SHENANDOAH
EXECUTIVES ON THE MOVE

- Island has two announcements this week. Michael Stoller has been named senior vice president, marketing. He comes to the label from Chrysalis, where he was V.P. of Marketing. Prior to that, he was director, artist and product development at Capitol for four years. And Lawrence Mestel has been named chief financial officer. Prior to joining Island, he spent six years as a manager with Ernest & Young, a public accounting firm. ■ MCA Distributing Corp. has announced three executive appointments. Peter Scifres has been named vice president, managing. Prior to the appointment, he was VP/CM for the West Coast marketing division of Technicolor Videocassettes. Cary Mansfield has been appointed director of sales/inventory, and Chris Ryan has been named director of national accounts, video sell-through. Mansfield has been with the company for ten years, most recently as a sales executive for the Los Angeles area. Ryan has been with MCA for five years, as a video sales representative in several Midwest territories. MCA Records has appointed Bill Bennett senior V.P. rock promotion and artist development. Bennett most recently was vice president, A&R for MCA. ■ At PolyGram, Alfred C. Pedocline has been named vice president, finance and administration. He has been with the label since 1987, as vice president, controller. ■ CBS Records has appointed Thane N. Rosenbaum counsel for the label’s law department. Rosenbaum was the first president of Debevoise & Plimpton, where he was an associate. And Sandy Lorenzo has been appointed associate director, marketing services, East Coast. She has been with CBS since 1977, and has held several positions in the advertising and marketing departments, most recently as Columbia packing manager. CBS Records/Nashville has announced the appointment of Vicky Robinson as associate director, national retail relations. Reporting to CBS/Nashville’s president, Roy Wunsch, Rowland will be responsible for national promotion of CBS Records/Nashville album product to Retail, monitoring sales, as well as contributing to the division’s country artist development activities. ■ Arista has announced the promotion of Jon Grevatt to national publicity director, East Coast. Grevatt has been with the label for two years, when he joined as manager of national radio promotion. He has been named senior director, creative operations. She has been with Arista for four years, and has held various positions in the creative operations department. ■ Capitol has two promotions in the Black music department this week. Tony Sims has been promoted to national marketing manager, and Michele Adams has been appointed marketing coordinator. Sims was a management trainee with the label’s national management department. And in Boston, Bobby “Blue” Bland has been named local promotion manager. He formerly served as local promotion manager for the Minneapolis area. ■ At Elektra, Sue Drew has been promoted to director of A&R. She has been with the label since 1988, when she joined as an A&R manager. Prior to that, she worked in the publicity department at Epic, West Coast. ■ David Paul has been appointed assistant regional director of The Songwriters Guild of America (SGA), effective immediately. Paul’s new duties will include booking and moderating all workshops including the monthly ASK-A-PRO and SONG CRITIQUE sessions, as well as working with new and prospective SGA writer/members. She will also assist in the publication of the bi-monthly newsletter Nashville News. ■ Warner Brothers has announced the promotion of David Linton to west Coast publisher, where he has been with Warner Brothers since 1985, as Southwest promotion manager. ■ Windham Hill has promoted John Williams to licensing services manager. Williams has been with the label for four years, most recently as music license administrator. ■ Jeff Walker, president of Aristo Music Associates, Inc., has announced the addition of two new staff members. Joining Aristo at publicist and Media Services are Doug Heflin, as account executive and Melinda Barton, while Cynthia Baddley will serve as video marketing assistant for Aristo Video Promotions.

THE ASTERISK’S PART OF THE NAME: Atlantic has formed a new home video and television company called A*vision Entertainment, with Stuart Hersch, former head of Home Video atworld, the helm. Lori Weintulb signs on as executive vice president. A*vision will initially concentrate on music-oriented videos, but will soon begin “exploring a wide spectrum of visual entertainment.”

THE MUSEUM OF BROADCAST COMMUNICATIONS in River City, Chicago, will roll ‘Rock N’ Roll on Television’,” July 5 through September 15, 1990. The museum will screen rare, little-seen televised performances of some of the most popular rock and roll acts, as well as special appearances, such as the Beatles’ first guest spots on The Ed Sullivan Show. Highlighting the exhibition will be live appearances by legendary rock disc jockey Wolfman Jack, and the creator and former president of MTV, Bob Pittman.

