TICKERTAPE

EXECUTIVES ON THE MOVE

- Tommy Lipuma has left Warner Brothers to join Elektra Entertainment in the position of senior vice president of A&R.
- Lipuma has been in the record business over 30 years and was the first A&R person at A&M in 1965. He has worked with Streisand, Tina Turner, Rex, the Pointer Sisters and Claudine Longet.
- EMI has appointed a new general sales manager. He will oversee all of the label's sales staff and CEMA distribution staff for all EMI products. Antenelli comes to the label from Arista, where he was director, West Coast marketing. He also spent four years as EMI's East Coast regional marketing director.  
- Atlantic vice president Melvyn R. Lewinter has been promoted to the position of chief financial officer/senior vice president for the company. He will now oversee all financial aspects of the Atlantic Recording Corp., while working closely with all other areas of the company's operations. He has been with the company since he was hired as comptroller in 1970.
- Aristar has promoted Connie Johnson to senior national director of R&B promotion. Aristar has been with the label since 1984, as district manager R&B for the Mid-Atlantic region. She will now be based in New York.
- BMG Distribution has promoted Rick Cohen to senior vice president, sales. He has been vice president, sales, since joining BMG in October of 1988. Prior to that, he spent 14 years with RCA, most recently as West Coast regional director.
- CBS Records has appointed Marianne C. Forsyth director, health services for the label. She comes to CBS from the department of preventative medicine at SUNY/Stone Brook.
- CEMA Distribution appointed Randi Bleimeister to the position of director of marketing, sales, and strategic planning, and Eli Okun to vice president, special markets. Bleimeister will oversee the marketing of CEMA product, create strategies and forecast market trends. He will also work with marketing and advertising. Okun will oversee CEMA's special market department, which works with the Capitol-EMI Music, Inc.'s master recordings.
- Susan Andrews has announced the formation of a new advertising and public relations firm, the Andrews Agency Incorporated. Andrews was formerly vice president of Bill Hudson & Associates and began working with the company the same year she was with Andrew."
Cover Story

Eric Johnson

BY ALEX HENDERSON

AMERICAN GUITAR HEROES USUALLY MAKE THEIR MARKS as either jazz improvisers (Kenny Burrell, John Scofield, Joe Pass, Al DiMeola, Jim Hall and Stanley Jordan, among others) or as members of rock bands (Slash of Guns N’Roses and Van Halen’s Eddie Van Halen, for example). But Eric Johnson falls into neither category. The Texas-raised guitarist presents himself as both a rock instrumentalist and a vocalist on his current album, Ah Via Musicom. Album cuts spotlighting Johnson as a vocalist include “High Landrums” and “Nothing Can Keep Me From You.” Known for being meticulous, Johnson spent about 15 months recording Ah Via Musicom. Despite the use of overdubbing, he wanted an album that didn’t sound overproduced. “I had the luxury to do a lot of experimenting and hone in to get the right thing on time,” explains Johnson, who records for Capitol Records. “I wanted it to sound live but have the expertise of a good studio recording.”

Johnson cites Jimi Hendrix, Jerry Reed and Jeff Beck as influences. “My playing is definitely derived from ’60s music because that’s when all my heroes performed,” Johnson notes. “I studied that idiom of pop very closely.”

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**POINTS WEST**

THE RECENT ROXY DOUBLE BILL of Atlantic's Eleven Dream Day and Slash's the Chills was a good argument for Mom's old adage: don't fill up on the first course, save some room for dessert. Both bands stormed through fine opening sets, which might have been all we'd been allowed to see, if it weren't for the absolute glut of shows in the City of Angels that particular Friday. Y'see, that night Madonna, the Wander Stuff, the Mission, Sun Ra, Kaoma, and a couple more, all hit various stages across Smog City. Accordingly, the audience wasn't exactly spilling out onto the street, so the P.A. invited the crowd to stay, gratis, for the second set.

**Crossed Wire**

So instead, I get to do the omnipresent third-person thing again. Damn. There was some good material in that conversation, about skateboards and Detroit and fellow Motor City-ers Second Self, and about New York and record companies and guitars (pronounced in that neck of the woods "gits-arms") and all sorts of stuff that probably should never see the light of day, anyway. Damn.

The inspiration behind doing this piece is the imminent release of Crossed Wire's new EP, called Spring, or The Spring EP, depending on how you look at it. That doesn't really matter. It's how you listen to it that counts, and that should be done carefully and thoughtfully. This four-piece band has all the elements of the rock and roll greats: heart, inspiration, guts, energy and great songs as well.

Going chronologically, Crossed Wire has been in existence in one form or another since 1986. Within a month or two of their first few live shows, they released a self-produced, self-titled EP; which earned them the Detroit Metro Times Best Locally Produced Record award for 1987, a good amount of local airplay and press, and a home in Detroit-area clubs.

In 1988, they lost a bass player and spent "about five months not doing much of anything," according to Moore. Then they found Cary Marsh, and that settled the line-up, which also includes drummer Bud Burcar and guitarist Kurt Marchkey. Next came the first Rage record, an album called In the Hollow. Two interesting things came out of this release: the inclusion of two songs on a Gullwing products promotional video (this is where the skateboard stuff comes in; Gullwing is a skateboard manufacturer), and interest from A&M Records, which offered the band what amounted to a development deal, and, as we may as well add, financed the new EP. It was money well spent.

Okay, okay, you're saying, but what do they sound like? They don't sound like anyone, to be perfectly honest. Moore has an unusual, kind of gravelly, kind of childish voice—totally at odds with the way he speaks—and is fairly limited in range, but he works around it. It makes sense with his words, and it makes sense with his music. Lyrically, Spring deals with a lot of life stuff, relationships of more than just the romantic kind ("Walking in Unannounced," "Enemy for Keeps" and "Salekeeping"—both which takes care of side two). Vocals and lyrics are what hit you first; once you get past that, you realize that this isn't your average esoteric indie pop/rock band. These guys can play. They don't hide behind a particularly popular guitar style or a particularly standard song format. They mix and match chord progressions and bridges and bass lines, playing cheerful and cheeky sometimes, sober and almost confrontational at others. What do they sound like? They sound good.

One of the clips in the file I have calls Crossed Wire Detroit's best kept secret. Not for long, man. Not for long.

**BEST PHONE CONVERSATION OF THE WEEK:** "Why do we have to pay bills?" "Because that's what you have to do when you're an adult." Two beat pause. "But I never asked to be an adult." Peace.

—KAREN WOODS

**NASHVILLE NEWS**

JUST WHEN MY BRAIN is filled to the rim with country music, Nashville offers a festive change of taste. Back by popular demand is José's Cinco De Mayo Festival. Simply open the doors to one of the many exhibit buildings located on the Tennessee State Fairgrounds and find an indoor Mexican street fair. The music is turned up loud and the aroma of tantalizing Mexican food sets the scene for a unique evening of entertainment and fun.

The Second Annual Cinco De Mayo Celebration and Dance not only offered a good time, but also served as a special benefit. Proceeds will be used to establish the first Hispanic scholarship fund at Nashville's Vanderbilt University. This
Gringo Dogs

year’s grand event was no exception when it came to packing the house. Much of that credit has to go to the celebration’s featured entertainer, Freddy Fender. Prior to Fender’s superb performance was the sound of El Buho with guests John Jarvis & Tom Ready, El Mariachi Guadalupe, and the Gringo Dogs.

Being not so familiar with the Spanish realm of music, I was actually overwhelmed. Each act offered pizzazz and variety, causing even me to wanna do some high-stoppin’ around the old sombrero. Unfortunately though, a couple of tacos and some nachos held this Mexican two-stepper back. But that didn’t hold back Freddy Fender from doing the night right. Fender delivered a host of new tunes along with his oldies but goodies and results prove Fender’s sultry vocals to be just as smooth and sensational as ever.

Although I’m quite sure I’ll be wrestling with the usual sounds of country somewhere next week, it never hurts to sometimes cross the border.

—KIMMY WIX

Men in fashion-conscious worker’s wear slowly made their way onstage, and the elaborate Metropolis-inspired set from the “Express Yourself” video rose up; the omnipresent female duo that provides back-up to Ms. Ciccone strutted to the foot of a riser; and Madonna, in black dress, was suddenly standing on top of it all. What followed was a non-stop, seamless merging of pop concert and Broadway musical with a built-in, at times too-calculated controversy factor.

Divided into specific acts, the concert broke down into a celebration of Madonna as icon, a religious-flavored suite, a tribute to Hollywood (plug for Dick Tracy), and an encore/finale heavily influenced by the film A Clockwork Orange. Vincent Patterson’s choreography, with elements of ballet, modern and current dance crazes, was full of subtlety and humor, lifting from Madonna’s videos, but only as a starting point. (The male mermaids writhing at Madonna’s feet as she pretends to play harp in “Cherish,” for example.) Though one production rolled right into another in the concert, the highlight was the darkly lit, ultra drama of the above-mentioned religious segment. Knee-jerk criticism has called this bit blasphemous or anti-religion, but it’s nothing of the kind. Blending the power of sex with that of salvation, it opens with a Middle-Eastern revamping of “Like a Virgin” with two of the male dancers sporting elongated brassieres and flanking either side of a bed as Madonna bumps and grinds through the song. At the point of climax she calls out “God” and segues into the dance version of “Like a Prayer” as a crucifix and wall of electric candles rise up on the stage and Madonna and the dancers move in a worshipful huddle across the stage. For the following songs, “Live to Tell” and “Oh Father,” a mock stained-glass wall rises center stage, as does a minister’s podium. The segment ends with a stunningly choreographed “Papa Don’t Preach” that finds the dancers, cloaked in dark, heavy priest’s cloaks, spinning across the stage in pirouette.

At one point in the concert, Madonna smiled and said drily, “Lots of people who can’t sing have made records.” But few show the potential to continually re-invent themselves, absorbing elements from old and new and creating something so uniquely their own. Though the concert was tightly choreographed and planned out, it was wholly unpredictable, and easily one of the most creative and imaginative shows that will be seen this year.

CROSS-DRESSING IN THE USA: Outside, a small gathering of protesters assured us that neither we nor the woman we’d come to see would ever enter the pearly gates. (Prophecically) men in busters and (predictably) women in tailored suits—more of the latter than the former, and not as many of either as you’d expect—paid little attention as they struck poses for the news cameras. Placed high on the outside walls of the Sports Arena, glossy photos of Madonna coolly gazed down on the crowd as they milled into the venue. As we strode in, the opening strains of what would prove to be a lackluster and desperate set from Techno-tronic (“C’mom, L.A. and move...sing...We can’t hear you...”) drifted through the speakers. Despite the charismatic fronting of Ya Kid K, Techno-tronic as a group fell flat, ultimately done in by the repetitiveness of their material.

BY ERNEST HARDY

TALENT ON STAGE

CASH BOX MAY 26, 1990

Freddy Fender
Urban Dance Squad

ARGUABLY, NO AREA OF CONTEMPORARY MUSIC IS GROWING FASTER or in as many different directions as hip-hop. Having already splintered into distinct regional and national, not to mention purely musical, divisions, it is now absorbing fractured and once-contradictory musical elements, fusing them together, and giving birth to music that defies categorization. Ladies and gentlemen, meet the Urban Dance Squad.

The Squad (Magic Stick, Rude Boy, Silly Sil and Tes Manos) don’t use electronic rhythms, samples or pre-recorded scratches. Instead, a real-life, flesh-and-blood rhythm section is the foundation for guitar, turntables and the rapping of Rude Boy Remington. It’s the sound of cultures colliding, this chaotic blend of influences like Hendrix and Beethoven, hip-hop and metal, noise and funk.

Urban Dance Squad, now signed to Arista, formed in 1987. The Amsterdam-based crew immediately created a buzz for themselves all over Holland. One critic described them as “like a musical guerrilla, with machine-gun rhythms, whiplash raps, crashing guitar riffs, scratches, cuts and other tonal booby-traps.” In January of 1988, they were one of the highlights of the Noorderslag Festival. By 1989, during their second appearance for Poppark ’89, they stole the show from such formidable talents as FIREHOSE and 24/7 Spyz. During a tour with the Red Hot Chili Peppers, the Peppers were moved to come out and dance onstage as the Squad burned through their set. By July of 1989, the band had been signed to open for David Bowie’s Tin Machine concert in Holland. They’ve since toured Holland, Belgium, France and Switzerland.

With their debut album, Mental Floss for the Globe, just released, the Squad are now about to launch an aural attack on America. Fasten your seatbelts.

The Almighty

WITH THEIR LEATHER AND TATTOOS, the Almighty’s four members look like members of a biker gang. But lead singer Ricky Warwick insists that the Scottish hard rock/metal posse’s look isn’t a contrived image. Given the fact that Blood, Fire & Love, the Almighty’s debut album on PolyGram Records, sounds raw and very uncontrived, one tends to believe him. Quite clearly, the Almighty is no pretty-boy glam band created by a manager or record company.

“An image isn’t important to us at all,” Warwick asserts. “A lot of people have come up to me and said what a great image we’ve got. I don’t understand it because we never spent any time trying to get an image together. The music is far more important. We just wear the clothes we’ve been wearing for years. We wear leather because it’s comfortable. Leather trousers last for years.”

