr>
<tr>
<td>9.</td>
<td>QUERO AMANCER CON ALGUIEN (Capitol-EMI)</td>
</tr>
<tr>
<td>10.</td>
<td>MAMI YO TE QUIERO (Latin Sound)</td>
</tr>
</tbody>
</table>

**Unconventional, imaginative and original, Rick Gonzales and Grupo Choice has bolted into the Tejano music scene out of nowhere with a debut album, La Primera Vez (Mercury Latino), that fuses the percussive, horn-driven rhythms of traditional Tejano music with the melodic sensibilities of contemporary rock and pop.**

Band frontmen and brothers Albert and Richard Gonzales proudly admit to a variety of musical influences, including the seminal Tejano bands like Little Joe y la Familia and Agustin Ramirez, as well as modern sounds like Bon Jovi's and Prince's. Keen to Eclecticism truly shows. The band's group harmonies and brassy trumpets and trombones shine well on the album's more traditional rhythm & blues-flavored Tex-Mex tunes. From another musical vantage, Choice's sound can be described as an ambitious mixture of jazz brass arrangements and spicy percussion occasionally set off by rock-inspired, bluesy guitar licks reminiscent of Santana.

Although other bands, like Xela and La Flibre, have tried this combination before, none other has reached the level of sophistication and finesse that Grupo Choice has with their hard, danceable rhythms, melodic hooks and refined production polish. Grupo Choice also brings a needed breath of fresh air to an industry where cover-songs and remixes are standard fare, as the Gonzales Brothers penned 10 of the 11 album tracks.

This excellent debut effort makes it obvious that the Choice will be more than a novelty, a forecast of tremendous potential in this market.
**LONG ON GOSPEL**

**BY BOB LONG**

**THE RICHARD SMALLWOOD SINGERS:** The Richard Smallwood Singers are a phenomenal, self-contained nine-piece group. Not only a commercial success, they are also on the cutting edge of gospel, helping the genre to become recognized as a major musical art form. To that end, they will tackle almost any assignment—from a concept album to a tour of the Soviet Union to a stage musical tour to performing on a soap opera. For their willingness, they have been rewarded with best-selling number-one gospel albums and recognition as one of the great gospel groups of our era.

However, remembering who deserves the glory is foremost in their minds. "Whatever talents we have, the Lord has chosen to give us that," says Richard Smallwood, a native of Washington, D.C. "My first and foremost purpose, onstage and off, is to minister. It's not about stardom and it's not about fame. It's about ministry." Besides Smallwood, the group includes Jackie Ruffin, Dottie Jones, Caroline Evans, Tim Linzy, Darlene Simmons, Raymond Reeder, Andre Webb and Bryant Pugh.

Their Latest Word Records album is *Portrait*, produced by Smallwood, and recorded on the island of Nassau in the Bahamas, Washington, D.C. and Nashville, and mixed in Atlanta. "It's called *Portrait* because it's a musical picture or painting of what the group and I are about musically and spiritually," says Smallwood. "It's a potpourri of what we're made up of individually. It's a portrait of the whole range of what we're about, appealing to many people. The members of the group do solos in a variety of styles. We have also included more traditional tunes.

The words to the songs came out of different times I've gone through in the last year. For that reason, there is a major theme of being encouraged, 'Joy Will Come' is a selection based on the scripture that 'weeping endureth for a season but joy will come in the morning.' Even when we can't see the outcome, the Lord knows and the sun is going to shine. We can last through if we hold on. The Lord will bless.

"On this album we used real strings and real horns, something we haven't done in quite a while," continues Smallwood. He plays piano on the hymn "Blessed Assurance" on *Portrait*, as he did on "The Lord's Prayer," from the Visions album. For a big choir sound on "Holy Spirit," Smallwood used the Young Adult Fellowship Ensemble of the Metropolitan Baptist Church of Washington, D.C., where he is a member.

"Even though I'm known for writing and singing contemporary gospel music, I learned the traditional music of the church first," says Smallwood. "Gospel history is very meaningful to me. Among the earliest moments I can remember are being in the church and listening to my father and others play. He was a minister and used to take me around with him when he preached, so I was soled in vocally by the age of five. By the time I was eight I was playing and taking piano lessons. I hope youngsters will continue to be able to get that kind of upbringing in the church today.

"Young people need to remember where gospel music came from. I do a lot of workshops in which I try to stress our history. It's great to get caught up in the artists of the 90s but we need to remember Mahalia Jackson, Roberta Martin and Clara Ward, too. We wouldn't be where we are if it wasn't for them. Gospel and spirituals got us through hard times and they'll still help you get through today."

The Richard Smallwood Singers made history in September by being the first Black American gospel singers to perform in the Soviet Union. In fact, the Soviets invited them to perform what was previously an unrecognized musical category—one that deals with religious subjects—in an officially atheist nation that, until a couple of years ago, persecuted all religions.

"We were told there were KGB [the Soviet secret police] agents among our interpreters, although we didn't know who," says Smallwood. "It was a fantastic success. European audiences are generally reserved and usually show appreciation by sitting quietly. We had them out of their seats and rushing the stage, clapping and feeling the spirit."

You will certainly feel the spirit moving through your mind, body and soul when you listen to the music of the Richard Smallwood Singers on their latest album on Word Records. Enjoy the beautiful musical *Portrait* this talented group has painted for you.