“An Evening With Wolfman Jack” will be held at the museum exhibition on Thursday, July 12, from 5:30 to 7:00 p.m. Wolfman Jack is a seminal gravel-voiced jive-talker who defined the role of classic rock and roll DJ during the golden years of Top 40 rock, as shown in the ‘60s. He has also appeared (herself) in George Lucas’ American Graffiti, hosted NBC’s The Midnight Special for nine and a half years, and has been syndicated since the syndicated oldies shows Gifted Gold, Solid Gold Rock ‘n Roll and the Nashville Network’s Classic Rock With Wolfman Jack. Over and above his influence on rock and roll radio, Wolfman Jack has been honored by such artists as Todd Rundgren, the Guess Who, Leon Russell and Freddie King, who have all written songs about this rock and roll phenomenon. The museum is seeking special appearances for the special guest appearance and can be made by calling the museum at (312) 987-1500.

“An Evening With Bob Pittman” will be held at the museum exhibition on Tuesday, September 11, from 5:30 to 7:00 p.m. In 1981, as head of programming for Warner Satellite Entertainment, Bob Pittman was responsible for the development and launching of MTV, which quickly became cable television's most profitable basic service. Pittman became president and CEO of MTV Networks, operating MTV, Nickelodeon and VH-1 in 1987. Pittman formed Quantum Media, Inc., producing network and syndicated television series and home video. Most recently, he was named president and CEO of Time Warner Enterprises. Reservations are necessary; call the museum for information.

CASH BOX | JUNE 16, 1990

 Wolfman Jack and Bob Pittman to Host “Rock ‘N’ Roll on Television”

come cable television’s most profitable basic service. Pittman became president and CEO of MTV Networks, operating MTV, Nickelodeon and VH-1 in 1987. Pittman formed Quantum Media, Inc., producing network and syndicated television series and home video. Most recently, he was named president and CEO of Time Warner Enterprises. Reservations are necessary; call the museum for information. Besides those two special guests, the museum features many seldom-seen screenings in its Kraft Television Theatre, including John Lennon and Yoko Ono’s co-hosting a week of The Mike Douglas Show from February 1972, and including guests such as Chuck Berry, Ralph Nader, Bobby Seale and Jerry Rubin, who come on for some singing, conversation. And largely unseen are those screenings. 

THRILLER SELLS ANOTHER MILLION: You remember Thriller, don’t you? The Michael Jackson album. Well, the RIAA certified another million sales of the last month, making it multi-platinum at, gulp, 21 million. Not bad. Not Bad. Anyway, also go on the Guilds’ Hangin’ Tough (8 million), Janet Jackson’s Rhythm Nation 1814 (4 million), Aerosmith’s Pump (3 million), and M.C. Hammer’s Please Hammer, Don’t Hurt ‘Em, Luther Vandross’ Give Me the Reason,Expose’s Expose, Whitney Houston’s I Will Always Love You, Lionel Richie’s Dancing on the Ceiling, The Osmonds’ End of the Innocence, Sinead O’Connor’s I Don’t Want What I Haven’t Got, Bonnie Raitt’s Nick of Time and Bette Midler’s The Divine Miss Bette hook South Carolina. The Leppards’ Pyromania, Status Quo’s Blue for You, Michael Jackson’s Bad, and the Who’s Quadrophenia were all recently certified by the Guilds. The list goes on and on, but for now, suffice it to say, the Guilds are having a field day with these certifications.
ON THE COVER

Shenandoah

BY KAY KNIGHT

FROM THE EAST COAST TO THE WEST, SHENANDOAH is keeping the roads hot these days. Their current tour not only includes performances of their biggest hits, but songs from their just-released album, Extra Mile. The first single release, “Next to You, Next to Me,” is headed straight for the charts and lead singer Marty Raybon says Extra Mile is their best album yet.

“It’s really got some great tunes on it and we’re fortunate to get this many great songs. And the single is a good ‘un,” says Raybon, with his thick Alabama accent. “It’s about these two folk livin’ together and lovin’ each other all their lives and catin’ barbeque in aluminum foil.”