Although Warwick, a native of Glasgow, presently resides in London, lead guitarist Tan Tum, bassist Floyd London and drummer Stump Monte remain in Glasgow. The Almighty’s name hasn’t generated a lot of controversy in the U.K., but Warwick suspects that some religious zealots in the American Bible Belt won’t take too kindly to it.

“It doesn’t seem to affect too many people in Britain,” Warwick notes. “Just before we got signed, we did a gig at the Marquee in London with a band called God. You had God and the Almighty on the same bill. It was on Easter Sunday, which caused a bit of a stir, but not much.”

I KNOW WHAT PEOPLE THINK WHEN THEY SEE ME. First of all, I’m 23 years old and they think I’m 14. Then they think ‘Oh no, another one of those high-pitched squeaky little voices!’ I think it shock them though, when they finally hear me.”

Making this type of first impression is nothing unusual for new Mercury/PolyGram artist Ronna Reeves. Since the age of nine, this Big Spring, Texas native has often been described as “the little girl with the big voice.” Physically, Reeves remains quite petite, but when it comes to voice and talent, the bigger they are—the harder she’ll hit country music.

Currently, Reeves is hitting harder than ever. Her debut single, titled “Sad Mistakes,” is by all means…no mistake. Waitin’ out a powerful, gravel-edged voice in addition to high-voltage punk and spice, Reeves is finally approaching the top of a ladder she’s been climbing for some time now.

As a teenager, Reeves and her band were featured regularly at such prestigious Texas showplaces as the Brand New Opy in Odessa, the Grapevine Opry near Dallas and Billy Bob’s in Fort Worth. After living in Music City for nine months, Reeves rejoined her family and band in Odessa. It was then and there that she met concert promoters Ronald and Joy Cotton. To them she credits much of her current success. Since then she’s vibrantly kicked off shows for huge headliners such as Reba McEntire, Randy Travis, George Strait, Ronnie Milsap, the Judds and Steve Wariner.

Reeves’ love for country music has only grown and become more intense, which always results in a high-energy and full-hearted entertainment spectacular. “I just feel like that when people come and pay to see somebody, they really deserve something,” admits Reeves. “I’m kinda hyper anyway and then I get this natural high before I perform. I just always feel like moving and trying to really entertain those people. When I can become that comfortable, then I’d be able to really relate to the audience.”

Reeves’ Mercury debut LP is currently in the works, but, according to her, the project’s material should be a reflection of true-life situations delivered with moving sincerity. “The songs that I do, I want to believe in,” she says. “Just always want to try and sing the songs that people can relate to. I want people to come and see me and realize that I’m doing this because it’s something I truly love. So if they did come to see me or meet me, I’d hope they’d leave feeling like they had met someone that was really genuine.”

Ronna Reeves

BY KIMMY WIX

CASH BOX MAY 26, 1990
MCA MUSIC: President Leeds Levy announced the signing of songwriter/producer James Newton Howard to an administration agreement for the territory of North America. Howard is well known for his soundtrack work, having written for the feature films White Knight, Everybody's All American and Promised Land, among others. His credits also include hit singles by Jody Watley (“You Are My Everything”) and Glenn Frey (“Two Hearts”). Forthcoming product from Howard, who is currently writing for Gardner Cole’s upcoming album, will include the next Vonda Shepard single, “Baby, Don’t You Break My Heart,” and both writing and producing credits on Peter Cetera’s upcoming Warner Brothers release.

YOU READ IT HERE FIRST DEPT.: In my December 16 column, I reported from Conway Recording Studios in Hollywood that Denny Diante, producer/VP, A&R for MCA Records, was in the studio with Glenn Mederos, and that I was blown away by the songs, tracks and vocal performances that were being recorded. Well, I’m happy to update that project by reporting that the hottest add-on single in the country is “She Ain’t Worth It” by Mederos and guest artist Bobby Brown. What follows is an exclusive interview with this superstar teenager...

SPOTLIGHT ON GLENN MEDERIOS: Eighteen-year-old Mederos is a formidable force on the music scene, having recorded and released out-of-the-box monster hit duet with Bobby Brown, “She Ain’t Worth It.” Prior to Denny Diante bringing Mederos over to MCA, Mederos’ earlier hit release, “Never Gonna Give You Up,” on an independent label in Buffalo, New York owned by his now-manager Lenny Silver, was a #1 hit worldwide. In countries like France, he held that slot for nine weeks. His second single, “Love Always Finds A Way” was also #1 there for nine weeks, making him the biggest-selling U.S. artist to hold that slot in 1988. He was also selling double platinum in Spain.

How this all came about is a true will-to-make-it success story. In Hawaii at the age of 12, Mederos wanted to become a singer. Singing was a way for him to express himself and it also gave him the youth confidence. Singing seemed to make him and other people happy. Mederos entered singing contests—seven in all—and won all of them. The seventh was a school contest sponsored by Hawaii’s #1 radio station, 1-94, with the first prize being a record that was to be played on their station for one month. Each school district had an entry, and the each district winner was to compete in the finals. All in all, there were hundreds of contestants. Mederos won the contest with “Nothin’s Gonna Change My Love For You,” a song he found on George Benson’s 20/20 album, 1-94 played the recording, and it became the most-requested song on the station.

At the time, Guy Zappolion, an Arizona F.D. vacationing on the island, heard it and took it back to Arizona with him. Lenny Silver, a top Buffalo, New York-based record distributor vacationing in Arizona, heard it, took it back to Buffalo, released it on his own independent label, and it was a smash! Silver then introduced Mederos to his long-time friend, Denny Diante, who at the time was CBS, and had just finished working in Barbara Streisand’s B’Way album. Mederos and Diante hit it off and started to prepare Mederos’ next project.

Having favored R&B-oriented music while growing up and listening to and loving Michael Jackson (his idol), Smokey Robinson, the Commodores, Marvin Gaye, Daryl Hall, Billy Ocean and others, Mederos was concerned that his image after his hit single would “ pigeonhole” his desires to expand to a more rhythmic, soulful recording/performing career. He also wanted his demographics to include a larger male and dance audience. Moving to MCA was a perfect situation for both. Bringing in the likes of Ian Bruce, who had worked on the George Michael and Quincy Jones projects, and Antonina Armato, who has worked with Prince, was just the beginning of formulating the “dream” packaging that Mederos and Diante shared.

Hip-hop had just started to hit the airwaves, and one of the forerunners was Bobby Brown, an MCA artist. When approached, Brown loved the idea of working with fellow teenager Mederos and wound up producing, writing and singing, plus performing on the video of the current smash single.

Mederos describes the experience as “magical.” He said Brown came into the studio, started with just rhythm alone, then bass, and that the groove and energy was so infectious that both were dancing around the studio and smiling a lot. It’s great that the youth of this country are focusing on the message of the music and not on the artists’ skin color.

Mederos performed at the R&B convention in L.A. on Friday, and he tore it up! The place went wild! His immediate plans include going to New York (he’s there now), an appearance in L.A. on the Miracle Network on June 1, 2 or 3, and then leaving for Europe in a couple of weeks for interviews and a few select TV appearances. By the time he returns to the U.S., his single should be in the top 10. He plans to do TV and interviews here, but will wait for his second or third single to kick in as hits, and he looks forward to taking it to the streets.

Artists like Mederos are a pleasure to meet, to talk to and listen to musically. He is a truly special young man, who is living and going after the American dream and having a ball doing it. Congratulations, and keep up the good work!

To be continued...

PS: Our publishers “special issue” is coming out in June. Make sure you get your ads in on time.

SUPERSTAR IN THE MAKING: Glenn Mederos’ first single for MCA, “She Ain’t Worth It,” featuring Bobby Brown, is the hottest single in the country. Pictured (l to r): Denny Diante, VP/A&R, MCA Records; Glenn Mederos; and Shelly Weiss, music publisher, Cash Box.

Hawaii-based Glenn Mederos is well on the way to superstar status with a soon-to-be-released MCA album, which will include the above-mentioned hit duet. He is also working on his next project with Denny Diante. Mederos is currently working on a duet with Bobby Brown, and has also been working on a duet with Prince, who is just the beginning of formulating the “dream” packaging that Mederos and Diante have in mind.

PUMP IT UP WITH THE TRIBE: The Afro-centric missionaries of rap, A Tribe Called Quest, were in Los Angeles recently promoting their debut album on Jive Records, People’s Instinctive Travels and the Paths of Rhythm. The Tribe is seen here, while on tour, filming a segment for Pump It Up, which airs in L.A. on Friday, May 4 at 11:30 p.m. on the Fox network. Pictured (l to r): Jaz, Tribe; Q-Tip, Tribe; Dee, host of Pump It Up; Phi, Tribe; Al, Tribe.
Rappin’ With The Retailers

BY C.J. and JEFF KARP

RECORD BAR, Durham, North Carolina

Reporting: Kevin Hawkins

"The hot artist right now is M.C. Hammer. Sinead O’Connor, the Bell Biv De-Voe, the Hearts are all real surprises. The big surprise for everybody, in the wake of the Country Music Awards, has been the Clint Black record. The Country Music Awards did really help our country business quite a bit. But the two records that really impacted were the Clint Black record, which quadrupled in sales, and the Kentucky Headhunters. The En Vogue, the Troop and the Michel’le records are really doing well. Indie-wise, Salt-n-Pepa, Sade and the Bowie package are all doing well."

LOOKING AHEAD: "The Madonna record should probably enter at number one. I see that holding at number one on the chart is the Kids record right now. That will be number one for God knows how long... I think one of the news has been the tape record. The Alabama's that's coming should do real well. The Family Stand that just hit this week, I expect that to really kick in. I expect Right Gentlemen to be a very big record. The West Side Story, it's all said and done. I expect the Digital Underground to hold out for as long and be one of the hottest, rap numbers this summer. I expect the Miami-based rap group Young and Restless to be on top over the course of the next couple of weeks. I think the next tape record will be this. Ice Cube record on Priority."

MICHIGAN WHEREHOUSE, Lansing, Michigan

Reporting: Frank Jenkins

"Bell Biv Devoe does nothing but get hotter. It's smoking! The cassettes are just blowing out the door. The Wilson Phillips is a nice surprise. The Howard Hewitt is smoking. We're selling a lot of cassettes of him. X-Clan came out of nowhere. All of a sudden it just really kicked in. The Brett Michaels soundtrack is cool, and selling all over the board. Linear is great. It's a pleasant surprise and we feel it's going to explode. The En Vogue and the Forever Platters are really starting to pick up. The Theodore camp on CBS is doing quite well and is a consistent mover at our college stores. Digital Underground does well with rap. Lloyd Cole is doing extremely well. The Church has been a steady mover in the college store since it came out. Nine Inch Nails are doing pretty well. Suzanne Vega is doing great out of the box. Midnight Oil hangs in there."

LOOKING AHEAD: "We're really excited a company about Louie Louie and Jude Cole. We're looking out to see if something is going happen with the Silos and the Sundays. We put them on our developing artists program."

WALL TO WALL, Cinnaminson, New Jersey

Reporting: Michelle Trayham

"Right now our big sellers are Sinead O’Connor, M.C. Hammer and Heart. Billy Idol is also doing pretty well. Country-wise, Clint Black is doing pretty well."

LOOKING AHEAD: "We're getting a lot of calls for Madonna and the New Kids. We're also getting a lot of calls on Steve Vai. One of our stores is getting five calls a day for that record."

TOWER RECORDS, Los Angeles, California

Reporting: Howard Krumholtz

"The Lou Reed/John Cale is flying. We've been doing well with an import group called Ride. We're selling a lot of the Shoes. An import package that's doing great is the Last Temptation of Elvis."

LOOKING AHEAD: "I expect to do pretty well with Andrew Ridgeley and Adrian Belew. A record that I'm really looking forward to is Kirsty MacColl. It has been out as an import and we've sold a lot at 25 bucks a pop. Now it's coming out as a domestic and it's a really great record. I'm looking forward to World Party. I expect it to do a lot of business. I know I'll sell a ton of the new Concrete Blonde and Van Morrison's greatest hits. Spyro Gyra always does well with me. The Richard X Heyman is getting good customer response from the in-store play. The John Doe album coming out next week should do real well. The Jerry Harrison should do real well. The new Hot House Flowers is coming out next month. We did great with the first one, so they will probably continue to do well. The new John Hiatt will definitely do great at this location."

CML ONE STOP, Maryland Heights, Missouri

Reporting: Phil Dunscombe

"Wilson Phillips is all of a sudden getting real hot. Bell Biv Devoe is coming over and selling well. John Slaughter is doing well. Robert Plant is a consistent hot seller. Alan Jackson is definitely establishing himself. Exile is doing well and so is Ricky Van Shelton. Clint Black is holding his own. Restless Heart seems to be creating more than it has in the past. I think the two strongest ones are Johnny Gill and Bell Biv Devoe."

LOOKING AHEAD: "I've noticed a slight pick-up in Gun, that band on A&M. It seems like they're doing the right thing for them. I expect the Heart record to get bigger than it is."

STREETSIDE MUSIC, St. Louis, Missouri

Reporting: Kent Orleans

"What we mostly sell in this store is R&B, urban and jazz. Johnny Gill, Public Enemy and Bell Biv Devoe are our top three. The only country artists that sells for us are K.D. Lang and Lyle Lovett. Our top three pop things for us right now are Sinead, Wilson Phillips and the Bowie Changes One album. The Bowie album is doing tremendously. We keep selling it out of it. We just can't keep it in stock! Sinead sells fabulously well. Both Michael Penn and the Smithereens are selling really strong, real steady."