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**BLACK GOSPEL ALBUMS**

<table>
<thead>
<tr>
<th>May 19, 1990</th>
<th>The square bullet indicates strong upward chart movement.</th>
<th>[Last Week]^*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>MISSISSIPPI MASS CHOIR</strong> (Malaco 6003)</td>
<td>Mississippi Mass Choir 1 30</td>
</tr>
<tr>
<td></td>
<td><strong>2 I REMEMBER MOMMA</strong> (Word/A&amp;M 8447)</td>
<td>Shirley Caesar 3 19</td>
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<tr>
<td></td>
<td><strong>3 CAN'T HOLD BACK</strong> (Light 7115-720-282)</td>
<td>L.A. Mass Choir 2 28</td>
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<tr>
<td></td>
<td><strong>4 ORDINARY JUST WONT DO</strong> (Light 72026)</td>
<td>Commissioned 5 12</td>
</tr>
<tr>
<td></td>
<td><strong>5 WAIT ON HIM</strong> (TYCOT 89415)</td>
<td>New Life Community Choir (Featuring John P.Kee) 6 12</td>
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<tr>
<td></td>
<td><strong>6 HOLD ON, HELP IS ON THE WAY</strong> (Savoy 7098)</td>
<td>Georgia Mass Choir 4 12</td>
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<tr>
<td></td>
<td><strong>7 HE'S WORTHY</strong> (Savoy 14794)</td>
<td>Dr. Jonathan Green/Cathedral of Faith Choir 8 12</td>
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<tr>
<td></td>
<td><strong>8 FAMILY + FRIENDS CHOIR</strong> 3 (Sparrow 7504)</td>
<td>Ron Winans 7 8</td>
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<tr>
<td></td>
<td><strong>9 SAINTS IN PRAISE VOL. 1</strong> (Sparrow 1190)</td>
<td>The West Angeles C.O.G.I.C. 9 25</td>
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<tr>
<td></td>
<td><strong>10 CAN'T YOU SEE...</strong> (Atlantic International 10149)</td>
<td>Rev. Barnes &amp; Co./Debra &amp; Geraldine Barnes 10 2</td>
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<tr>
<td></td>
<td><strong>11 LIVE AT CAREGIE HALL</strong> (Sparrow 7501)</td>
<td>The Winans 29 4</td>
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<td></td>
<td><strong>12 THE RICKY GRUNDY CHORALE</strong> (Sparrow 1229)</td>
<td>The Ricky Grundy Chorale 14 6</td>
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<td></td>
<td><strong>13 WONDERFUL</strong> (Light 711570215)</td>
<td>Bo Williams 12 30</td>
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<td></td>
<td><strong>14 WHO'S ON THE LORD'S SIDE</strong> (Savoy 14794)</td>
<td>Rev. Timothy Wright 15 30</td>
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<td></td>
<td><strong>15 YOUNG ARTIST FOR CHRIST</strong> (Sound of Gospel 20184)</td>
<td>Young Artist for Christ 10 25</td>
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<td></td>
<td><strong>16 BREATH ON ME</strong> (Savoy 7097)</td>
<td>James Cleveland 18 25</td>
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<td></td>
<td><strong>17 MORE THAN MUSIC</strong> (Command/Word 80608)</td>
<td>Nicholas 26 4</td>
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<td></td>
<td><strong>18 HEAVEN</strong> (Sparrow SPR 1169)</td>
<td>B.B. &amp; C.C. Winans 22 30</td>
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<td></td>
<td><strong>19 HOLD BACK THE NIGHT</strong> (Sound of Gospel 178)</td>
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<td><strong>20 ON THE THIRD DAY</strong> (Malaco 4435)</td>
<td>Jackson Southernaires 20 30</td>
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<td><strong>21 WORTH THE WAIT</strong> (Light 72029)</td>
<td>Fretel 16 11</td>
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<td></td>
<td><strong>22 BRINGING IT BACK HOME</strong> (Word/A&amp;M 8449)</td>
<td>The Clark Sisters 19 12</td>
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<td></td>
<td><strong>23 AVAILABLE TO YOU</strong> (Rejoice W/WC 8418) Rev. Milton Brunson 40 31</td>
<td></td>
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<td></td>
<td><strong>24 WE'RE GOING TO MAKE IT</strong> (Savoy 14786)</td>
<td>Myrna Summers 21 30</td>
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<td></td>
<td><strong>25 TIME WINDING UP</strong> (Sound of Gospel 182)</td>
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<td></td>
<td><strong>26 HEROES</strong> (Light 715720203)</td>
<td>N.J. Mass Choir 23 30</td>
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<td></td>
<td><strong>27 SIMPLY DARUS</strong> (Sound of Gospel 186)</td>
<td>Daruis Brooks 25 4</td>
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<td></td>
<td><strong>28 TOTAL VICTORY</strong> (Light 715720207)</td>
<td>Vicki Winans 27 30</td>
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<tr>
<td></td>
<td><strong>29 IN WORSHIP</strong> (Sound of Gospel 190)</td>
<td>The New Jerusalem Baptist Choir 28 6</td>
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<td></td>
<td><strong>30 NEW BORN SOUL</strong> (Sound of Gospel 907)</td>
<td>Wanda Nero Butler 35 3</td>
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<td></td>
<td><strong>31 AIN'T LIFE WONDERFUL</strong> (Malaco 4420)</td>
<td>The Williams Brothers 13 25</td>
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<td></td>
<td><strong>32 HOLD UP THE LIGHT</strong> (Light/Spectra 72011)</td>
<td>N.J. Mass Choir DEBUT</td>
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<td></td>
<td><strong>33 FACE TO FACE</strong> (Jewel/Polymig 841811)</td>
<td>Edwin Hawkins 33 4</td>
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<td><strong>34 HIGHLY RECOMMENDED</strong> (Word 9103)</td>
<td>Helen Baylor 30 4</td>
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<td><strong>35 WE CAN MAKE A DIFFERENCE</strong> (Jewel/Polymig 841812)</td>
<td>Witness 30 4</td>
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<tr>
<td></td>
<td><strong>36 I'M YOURS LORD</strong> (Malaco 44339)</td>
<td></td>
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<tr>
<td></td>
<td><strong>37 I WON'T BE SILENT ANYMORE</strong> (Atlanta International 10149)</td>
<td></td>
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<tr>
<td></td>
<td><strong>38 REV. JAMES MOORE LIVE</strong> (Malaco 4429)</td>
<td>Rev. James Moore 37 11</td>
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<tr>
<td></td>
<td><strong>39 IN JESUS I HAVE EVERYTHING I NEED</strong> (Sound of Gospel)</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>40 I'M YOURS LORD</strong> (Mob Hop 03)</td>
<td>Donald Vails Choraliers 31 4</td>
</tr>
</tbody>
</table>

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*Note: Last Week indicates the position of the album from the previous week.*
While '70s Heart ballads such as "Dreamboat Annie" and "Soul of the Sea" had a pastoral tranquility, that clearly isn't the case on Brigade's ballads. These days, Heart ballads rock. (Alex Henderson)

**WORLD PARTY: Goodbye Jumbo** (Chrysalis DPRO 21654)

In 1986, World Party's *Private Revolution* emerged, introducing a subtle, interesting new songwriter and performer, Karl Wallinger. He is a one-man band who writes, sings and plays everything on his albums. *Private Revolution* was a modest collection featuring high highs and low lows—without the title cut being the highest high. Songs such as "Private Revolution" and "Ship of Fools" demonstrated his incredible knack for obscuring the obvious with indirect but poignant expression.