This song and others on the LP are indicative of the lifestyle of Shenandoah’s members—family-oriented, Southern country. The album is a little more stylistically versatile than their last, but the highlight is still Raybon’s sensuous and emotion-filled vocals.

Shenandoah’s debut album, The Road Not Taken, has almost gone gold and Raybon hopes Extra Mile will be just as successful. “We’re hung on those road titles, I guess. As much as we stay out there, it’s no wonder the first thing that comes to mind is the road.

“We’ve really learned a lot—about the business and about life—on the road. But you know, if I had to do it again, I’d do it the same way. It’s all been part of the building of our careers, and we’re just real proud to be able to do what we love most...sing our music for the people.”

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6 Music Publishing / It’s picture gallery time (again), because Shelly Weiss is gearing up for next week’s special (again).
8 Retail News / Retail, retail, we all sail for retail, by C.J. and Jeff Karp.
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AND SATURDAY NIGHT LIVE PREFERRED WHAT'S-HIS-NAME? After seeing Sinead O'Connor live, it’s difficult not to simply succumb to the hype (Is it still hype if it’s completely justified?) and fall into a state of rapture. Everything you’ve heard is true. Sexy (her hands flurried across her body with no inhibitions during “I Want Your Hands on Me,” tearing at her shirt, yanking at her pants, while her body jerked back and forth); defiant (the one expletive of the evening was well placed and spat out during “Three Babies”). Of course, when she let loose and wailed in the middle of “Nothing Compares 2 U,” and held the note ’til Christmas, the crowd was whipped into a frenzy. Not that she is completely without some sharp showbiz instincts: the coy tug at the tail of her shirt as she “shyly” told the audience she didn’t deserve such wild acclaim; the jig-like number at the end of “I Am stretched On Your Grave” (for which she made a point of bringing on a red-to-red to plat the hip-hop beat behind her vocals); and the slide show that flashed throughout. But O’Connor’s version of “All Around the World,” which was turned into a singalong that had audience members screaming the song as if their life depended on it. Perhaps the biggest highlight, though, was the fact that Stansfield was doing her own singing—a low, husky, powerful bit of business—and quite impressively. An escape indeed.

—Ernest Hardy

LONDON CALLING

ELECTRIC YOUTH, ER, YOUNG: Paul Young was nurturing a secret fear. “The Americans called me a male Debbie Gibson. I’m not like that, am I?” Of course not. How could anyone tag the velvety growls and warblings of his latest collection of romantic melodies, Other Voices, as Gibson-like? He’s honing in more for the Phil Collins market, I’d say—the over-25s romantic youth before they settled down to manors in the country, doing daughters, barbecues in the sunshine and matching boxer dogs. Just like Young.

Other Voices has given the phrase “that difficult fourth album” a new lease on life. It’s been three years in the making and, despite its self-consciously, it was plagued with trauma. The first of which was the “I don’t know if I can sing again” one. Towards the end of the last album and subsequent tour, which did only moderately in the UK, Young’s personal life hit the tabloids in a big way.

The is-it-on-is-it-off stories about his romance with model Stacey Smith were further fueled by the news that she was expecting his baby. The pressure of public curiosity proved very stressful for Young. “I am a very private person. I come from a quiet, private, ordinary family. Not theatrical or showy. That’s life. I have never been one who found it easy to express emotions. My best friend is a Capricorn like me, and we’ll never know what time of the month he has. We never discuss them. We have an understanding. It’s been that way since I met him, when I was only two years old. When everybody wanted to know everything, I shut off from my emotions completely. I thought I was gaining control, but instead I was only losing myself. The one way I let out emotion is in my singing. It’s always been a release for me. I think subconsciously I must have felt I didn’t even want to release even that. My throat became in a terrible state and I was physically incapable of singing.”

After some soul-searching and the arrival of Levi, a very cute daughter, Young settled on stability rather than the bachelor life, the “Wherever I Lay My Hat” mentality. Now Smith is his constant companion, and little Levi was the only witness at their wedding ceremony. “She brings me out of myself. I wanted to work hard. I have a family to support now.”