LOOKING AHEAD: "I think when the Ice Cube record comes out it will be a monster for us. We've already sold hundreds of the cassette maxi-single. Eric B and Rakim have a lot of people waiting for them."

The Red Hot Chili Peppers album Mother's Milk has recently been certified gold by the RIAA. To celebrate this occasion and to kick off the Chili Peppers' international tour, EMI threw a party for the boys at New York City's Powerhouse. Shown here at the gold presentation are (l to r): Peppers Flea and Chad Smith; Sal Licata, president and CEO; EMI; Peppers Anthony Kiedis and John Frusciante; and Lindy Goetz, the band's manager.

CEMA Distribution held its annual Branch Managers/Sales Managers/Labels Conference and Awards Banquet April 28 through May 4. The conference was held in Nashville, Tennessee at the Vanderbilt Plaza Hotel and was hosted by CEMA president Russ Bach. Pictured (l to r): Joe McFadden, vice president, sales, CEMA Distribution; Anna Andon, senior vice president, SBK Records Group; John Sykes, president, Chrysalis Records; Joe Kiener, vice chairman/chief executive officer, Chrysalis North America; Sal Licata, president and chief executive officer, EMI; Russ Boyce, president; CEMA Distribution; Halle Milgrim, president, Capitol Records; and Mike Curb, chairman, Curb Records.

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SHOCK OF THE NEW

BY KAREN WOODS

LOTS O' NEW PRODUCT THIS WEEK. Cool, man. I just used the "critic's words" I absolutely hate in the same sentence. After making a random grab at the "product" pile, it appears to be a good month for Cool. Summertime's heat (or is it cooling?) is looking even better for eardrum damage if all these bands do the tour thing. While we're on the subject of good news there is a new Replacements album being mixed in Manhattan as we speak; House of Love, Second Self, Psychic TV and Social Distortion are all coming to town soon; a Revolving Cocks tour is being planned for sometime in late summer; and Skinny Puppy did not, as rumor has it, break up. (Although I wish Paula Abdul would. Oh, that's not a band. Sorry. This going back into the studio in the fall to make another record. In the meantime, keep an eye out for a side project called Hilt (on Netwerk), which is two Puppies and some other guys; and also for a Wax Trax release called Cybererat (or something to that effect; I've seen it spelled a couple of different ways) which is two Puppies and a Front Line Assemblyman; and for another one called Pigface (label TBA) which is a Puppy, a Killing Joker, the other Front Line guy, a few Revolving Cocks and Flowers; it isn't anything to be in the studio at the time. Until then, any of the following records should keep you entertained:

FRONT LINE ASSEMBLY: State of Mind (ROIR-A-180)

This is ROIR's first "industrial dance" release, a reissue of sorts of the second album by one of Vancouver's techno-wizkids, originally released on a German label called Dossier. (FLA's first album, The Initial Command, is scheduled for a ROIR release, as well.) Front Line Assembly is Bill Leeb and Michael Balch, and was formed in 1986 when Leeb left Skinny Puppy to pursue his own vision of what kind of sound could be created by abusing musical technology. While the tools of the trade (etherale keyboards, juggled percussion, socio-political samples and aggressive vocals) remained the same, the FLA line up became an offshoot of the other band. The subject matter is different, although no lighter—with tracks like "First Repulsion," "Burnt Soul," "Malignant Fracture" and "No Tomorrow," this is not wimpy synth pop. In a very broad sense, FLA took down for a more intellectually seductive path, rather than something based initially on the 120 BPM drumbeat/heartbeat ratio. "Atmospheric" is one of the most overused words in music journalism, but it fits here, so we'll leave it at that. Front Line Assembly moved on from State of Mind—changed, mutated, developed—but this tape is a landmark of sorts: in its own right, a map point in the development of the genre as a whole. It's definitely worth owning, for the aficionado or for the musically curious.

GREEN ON RED: This Time Around (China 841 519-1)

"Welcome to Dan Stuart's worst nightmare..." That's what it says on the cover of This Time Around, which was recorded live at London's Town and Country Club in April of last year. It may be Stuart's worst nightmare, but it's an absolute treasure to anyone who has been a Green on Red fan for as long as I have (circa Gas Food Lodging, roughly 1985). The band is now actually a duo, Stuart and Chuck Prophet, but even though it's been stripped down over the years, the essential essence of Green on Red is still intact—grimy, straightforwards, blue-Bossy-slice-of-life songs about lovers and losers, saints and sinners, about the trials and tribulations of survival. And survival it is. Green on Red is the only band from L.A.'s legendary paisley underground days that still exists. Old paisley never dies; it just heaves a big sigh, pours itself another drink, picks up another guitar and writes another song about "dreamin' and laughin' and playin' with kids in the park."

SOMETHING HAPPENS: Stuck Together With God's Glue (Charisma 4-91365)

Hallelujah, someone in this country finally had the foresight to pick up Ireland's best kept secret. Something Happens isn't U2, it isn't The House of Flowers; it isn't anything you normally associate with music in the mainstream. The members even have hair. It is a pop band with rock and roll roots, graceful hooks, pretty harmonies and one hell of a live show. I wore out my copy of Something Happens' debut album, Been There, Seen That, Done That. This one is fortunately, or unfortunately, destined for the same fate.

Oops, outta space...

Stay tuned.

CASH BOX MAY 26, 1990

HEAVY METAL

BY ALEX HENDERSON

STUDIO SAVAGERY: Ozzy Osbourne plans to begin working on his next album for Columbia in the near future. The working title for the disc, which may be released in the winter of 1991, is Don't Blame Me. Meanwhile, Priority is putting together a still-unannounced Ozzy Osbourne compilation. With CBS' permission, Priority is including "Crazy Train," "Diary of a Madman," "Shot in the Dark," "Thank God It's Friday," "Bark at the Moon," "Little Dolls," "So Tied," "Sealed Away" and other songs the Oz has recorded since leaving Black Sabbath for a solo career. Priority is looking at a possible June release... Impact is Imminent is the working title of Exodus' fourth album, which Capitol may release in early July. Mosh 'em... Swedish headbangers Shotgun Messiah are rehearsing and writing songs for their next Relativity album... West Germany, the country that gave us the Scorpions and Warlock, is also home to New Lonesome. The band has an album due out on RCA on July 3. Dieter Diersk, who has also worked with the Scorpions, produced the self-titled, Bad Company-influenced hard-rock effort. The following month, RCA is scheduled to release Gypsy Rose's Try and an album by House of Lords.

HIGHWAY TO HELL: Sanctuary's current tour looks like a pleasant turn when 11 months of big festivals and many club dates are over. The band moved into a Pensacola, Florida motel, where an 89-year-old desk clerk mistook them for friends of a gang of drug dealers and called the police. Armed officers accompanied by canines arrived, searching their room and interrogating them. But nothing illegal was found, and the officers left. Sanctuary's tour of the West Coast in May and one of its dates will be at Igusa's in Tijuana, Mexico... Fate's Warning's current tour concludes on May 18... The McAuley Schenker Group's current U.S. tour continues into June. MSG's repertoire includes material from its current Capitol album, Save Yourself and 1989's Perfect Timing as well as "Doctor, Doctor," and other classics Michael Schenker embraced during his years as UFO's lead guitarist.

VILLAINS ON VIDEO: On June 5, the bi-monthly video magazine Hard 'N Heavy is giving meshers a present with its Thrash & Speed Metal Special, which coincides with the release of Hard 'N Heavy, Volume 7. The 85-minute special boasts interviews, videos and/or live performances by Megadeth, Anthrax, Exodus, Overkill, Sacred Reich, Heathen, Danzig and at least 15 other posses... Barracuda has finished its second video, for "Super Hero."

METALHEAD MISCELLANEOUS: Stick It to Ya, Slaughter's debut album on Chrysalis, has been certified gold by the RIAA for sales exceeding 500,000 units... More and more metalheads are getting into rap, and the type of dopeheads heard on Rapmasters 11: The Best of Hard Rockin' Rap aren't exactly encouraging the trend. The latest addition to Priority's Rapmasters series is a stoopid dope and totally rad compilation album that both headbangers and headbangers, boys and bitches alike. The disc boasts such rap/metal fusions as Public Enemy's "Sopisticated Bitch," Mr Mix-A-Lot's "Iron Man," Run D.M.C.'s "Rock Box," U.T.F.O.'s "Lethal" (which features Anthrax), the Beatsteaks' "No Sleep 'Til Brooklyn" and L.L. Cool J's "Go Cut Creator Go." Bang that head, homie.

EAR RINGERS

Q.C.A.: In the Red (Combat 88561-3012-4)

Q.C.A., a moshin' side project for Nuclear Assault drummer Glenn Evans, blends the anger of punk with the power of metal on In the Red and delivers a album that is fast and furious but offers accessible riffs and hooks. The album's subject matter isn't pleasant. While "Flight 103" laments the deaths of the Pan Am flight passengers killed by a terrorist bomb in 1988 and "N.A.S.A.1" is a lament for Christa McAuliff and others who died in the Space Shuttle Challenger, "Extinction" looks at a world of nuclear madness, gang violence and environmental destruction and wonders if the human race is doomed. "Buried Alive" is about being placed six feet under by an assassin and wondering whether or not he'll leave you there to suffocate. As Public Enemy says, welcome to the Terrordome. But Q.C.A. is entirely pessimistic; "Mind Over Matter" stresses that social change is possible if folk stand up and fight. Pleasant dreams, children.

SPREAD EAGLE: Spread Eagle (MCA 6383)

With song titles like "Sassy Suicide," "Switchblade Serenade," "Hot Sex" and "Scratch Like a Cat," it's obvious that Spread Eagle's self-titled debut album is stereotypical metal/hard rock with with a captillo S. But outrageousness alone doesn't make for substantial music, and the bottom line is that this band delivers the goods. Less heavy than Metallica or Slayer, but heavier than Poison or Bon Jovi, Spread Eagle's engaging metal/hard rock boogie inspires comparisons to Motley Crue, Aerosmith and Guns N'Roses. Well produced but not overproduced, Spread Eagle boasts its share of good ole' garage-like rawness and guitars that crunch with a vengeance.
ROCK & ROOTS

BY LEE JESKE

ON THE ROAD AGAIN: B.B. King has recovered from the diabetic attack that caused him to miss a couple of recent dates and is back on tour. Here he’s pictured, before his recent illness, at a New York triple-header with Koko Taylor (right) and John Mayall.

DECAYED DECADE: Look, the first five issues of Here A Nice Day, that totally obnoxious Rhino series that looks back on the pop music drops of the totally obnoxious ’70s, were, I guess, funny. I mean, you just had to own these songs—“Venus,” “I Never Promised You a Rose Garden,” “Green-Eyed Lady”—but, jeepers, you know you never wanted to really listen to them. Well, this isn’t funny anymore.

Five more volumes I mean, another five whole albums just stuffed through with “Popcorn,” “Frankenstein,” “Tarkio Road,” “Day by Day,” “Brandy (You’re a Fine Girl)” and the like! And—um—the unkindest cut of all—are there five more coming! 15 volumes of pop hits from the ’70s! Help! It’s amazing. As you straddle through the five latest volumes, you keep thinking: “It can’t get much worse.” I mean, nothing’s worse than Sweathog’s “Hallelujah, right? But then you get to Redbone’s “Witch Queen of New Orleans.” Just when you think that “Heartbeat—it’s a Love Beat” by the DeFranco Family is the worst thing you’ve ever heard in your life, bar none, you stumble upon the Pipkins doing “Gimme Dat Ding!” (”oh gimmie dat, gimmie dat, gimmie, gimmie, gimmie, gimmie, gimmie, gimmie, gimmie, gimmie...”) Aaaaaargh!!!

Look, you’ve got to love the folks at Rhino. I mean, their recent Lovin’ Spoonful anthology is a gem (a must-have), as is their wonderful new Gary U.S. Bonds compilation (some serious party music in there). And, hey, anybody who re-releases Del Shannon’s “Little Town Flirt” and obscure Sings Hank Williams (and promises a Del Shannon best-of any minute) is alright by me. But “Gimme Dat Ding”? I Believe in Music”? “Son of My Father”? ‘Course it time somebody finally threw the last shovelful of dirt on the grave of the ’70s?

BEERS AND BEARDS: ZZ Top, who haven’t exactly been working themselves to death recently, will host a three-hour syndicated radio special over the Memorial Day Weekend, “2.Z. Top’s Memorial Day Blues Blast and Barbecue.” I guess you’ll have to supply your own ribs, but Messer, Hill, Gibbons and Beard will be supplying the music, both by themselves (including some rare live material) and others. They’ll also be airing recorded remarks by the likes of B.B. King, Muddy Waters and Eric Clapton. The purpose is to raise the roof for the Chicago Blues Museum, the Cleveland, Mississippi museum that has become ZZ Top’s pet project. Dan Neer’s Neer Perfect Productions, by the way, is producing the show.

MORE RADIO BLUES: Chicago’s baseball teams may not be happening, but its music festivals sure are. Three of them—the Chicago Blues Festival (June 8-10), the Chicago Jazz Festival (August 5-7) and the [new this year] Viva Chicago (right, various forms of Hispanic music, September 8 & 9)—are being offered live from Grant Park to NPR stations around the world. Gentlemen (and ladies), start your tape decks...