*Goodbye Jumbo* follows this lead with thoughtful, subdued lyrics that attack serious topics without preaching, yelling or crying. The result is genuine, honest and without pretense. As with the past album, *Goodbye Jumbo* concentrates on global environmental concerns—the opening and closing songs ("Is It Too Late" and "Thank You World") work together to lament the world man may have destroyed. Likewise, "Tutamessagemen The Box" personifies a vulnerable world by pleading, "and the World says 'Give a little bit of your love to me.'" While *Goodbye Jumbo* is thematically similar to *Private Revolution*, it is a much more consistent effort than the previous album. Wallinger attests, "I've taken out all the Disney film tunes and all the really suicidal ones." Further, he admittedly "tried to lighten up" on this record and have "a bit more fun with the music," without compromising his message. Wallinger's efforts to smooth the sound make this a very satisfying collection of intelligently written and arranged songs that confidently address complex problems without depressing or alienating the listener. (SH)

**JAMIE MORGAN: "Walk on the Wild Side"** (Tabu/Epic 429 73164)

Morgan co-wrote Neneh Cherry's hit "Buffalo Stance" with the intention that it would only be the B-side for some now near-obscure single. Because he is a part of the same trend-conscious, trend-setting hip crowd that spawned Cherry, expectations for Morgan, and this single, are high. He doesn't disappoint. With an attitude-laden rap, Morgan updates the Velvet Underground classic and, though rock purists may balk, evokes an aura of cool sleaze. He samples only a little from the original, choosing instead to add beats and a funky dance groove to the tales of the he who became a she. Send a copy to your nearest PMRC member. (Ernest Hardy)

**KIMM ROGERS: Soundtrack of My Life** (Island 842-796-4)

Singer/songwriter Kimm Rogers delivers a strikingly personal pop/rock/folk collection on her debut album. Rogers' expressive voice works well on the mid-tempo pop/rock of "2-0-19" and "Desperate," an account of trying too hard to find romance, and on slower material like "On the Street," which describes the apprehension a woman can have walking the dangerous city streets. Folk textures are heard on the ballads "Walk on Water" and "What It Is to Love," although her approach isn't as pastoral as a Joan Baez or an Eliza Gilkyson. (AH)
# TOP 100 SINGLES

May 19, 1990

The square bullet indicates strong upward chart movement.

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
<th>Original Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VOGUE</td>
<td>Madonna</td>
<td>(Sire/Warner Bros. 0-21513)(T)(C)(M)</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>NOTHING COMPARES 2 U</td>
<td>Chrysalis</td>
<td>(Sire/Warner Bros. 0-21513)(T)(C)(M)</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>ALL I WANNA DO IS MAKE LOVE TO YOU</td>
<td>(Capitol 44507)(C)</td>
<td>Madonna</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>ALRIGHT</td>
<td>Janet Jackson</td>
<td>(A&amp;M 10321)(T)(C)</td>
<td>4</td>
<td>5</td>
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<tr>
<td>5</td>
<td>I WANNA BE RICH</td>
<td>Calloway</td>
<td>(RCA 10486)(T)(C)</td>
<td>5</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>HOLD ON</td>
<td>Wilson Phillips</td>
<td>(SBK 07322)(T)(C)</td>
<td>6</td>
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<tr>
<td>7</td>
<td>SENDING ALL MY LOVE</td>
<td>(Atlantic 4-7863)(C)</td>
<td>Line 19</td>
<td>7</td>
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<tr>
<td>8</td>
<td>POISON</td>
<td>Bell Bis DeVoe</td>
<td>(MCA 53772)(T)(C)</td>
<td>8</td>
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<tr>
<td>9</td>
<td>HOW CAN WE BE LOVERS</td>
<td>Michael Bolton</td>
<td>(Columbia 397326)(T)(C)</td>
<td>9</td>
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<tr>
<td>10</td>
<td>WHAT IT TAKES</td>
<td>Aerosmith</td>
<td>(Geffen 19944)(C)</td>
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<tr>
<td>11</td>
<td>THIS OLD HEART OF MINE</td>
<td>Rod Stewart</td>
<td>(Warner Bros. 4-19903)(C)</td>
<td>11</td>
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<td>12</td>
<td>LOVE CHILD</td>
<td>(Asa Panko 32-42)(T)(C)</td>
<td>Sweet Sensation</td>
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<td>13</td>
<td>WHIP APPEAL</td>
<td>Babyface</td>
<td>(Sire/Warner Bros. 0-21513)(T)(C)(M)</td>
<td>13</td>
<td>6</td>
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<td>14</td>
<td>IT MUST HAVE BEEN LOVE</td>
<td>(EMI 4-M-50283)(C)</td>
<td>Rosette</td>
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<td>15</td>
<td>DON'T WANT TO FALL IN LOVE</td>
<td>(Warner Bros. 21476)(T)(C)</td>
<td>Jane Child</td>
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<td>17</td>
<td>U CAN'T TOUCH THIS</td>
<td>M.C. Hammer</td>
<td>(Capitol 15571)</td>
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<tr>
<td>18</td>
<td>ALL AROUND THE WORLD</td>
<td>Lisa Stansfield</td>
<td>(Asa Panko 32-42)(T)(C)</td>
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<td>16</td>
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<tr>
<td>19</td>
<td>ROOM AT THE TOP</td>
<td>(MCA 6318)(T)(C)</td>
<td>Adam Ant</td>
<td>19</td>
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<tr>
<td>20</td>
<td>YOUR BABY NEVER LOOKED GOOD IN BLUE</td>
<td>(Asa Panko 32-42)(T)(C)</td>
<td>(Asa Panko 32-42)(T)(C)</td>
<td>20</td>
<td>33</td>
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<tr>
<td>21</td>
<td>WITHOUT YOU</td>
<td>(Elektra 64985)(C)</td>
<td>Motley Crue</td>
<td>21</td>
<td>12</td>
</tr>
<tr>
<td>22</td>
<td>DOH LA LA (I CAN'T GET YOU)</td>
<td>(Columbia 38-73211)(C)</td>
<td>Perfect Gentleman</td>
<td>22</td>
<td>26</td>
</tr>
<tr>
<td>23</td>
<td>HEARTBEAT</td>
<td>Seduction</td>
<td>(Vendetta 1473)(T)(C)</td>
<td>23</td>
<td>12</td>
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<td>24</td>
<td>READY OR NOT</td>
<td>Virgin 7-88955(C)</td>
<td>After 7</td>
<td>24</td>
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<td>25</td>
<td>HERE AND NOW</td>
<td>Larry Vandross</td>
<td>(Epic 34-73209)(C)</td>
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<td>26</td>
<td>EXPRESSION</td>
<td>(Next Plateau 50101)(T)(M)</td>
<td>Sall-N-Pepa</td>
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<td>10</td>
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<tr>
<td>27</td>
<td>I'LL BE YOUR EVERYTHING</td>
<td>Tommy Page</td>
<td>(Sire/WB 38-73095)(C)</td>
<td>27</td>
<td>24</td>
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<td>28</td>
<td>HOLD ON</td>
<td>En Vogue</td>
<td>(Atlantic 6-78794)</td>
<td>28</td>
<td>56</td>
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<td>29</td>
<td>SAVE ME</td>
<td>Fleetwood Mac</td>
<td>(Warner Bros. 196946)(C)</td>
<td>29</td>
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<td>30</td>
<td>BABY, IT'S ALRIGHT</td>
<td>Jude Cole</td>
<td>(Warner Bros. 4-19869)(C)</td>
<td>30</td>
<td>33</td>
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<td>31</td>
<td>CHILDREN OF THE NIGHT</td>
<td>Richard Marx</td>
<td>(Capitol 72280)(C)</td>
<td>31</td>
<td>32</td>
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<td>32</td>
<td>DO YOU REMEMBER</td>
<td>Phil Collins</td>
<td>Atlantic 87956</td>
<td>32</td>
<td>38</td>
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<td>33</td>
<td>HOUSE OF RAIN</td>
<td>Faster Pussycat</td>
<td>(Elektra 7-64995)(C)</td>
<td>33</td>
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<td>34</td>
<td>I'LL SEE YOU IN MY DREAMS</td>
<td>Giant</td>
<td>(A&amp;M 18910)(C)</td>
<td>34</td>
<td>38</td>
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<td>35</td>
<td>THE HEART OF THE MATTER</td>
<td>Don Henley</td>
<td>(Warner Bros. 4-18494)(C)</td>
<td>35</td>
<td>13</td>
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<td>36</td>
<td>GETTING AWAY WITH IT</td>
<td>(Warner Bros. 4-19890)(T)(C)(M)(CD)</td>
<td>Electronic</td>
<td>36</td>
<td>39</td>
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<tr>
<td>37</td>
<td>CRUISING FOR A BRUSING</td>
<td>(Epic 34-73239)(C)</td>
<td>Basia 40</td>
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<td>38</td>
<td>BLACK VELVET</td>
<td>(Atlantic 4-87742)(C)</td>
<td>Allanah Myles</td>
<td>38</td>
<td>27</td>
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<tr>
<td>39</td>
<td>I'LL BE YOUR SHELTER</td>
<td>Taylor Dane</td>
<td>(Asa Pano 2005)</td>
<td>39</td>
<td>45</td>
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<tr>
<td>40</td>
<td>DEAD BEAT CLUB</td>
<td>(Reprise 19938)</td>
<td>B-52's 42</td>
<td>40</td>
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<tr>
<td>41</td>
<td>ENJOY THE SILENCE</td>
<td>(Imago/Reprise 2-014490)(T)(C)(M)</td>
<td>Depeche Mode</td>
<td>41</td>
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<tr>
<td>42</td>
<td>ALWAYS AND FOREVER</td>
<td>(Select 2014)(T)(C)</td>
<td>Whistle 44</td>
<td>42</td>
<td>44</td>
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<td>43</td>
<td>TURTLE POWER</td>
<td>(SBK 07320)</td>
<td>Partners In Kryme</td>
<td>43</td>
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<tr>
<td>44</td>
<td>WHEN I DREAM OF YOU</td>
<td>Tommy Page</td>
<td>(Warner Bros. 19038)</td>
<td>44</td>
<td>53</td>
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<tr>
<td>45</td>
<td>RUB YOU THE RIGHT WAY</td>
<td>Johnny Gill</td>
<td>(Motown 2045)</td>
<td>45</td>
<td>55</td>
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<tr>
<td>46</td>
<td>WHOLE WIDE WORLD</td>
<td>A'me Lorain</td>
<td>(A&amp;M 33090)(T)(C)</td>
<td>46</td>
<td>35</td>
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<tr>
<td>47</td>
<td>NICETY</td>
<td>Michel'e</td>
<td>(Asa Panko 32-42)(T)(C)</td>
<td>47</td>
<td>51</td>
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<tr>
<td>48</td>
<td>LOVE WILL LEAD YOU BACK</td>
<td>Taylor Dayne</td>
<td>(Asa Pano 2005)</td>
<td>48</td>
<td>28</td>
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<tr>
<td>49</td>
<td>FOREVER</td>
<td>(Mercury/PolyGram 876 718)(C)</td>
<td>Kiss 29</td>
<td>49</td>
<td>16</td>
</tr>
</tbody>
</table>