Paul Young has always had an extraordinary knack of finding good songs that are suited to his particular ruffled-up-velvet voice. The single, “Softly Whispering I Love You,” is no exception. But Young seems to taunt himself with the fact that he has not written a remarkable song for himself to sing. “That’s another reason why the album took so long. I wanted to include my own songs. It took me a while to come to terms with the fact that great singers are not necessarily great songwriters. Frank Sinatra never wrote his own songs. I didn’t want to be written off as a bad songwriter, and it’s still important for me. It’s something I’d like to try for the next album. But I felt it was important to show the world that I am back and I’m not a male Debbie Gibson.”

—CHRISSY ILEY

THERE’S SOMETHING HAPPENING HERE: Ireland’s Something Happens were recently in New York doing advance press for their current Charisma release, Stuck Together With God’s Glue. The band will be on tour starting this week. Pictured here are (from left): FBI’s Steve Ferguson; bassist Alan Byrne; Charisma VP of A&R Jeff Fenster; VP, press and artist development, Audrey Straub; singer Tom Dunne; guitarist Ray Harmon; and manager Connor O’Mahoney. Seated are manager Theresa Chambers and drummer Eamonn Ryan.
LISTENING TO SPREAD EAGLE'S self-titled debut album on MCA Records, it becomes quite apparent that the New York-based metal/hard rock posse is far from a slick, superficial "glam" band that's more concerned with its hairspray than its music. Less heavy than Testament or Anthrax but undeniably heavier than Cinderella or Poison, Spread Eagle's forceful, guitar-crunching boogie inspires comparisons to Guns N' Roses, Motley Crüe and Aerosmith. Despite stereotypical song titles like "Switchblade Serenade," "Back on the Bitch," "Suzy Suicide" and "Hot Sex," Spread Eagle has a refreshingly untrived and spontaneous feel. When axeman Paul DiBartolo crunches his electric guitar with a vengeance, his aggression and intensity seems to come naturally. But as hard and heavy as things get on the album, DiBartolo emphasizes that the band isn't one-dimensional.

"Our music is diverse—the most aggressive to the most tender possible sounds, and everything in between," DiBartolo asserts. "Among the hard-rock bands, we stick out like a sore thumb. We don't fit into that homogenized, overproduced mold. Our album's very raw. When I see the whole world take a right, I take a left. We're in a very conservative musical era, and that's the time for the bands from the left to sprout." ☞

EAST AND WEST WERE UNITED during Trini Lopez' recent visit to Europe, when he made a stop in Berlin at Checkpoint Charlie. At this famous landmark, he stood with his guitar. On one side of him stood an East German soldier, while on the other side of him stood an American M.P. While the Berlin Wall was being knocked down, everyone was singing Lopez' major hit, "If I Had a Hammer."

PERCY CHAPMAN WAS DUBBED "TRAGEDY" by his Queensbridge posse, the Juice Crew, when he was just a kid. It wasn't a random call. Before Tragedy reached his first birthday, his 18-year-old father died of drug-related kidney problems. At 13, Tragedy had a rap single, "Coke Is It," produced by fellow Juice Crew member, Marley Marl. However, a robbery at the age of 14 landed him six months at Spofford Detention Center in the Bronx. In 1988, Marl cut two tracks with Tragedy, "Live Motivator" and "Rebel," for Marl's In Control Vol. 1 LP on Warner Brothers. By the time the album came out, Tragedy was doing time in Elmira State Prison.

What could have been just another statistic, though, took a twist when Tragedy decided to use his time in prison to educate himself.

"I looked back and saw that instead of planning a better life, I was just planning a better crime," says Tragedy. "The more I read, the more my eyes were opened."

Initially, he read the Bible and the Koran, but then immersed himself in African-American history, reading books like Manchild in the Promised Land. By the time he got out of prison, the young rapper was a completely different person. His old friend, Marley Marl, took him into his studio in uptown New York, eventually helping Tragedy land a contract with A&M Records, who have just released his album, Young Foolishum.