THE OTHER SIDE OF THE ‘70S: Joe Walsh has signed with Epic Records. Pete Townsend will produce the album, with Tom Petty and Jon Bon Jovi contributing songs. The deal was masterminded by David Fishof, the man responsible for Ringo Starr’s 1989 tour (and so-on-come albums and videos). Walsh, of course, was on the Starr tour, as were Levon Helm and Rick Danko. So, not coincidentally, Fishof has also worked out a deal with Columbia Records for what’s left of the Band (Garth Hudson, Helm and Danko). Rick Charette is going to produce that (’m gon’ guys, don’t use the name the Band) with promised contributions from Roger Waters and Bruce Springsteen. With Robbie Robertson not exactly burning up the charts, can his participation be far off?

MASS, APPEAL: The Great Woods Center for the Performing Arts, a really nice outdoor amphitheater in Mansfield, Massachusetts (pretty convenient to Boston, Cape Cod and Providence) is hosting a dandy pair of festivals. First, the Folk Festival and Crafts Fair, June 16 & 17, which will gather Arlo Guthrie, Buckwheat Zydeco, Rickie Lee Jones, Lyle Lovett, Mahathmini & the Mahotella Queens, Wayne Toups, Hot Tuna, Lobo Köttke, Joe Ely and the like; then the Jazz & Blues Festival, June 22-24, which will feature jazz on Friday (Harry Connick, the M&J, Christopher Holland), rock and blues on Saturday (Chuck Berry, Ben E. King, John Mayall, James Cotton, NRBQ, others) and blues on Sunday (Viva Chicago, Pinetop Perkins, Roomful of Blues, others). A call to (617) 931-2000 will hook you up.

WORLD

BY ALEX HENDERSON

JAH MUSIC: Mek We Duet, Burning Spear’s first Mango/Island release since re-signing with the label, is due out by the end of May. Spear recorded most of his best-known songs (including “Slavery Days,” “Black Wa Da Da,” “Man in the Hills” and “Old Marcus Garvey”) during his Island years. Spear first signed with Island more than 20 years ago, when he became label owner Chris Blackwell’s first signing out of Jamaica. “Recall Some Great Men,” one of the songs on Mek We Duet, is an ode to such freedom fighters as Garvey. Dr. Martin Luther King, Jr. and Malcolm X. In mid-May, Spear begins the 1990 Reggae Sunsplash Tour along with Freddie McGregor, Shinehead, U-Roy and labelmates Marcia Griffith and Shelly Thunder. After the 40-city tour of the U.S., which (begins in Maui and ends in Saratoga Springs, New York) these artists and more than 50 others are scheduled to perform at the 13th annual Sunsplash Festival, which begins at Montego Bay, Jamaica on July 16 and ends on July 22.

EAST & MID-EAST: In June, Axiom/Mango is scheduled to release an album by Palestinian violinist Simon Shafeen paying tribute to the music of Mohammad Abdi Waha; an Arab-influenced album by one-time Cream drummer Ginger Baker; and a classical Indian music collection by Al Shankar.

VIDEO INTERNATIONAL: Shanachie has released four video documenting ethnic music forms and the cultures surrounding them as part of its Beats of the Heart series: Shotguns & Accordion: Music of the Marijuana Growing Regions of Columbia, The Spirit of Samba: Black Music of Brazil, Tex-Mex: The Music of the Texas-Mexican Borderlands and Chase the Devil: Religious Music of the Appalachians. Shotguns & Accordion takes a candid look on the impact that drug lords have had on music in Columbia, where two prevalent styles are cumbia and vallenato. While cumbia stresses African rhythms and modern percussion, vallenato emphasizes the accordion. Drug lords and their supporters favor vallenato over cumbia, and thus, vallenato has surpassed cumbia in popularity in the areas the gangsters control. One colombiana interviewed denounces vallenato lyrics as “decadent” and sexed. In fact, the film shows some vallenato artists performing songs exalting the drug lords as heroes. The Spirit of Samba, which was filmed in 1992, focuses on the influence of European samba on sambistas and Brazilian pop stars. Gilberto Gil and Chico Barque, both of whom were imprisoned for their lyrics, are interviewed, as is Milton Nascimento. The film shows an excellent job of documenting the inequality that exists between Blacks living in poor jardins—shanty towns where sambistas abound—and Brazil’s upper classes. Tex-Mex focuses on the ranchero music that developed along the Texas-Mexican borderlands, noting the influence that the “oom pa pa” music brought over by German immigrants had on the style, and explaining the differences between ranchero and another Mexican style, mariachi. (An interesting fact the film doesn’t point out is that western music a la Bob Wills resulted from a fusion of ranchero and “oom pa pa”). While Chase the Devil may not fit the definition of ethnic music, it does follow the folkloric format of folk music. The video examines the similarities and differences between Appalachian gospel and bluegrass, pointing out that some fundamentalists regard both as “the Devil’s music.”

WORLD SPINS

VARIOUS ARTISTS: The Mahabarata Original Soundtrack (Realworld/Virgin 2-91363).

ALI FARKA TOURE: African Blues (Shanachie 65002).

SAMITE: Dance My Children Dance (Shanachie 65003).

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11
ON JAZZ

BY LEE JESKE

WHEN MOST PEOPLE DISCUSS WHAT MAKES ELLA FITZGERALD SPECIAL, the first thing they usually mention is the quality of her voice, that amazing purity—part little girl, part mature woman, all 100% American—that has awed people for 50 years.

When Norman Granz—novel impresario and jazz record executive who has been Fitzgerald's manager and primary producer for some 40 years—is asked to explain Fitzgerald's wide-ranging appeal, he zero's in on something else:

"Yeah, it's simple. It's what makes the difference in almost any kind of music today, and that is, first of all, that people are aware of—almost involuntarily—is time. Like you'll tap your foot almost unconsciously, if you're in your car listening to the radio, or you're in a club, whatever. You tap your foot. Because, essentially, the kind of music that Ella sang when she started, and the kind of bands that worked at that time, were really dance bands. She had the quality of time, which is the simplest thing that people become aware of. That's a big plus. I mean, a great singer, like, say, Billie Holiday, had a different kind of time. Ella's is more acceptable and more easily felt—not understood, but felt.

"The other thing is, Ella respects melody. So that instead of showing off, which she can do harmonically, Ella stressed the melody, so you knew what she was doing, and she swung. Well, if you have those two elements, that takes in an awful lot of people. You don't have to stretch out and show how harmonically hip you are, you can reinterpret a song so that, for many people, they don't even know what you're doing.

"Now that's not to say that she's deliberately trying to be more commercial. It's just something that she does naturally. I mean, time you're born with. So if you want to hear Count Basie's band, you might find that the band's music, which essentially was the blues, might be simpler than some of the big bands that came afterwards and tried to be complicated. But that's the mark of any great artist—your acceptance. I don't mean commercially, your acceptance in a universal sense.

"And Ella's blessed, just as a lot of singers are, with an easy identification. Because if you can't identify someone upon hearing them, then the artist has really got to do something. You have to be easily identifiable. Somebody's got to say, 'I know that's Ella.'

"Well, that's the beauty of her voice. And that's another factor you can't develop. You're born with a certain quality and if you have it you're lucky. But you can do the same with horns. It was easy to identify Coleman Hawkins from Lester Young, for example. It was easy to identify Johnny Hodges from Charlie Parker. The mark of any great artist, especially jazz people, is identification."

All That Jazz (Bobao), the new Ella Fitzgerald album—produced, of course, by Norman Granz—is the kind of loose album that Fitzgerald's always made, in and around the more structured Songbooks. In fact, it's a typical Granz Jazz at the Philharmonic-type session: Fitzgerald, a dozen great songs, and a cast of great musicians (one band has Harry "Sweets" Edison, Benny Carter, Kenny Barron, Ray Brown and Bobby Durham; the other has Al Grey, Clark Terry, Mike Wofford, Brown and Durham).

The album is one-shot for Granz, who considers himself retired. He sold Pablo to Fantasy, just as he had earlier sold Verve to MGM, and he limits his jazz activity now to his most famous artist: Ella Fitzgerald.

"The problem that I have is that most of the great soloists that I worked with are dying," says Granz about his retirement from the record business. "It's terrible. When I think of these sessions I did with Ella, I literally couldn't find the tenor man. You go into the studio with a young tenor man, and he could be marvelous, but you say, 'Okay, let's do "Mean to Me,"' and he doesn't know what you're talking about. I'm really not all that inspired to do anything unless I can contribute an idea to an artist. I can't even come up with anything that works, considering it's a really great music, I might have to use.

"With all the things I produced, I depended very much on almost telepathy with the musicians. I remember once when Duke rehearsed the band with Billy Strayhorn. They had a new number and Duke brought a few scribbles to pass out—there was no rehearsal for that band—and Billy played a few bars, and then he stopped and said, 'Johnny [Hodges], play something pretty there. You know what to do.' And of course Johnny played his ass off.

"That's the kind of thing you look for, and the kind of thing I was blessed with—when I'd say to Coleman or Ben Webster or whoever I used, I'd say, 'Ben, why don't you take the bridge,' and then you don't have to worry. That era I'm afraid is never going to come back."
"IT'S MORE SOOTHING." Like I said, we're older. We're in a totally different frame of mind. The music on this album is music I enjoy. This is music that I like." Salt, of the rap group Salt-n-Pepa, is describing their new album, Blacks' Magic. A seamless blending of R&B and rap, the album is better than their last album,-sexually charged Salt-n-Pepa, where the ladies outweighed the highs by something like 50-1 to (and the ladies were dangerously close to becoming parodies of themselves with only their sophomore effort) but not quite as consistent as their aptly titled debut, Hot, Cool and Vicious. Highlights include the single, "Expression" (originally titled "Express Yourself!") as well as those by N.W.A. (worked that title into the ground last year), and a guest appearance by Sybil on "Indepedent." These are rap songs about knowing who you are, standing your ground, and taking no shit. The album is also notable for the fact that it is the first time the group has worked together with two female rappers, Salt and Abu. Sassy, sexy and in your face, the ladies have spawned numerous clones and, with their fresh, feminine spin on sex and relationships, become the idols of women (and men) seeking a break from the misogynous rantings of the tulas.

Cash Box: Do you consider yourselves feminists?
Salt: Well, we're feminists in a way—in our own way, I guess. We're not bound to any type of movement or anything like that, but we feel that we should say our part—give our advice to our sisters, you could say.
CB: Being very sexual and frank about sex, how do you maintain a healthy balance and not fall into the exploitation of sex?
S: I don't have any problem with being a woman and being sexy. I think that's a beautiful part of being a woman and, seeing that it's there, I think it should be expressed. I don't feel that takes anything away from me as a person or as a businesswoman. I do anything legal that I'm getting paid on stage, you know, anything like that. But I have no problem with it. That's why I can't really call myself a feminist, because feminists are anti-sexuality. I don't think there's anything wrong with expressing your sexuality, as long as you make people respect you as a person.

CB: But how do you think Salt-n-Pepa have been able to maintain that respect? A lot of women have tried and failed.
S: I think we do it in a tasteful way. You can go overboard. Some girls do, with their outfits. And I don't think we've ever gone overboard in anything we've worn. We try to be tasteful.
CB: Being a woman in a field where sexism and misogyny is so rampant, how do you deal with so many negative stereotypes of women that are constantly being pushed forward?
S: Are you kidding? Disrespect women...I can't really hate them for it or blame them too much, because I'm sure they've run across a lot of the women they're describing. That is where I come in. This is where Salt-n-Pepa come in. There are two sides to every story, and we're letting them know that every woman is not like that. To each his own. I believe in freedom of speech and if that's the way they feel about it, that's their business.

CB: Speaking of freedom of speech, did you know Salt-n-Pepa have been targeted by censorship forces as one of the groups to label? The song "Push It" is high on their list of offensive songs.
S: Are you serious? That's very ignorant. [She goes on to inform me, through that she wouldn't make a record like "Push It" today because she feels it is not in the best interests of young fans and isn't a positive statement for those fans, then elaborates on rap in general.] There are so many groups I have seen and heard that, the things they talk about, I think, add to the problems we have with teenagers—the promiscuity, teenage pregnancy, and the whole nine yards. I don't think it's very healthy. I think it's very disturbing, some of those lyrical.

CB: How do you respond, then, to the argument that rap contributes to society's ills rather than reflecting them?
S: Some rap does. Not all rap—you cannot categorize. Some rap, I think, does. Like I said, the rap that goes, "yeah suck it, feel it, touch it, f**n me..." Excuse my language, but I think it's detrimental with problems like teenage pregnancy, AIDS, and so on and so forth.

CB: With the rap community under attack from conservative forces, is there anything they are doing to protect themselves? Are they coming together to form any organizations or take any initiatives to offset censorship tactics?
S: Well, I think there are mixed views on it. You know, everybody in the rap industry is not for censorship and everybody is not against censorship either. I have heard that about most of the group community effort to combat censorship tactics. I wouldn't join... It depends on what they're censoring, to me. That would be something that would be hard to do because everybody has their own idea of what should be censored. "Cause I'm sure there would be some things that I would like to say Salt-n-Pepa, that I don't agree with. [laughs] Maybe I would join. I don't know.