**High Debut:** ZZ Top #61

**To Watch:** Louie Louie #51
Aristo Music Celebrates 10th Anniversary

ONE OF COUNTRY MUSIC'S busiest and most successful independent publicity companies is celebrating its 10th Anniversary in the industry.

Jeff Walker, an Australian native, came to the United States in 1974. He entered the music business by overseeing the combined operations of a publishing company and record label founded by his father, Bill Walker.

After five years on the job, Walker decided to form his own company, which he says he initially foresaw as "an umbrella company which would offer consulting in public relations as well as financial and international matters to smaller companies." So on May 7, 1980, Walker formed Aristo Music Associates.

He now oversees the activities of Aristo Publicity and Media Services and Aristo Video Promotions, which include finance, marketing, product development and client relations.

Aristo boasts a respectable client roster that includes such major artists as Billy Joe Royal, Eddy Raven and Robin Lee, and has worked through the years with Merle Haggard, George Jones, Dan Seals, Sweethearts of the Rodeo and Keith Whitley, among others.

"You've got to really enjoy something to be successful in it and I've been very lucky in that regard," says Walker. —KAY KNIGHT

Pictured (l to r): committee members Robin Palmer, Pat Rolle, Paige Levy, Arista artist Alan Jackson, golf pro Herky Williams with last year's prize golf bag, and Epic recording artist and celebrity golfer Shelby Lynne.

THE THIRD ANNUAL Music Row Ladies Golf Invitational Extravaganza & Tupperware Party is set for June 12 in Music City. Now, don't ask me from where the name for this event came or whether or not a Tupperware party is actually held during the festivities. I felt it was best not to even get started on what I was sure would be a lengthy explanation of the subject.

But from wherever the tournament's name came, the event is sure to generate lots of excitement and fun for those involved, as well as those witnessing the competition.

Held once again at Nashville's Percy Warner Golf Course, the event will benefit the United Cerebral Palsy organization. The MRLGIE&TP (you can bet I'm not going to spell that out again) was started two years ago. Co-founder Pat Halper of Hayes Street Music says people laughed when the idea for the tournament was first mentioned.

"The first year, we had 56 Music Row women participating. This year we expect 160 unprofessional golfers." Adds co-founder Paige Levy of Warner Brothers Records, "We felt that we needed a tournament of our own to combat the endless amount of Music Row men's tournaments that take place throughout the summer."

Some of the celebrities scheduled to play or scorekeep are Holly Dunn, the Forrester Sisters, Shelby Lynne and Vince Gill. Tee times start at 8 a.m.