"I'm not just rhymin' about political and social issues," says Tragedy. "I'm rhymin' about what's inside of me. I take the pain and put it into song, 'cause some of my brothers didn't last this long." ☞

SPYING ON THE HOUSE OF LOVE: PolyGram artists the House of Love recently played two nights at New York's Marquee. Pictured backstage are (from left, back row) VP, product development, Steve Pritchitt; college promotion manager Tim Hyde; Joe Shuils, president of PolyGram Music Video U.S.; national singles director Kyle Heatherington; VP, artist development, Dane Venable; senior VP for international A&R, Bas Hartong; and manager Peter Leak. Seated in front are House of Love's Guy Chadwick, Chris Groothuizen, Pete Evans and Simon Walker.
BOSTON DAWN, NEWLY SIGNED SINGER/SONGWRITER, is flanked by multiple-gold-record producer Michael Zager, veteran record industry executive Wally Roker and mixer/engineer Barney Perkins following completion of Dawn's first album on the LSN Records division of Sax Entertainment Corporation. Roker, who pacted Boston Dawn to the label, also made a publishing deal with the attractive Massachusetts blonde. The single, "Something Serious," ships shortly.

RCA RECORDS AND LMP RECORDS have entered into an exclusive, long-term distribution arrangement. Pictured (l-r): Randi Moelis-Kantor, vice president of marketing and promotion, LMR Records; Bob Buziak, president, RCA Records; Dan Hoffman, vice president, business and legal affairs, RCA Records; Larry Moelis, vice president of operations, LMR Records; Rick Dobbs, vice president and general manager, RCA Records; and (seated) Herb Moelis, president, LMR Records.

1990 ASCAP POP MUSIC AWARDS—Pictured (l-r): celebrity presenters Tairrle B. and Eazy-E with ASCAP director of repertory, West Coast, Jerry Davis. (photo: Lester Cohen)

1990 ASCAP FILM & TELEVISION AWARDS—Pictured presenting the award to Michael Karp in the category of most-performed themes are (l-r): ASCAP's Western regional director Todd Brabec; Karp; actor Tom Poston of Neuhart; and ASCAP's director of film and symphonic repertory, Nancy Knutsen. (photo: Lester Cohen)

NEXT WEEK:
INTERVIEWS & INSIGHTS FROM MUSIC PUBLISHING'S LEADERS:
Almo/Irving—Lance Freed
All Nations—Billy Meshel
BMG—Danny Strick
EMI—Deirdre O'Hara
Geffen—Ron Vance
Warner/Chappell—Les Bider,
Jay Morgenstern and Rick Shoemaker
Zomba—David Renzer
to name just a few!

La Pergola RISTORANTE

the best Italian food at moderate prices

TINO PETTIGNANO
Owner/Chf
There are numerous artists from various musical backgrounds selling a large amount of product partly because of the RCA sale that is presently going on. Out top-selling jazz artist is Kenny G, who is followed closely by Najee, Alex Bugnon and Lee Ritenour. In our new age section, the top-selling artists are Kitaro and John Tesh. Our #1 request 12" LP single is M.C. Hamm- er with "You Can't Touch This." While the #1 request for cassette single is "Hold On," by Wilson Phillips. In our country section, our top-selling artists are Lacy J. Dalton, Clint Black, who is currently sold out; and K.D. lang, who is also sold out. Some of our new releases are also doing well. Our top contenders are Madonna's "I'm Breathless" and En Vogue's "Hold On" and Steve Va- i's "Passion."

CIRCLES, Phoenix, Arizona
Reporting: Al Bennett
Pop-wise, we're doing well with the Fleetwood Mac. Sinead O'Connor is still doing well and Billy Idol is starting to move some. The Tony Toni Tone and En Vogue are doing really well. The Bell Biv Devoe is still our #1 R&B. M.C. Hammer is still doing really well. The Notting Hillbillies, because of in-store play, are doing fairly well. We've been doing fairly well with Travis Tritt, George Strait, of course, is doing well. We had it in one of our ads, so that's probably what helped that. On indie labels, we have a rap group called the Boo-Yaa T.R.I.B.E., on 4th & B'Way, that is doing real well. Store Vai, on Relativity, is moving some for us.