CB: What are some trends or elements in rap you'd like to see fall by the wayside?
S: Um...some of the lyrics. I keep going back to that. Some of the lyrics that are just thugs talking about... It's different if you have lyrics that are about, but you're saying them for a reason. But if you're just going, like I said before, f**n me, suck me, you know, it's like...that's one thing I hope would fall out.

CB: Do you think Public Enemy has gotten a fair shake from the media?
S: The media has given Public Enemy a hard time and I don't think that's fair because everybody has a right to express their opinion on whatever or whomever, you know? This is the United States of America and we're supposed to have freedom of speech. If that's the way [Public Enemy] feel about things, then I don't think they should... I don't know if [the media] are trying to discredit them or what, but the media is the media and wherever there is confusion or controversy, the media is there, so there's really not too much you can say about them.

CB: Rap has really splintered into three distinct categories—the hardcore faction of N.W.A. and Public Enemy, the more pop-oriented D.J. Jazzy Jeff and the Fresh Prince, and the more eclectic work of people like De La Soul, Tribe Called Quest... Where do you see rap heading?
S: I think rap and R&B are merging and I think it's becoming one thing. I think as long as there is R&B there will be rap. I cannot predict the future of something like N.W.A. and whether it will be around for a while or what. But I think rap and R&B are becoming one.
RHYTHM & BLUES

BY BOB LONG

SHOWTIME HOLLYWOOD STYLE: Since Jonathan Scott of Showtime West Coast Theatre moved his showcase for unsigned talent to Club Spice in April, the response has been nothing short of sensational.

This is an ideal situation for young talent looking to display their abilities to the decision-makers in the music business. It also provides the A&D executives an opportunity to analyze a bastion of talented individuals in one night.

The next showcase is scheduled for Monday, May 21, 1990. For more information, contact Jonathan Scott at (213) 654-0769.

HEAVYWEIGHTS GATHER WITH SCOTT; Showtime West Coast Theatre not only brings out the best in amateur talent, it brings out some of the top names in the business as well. Pictured during a recent showcase are (l-r): Johnny Gill, Motown's platinum-selling vocalist, Jonathan Scott and Martin Lawrence, who played the DJ in the hit film House Party.

JAMAICAN SOUL: The Jamaica Boys recently boarded Soul Train and shook up the house with their dance-craze hit "Shake It Up," from their new album, J-Boys, on Reprise Records, and featured in the Hudlin Brothers' smash comedy film House Party. Pictured with Soul Train host Don Cornelius (far right) are (l-r): Jamaica Boys Marcus Miller, Dinky Bingham, Lenny White and Billy "Spaceman" Patterson.

AFTER 7 SOIREE: Pictured backstage at the Palladium following their performance are (l-r): attorney Larkin Arnold, manager, After 7; Keith Mitchell, After 7; Jeff Ayeroff, co-managing director, Virgin Records; Melvin Edmonds, After 7; Sharon Heyward, vice president of R&B promotions, Virgin Records; Jim Swindel, senior vice president/general manager, Virgin Records; Kevon Edmonds, After 7; Dave Rosas, co-national R&B promotions director, Virgin Records; and Iris Dillon, crossover promotions director, Virgin Records.

BROWN TEAMS WITH MEDEIROS: MCA Records superstar Bobby Brown recently lent his rap talents to labelmate Glenn Medeiros' first single, "She Ain't Worth It," from the latter's new self-titled LP, which is due out the end of May. The unlikely combination of Medeiros and Brown came about through another R&B great, funkstier Rick James. Pictured in the studio (l-r): Medeiros, Brown and producer Denny Dinte, VP, A&R, MCA Records.

CASH BOX  MAY 26, 1990
# TOP R&B SINGLES

**May 26, 1990**

The square bullet indicates strong upward chart movement. Alphabetical and Publisher list on page 8

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MIAMI LATIN LPs

July 26, 1990  The square bullet indicates strong upward chart movement.

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NEW YORK LATIN LPs

July 26, 1990  The square bullet indicates strong upward chart movement.

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CASH BOX  MAY 26, 1990
ALBERTA WALKER: Alberta Walker, one of the greatest traditional gospel singers of our time, is still moving ahead at full speed with a career that spans nearly 40 years. Born in Chicago, Walker started singing in the children's choir at the West Point Baptist Church. She began her official career as a gospel singer when she joined the Pete Williams Singers, and went on to sing with the Robert Anderson Singers and the Willie McBee Singers.

In 1951, Walker organized “The Caravans,” which over the years have included such illustrious singers and musicians as James Cleveland, Shirley Caesar, Bessie Griffith, Dorothy Norwood, Cassetta George, Inez Andrews, and many others. The Caravans were the instrumental vehicle that started the solo careers of many of its members (such as Shirley Caesar, who went on to become the “First Lady of Gospel Music”).

Walker has shared her beautiful gift of music throughout the United States, Canada, Mexico, Barbados, British West Indies and London, England. She has performed with many of the great names in the music industry, such as Apollo Theatre, Madison Square Gardens, Carnegie Hall, Lincoln Center for the Performing Arts, the Kiel Opera House, the Los Angeles Shrine Auditorium and the famed Arie Crown Theatre in Chicago. She’s even performed with her friend Aretha Franklin in Las Vegas, carrying the gospel into a different arena and touching people with the word.

The Chicago native’s list of accolades and honors is long and impressive. She’s been nominated for seven Grammy Awards; the Gospel Music Workshop of America has honored her twice as Best Female Gospel Singer; she’s received the PUSH International Woman of the Year Award; and she’s listed in Who’s Who in Black America.

In 1986, the late mayor Harold Washington proclaimed April 14 as Alberta Walker Day in Chicago. In addition to her concerts and recordings, Walker appeared in the movie Save the Children and served as producer and hostess of The Alberta Walker Gospel Hour radio show.

Walker’s extraordinary voice has graced more than 60 albums. She’s recorded such classics as Peace Be With Me, God Ain’t Finished With Me Yet, I Can Go To God In Prayer, The Best Is Yet To Come, Jesus Is Mine and My Time’s Not Over.

In the mid-80s, Walker married and took a little hiatus from the music industry, but by the ‘70s she had re-emerged as a solo artist. The ‘80s saw her continue to release product that remained true to her roots, yet sounded fresh, making her an artist whose work continued to define Black gospel music. While recording for Word/Rejoice, she reunited on vinyl with longtime friend Shirley Caesar to record the hit “Jesus Is Mine.”

The most recent phase of Walker’s illustrious career began when she signed an exclusive contract with the Benson Company. “They want to do great things and I want to do great things,” Walker says of her new affiliation. Her presence brings strength and a strong legacy of musical excellence to an already accomplished roster.

She speaks with enthusiasm of her Benson debut. “I think it’s going to do really well,” she comments. “I’m doing a variety of music.” The album, titled You Believed In Me and scheduled for a July release, is being produced by Thomas Cain and Sanchez Harley. It blends some old favorites with new songs, all stamped with Walker’s unique style.

Walker continues to tour on weekends, but when she’s not performing she still calls Chicago home and sings at West Point Baptist Church, where she sang as a child. In addition to her musical ministry, she spends time helping out at a school for special children.

As she takes her music into the ‘90s, her goals are clear. “I want to win more souls for Christ. I want the world to see Jesus in my life. I want people to become acquainted with the Savior I know,” she says.

Looking back over her distinguished career, it’s obvious Alberta Walker has introduced many people to Christ through her music. There have been many highlights during her years of service to the Lord, but when asked to name one specific highpoint, she smiles and replies, “The best is yet to come.” She’s right—Alberta Walker is living proof that the best just keeps getting better.
SINGLES

THE BELOVED: "Time After Time" (Atlantic DMD 1491)
This second single from the British duo's Happiness album/CD was one of the prettier efforts within the context of that long-player, and part of what made the album so diverse/schizophrenic. "Time" may be too pop-oriented for some of the alternative stations that broke the single "Hello," and the remix—slowed down a little from the original way—their vocals and memorable melodies. Bourgeois never really rocks out on the album; instead, he makes his points (and makes them well) in a relaxed, thoughtful manner. Bourgeois clearly affecting on the soulful, haunting "Dare To Fall In Love" and the moody "My Little Island," both of which underscore his ability to grab your attention without grabbing you by the neck. The vocalist/songwriter does unleash some rockin' energy on "Wild Child," but even then, he does so in a bluesy, groovin' way and doesn't let things get too aggressive. (Alex Henderson)

JESSE JAMES PROJECT: "Running Away Again" b/w "Can't You Hear Me Calling" (Interstate 40 IRW, U.C. 40044)
The Jesse James Project traces its sonic roots back to the post-Beatles invasion of chiming-guitar, harmonically-driven pop bands like Badfinger or the Raspberries, but update that sound with a bit of post-K.E.M. kick. There is also a considerable country influence that pores through in the melodies, especially on the A-side. As an added bonus for the collector, the single is pressed on gold vinyl.

ALBUMS

THE NOTTING HILLBILLIES: Missing...Presumed Having a Good Time (Warner Brothers 26147-2)
The album's title apparently explains Mark Knopfler's disappearance from the public eye once the hysteria died over Dire Straits' 1985 20-million-selling Brothers in Arms album. Knopfler has been inactive. He has been scoring films, producing other artists and forming this second band as a forum for a different expression of his talents. The band was casually formed out of home jam sessions with old friends Brendan Croker and Steve Phillips. Dire Straits' own Guy Fletcher also joined in to create a unique blend of country and blue music. The results prove that the guys were indeed having a good time. The band is very much reflecting a variety of influences from the '50s. The band blends a blues downbeat with country vocals and Polynesian details. The mix is sometimes overstylized and redundant with hallmarks of that period, but many of the numbers work beyond homage, such as "Your Own Sweet Way," a Knopfler original. This is a very slick work that stealthily saunters, like a Tex Avery alley cat in the moonlight on a hot, noisy night. (Scott Harvey)

PRIVATE LIFE: Private Life (Warner Brothers 26150)
There is a definite Van Halen influence on Private Life's impressive debut album, produced by Edward Van Halen and Ted Templeman (who has worked with Van Halen, the band, and David Lee Roth). But Private Life—a five-member band comprised of lead vocalist Kelly Breastnik, guitarist Danny Johnson, bassist Steve Kershulik, keyboardist Jennifer Blakeman and drummer Chris Frazier—has a definite personality of its own. In fact, most of its music isn't hard rock or metal at all. Breastnik, whose throaty singing has an Allman Myles-like quality, gets down on such gutsy rockers as "Night All Night," "Touch Me" and "Communication," but faries equally well on the less aggressive pop-rock of "Domino," "Holiday" and "Nothing to Lose." The production is polished and slick...although not at the expense of some good healthy grit and rough edges. (AH)

LEW ANDERSON BAND: Feelin' Good, Yeah (Sire Records CDSOV-503)
The Lew Anderson band is a 15-piece ensemble led by Clarabell the Clown. Lew Anderson's most widely known persona is as Howdy Doody's clown, Clarabell. He, however, wears more than one hat, and has long been a respected musician. Anderson, an alto saxophonist and arranger, has been swingin' and feelin' good since his college days. His immense experience is fully utilized on this ambitious effort, which deftly gives his original work a fully, lively, 50's big-band sound. The mood bounces and the music is quite visual at times, allowing the listener to relive the memories this sound evokes, or to set the music to tomorrow's memories. (SH)

SLAVE: Rebirth (Ichiban 1055 MC)
Back in the late '70s and early '80s, Slave was a major force in funk along with Parliament/Funkadelic, Rick James, Cameo, the Gap Band and Bootsy Collins. Despite personnel changes and a musical climate in which labels tend to favor the babyfaces and Paula Abdul over straight-up soul music, Slave maintains its artistic integrity on Rebirth. Drum machines and synthesizers are prominent, but the album has its share of real instruments as well. While Rebirth falls short of the unmitigated excellence of previous albums Slave, Just A Touch of Love or The Concept, enjoyable funk cuts like "The Way You Dance" and "Thrill Me" and the ballad "My Everything" are far more soulful and gritty than most of today's R&B. (AH)

CHIMES: The Chimes (Columbia CT 46008)
Already one of the hype stories of this year, the British soul outfit, the Chimes, have a lot to live up to. Their first two singles ("1-2-3" and "Heaven") became club hits almost immediately, and the one that's just been released, a moving cover of U2's "Still Haven't Found What I'm Looking For," should be their entry into the big time. Unfortunately, the rest of the album, though solidly crafted, isn't the inspired soulful the first three singles would suggest. Pauline Henry's gritty, gospel-tinged vocals (she sounds a bit like Mavis Staples and Radha Crawford) and the tight, rhythmic R&B approach to the songs can't go far enough in masking the average to just above average quality of most of the lyrics. Exceptions are the opening track, "Love So Tender," and "Stronger Together." Bourgeois especially that's a little too spotty to warrant a flat-out rave. (EH)
MULTI-TALENTED SUPERSTARS Barbara Mandrell and Jimmy Dean will
host the TNN Music City News Country Awards, a two-hour special to be
telecast live from the Grand Ole Opry House. The TNN Music City News
Country Awards are the result of a merger between the TNN Viewers' Choice
Awards and the Music City News Country Awards.

The event will be telecast live on Monday, June 4, at 9 p.m. Eastern (repeats
will air at 12:30 a.m. and Saturday, June 9, at 9 p.m. and midnight). This 24th
annual, fan-voted awards celebration will take place on the opening day of Fan
Fair, a week-long country music event.