Last year's extravaganza raised over $3,000 for United Cerebral Palsy.


debi arnold

on

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This latest project by these talented sisters is sure to bring Jennifer McCarter & the McCarters lots of airplay. Jennifer’s strong, emotional delivery—along with the sweet, melodic harmonies of Teresa and Lisa—bring ballads like “I Haven’t Got A Prayer” and “I Don’t Want To Cry Anymore” to life. The up-tempo tunes like “Up and Gone” and “Betcha Gonna Love Me” highlight their versatility. There’s an abundance of top-notch material on this LP, including Bob McDill’s “Shot Full of Love,” which is the trio’s strongest single yet. Expert production by Paul Worley and Ed Seay, along with the musical magic of these three East Tennesseans, should make this a sure bet hit. (Key Knight)

OUT THE BOX

VINCE GILL: “When I Call Your Name” (MCA 42321)

From a world of high-grade, yet overrated country music, finally comes an authentic classic. It’s one of those we find spinning into existence only once in a blue moon. “When I Call Your Name,” produced by Tony Brown, sparks Vince Gill’s third release from his When I Call Your Name LP. With complementing background vocals offered by labelmate Patty Loveless, this chill-to-the-skin ballad flames Gill’s warbling voice to the uttermost. A delicate piano emphasis and a powerful chorubic buildup only enhances excellent lyrics credited to Gill and Tim DuBois.

COUNTRY FEATURE PICKS

WAYLON JENNINGS: “Wrong” ( Epic 34 73532/CBS)

Kicking off with a Mexican-flavored intro and Jennings’ incomparable voice is “Wrong.” Making all the “right” moves are producers Richie Albright and Bob Montgomery, who turn this tune into a perfect lighter-side filler for radio. If you’re expecting the usual Jennings fashion, this will perhaps throw you just a bit, as the wailing outlaw surprises us with something a little more carefree.

LORRIE MORGAN: “He Talks to Me” (RCA 2058-7)

Remember the impact from “Dear Me”? Well, prepare yourselves for Part II, or at least for what should be equally as heart-rendering. “He Talks To Me,” produced by Barry Beckett, gives us a master ballad, with commanding lyrical recognition going to Mike Reid and Rory Michael Bourke. Morgan couldn’t sing a more refreshing love song (if there is one) better. Her familiar soul-erupting vocals drive deep yet melt, causing this cut to be absolutely top-notch.

RANDY VANWARMER: “AIN’T Nothing Coming Down But the Rain” (16th Avenue 70442)

For a rather discouraging weather forecast, in addition to a prominent tune with warm side effects, try this cut on for size. Produced by Allen Reynolds, “Ain’t Nothing Coming Down But the Rain,” gives us VanWarmer at his best. Smooth vocals with an earnest folk appeal fall hand in hand with catchy lyrics, penned by VanWarmer and Jeff Pearson.

HANK WILLIAMS JR.: “Good Friends, Good Whiskey, Good Lovin’” (Warner Brothers 7 1957)

Slap this song title to your brain and guess who the artist is—who else but Hank Williams, Jr. Back on track with his original touch-of-the-wild lyrics and sound, Williams comes through with a honky-tonk masterpiece. Produced by Barry Beckett, Williams and Jim Ed Norman, this traditional two-step flauts words we’ll probably all be singing; and of course Williams has this cut nailed with wailing perfection.
"I NEVER KISS AND TELL"

By

SCOTT ELLISON

IN ASSOCIATION WITH HERCEL HICKMAN ENTERPRISE

PRODUCED By EDDIE LEE CARR & STEVE SHEPHERD

CASH BOX National Promotion By CHUCK DIXON

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BARBARA JUSTUS
KYKM - ASK
BOBBY LEE
KJUN - ASK
JOHNNY CLARK
KFRD - ASK
BILL INGRAM
WCAV - ASK
MARK BURNS
WHPY - ASK
LARRY DENNING
WKCW - ASK
TOM CAT
WPNC - ASK
STAN WHITE

WE'RE GOING FOR A "HIT"

WRKZ - ASK
DANDELION
WSDS - ASK
CLYDE BEAVER
WSVS - ASK
CHUCK HAMMER
WYXC - ASK
DENNIS JACKSON
WYXC - ASK
JULIE FREW
WYNC - ASK
JEFF FAIN
WLCO - ASK
EDDIE CRUZ
WZOB - ASK
DAN DAVIDSON
KENU - ASK
B.J. MEZEK
KVOO - ASK
BILLY PARKER

NEW SINGLE — "NEVER KISS AND TELL" PHOTO BY JENNIFER LA PIERRE

NEW ALBUM — "HEART ON THE RUN"

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HOT CUTS

1. STEVE WINWOOD: "Some Drive in Your Country" Country Club (Warner Brothers)
2. STEVE WINWOOD: "Wanted" Here in the Real World (Arista)
3. STEVE WINWOOD: "Alabama Clay" Garth Brooks (Capitol)
4. STEVE WINNER: "Precious Thing" Lassado (MCA)
5. KENTUCKY HEADHUNTERS: "Oh, Lonesome Me" Pickin' on Nashville (Mercury/PolyGram)

TOP 5 SINGLES—10 YEARS AGO

1. EDDIE RABBITT: "Gone Too Far" (Elektra)
2. MERLE HAGGARD: "The Way I Am" (MCA)
3. EMMYLOU HARRIS: "Beneath Still Waters" (Warner Brothers)
4. KENNY ROGERS/KIM CARNES: "Don't Fall In Love With A Dreamer" (United Artists)

COUNTRY TIDBIT: COUNTRY MUSIC entertainer Holly Dunn recently joined Tennessee Governor Ned McWherter for the signing of a resolution designating the month of May as "Better Speech & Hearing Month." Dunn has been named Tennessee's chairperson of Better Speech and Hearing Month, a program dedicated to creating a greater awareness and understanding of hearing, speech, and language impairments. Dunn's interests in the crusade began in college, where she obtained a degree in communications, focusing on speech pathology.

COUNTRY TIDBIT: CONGRATULATIONS to Dave Innis of Resless Heart and his wife Angie on their latest arrival, Isabella Brown Innis, born in Nashville on April 9. Weighing a very healthy 7 pounds, Isabella is the Innis' second child. April 9 was a special day for Isabella's birth since that day is also Dave's birthday.

COUNTRY TIDBIT: IT'S A GIRL... IT'S A GIRL... Congratulations also go out to Paul and Julie Overstreet. Julie gave birth to the Overstreets' fourth child, Harmony, at 2:33 p.m., May 4. Harmony came into the world weighing 6 pounds, 14-1/2 ounces. Her mother is doing fine, and the proud new father is "On Cloud 9."

CALENDAR OF EVENTS

COMING UP:

MEDIA PERSONALITY RALPH EMERY and Cajun star Eddy Raven will headline Ken Scott's Musicfest, May 25 at Loews Vanderbilt Plaza in Nashville. Emery will host the 7 p.m. show, which will include performances by Raven, Marsha Thornton, Dean Dillon and Suzi Beatty. A new talent showcase will precede the show, featuring several new songwriters each performing one composition. Tickets are $16 and are available through all Ticketmaster locations, or by contacting Ken Scott’s Musicfest, 27 Music Square East, Nashville, TN 37203, (615) 242-2654.