MUSIC PEOPLE, Oakland, California
Reporting: Nancy Lewis
We are really pushing Zachary Richard. We're working with the label and Zachary himself on this, and trying to put everything we can be-
INDIE NEWS

PRIORITY: Priority reports that AmeriKKKa's Most Wanted, Ice Cube's debut solo album, went gold only two weeks after its May 18 release. The next single by N.W.A., the controversial posse Cube left last year, may be released on Ruthless/Priority by the end of July. It's tentative title is "100 Miles High and Running." The follow-up to N.W.A.'s platinum Straight Outta Compton was in stores by the first of August or September. In July, Priority may release KMC's debut single, "Two in One." KMC, whose name stands for Kotic Mixx Corruptin', claims to have such an unorthodox sound that only Priority had the guts to sign the Santa Ana, California posse.

RHINO: Rhino, which launched its excellent Soul Shots series in 1987, has released four Soul Shots CDs, consisting of material previously released on the 10 vinyl volumes. While the 10 vinyl volumes were divided into specific categories of '60s soul such as Sweet Soul, Ballads, Dance Party, Blue-Eyed Soul and Instrumentals, no such divisions are made on Volumes 1-3—all that mix the styles ranges from the Philly soul sweet sound of the Intruders' "Cowboys to Girls" and the Defonics' "La La Means I Love You" to the raw southern soul of James Brown's "I Feel Good" and Dyke & the克eurs' "Get Me More Soul." While Volume 2's 18 cuts include Johnny Taylor's "Who's Making Love," Eddie Holman's "Hey There Lonely Girl" and Tyrone Davis' "Can I Change My Mind," the 18 cuts on Volume 3 include the Capitols' "Cool Jerk," Eddie Floyd's "I've Never Found A Girl," Brenton Wood's "Gimmie Little Sign," and the Impressions' "I'm So Proud." The only one of the CDs focusing on a specific area is Volume 4, which boasts such urban blues as Bobby "Blondy's "Storm Monday Blues," Tommy Tucker's "High-Heel Sneakers" and Buddy Guy's "First Time I Met the Blues." Another recent Rhino release worth investigating is The Best of the Chantels, which contains late-'50s doo-wop classics like "Maybe," "He's Gone" and "I Love You So." Reissues and compilations scheduled for release June on Rhino include The Best of KC & the Sunshine Band, The Kinks' Everybody's in Show Biz and The Best of Badfinger, Volume II.

INDIE REVIEWS

SINGLES

PARIS: "Break the Grip of Shame" (Scarface/Tommy Boy T9-950)
Bay Area b-boy Paris proved himself to be an intelligent social commentator on "Power to the People" and "Ebony," but he doesn't fare quite as well lyrically on "Break the Grip of Shame." The single's strong points include a slamming track, a Malcolm X sample and some lyrics espousing Black pride, but Paris should have spent more time kickin' knowledge and less time boastin' about how def he is. Hopefully, his forthcoming debut album, The Devil Made Me Do It, will contain more social and/or political commentary than boasting.

TERRY WHOEVER: "Sounds Underground" (Profile 7299)
Terry Whoever is the latest act to get busy on the hip-hop scene, an area in which Doug Lazy, TechnoKontrol and KC Flight have also gotten busy. While "Sounds Underground" may not be the year's most original single, it's an addictive groove and funk-up rappin' that's enough to make you wanna jack your body. Whether or not Terry Whoever will be able to keep you jackin' for an entire album remains to be seen.

TONY SCOTT: "Gangsterboogie" (Next Plateau 50120)
Despite what its title infers, "Gangsterboogie" isn't on the gangsta tip a la N.W.A, Ice-T, Schoolly D, the Chotto Boys or Above the Law. Instead, Native American b-boy Tony Scott's latest single is a hip-hop thing that isn't as significant lyrically as some of the other things on his That's How I'm Livin' album, but finds home rappin' to a smooth, deep house-type groove that you'd expect to hear on a Ten City disc.

ALBUMS

SEERAH: Flight of the Stork (Northern Arts 6-1001-2)
From Tracy Chapman to Eliza Gilkyson to Suzanne Vega to Jill Sobule, singer-songwriters and acoustic guitars are in full effect. Serah, who has embraced a tranquil folk-pop sound since the late '70s, continues to triumph in a pastoral setting on Flight of the Stork. Though she doesn't sing in a pure soprano, Serah has an exceptionally pretty voice that works well on material that at times recalls early Joan Baez.