The TNN Music City News Country Awards will be awarded in 13 categories,
including Entertainer of the Year, for which the nominees are Alabama, Ricky
Van Shelton, the Statler Brothers, George Strait and Randy Travis. Randy Travis
leads in nominations with four in addition to the Entertainer of the Year nod,
including Single of the Year, Album of the Year, Video of the Year and Male
Artist of the Year. Clint Black, Ricky Van Shelton, George Strait and the Statler
Brothers each scored with three nominations. Other categories and their
nominees follow:

Male Artist of the Year
Clint Black
Randy Travis

Female Artist of the Year
Patty Loveless
Kathy Mattea
Reba McEntire
Lorrie Morgan
Tanya Tucker

Star of Tomorrow
Clint Black
Garth Brooks
Skip Ewing
Lorrie Morgan
Paul Overstreet

Video of the Year
"Dear Me" (Lorrie Morgan, BMG/RCA)
"It's Just a Matter of Time" (Randy Travis, Warner Brothers)
"That Just About Does It" (Vern Gosdin, Epic)
"There's a Tear in My Beer" (Randy Williams Jr., Warner Brothers/Curb)
"Why'd You Come in Here Lookin' Like That" (Dolly Parton, Columbia)

Album of the Year
Alone (Vern Gosdin, Epic)
Beyond the Blue Moon (George Strait, MCA)
I Wonder Do You Think of Me (Keith Whitley, BMG/RCA)
Killin' Time (Clint Black, BMG/RCA)
No Holdin' Back (Randy Travis, Warner Brothers)

Single of the Year
"After All This Time" (Randy Crowell, Columbia)
"I'm No Stranger to the Rain" (Keith Whitley, BMG/RCA)
"It's Just a Matter of Time" (Randy Travis, Warner Brothers)
"Living Proof" (Randy Van Shelton, Columbia)

"More Than a Name on a Wall" (the Statler Brothers, Mercury/PolyGram)

COUNTRY MUSIC TELEVISION (CMT), the only exclusive country music
video network in the United States, has just completed its largest subscriber
deal to date. CMT has added Shaw Cablesystems Ltd. of Canada. This addition
makes CMT available to 436,887 new cable subscribers. This increase brings
the current subscriber base for CMT to 11,118,977.

"We're delighted to be associated with such a prestigious MSO as Shaw and
are proud of our increased presence in the Canadian market," said Rene Ray,
director of affiliate relations at CMT. Shaw Cablesystems Ltd. of Canada covers
such cities as Edmonton, Victoria, and North/West Vancouver, British Colum-
bia.

The country entertainment network has also announced two new additions to
their spring programming line-up. New programs include location concerts,
interviews with hot new musical talents and special weekly features.

MAY FEATURES BUSCH GARDENS' opening show of the season, taped in historic
Williamsburg, Virginia. CMT president Stan Hitchcock travels to Busch Gar-
dens to join Charlie Daniels, Restless Heart and Wild Rose in concert.

June's Heart to Heart, a one-hour interview program hosted by Hitchcock,
will highlight two of the latest stars to appear on the country music scene.
Capitol recording artist Garth Brooks and MCA artist Mark Collie join Hitch-
cock on his Tennessee farm.

The nation's only top ten country video countdown program, Country Video
Countdown, is now a weekly feature on CMT, airing on Fridays and Saturdays.

Country Music Television, which is headquartered in Nashville, Tennessee,
broadcasts country music videos via technical facilities in Atlanta, Georgia 24
hours a day, primarily to cable systems and to low-power TV stations
throughout the United States and Canada. CMT is currently available to
approximately 17 million homes.

—KAY KNIGHT
COUNTRY SINGLES

May 26, 1990
The square bullet indicates strong upward chart movement.
Alphabetical and Publisher list on page 8

#1 Single: Steve Wariner

1. The Domino Theory (MCA 73373) - Steve Wariner
2. If Looks Could Kill (Columbia 38 73254) - Rodney Crowell
3. Watched It All (On My Radio) (MCA 53779) - Lionel Cartwright
4. Walking Shoes (Capitol 44520) - Tanya Tucker
5. Guardian Angels (Curb/USA 2524-7) - The Judds
6. I've Cried My Last Tear (Columbia 38 73263) - Ricky Van Shelton
7. Pass It On Down (RCAC 2519) - Alabama
8. I'm Your Woman (RCA 9122) - Keith Whitley
9. Running With The Wind (Capitol 8329) - Eddie Rabbit
10. She Came From Fort Worth (MCA 79009) - Kathy Mattea
11. Fit To Be Tied Down (MCA 79008) - Conway Twitty
12. Walk On (MCA 79009) - Reba McEntire
13. Perfect (RCAC 2508) - Baillie & The Boys
14. Dancy's Dream (RCAC 2503) - Restless Heart
15. Hummingbird (Epic 34 73212) - Ricky Skaggs
16. Love Without End, Amen (MCA 79015) - George Strait
17. Island (Capitol 79978) - Eddie Raven
18. Walking Away (RCAC 2520) - Clint Black
19. Nobody's Talking (RCAC 2508) - Exile
20. I Go To Pieces (Warner Bros 19860) - Southern Pacific
21. Is It Love (RCAC 2502) - Foster & Lloyd
22. The Dance (Capitol 9024) - Garth Brooks
23. Drive South (Warner Bros 19874) - Forester Sisters & Bellamy Brothers
24. Black Coffee (Capitol 79962) - Lacy J. Dalton
25. If You Could Only See Me Now (Capitol 44534) - T. Graham Brown
26. Help Me Hold On (Warner Bros 19916) - Travis Tritt
27. Bring Back Your Love To Me (RCA 9121) - Earl Thomas Conley
28. Walking, Crying, Barely Beatin' Broken Heart (Warner Bros 19968) - Highway 101
29. Love On Arrival (Capitol 44435) - Dan Seals
30. Hillbilly Rock (MCA 79001) - Marty Stuart
31. Baby, You'll Be My Baby (MCA 79006) - Oak Ridge Boys
32. He Walked On Water (Warner Bros 19878) - Randy Travis
33. Knowing You Were Leavin' (Epic 34 73264) - Les Taylor
34. Searchin' For Some Kind Of Love (Atlantic 3265) - Billy Joe Royal
35. My Anniversary For Being A Fool (Warner Bros 7-19847) - Holly Dunn
36. I Will Stand By You (Barn Burner BBR-3133) - Donnie Marseco
37. Any Ole Time (Capitol 44522) - Joe Bunnell
38. On Down The Line (MCA 700004) - Patty Loveless
39. Love In The Fast Lane (Stop Hunger SH-1101) - Linda Carol Forrest
40. Where Did We Go Wrong (Capitol 79042) - Wild Rose
41. In Another Lifetyme (MCA/Curb 53804) - Desert Rose Band
42. Here In The Real World (Anita 9922) - Alan Jackson
43. Puttin' The Dark Back Into The Night (Capitol 79040) - Sawyer Brown
44. I'd Better Be Off (In A Pine Box) (Epic 34 73246) - Doug Stone
45. The Richest Man On Earth (RCAC 2505) - Paul Overstreet
46. Hard Rock Bottom Of Your Heart (Warner Bros 19955) - Randy Travis
47. Good Friends, Good Whiskey, Good Lovin' (Warner Bros 7-19935) - Hank Williams, Jr.
48. Karma Road (Capitol 79984) - Trader Price
49. Hell Stays Open (All Night Long) (Epic 34 73208) - George Jones
50. She Doesn't Matter Anymore (Golden Eagle GE-158) - George Carone

#1 Debut: Paul Overstreet #45

51. When I Call Your Name (MCA 79011) - Vince Gill
52. Gonna Lay Me Down Beside My Memory (Playbuck P-1340) - Sammi Smith
53. Do Blue To Be True (Mercury CDP-236) - Larry Boone
54. White Limozeen (Columbia 38 73341) - Dolly Parton
55. Threads Of Love (Galway G-2041) - Eddie Carpenter
56. Made For Loving You (Step One SGR-415) - Clinton Gregory
57. I've Already Walked In Her Shoes (F&M TM-101) - Audrey Huneyect
58. Take The Keys To My Heart (Master MR-90-1) - Kim Tsy
59. A Promise You Never Made (Oroton Lee OLR-141) - Mark Collie
60. Love, Love, Love (KRM 105) - Craig Moss & Desiree
61. Loving The Night Away (Evergreen EV-1109) - Gary Dee
62. Day Break (ATI 19092) - Ray Griff
63. Help Me Make It Through The Night (Badger BG-2003) - Billy Joe Burnett
64. Big City Blues (Stargem SG-24-55) - Teresa Ramey
65. Here I Go Again (Seaside SSB-990-011) - Angela
66. Second Opinion (CCR 80169) - Lizz Cache
67. While The Feeling's Good (United Country SL-3190) - John Doe

To Watch: Patty Loveless #38

68. Happy Ever After (Capitol 79989) - Gall Davis
69. Looks Aren't Everything (MCA 79025) - Mark Collie
70. Pathway Of A Fool (Brycky BRY-1103) - J.J. Kent
71. Don't Want Too Long (EN-5 0-01) - Gene Gardner
72. Joe's Hands (NTL 1997) - Delilah Arnold
73. Why Won't The Phone Ring For Me (MCR 5170) - Joey Davis
74. Love Keeps Knocking (Stop Hunger SC-1101) - Scott Carter
75. In Your Arms (Stop Hunger SH-1103) - Missy Maxwell
76. Father Number One (Door Knob DK890-345) - Big Al Downing
77. Till I See You Again (Reprise 39494) - Kevin Welch
78. Blue Heart Special (Oak 1076) - Aluna
79. Roseanne (Atlantic 3278) - Jeff Stevens & The Bullets
80. Smoking Song (Badger BG-2004) - Ken Penland
81. A Bigger Mans Shoes (Prairie Dust PD-9027) - Jimmy Windrow
82. You Can't Throw Dirt (Columbia 38 73332) - Tim Mensy
83. There's The Door (Teleproductions T-9013) - Hermela
84. You've Been Lying To Me (Door Knob DK890-346) - Andi & The Browns
85. That's My Impression Of A Fool (Teleproductions T-9012) - Howie Damon
86. It Has To Be This Way (Lucky Seven 15260) - Jack Elliot
87. You Never Will Be True (American Image AI-6001) - Eddie Bond
88. A Little Hunk Of Heaven (Curb NR-76758) - Becky Hobbs
89. Roses And Gold (Fraternity F-3758) - Ray Ballou
90. Honky Tonk Heartache (Bitizer Creek BCR-3990) - David Speegle
91. Ain't No Wrong Time (Killer K-127) - James Frensen
92. Don't Start Stoppin' (NSD 267) - Harold Garrett
93. Hanging Heavy On My Mind (Killer K-128) - Tim Springs
94. Silver Stallion (Columbia 38 73233) - The Highwaymen
95. Lonesome 3 A.M. (MCA 79007) - Bobbie Lane
96. Not Counting You (Capitol 44492) - Gary Brooks
97. Black Velvet (Atlantic 87979) - Robin Lee
98. Broken Friend (Epic 34 73305) - Marly Haggard
99. I Don't Want To Love You (But I Do) (MCA 39807) - Kelly Willis
100. The Scene Of The Crime (RCA 9122) - Joel Sonnier
ALBUM RELEASE

LES TAYLOR: That Old Desire (Epic AECS320)
This former Exile member is coming out strong on his first solo effort. Taylor's raspy, sentimental voice on ballads like "Shoulda, Coulda, Woulda Loved You" and "Slow Rain" portray his blues influences; and his emotionally felt vocals in "Every Time I Think It's Over" bring chills to the spine. His most recent single release, "Knowing You Were Leaving," is garnering lots of much-deserved airplay. Top-notch production by Pat McManin and Taylor, as well as some strong material and a stellar vocal delivery, are sure to make this LP a winner. (Kay Knight)

SINGLE RELEASE
OUT OF THE BOX

RHONDA GUNN: "Somebody" (Warner Brothers 3927)
With her finger on the trigger, new Warner Brothers artist Rhonda Gunn shoots right on target with "Somebody." Without a doubt, this is some song. While riding on an alternative/pop wave, this mid-tempo tune (produced by Barry Beckett) also holds a tight grip on pure '90s country. With excellent production and lyrics that flasht simplicity and reality, "Somebody" shows us a crystal-clear vocal force that can be compared to that of Kathy Baille, Mary-Chapin Carpenter or even Karen Carpenter. Regardless of the possible comparisons, Gunn definitely has that extra something special that should place her in the spotlight, pronto.

COUNTRY FEATURE PICKS

DELBERT MCCLOYN: "I'm With You" (Curb NC-76823)
Turn it up! Turn it up! Turn it up! You'll want to hear this in maximum drive. For an incredible summer tune, just keep this one in your pocket at all times. Produced by Barry Beckett and McClintom, "I'm With You" bursts out a sizzling country/pop upfift that's utterly phenomenal. Lined with a rock and roll spine and a gravely edge, McClintom's vocal delivery alone is enough to send fire through the veins. In addition to a sultry vocal, "I'm With You" also dashes out an incredible musical ensemble laced with saxophone mania. Look out DJs - you'll be dancin' in the studio and lovin' every minute of it.