BACK IN TIME:

MAY 13—Happy Birthday to Johnny Wright (1914)
MAY 14—Tanya Tucker makes her chart debut with "Delta Dawn" (1972)
MAY 15—Happy Birthday to Eddy Arnold (1918) and to K.T. Oslin
MAY 16—George Strait sees his first appearance on the charts with Dean Dillon's "Unwound" (1981)
MAY 17—Ronnie Milsap's "She Keeps the Home Fires Burning" spends its first of three weeks at #1 (1985)
MAY 18—Happy Birthday to George Strait (1952)
MAY 19—Clint Black scores his first #1 single with "Better Man" (1989)

WARNER BROTHERS recording artist Travis Tritt (second from left) was recently honored with a party at CBS/Tree in celebration of his first #1 single, "Help Me Hold On." Pictured with Tritt are CBS/Tree vice president Paul Worley, Warner Brothers/Nashville president Jim Ed Norman, CBS/Tree professional manager Dan Wilson and CBS/Tree chief operating officer Donna Hilley. (photo: Troy Putman)

CASH BOX MAY 19, 1990

GARTH BROOKS RECENTLY performed with Dottie West at the All-Star Salute to Bob Hope, held in Beaumont, Texas. The pinnacle of the event for Brooks was a chance meeting with one of his childhood heroes—astronaut Alan Shepard. Pictured are (l to r); Brooks and Shepard.

SELLOUT IS THE BYWORD on Hank Williams Jr.'s "Lone Wolf" tour, which features the Kentucky Headhunters. A satisfied Merle Kilgore (seated), Williams' manager, called the group together backstage at Kansas City's Municipal Auditorium to celebrate. Pictured are (l to r): Troy Seals; Tim Wipperman, vice president and executive GM, Warner Chappell/Nashville; and Barry Beckett.

PRODUCER/WRITER Barry Beckett and writer Troy Seals have formed a publishing company in a joint venture with Warner Chappell Music. Both writers have had long and illustrious careers. Beckett has produced such artists as Bob Seger, Bob Dulan and Alabama. Seals has written such mega-hits as "Lost in the Fifties Tonight" and "Seven Spanish Angels." Pictured are (l to r); Troy Seals; Tim Wipperman, vice president and executive GM, Warner Chappell/Nashville; and Barry Beckett.
David Heavener

also plans to release a country-oriented soundtrack album along with that film.

OTHER INDEPENDENT ARTISTS are concentrating on the video aspect of a career these days. Many are utilizing music videos to gain national exposure for their current releases. Such clips as Linda Carol Forrest's "Love in the Fast Lane," Vince Hatfield's "Everywhere I Turn (There's Your Memory)") and Cleve Francis' just-released "Love Light" are all gaining significant national airplay, while at the same time gaining extensive television exposure. Hatfield and Francis recently completed work on their debut albums, while Forrest's video is included on her current Songs from the Heart LP.

KEN PENLAND has a new record just shipped to radio stations all over America, entitled "The Smoking Song." Penland is a nationally known entertainer who, in addition to traveling extensively in the United States, has performed in Sweden, Denmark, Norway and throughout Europe. Penland is also getting involved in the video world of country music. A video to "The Smoking Song" has just been completed, so watch for it.

David Heavener

Kenny Penland and Bobby Dyson

Gina Louise Taylor: "I Paid the Price" (Castle CAS-106)

It's down-deep country with a Southern swing. "I Paid the Price," produced by Ed Russell, presents us with a cry of the blues and Taylor's keen vocal drive. Set to a middle-of-the-road tempo, "I Paid the Price" grasps us with its fine production, catchy lyrics and a very unusual voice.

Howie Damron: "That's My Impression of a Fool" (Teleproductions T-9012)

Donnie Bowser with Bobby Bare: "Another One of My Near Mrs. (Misses)" (Playback P-1342)

Lori Ann: "Michael Would Die" (Sing Me SM-45-50A)

—Kimmy Wix

An excellent LP that pays tribute to some of the artists who were the pioneers of blues music. This 22-cut project includes songs like Roy Acuff's "(Beneath That) Lonely Mound of Clay," Bill Monroe's "It's Mighty Dark To Travel" and "Jimmie Skinner's "Doin' My Time." There are lots of other classics that every bluegrass fan will remember—tunes like "Salty Dog Blues," "Don't Let Your Deal Go Down" and "Dust on the Bible." This album, exceptionally produced by Billy Troy and Wiseman, is one that is sure to please any fan of bluegrass music and of Mac Wiseman. (Kay Knight)

A definite radio must is this new release from a band who call themselves Faded Blue. "Love After You," penned by Ronnie and Ken Taylor, breaks out of its league into "major" recognition. With a borderline pop, yet rich contemporary country flavor, this mid-tempo cut flaunts an excellent vocal delivery with a unique tenor ring around the edges. As well as holding a talented instrumental back-up with its own crafty niche, "Love After You" proves to be skillfully produced and written from the heart.

COUNTRY INDIE SINGLES

May 19, 1990 The square bullet indicates strong upward chart movement

1. I Will Stand By You (Barn Burner BBR-013) ... Donnie Marsico 1 5
2. Love in the Fast Lane (Stop Hunger SRH-1109) Linda Carol Forrest 2 6
3. She Doesn't Matter Anymore (Golden: Eagle GE-158-A) George Carone 3 5
4. Gonna Lay Me Down Beside My Memories (Playback P-1340-A) Sammi Smith 4 3
5. Threads of Love (Galaxy G-2041-A) Eddie Capenier 6 3
7. Take the Keys to My Heart (Master MR-90-1) Kim Toy 8 4
8. Daybreak (ATI 0092) Ray Griff 9 5
9. Help Me Make It Through the Night (Badger BG-2003AA) Billy Joe Burnett 10 4
10. I've Already Walked in Her Shoes (TAM TV-1009) Audrey Hunecut 12 4
11. Here I Go Again (Seaside SSS-090-011) Angela 11 4
12. A Promise You Never Made (Covrance Gold 141) Marcy Carr DEBUT
13. While the Feeling's Good (United Country SL-3100) Jay Renn with Lesli Hamilton 13 4
14. Made for Loving You (Step One SOH-415) Clinton Gregory DEBUT
15. Loving the Night Away (Evergreen EV-1109) Gary Dee DEBUT
16. Big City Blues (Stargem SG-3455) Teresa Ramey 14 4
17. Second Opinion (CRR 80189) Liz Calendar 15 3
18. Pathway of a Fool (B.S.D. BRY-1003) J.J. Kent 17 2
19. Don't Wait Too Long (ENG-45-501) Gene Gardiner DEBUT

COUNTRY INDIES

INDIE ALBUM

MAC WISEMAN: From Grass Roots to Bluegrass: Some Personal Reminiscences (CHM CD-9041)

MAC WISEMAN

GRASSROOTS TO BLUEGRASS

A VISUAL HISTORY COLLECTION

INDIE SPOTLIGHT

FADED BLUE: "Love After You" (NSD 268)

[Image of record cover]
Gospel...Hot off the Press...