ONE VOICE: Pride (Rufhouse/Enigma 7 73563)
This compilation consists primarily of message-oriented duet songs (some of which have been previously released) by Philadelphia rappers, including Schoolly D's "Black Man," Three Times Dope's "Increase the Peace," Blackmale's "Caught Up With Suckasain" and Robbie B & DJ Jazz's "Give the People What They Want." But the dopest of the jams is "Society's Creation" by Seattle's Sir Mix-A-Lot, who examines the conditions that create violent offenders.

THE MAD LADS: Madder Than Ever (VolKant/Volume W82)
Back in the '60s, the Mad Lads got busy on "I Want a Girl," "Comme Closer to Me," "So Nice" and other uptown soul hits that were atypical of Stax/Volt's raw southern soul. Out Madder Than Ever on their high-tech touches, the Lads remain true to themselves on such "retro nouveau" sweet soul as "She May Not Be Mine," "Shoulda' Never Let Go" and a stirring remake of their 1966 hit, "Don't Have to Shop Around."

NAPPY BROWN: Apples & Lemons (Ichiban 1056)
A fair amount of blues artists record for the Atlanta-based Ichiban label, including Little Johnny Taylor, the Legendary Blues Band, Gary B.B. Coleman and Nappy Brown, who delivers gritty urban blues on "S buying Lemon Squeeze' Daddy," "Small Red Apples," " Ain't No Way" and other cuts from Apples & Lemons. Although a bluesman first and foremost, Brown embraces 50's-style R&B on "Don't Be Angry" and "Lonely and Blue" and '60'sish soul on "Somethin's Gonna Jump Out the Bushes and Grab You."

ROSELL ANDERSON: Stepping Out (Ichiban 1053 MC)
While Rosell Anderson's last album, Stepping Out, featured '70s-style soul, Stepping Out marks a definite change in his part to find a new generation of contemporary and high-tech. But for Anderson, high-tech doesn't mean emulating Al B. Sure! or After 7. On Stepping Out, he's true to soul's roots without being retro. From the social commentary of "Peace" and "Victim of a System" to the smooth groove of "Broken Heart" and "Bodies Talking," Stepping Out is a major step in the right direction.

24-7 SPYZ: Gumbo Millennium (In Effect/Relativity 88561-3014-4)
The follow-up to 1989's Harder Than You Know, the while 24-7 Spyz can hang their heads with the heaviest of metalheads, the African-American rockers keep things eclectic by fusing elements of reggae, funk and rap with guitar-crunching metal/thrash/punk sensibilities. Their "Don't Push Me," an insidiously rap/metal commentary on racism to "We'll Have Power," which is melodic rock with reggae and soul elements, Gumbo Millennium is consistently inviting, both lyrically and musically.
**SHOCK OF THE NEW**

BY KAREN WOODS

**BOY, DO I HAB A CODE.** Not that any of you care about that, but it's making me feel extremely cranky. So what I'm going to do is more Sudafed, listen to those four records that keep sliding off the end of my desk (trying to get my attention, I suppose—"Hello! She's on the phone again. I'll throw myself on the floor one more time..."). I'll attempt to write something coherent about them (hey, this worthless sentence alone has taken me 20 minutes), then go home and watch soap operas, after watching EastEnders for a while. I have to say that American soaps are a bit on the vapid side, you know? Granted, a lot of Yanks who watch the British soap might be under the mistaken impression that all English people dress badly, have tea cups surgically implanted in their hands and say "Yah, innit?" a lot, but the impression left by American soaps has to be worse. The characters here rarely, if ever, go outdoors, they have absurd misadventures and are all incredibly stupid and banal, but it doesn't matter because they look fabulous. I think this is a good socio-psychological trap lurking in here somewhere, maybe even something that relates to the music industry, but at the moment, I can't even remember the name of the guy who did the cover version of that mid-'70s song last year—you know the one, the guy from The Young and the Restless. Oh, never mind. I'm going home. Goodbye.