THE KENTUCKY HEADHUNTERS: "Oh Lonesome Me" (Mercury/PolyGram CDP-246)
For the few in this world who have yet to become Headhunters hunters, this Don Gibson cut should wrap it up. "Oh Lonesome Me," produced by the Heads, is awesome. The band's harrowing harmonies and rip 'em-up Southern rock flavor have never been better. Play it until it breaks, and then get another one.

SWEETHEARTS OF THE RODEO: "Come So Dice I Love You" (Columbia 38 73560)
The title simply means "How Do You Say I Love You" in Spanish, and the Sweethearts couldn't say it any better. This cut, produced by Steve Buckingham, is a somewhat different swing, compared to the group's usual cowgirl appeal. Beautiful lyrics, penned by Janis Gill and Matraca Berg, flow perfectly with the gentle Mexican instrumentation under the Sweethearts' soul-stirring harmonies.

DON WILLIAMS: "Maybe That's All It Takes" (RCA 2507-7)
Who couldn't love this guy? Once again, Williams presents a smooth-moving ballad that should garner immediate airplay. Written by Jethro Nelson Chapman and produced by William and Garth Fundis, "Maybe That's All It Takes" is enhanced with piano plendor and Williams' golden-tongue vocals.

—KIMMY WIX
COUNTRY TIDBIT: CREATING ANOTHER MIRACLE... Marie Osmond will once again serve as host of the Children’s Miracle Network Telethon, which will broadcast its 1990 edition live from Disneyland on June 2-3. The telethon, which Osmond co-founded, has become the largest fund-raising event in the history of television. Last year’s donations alone exceeded $80 million. This year’s show will feature some of the biggest names in entertainment and will be seen throughout the U.S. as well as in several foreign countries.

COUNTRY TIDBIT: WAYLON JENNINGS HELPS TO REEL IN THE BIG MONEY... Waylon Jennings recently participated in the Denver Pyle Fishing Tournament in Paris, Texas. (Denver Pyle played Uncle Jesse on the TV series “The Dukes of Hazzard,” which Jennings narrated.) There were 425 fishermen competing for the grand prize, which was a bass boat and trailer. The tourney was won by a 17-year old boy. Jennings concluded the event with a concert. Over $31,000 was earned that day, which will be donated to various children’s charities.

COUNTRY TIDBIT: THE OAKS’ CONTINUING EDUCATION... The Oak Ridge Boys recently performed a benefit concert in Fayetteville, Tennessee, to raise money for an addition to Motlow State Junior College in nearby Tullahoma, Tennessee. The sellout event at the Lincoln County High School raised $40,000 for the school’s building fund.

CALENDAR OF EVENTS

COMING UP:

NASHVILLE SKYLINE PRODUCTIONS and the Holiday Inn, Briley Parkway, are staging “Super Showcase ‘90,” to be held during Nashville’s Fan Fair Week, June 4 through June 9. There will be 48 acts (eight acts per day) performing from 5 p.m. to closing. Each act will receive a quality dressing room, a video tape of their performance and a concession booth, plus the opportunity to show off in Nashville.

For more information or to secure a position in “Super Showcase ‘90,” contact: Steven R. Bivins, Nashville Skyline Productions, 126-B 39th Ave. North, Nashville, TN 37209. Phone: (615) 298-4366.

BACK IN TIME:


MAY 21—“Distant Drums” hits the #1 position on the charts for Jim Reeves (1966)

MAY 22—Restless Heart’s third #1, “(Why Does It Have to Be) Wrong or Right?,” enters the charts (1987)

MAY 23—Kenny Rogers and Kim Carnes reach #1 with “Don’t Fall in Love With a Dreamer” (1980)

MAY 24—Happy Birthday to Rosanne Cash (1955)

MAY 25—Happy Birthday to Jessi Colter (1945) and to Tom T. Hall (1936)

MAY 26—Happy Birthday to Hank Williams Jr. (1949)
THANK YOU COUNTRY RADIO
For The Cash Box Chart Success Of
"Just One You"
by
GRACE MILLER
National Promotion:
Gary Bradshaw
(512) 675-3862
Chuck Dixon
(615) 754-7492

CITATION RECORDS

COLUMBIA RECORDING GROUP Shenandoah gathered in Muscle Shoals, Alabama at Fame Studio recently to shoot the video for "Next to You, Next to Me," the first single off their new LP release, Extra Mile. Pictured (l to r): Scene Three director Larry Boothby, bassist Ralph Ezell, group manager Bill Carter, CBS director of product management James Carlson; and (in back) guitarist Jim Seals and keyboardist Stan Thorne. (photo: Jules)

MCA RECORDS/NASHVILLE recently honored Conway Twitty at a reception celebrating his 25 years in country music. He was presented with a silver anniversary plaque, a commemorative silver bowl and five gold album awards for records recently certified for sales in excess of 500,000. Shown at the reception are (l to r): MCA Records/Nashville executives Walt Wilson, VP of marketing; Shelia Shipley, VP of promotion; and Bruce Hinton, president; Conway Twitty; Dee Henry, manager of Conway Twitty; and Tony Brown, executive VP and head of A&R, MCA/Nashville. (photo: Libby Leverett-Crew)

RAY KENNEDY (seated, left) has signed a recording agreement with Atlantic Records Nashville. Pictured during an impromptu pickin' session by Kennedy at his home/studio are Atlantic VPs Rick Blackburn (standing, left) and Nelson Larkin (standing, right), and his manager Barbara Hardin.

SARAH CANNON, better known as Minnie Pearl, underwent surgery for breast cancer several years ago, then reconstructed her life after having breast reconstruction surgery at the Institute for Aesthetic and Reconstructive Surgery at Baptist Hospital In Nashville. She was the guest speaker recently at a luncheon celebrating the opening of the institute. Shown with Cannon admiring the sculptural signage at the institute during the reception are (l to r): the Honorable Bill Boner, mayor of metropolitan Nashville; G. Patrick Maxwell, M.D., Institute medical director; and C. David Stringfield, president of the Baptist Health Care System.
INDIE INSIGHT

Del Reeves

Many longtime country favorites have been keeping very busy traveling the countryside to entertain their thousands of fans. We were able to catch up with a few of them this week to find out exactly what they are up to.

Grand Ole Opry star Del Reeves will be headlining country music concerts throughout the 1990 summer season in the Great Smokey Mountains. Beginning May 25, Reeves will headline shows at the Ramada Inn Four Seasons Convention Center in Gatlinburg, Tennessee. He will share the stage with the highly acclaimed Martha Carson, Kari Reeves, Ronnie Dale, and the Goodtime Charlie's All Star Band, plus various special guests.

A multi-talented entertainer, Del Reeves has long been recognized for his sensational stage ability, not only as a singer, but as an impressionist, stand-up comedian, songwriter, actor and TV personality.

After several successful dates throughout the country this spring, Boxcar Willie is back in Branson, Missouri for the summer season. Dottie West has also included 20 dates in her summer schedule to appear at Lowe's Theater in Branson.

In addition to heavy traveling, bluegrass veteran Mac Wiseman recently co-hosted a three-hour fundraiser for public radio station WAMU at the American University in Washington, D.C. He held the benefit just after completing three consecutive nights at Jackson's Dinner Theatre in Elkton, Maryland.

This multi-talented bluegrass and acoustic country entertainer donated as many copies of his CD, Mac Wiseman Sings Bluegrass, as the station could auction off. Much to everyone's delight, 100 people bought the CDs at $100 each, all within the three-hour period. One such bidder was Senator Jim Sasser of Tennessee, who even called back and ordered a second CD. He remembered that his good friend, Senator Robert Byrd of Virginia, had performed on stage with Wiseman in previous years, and bought one for Byrd. “From grassroots to bluegrass...that's when you know you have good Senate representation.

INDIE FEATURE PICK

SUSI BEATTY: “Be Still My Breaking Heart” (Starway 1208-7)

Kickin' off with a honky-tonk stomp is “Be Still My Breaking Heart,” produced by Jerry Kennedy. Following a musical intro that would turn anybody's head is the power-driving vocals of Susi Beatty. With a down-home country voice—pure and strong—Beatty flaunts a naturally sassy energy with complete control.

UP & COMING

DAVID MATHIS: “Woman Quite Like You” (Musicland Productions M-CS0091)

RAY BALLOU: “Roses and Gold” (Fraternity F-3558)

KENT CRAWFORD: “Off the Coast of Oklahoma” (Hal Kat Kountry HKK-43068)

—KIMMY WIX
### CONTEMPORARY CHRISTIAN TOP 40 SINGLES

<table>
<thead>
<tr>
<th>#1 Debut: Helen Baylor #31</th>
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# Single: Kim Hill

### CASH BOX MAY 26, 1990

#### Gospel...Hot off the Press...

**MORNING GATE MUSIC SIGNS JIM MURRAY:** Morning Gate Music recently signed Christian music veteran Jim Murray to a multi-year, multi-recording contract. Murray is known to audiences worldwide as the distinctive tenor of the Gaither Vocal Band, and as a popular solo concert artist. For more than two decades, Murray harmonized with the Imperials, recording 40 albums and earning five Grammy Awards and 15 Dove Awards. Murray’s first recording for Morning Gate Music will feature hymns and songs of the faith, supporting his mission to reach active church members who lack a life-changing belief in God. The as-yet-untitled project is slated for a release this summer.

**TREMONT ENTERTAINMENT BUREAU TAPS RON BLACKWOOD AS GOSPEL TALENT DIRECTOR:** Tremont Entertainment Bureau president H.L. Miller announced the addition of music veteran Ron Blackwood to the company’s growing staff. Miller stated that, due to the growing needs of Tremont, and given Blackwood’s vast experience, this was a positive move for Tremont and their artists. Through the years, Blackwood has booked or managed Vern Gosdin, Jerry Wallace, Hank Williams, Jr., Ronnie McDowell, J.D. Sumner and the Stamps, the Imperials, Tonya Tucker, Moe Band, Tommy Overstreet, the Statesmen, the Kingsmen and the Speer Family. Blackwood is also credited as being one of the major reasons gospel music has enjoyed such a wide acceptance nationwide in the fairs and the theme parks. He formerly was co-owner of Century II Promotions, Universal Management and Universal Records. Miller reports he's extremely excited about acquiring a person with Blackwood’s vast knowledge and expertise to head up the gospel division and assist the country division as well.

#### ALBUM REVIEW

**CRYSTAL LEWIS: Let Love In**

Frontline CO9088)

Only 21 years old and a Frontline recording artist, Crystal Lewis releases her fourth project, titled Let Love In. It's an appropriate title for such a positive and uplifting project. *Let Love In*, produced by Scott V. Smith and Brian Ray, is simply a compilation of plush instrumentation, extremely strong lyrics and an artist who definitely sparks a love for the Lord. On top of that, Lewis just happens to have a voice that's near vocal perfection. She trills sincerity, wails out energy and delivers a sound that's vibrantly refreshing. *Let Love In* presents a variegated package ranging from sparks of jazz and blues with incredible horn work to heart-rending ballads such as "Secret Hideaway," "Something Christ Did!" and the most promising guard "I Must Tell Jesus," which is arranged by the Ricky Grundy musicians. Lewis also flaunts a host of dance-beat cuts with incredible electronic spice, including "Jump," the rapping "Rock Solid" and "Set Ya Free." (Kimmy Wix)
Ops Urged to Send
New Jukebox License Forms

CHICAGO—As previously reported in Cash Box (April 7, 1990), AMOA and the performing rights societies (ASCAP, BMI and SESAC) reached an agreement this past March regarding the licensing of copyrighted music on jukeboxes. Under the terms of the new license, operators must pay a $275 annual fee for the first jukebox, $55 each for two to ten machines on the route, and $48 per unit per year for 11 or more machines.

Included in the agreement is an amnesty provision whereby operators who submit the appropriate license form along with the required payment by June 1, 1990, will not be subject to any lawsuits for prior infringements.

AMOA recently issued a membership mailing containing full specifications regarding the new license together with all of the necessary forms and related data. The cover letter cautioned that "if a jukebox operator does not obtain a Jukebox License Certificate for each jukebox, or permission from the copyright owners, each of the three performing rights organizations may license each establishment in which an unlicensed jukebox is located in accordance with that organization's applicable licensing terms. These licenses are generally more expensive than the jukebox license offered by the Jukebox License Office, and three licenses (one from each performing rights organization) will be required if you are to be licensed to perform all the copyrighted works in all three categories."

The association further explained that increased compliance with the copyright law will result in a permanent decrease in the license fee, meaning jukebox operators could pay lower fees in 1991 if more jukeboxes are registered in 1990 than were registered in 1989.

Further information may be obtained by contacting the Jukebox License Office at P.O. Box 5458, New York, NY 10185.

NAMA Sets Agenda for Education Conference

CHICAGO—"How To Structure a Vending Route," "The Power of Excellent Customer Service," "Vending and the Environment" and "Drugs in the Workplace," along with many other aspects of running a successful vending business, will be covered at the August 15-18 NAMA Education Conference being held at the Ambassador West Hotel in Chicago. The conference format provides two and a half days of "cafe-styled" educational programming, which allows delegates the freedom to choose the topics that most interest them from the three concurrent sessions.

"We have strengthened the program to be even more useful for owners, managers and employees of vending operations," stated NAMA president James A. Rost. "Most topics should also benefit managers whose businesses are vending-industry suppliers," he added.