ONCE AGAIN, DEGARMO & KEY STRETCH THE BOUNDARIES FOR CHRISTIAN ROCK ON VIDEO: The Degarmo & Key video single "Hand in Hand" has been added to the all-new TNN show Video Gold. Craig Campbell, video promoter from Aristo Promotions, commented that "this new format showcases artists with previous "hit" videos." D&K were pioneers in getting Christian music videos added to rotation on MTV, with their famed "666" being the first.

HELVERING AGENCY DESTROYED BY FIRE: In the early morning hours of Tuesday, April 17, the Helvering Agency, booking and management offices of Sandi Patti, were destroyed by fire. Investors have determined that the fire was deliberately set in at least two points inside the structure. A $7,000 reward has been offered for information leading to an arrest. In a statement to the press, Patti said: "If whoever did this thinks they have gotten away, they are mistaken. They cannot take away our memories, nor the purpose of our ministry." While a new facility is being constructed, the Helvering Agency staff continues to function in a temporary location.

CRISTAL LEWIS was cast in a recent television pilot. The show was performed in April in front of television executives from around Los Angeles. Best described as a cross between Saturday Night Live and MTV for children, the idea was in part created by Benny Hester's fiance, Rita Sheffield. Lewis was part of the regular cast, which sings and acts out skills in style to SNL. If the show is picked up, Lewis has an opportunity to be in the series.

ALBUM REVIEW

X-SINNER: Get It (Paskadem 7012500255)

Strap yourself down for this one! Produced by veteran producers Dno and John Elefante (Kansas, Petra, Barren Cross, St. Elmo's Fire and others), X-Sinner's debut album, Get It, has got all the right equipment to put forth an example of high-voltage Christian rock, rock and roll— and they do. Comparable to mainstream rockers such as AC/DC and Cinderella, this four-man band of electrical energy belt out music and lyrics with an unlimited force for Christ. X-Sinner consists of Greg Bishop on guitar, Rob Kniep on bass, Michael Buckner on drums and Dave Robbins' lead vocals. With a hard-driving yet spiritual edge, this Detroit-born, now L.A.-based, quartet present messages of warning and redemption to '90s youth. Key cuts include "Livin' on the Edge," "No Way In" and "Lift Him Up." (Kimmy Wix)
Atlas Opens New Branch

CHICAGO—On May 15, the Atlas Distributing, Inc. branch office in Indiana, will be in full operation. The new outlet occupies 8,100 square feet of space at 1341 Saddler Circle South Drive, to accommodate full-service/admission/shipping capabilities.

The Atlas-Indianapolis team is headed by branch manager Jim Abett, who brings considerable experience to his post, having served with both the Seeburg and Bally organizations. Vending manager is Jim McNally, another veteran of the coin-op industry, who previously worked for Wittenberg and Bally. Jim Reams, formerly with Modern Vending, is parts manager.

Atlas Distributing, Inc., which is headquartered in Chicago, also maintains a branch office in Grand Rapids, Michigan.

Nama Offers New Book: Concise History of Vending

CHICAGO—In the 1890s, a vending machine in Utah dispensed divorce papers (entirely legal at the time) for $2.50 in half or silver dollars. Interesting, isn't it? Well, this is but one of the fascinating facts contained in A Concise History of Vending in the U.S.A., the only book of its kind, which recently went back into print. The 48-page paperback celebrates the ingenuity and entrepreneurial spirit of those who built the vending industry, based on original research tracking the technical developments and the surprising diversity of products machines have produced over the years. Originally published in 1960, it has been updated by the addition of a new afterward by the author, G. Richard Schreiber, president emeritus of the National Automatic Merchandising Association (Nama).

The book is available from Nama at a cost of $8 for NAMA members, $15 for non-members. There is no charge for postage and handling. To order, submit a check payable to NAMA, specifying quantity desired along with mailing/shipping address, to NAMA, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102; Attention: Gale Cranberry.

Also available from the association is a 20-minute VHS videotape, entitled On the Front Line, which is designed to teach route service personnel the importance of routinely cleaned and sanitized vending machines.

Nama produced the training video with assistance from Sanse Services, Inc. (Columbus, Ohio) and Imperial Cup Corp. (Kenton, Ohio). The cost for NAMA members is $20 per video plus $3 each for shipping. For non-members the price is $40 per video plus $3 each for shipping. To order, send a check (payable to NAMA) to Public Health & Safety Program, NAMA, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606.

Laura Rezek Joins Bally Gaming

CHICAGO—Bally Gaming, Inc. announced the appointment of Laura J. Rezek to the position of marketing manager for the Las Vegas-based manufacturer. She will be responsible for all advertising, sales promotion planning and materials, trade shows and public/press relations.

Ms. Rezek's coin-op experience includes positions as marketing manager for Williams Electronics Games, Inc. and advertising director for Bally Midway, the amusement games division previously owned by Bally Manufacturing Corporation. Prior to entering the coin-op business, she worked for two Chicago-based full-service advertising agencies.

In commenting on this new appointment, Robert M. Dickenson, Bally Gaming's vice president of marketing, said "Laura brings a fresh bank of knowledge and creativity to Bally Gaming. Her talent and enthusiasm will make her a key member of the marketing team as we continue to prove our dedication to excellence in the gaming industry."

Laura Rezek

CASH BOX MAY 19, 1990

AROUND THE ROUTE

BY CAMILLE COMPASIO

LOEWEN AMERICA PREXY Rus Strahan couldn't be more pleased over the tremendous response the NSM music line has been enjoying in the American market. The latest shipments of the Fire wall model, for example, recently arrived from Germany and are already almost sold out. As for the Galaxy CD juke, these units no sooner arrive than out the door they go. Both models were among the star attractions in the Lawson exhibit at the recently held FAVA state convention in Florida—and, from what we hear, the jukebox seminar Strahan conducted out there drew an SRO crowd.

WHAT'S HAPPENING AT SEEBURG? The company is obviously under-shipping jukebox product right now because of a tight cash flow, which is what was discussed when we spoke with executive weepie Joe Pankus. He told us that negotiations are currently in progress with the investment community regarding the "infusion of capital into the company." At this point they've got a number of considerations on the platter. "We are basically in a three-month order backlog for our jukeboxes at the present time," according to Pankus, and he stressed that Seeburg's CD department, parts department, repair department, et al, are "functioning on a normal basis."