The registration fee is $395 for the first person from each NAMA member company and $350 for each additional person from the same company. For non-members, the fee is $595 for the first person and $550 for additional attendee from the same company.

NAMA has arranged for a discounted hotel-room rate of $110 per night (single room) and $125 per night (double room) plus applicable taxes, at the Ambassador West Hotel, which is located in the Gold Coast area of downtown Chicago.

Further information may be obtained by contacting Richard M. Geerdes at NAMA headquarters, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102.

HI SINGLES OF THE PAST

The Cash Box Top Ten Jukebox Tunes
(Compiled from Cash Box, September 17, 1960)

1. "The Twist," Chubby Checker
2. "It's Now or Never," Elvis Presley
3. "Volare," Bobby Rydell
4. "Walk Don't Run," Ventures
7. "Dreamin'," Johnny Burnett
8. "I'm Sorry," Brenda Lee
9. "My Heart Has a Mind of Its Own," Connie Francis

CASH BOX MAY 26, 1990

AROUND THE ROUTE

BY CAMILLE COMPASIO

WILLIAMS HAS INITIATED a terrific promotional back-up in conjunction with the release of its new Smash T.V. video game. Currently available are authentic, limited-edition Smash T.V. t-shirts, sweat-shirts and jackets, which may be obtained through factory distributors or by contacting Alice Metrow at (212) 260-2240 regarding quantity discounts, shipping, etc. Additionally, Williams is encouraging operators to run their own individual promotions—such as high score of the week, for example, or even low score—at the location level.

The goal is to generate incentive on the part of players, and the factory is more than willing to lend its assistance. "What we're doing is giving something back to our operators," explained marketing chief Roger Sharpe. "We know we have solid games, but we want to offer something more to provide the means for operators to increase their earnings on Williams' equipment." As he further pointed out, "We don't have a consumer wing at Williams. Our focus is on coin-op, so we try a little harder and we want it to be known that we are here and we are reachable for whatever help we can give."

MICHIGAN OP ED SCHULTZ, who was among the many attendees at the recently held AMOA Government Affairs Conference in Washington, D.C., described it as the most outstanding to date, in terms of attendance as well as content. It was very productive, he said, and there was tremendous support and interest in the dollar coin.

ALOHA, IT'S TOO SOON TO GIVE you a full report, since Atari's national distribs meeting in beautiful Hawaii got wrapped up just about at deadline. However, we can give you the names of the new pieces unveiled, which include the Thunder Jaws kit, the Gumball Rallye redemption machine and the Hydra video game.

STATE ASSOCIATION NEWS: Amusement & Music Owners of Idaho (AMOI) will be holding their summer meeting, June 16-17, at the Kimberlin Meadows in New Meadows, Idaho. It's billed as a fun-filled weekend with many recreational activities taking place, but there will also be a round of business meetings and the finalization of details for the state group's upcoming pool and dart tournament. AMOI is also celebrating the recently enacted legislation that exempts amusement and vending equipment from the state's sales and use tax, which is something the entire membership worked very hard to accomplish... Once again, the Cavalier Hotel in Virginia Beach, Virginia will be the site for this year's Amusement & Music Operators of Virginia (AMOV) annual state convention and trade show, August 17-18. The group is currently working on the convention program. For further details, contact Charles H. Rowland II, at AMOV, 4019 MacArthur Ave, Richmond, VA 23227.

INDUSTRY CALENDAR 1990

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

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

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

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

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

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

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

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

August 16-18: Wyoming Candy, Tobacco and Coin Vendors Association; Stay 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 national convention.

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

CHICAGO—This year's AMOA Government Affairs Conference saw an impressive turnout of trade execs who took full advantage of the opportunity to participate in discussions ranging from lobbying for the dollar coin to sessions on tobacco vending and the new jukebox licensing agreements. A number of programs, which was held in conjunction with the American Amusement Machine Association (AAMA), took place April 29-May 1 in our nation's capital and drew nearly 200 AMOA and AAMA members representing nearly 120 companies from 40 states.

A full day was devoted to meetings between members and their elected representatives, staffs and aids to discuss industry issues. This portion of the program was coordinated by Robert Wilbur, AMOA's D.C.-based government affairs liaison, and his staff. Wilbur and his staff also handed out position papers on the dollar coin, the jukebox license agreement and discriminatory practices against vending machine sales of cigarettes.

The agenda included a congressional panel featuring U.S. Representatives Bill Frenzel (R-Minnesota), John Larson (D-Connecticut), Helen Bentley (R-Maryland), which spoke on everything from defense spending and taxes to the U.S. deficit and foreign aid. U.S. Representative Sidney Slusser and the Tobacco Institute's Kurt Malgram talked about state and local legislation and regulations adversely affecting cigarette vending. Melrose Kirsna, manager of the Coin Coalition's Jim Benfield and AMOA's Bob Wilbur spoke on the status of dollar-coin legislation (which AMOA strongly favors). Many in attendance were instrumental in securing the support of their elected representatives to sign on as co-sponsors of the dollar-coin bill during their visit to Washington.

During the conference it was revealed that the dollar-coin legislation (H.R. 1068 in the House and Senate Bill S. 814 in the Senate) currently has 111 sponsors in the House and 26 in the Senate.

Also addressing the group at various functions were Sen. Alan Dixon (D-Illinois) and Rep. Joseph Moakley (D-Massachusetts).

Over 900 at Tournament

AMOA'S ANNUAL Congressional Pinball/Co-Op Basketball Tournament (which included electronic darts this year) took place May 1 at the Longworth House Office Building, with a record 900-plus participants from over 250 Congressional offices competing. The Democrats won by a 60-40 margin, and the players included three U.S. Senators and 50 U.S. Representatives, along with their immediate families, staff and aides. This shatted last year's record of 600 people from 150 offices.

Needless to say, the tournament has developed quite the social event and was held under co-sponsorship of AAMA, in conjunction with AMOA's annual Congressional Reception. Whether you participated or not, the evening provided a leisurely environment for AMOA members and their families to socialize with elected officials and their families. There was also an assortment of other games to play, as well as crane games that were filled with plush donkeys and elephants. As part of the tournament, a co-sponsorship of $10,000 in prize money will be donated to the favorite charities of the members (some 96 in total) on behalf of the industry.

Final scores are still being tabulated, but the overall winners at this point appear to be U.S. Rep. Billy Tauzin (D-Louisiana); Rep. James Bilbray (D-Nevada); Rep. Dennis Eckart (D-Ohio); Rep. Richard Stallings (D-Idaho); and Sen. Conrad Burns (R-Montana). Frank Senisky of Alpha-Omega Amusements in Edison, N.J., spearheaded the tournament planning.

Anti-Drug Gathering

ON MONDAY EVENING, April 30, AMOA/AAMA hosted the Carnival for Life gala, honoring youth groups who actively participate in the continuing anti-drug campaign. Over 100 young people were in attendance to enjoy everything that was provided, including clowns, amusement games, snacks and recognition of their efforts on behalf of inner-city youth. This event drew representatives from the executive branch as well as the local press, and enjoyed widespread media attention.

Among the organizations honored were Charlotte AMOA, which provided income youths with business skills; Youth for Tomorrow, a well-known local rehabilitation center for disadvantaged boys; Midtown Youth Academy; Urban Youth Investment Programs; and The Hine Jr. High School Scholarship Fund. All of these organizations are involved in programs to teach skills to young people as an alternative to drugs.

Thank You

AMOA also acknowledged the following companies for their generous support of the 1990 Government Affairs Conference and its many activities (in terms of money or product): A.P.E. Corp., Arachnid, Bally-Mark/Edison & Williamson, Data East Pinball, Impression Plus, Laramie Interests, Merit Industries, Midway Manufacturing/Bally Games, Nancy Sales, Premier Technology, Rosemary Coin Machines, Smart Industries and Williams Electronics Games, Inc.

Play The Game for $1,000,000

CHICAGO—You don't necessarily need coins or currency at hand. All that is required is some common knowledge, a little skill perhaps, and the telephone, in order to play The Game, and maybe cash in on $1,000,000.

The Game, developed and produced by Los Angeles-based 900 Million Productions, incorporates both 800 and 900 number technology. It begins when a player telephones 1-900-226-2000 and is randomly grouped with up to nine other callers. To win $1,000,000, the individual must be the first to answer one question correctly in each of seven rounds. Players who win the first round are given a toll-free 800 number to continue playing the balance of the game. All questions have a numerical answer, and the computer measures accuracy and determines winner response time.

In addition to the $1,000,000 prize, players who successfully answer questions two, four and six also win $5, $100 and $10,000, respectively. Play is available 24 hours a day to anyone over 18, for a one-time cost of $2.99.

As noted by Lynn Folse, vice president of 900 Million Productions, "The Game is a direct line to the American dream. By answering such questions as 'What year did Columbus sail for America?' and 'How many keys are on a piano?,' an individual can become a millionaire.'"

The noted telecommunications company MCI Communications Corp. is handling all long-distance calls over its nationwide digital transmission network. Precision Software, Inc., subsidiary of the Home Shopping Network, is providing The Game's unique capabilities and capacities.

Besides its link to telecommunications, The Game carries a connection to the space program via the Apollo Research and Education Fund, which is helmed by former astronaut David Scott and designed to pioneer a unique method of private funding of space research and education.

The Game was launched on May 7 with a multi-million dollar national advertising campaign.

U.S. Representative Joe Barton (R) of Texas with AMOA director Ross Todaro (R) of TAVIS, Inc. in Bryan, Texas.
### Classified Ads Close Tuesday

#### Coin Machines

**FOR SALE:** THUNDER BLADE $1995; MECHANIZED ATTACK $1995; CRACKDOWN $1995; BAD DUDES $395; STRIKE ZONE $995; QUARTERBACK $900; ASSAULT $995; ESCAPE $1595; TOOBIN $795; ROBO COP $1275; SHOWDOWN BUTTON & GUN MODEL $1195; VIPER S/D $995; VS RBJ/RBI $995; GAIN GROUND 3 PL $1595; IKARI III $1195; TECOM BOWL 4PL FOOTBALL $1495; DOUBLE DRAGON II $1195; JOUST (AS IS) $250; FIRE $850; USED KITS: CUBA $350; 88 GAMES $395; LEADER BOARD GOLF $495; KUNG FU MASTERS $95; NINJA GAIDEN $895; BLOODY WOLF $350; RING KING $195; SILKWORM $395; WRESTLE WAR $650; BOTTOM OF NINTH $795; VBALL $395; SHINOBI $595; DOWNTOWN $400; SHOWDOWN $500; SLY SPY $600; CYBERBALL 2 PL $630; ARCH RIVAL $1050. O.L. & USED P.C. BOARDS CALL DARREN IN PARTS. NEW ORLEANS NOVELTY CO., 3030 N. ARNOULT RD, METAIRIE, LA 70002. TEL: (504) 888-3500. FAX (504) 888-3506.

#### Henry Adams Amusement Co.

1317 South 1st Street, Temple, TX 76501. I want to buy Merit Pin Ball and Merit Triv Whiz (sex) counter (bar top) games.

#### Dynamo Pool Tables

4x8 $1000 each, 1/3 deposit & balance C.O.D., I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P.O. Box 3644, Temple, TX 76501.

#### For Sale - Blue Chip Stock

Market Wall treet ticketvapes, Hifflyers, Dixielans & uprights. We also carry a complete line of Bingo & Uprights. Part ant. Slots for legal areas. Draw 80 Pokers. Call Wassick 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, Pixel. Pinball 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.

#### Operator/Distributor

The Finest Route Management Software Package In The Country. It will make the day to day decisions of rotation, over/short, what games and locations are profitable. Contact: SILENT PARTNER, 3441 South Park, Springfield, IL, 62704. Tel: (217) 793-3350.

#### For Sale. Old Bingo Pinballs.

Great Collectors Item $300.00 up. Call (503) 782-3097 for more info. Also old juke.

#### Records/Cassettes

BPM's & HARMONIC KEYS Labels and Listings of the LATEST DANCE MUSIC. $10.00 monthly. International $15.00. 1 free issue. Send money order to: Ed Carlton, 225-5A Sunrise Blvd., #304, Rancho Cordova, CA 95670. (916) 362-5758.

#### Musician/Artist Opportunities

MUSCIALS! BANDS! Looking for the right group or players? Call PMR 1-800-328-8660.

#### Promotion

Need a promoter? At Robert Gentry promotions we want you to succeed. We offer full service promotion and mailing service to all charts with weekly tracking. Discover the difference at Robert Gentry Promotions, "The Way To Gold." PO. Box 1214, Hendersonville, TN 37077. Tel: (615) 264-3970.

#### Real Estate

GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

#### Miscellaneous

LASER LICKS We are expanding our import inventory of CD's, CDV's, Posters, T-Shirts and accessories. Distributors please send your catalogues to us at 5947 N. Milwaukee, Chicago, IL 60635. Phone: (312) 763-1963.

#### Government Seized Vehicles

To Lightning Seeds creator, Ian Broudie,

**cloudcuckooland**

stands for success of the purest kind.

"PURE" (MCA-55616), the hit single already planted at radio, gives The Seeds' debut album firm roots to grow on.

Written, performed and produced by Ian Broudie.

Management: Paul Brown / World's End Management—London