EARLY THIS YEAR Jaleco USA, Inc. relocated from Niles, Illinois to considerably larger facilities at 310 Era Drive in Northbrook, Illinois. The firm is also increasing its staff, by the way. Make note of their new phone number: (708) 480-1811; and fax number: (708) 480-9231. When we spoke with coin-op sales manager Larry Berke he indicated that Jaleco has a new product in the offers for release in the not-too-distant future. Watch for it.

A.H. ENTERTAINERS of Rolling Meadows, Illinois has a number of Grand Products' Stick Shots on the route. Operations manager Wally Jasonowicz tells us that early reports look strong. Couldn't get a handle on yet on lighting power, but it's obvious that this piece attracts immediate attention on location. We've been hearing so many terrific things about it.

STAR TECH JOURNAL'S ongoing regional seminar program for coin-op operators has wrapped up two more highly successful sessions sponsored by Birmingham Vending in Orlando, Florida (March 31-April 1) and New England Coin Op of Norwood, Massachusetts (April 21-22). Dates have been confirmed through September of this year as the series continues.

BY THE TIME THIS COLUMN makes print, the new Atlas Distribution Inc. branch in Indianapolis will be open for business. In case you'd like to call them there, the phone number is (317) 322-0104... By the way, belated birthday greetings to Atlas presy Jerry Marcus, who celebrated the big 60 at a birthday greetings bash in the Ravinia Country Club on April 25. I understand it was a terrific affair. Jer, I don't know what your secret is, but you certainly wear your years well—so, keep on doin' what you're doin', baby!

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

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

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

Aug 15-18: National Automatic Merchandising Association (Nama) Education Conference; Ambassador West Hotel; Chicago, IL. For info, contact Richard M. Georde at (312) 346-0570.

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

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

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

October 11-14: NAMA (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual national convention.
Carnes think don't kicking of. should concentrate games ing. 

Sega’s Bloxeed

BLOXEEED, the new conversion kit from Sega Enterprises, Inc. (U.S.A.) calls for plenty of brain-power as players arrange falling blocks, especially when two players compete side by side.

What makes this game so interesting is the choice you have either to compete against the clock in the Normal Mode or to challenge another player in the VS Mode. In the Normal Mode, players must arrange falling blocks, using a joystick and button to complete the rows in a limited time period. As time runs out, players are penalized with an additional row of blocks at the bottom of the screen. In the VS Mode, time is of the essence since players must arrange the falling blocks and complete the rows faster than their opponent.

In both modes, “power blocks” occasionally appear, and completing the row that contains them allows players to use special effects to strategically add or eliminate blocks on rows.

The Bloxeed kit comes complete with circuit board, full cabinet graphics, and in-cabinet service switch assembly. Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (U.S.A.) at 2149 Paragon Drive, P.O. Box 619550, San Jose, CA 95161-0550.

Questions and Answers

Question: What do you feel the manufacturer can do to better serve the needs of the operator?

The prices on new video games are way up too high for the consumer should be lowered. It’s hard enough for an operator to make money right now, but when you compound the situation with outrageously priced machines, it makes it almost impossible.

Bob Dumaas
Action Amusement Co.
Corpus Christi, Texas

“I believe that manufacturers need to develop a better understanding of operators’ clients and what their needs are. They need to start producing more appealing and higher-earning equipment. There is a current glut of punch-and-kick machines. I think that they could widen their scope of games to more than that.”

Michael Leonard
Coin-Op Specialist
Adrian, Michigan

“The manufacturers can concentrate on introducing games that entertain the consumer better. They should start expanding the horizons of game types, not just punching and kicking. There is a whole world of ideas for manufacturers to draw off of. I don’t understand why they repeatedly fall back on the punching, kicking and shooting themes.”

Ko Adachi
American Sammy Corp.
Torrance, California

“Manufacturers should continue to standardize their equipment. All buttons on every game should be in the same place so that the operator does not have to go searching all the time. This may seem like a trivial point, but when you’re dealing with a couple of hundred games, it becomes rather significant. Another way that manufacturers can help the operator is to test the products more thoroughly. Only the best of the tested games should be released, not just everything that they want to throw on the market.”

Mike Starks
Quality Amusement Co.
Portland, Oregon

“Certain manufacturers drastically overprice games. I think they could stand to be a little more realistic in their pricing. They have to start coming up with more than just a stable of punching and kicking games. I don’t see why manufacturers don’t start selling games as rom kits rather than making the operator buy the complete board again and again. This would make the games considerably less expensive. CD Rom is another way that the manufacturer can help the industry. The home system, Turbo Graphics, already utilizes this technology. It is a great idea and should really be implemented in arcade video games because it has more memory and is much, much cheaper and easier to install.”

Gene Lewin
Pinball Plus
Burbank, California

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Classified Ads Close TUESDAY

COIN MACHINES
FOR SALE: BAD DUDES $900; STRIKE ZONE $995; QUARTER-BACK $900; ASSAULT $995; ESCAPE $1595; TOOBIN $795; CYBERBALL-4 PL $1795; ROAD BLASTER $1195; ROBO COP $1275; SHOWDOWN BUTTON & GUN MODEL $1195; VIPER 5/D $995; VS RBI/RBI $995; GAIN GROUND 3-PL $1595; IKARI III $1195; SUPERMAN $1025; TEMCO BOWL 4-PL FOOTBALL $1495; DOUBLE DRAGON II $1195; JOUST (AS IS) $250; JOKERZ $1595; SWORDS OF FURY $1195; FIRE $850. USED KITS: CABAL $550; 88 GAMES $395; LEADER BOARD GOLF $495; KUNG FU MASTERS $95; NINJA GAIDEN $895; BLOODY WOLF $350; KING KONG $195; SILK WOLF $395; WRESTLE WAR $650; BOTTOM OF NINTH $795; V-BALL $395; SHINOB0 $595; RALLY BIKE $495; IKARI WARRIOR $250; PLOTTING $495; P-47 $495; DOWNTOWN $400. Old & USED P.C. BOARDS CALL DARRIN IN PARTS. NEW ORLEANS NOVELTY CO., 3030 N. ARNOULT RD, METairie, LA 70002. Tel. (504) 888-3500. Fax (504) 888-3506.

SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Ball Games. Sell Out Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pin Bot and Merit Triv Whiz (sex) counter (bartop) games.

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FOR SALE - White Chip Stock Market Wall treet tickettaps, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wissick Dist., Morgantown, W. Va. (304) 292-3791.

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

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, PEL Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing. M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. Fax: (717) 854-6801. Call for prices.

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Still Within The Sound Of My Voice written by Jimmy Webb, recorded by Linda Ronstadt

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