**SIDEWINDERS:** Auntie Ramos' Pool Hall (Mammoth/RCA 2068-1-R)

This Tommy Fysh-offshoot has been called "acoustic Cowboy," but that doesn't quite collar it for me. Acoustic, my...um, tall. Hilt is Kevin Key and Dwayne Goedelt, producer/sun Dave Ogilvie (Skinny Puppy, 54-40, Couser-wa), Does Harrison in hands and new blood Al Nelson on dementedly seductive vocals. With four songs, this is almost more of an EP than a single, and it ranges from danceable if you're into dancing, to trippy if you're into tripping, to menacingly groovy if you're into just sitting around and listening. It is fresh enough for you, pal. Look forward to an album next month.

**VARIOUS:** Sound Bites From The Country Culture (Atlantic 82080-8)

Speaking of just sitting around and listening...THIS is cool. Major labels don't usually put out spoken-word albums, especially not spoken-word albums like this one. Sound Bites is full of tirades by people like Ienny Hollins on -the social relevance of the U2 Bible..."We Think About Life"- and others, to which you've got an audience. He's got that incinerating Bakersfield...they take him to the police station. "Name?" "I AM IRON MAN!" "Oh, get off it. "Okay, I'm Iron Man." ") Jello Biafra on the harmful matter of having nine uninvited cops in one's home ("So, do you know what's up with the police? I mean, this was after the guy who's going to do it is taken in to the police..."") and more. A1 Reynolds, Bob Gaccione Jr. on the media's less-than-ideal-ABPM cover, and Jim Carroll on voodoo and revenge and guitars. This is worth sitting down and spending an hour with, more than once.

**THE WEDDING PRESENT:** Bizarro (RCA 2173)

If you've picked up an NME or a Melody Maker anytime in the past year or so, you know who the Wedding Present is. They've had endless covers. They've had endless covers. The average English music fan probably knows as much about the Wedding Present as he does about James Bond. To be perfectly honest, I'm not completely sure why anyone cares about these. The Wedding Present is a follow-up to last year's WitchDoctor, and it isn't a bad record. They can jangle pretty fast and pretty well, and David Gedge is quite properly angsty-rin and miserable, but big deals. The Smiths did it first and did it a lot better. The Wedding Present isn't likely to come up with a "I'm low now," or even a "Cemetary Gates." And Morrissey is definitely easier on the ears.

**TWO OTHER NOTABLE THINGS:** I'm listening to this week, so I'm going to say it to you: The Wedding Present is the low album (damn, this is good), and the Skinny Puppy deleted singles anthology, which includes "Dig It," two mixes each of "Addiction," "Stairs and Flowers" and "Testure" (although my vinyl copy seems to be missing a couple of these—or maybe just don't find them in the discography), which just smacked me in the head and reminded me whence came Front Line Assembly. Find it if you can, on Nettwerk. I'm also listening to the final mix of the upcoming major label release by a band I used to write about all the time, but am not allowed to write about anymore. I'm not supposed to have the tape, either.

(Oh. Oh. Michael Damian. The soap guy. Now if I could just remember the name of the bloody song.)

Stay tuned.

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**HEAVY METAL**

BY ALEX HENDERSON

**Barracuda**

**STUDIO SAVAGERY:** After completing its 10-month world tour, the overthrustin' Testament is scheduled to begin recording its next album for MegaForce/Atlantic, which is due out in October. The album's working title is Souls of Black. Windy City hard-rockers Barracuda are writing material for their second Rock Hard album, which they plan to begin recording late in the summer. Barracuda, a band that's known for dating the fishnet-clad mermaids of Lake Michigan, is fishing for a fall release. King's X is recording the follow-up to Gretchen Goes to Nebraska. A late September release is scheduled.

Roadrunner is releasing Anthology's third album, By Inheritance, on June 11. Mosher may recall that the thrash posse broke up after recording two albums for the European Neat Records, feeling frustrated because the label didn't know how to market its moshmusic. After Anthology's reunion, Roadrunner reissued the two albums Anthology recorded for Neat, Fear of Tomorrow and Terror Squad. By Inheritance was produced by Flemming Rassussen, who produced such Metallica gems as Kill 'Em All, Ride the Lightning and Master of Puppets. Other June releases on Roadrunner include Cincinnatian hard-rockers Chastain's The White Hours, a self-titled album by Skid Row, and Xentrix's Ghostbusters EP. The latter's title track is a thrashed interpretation of the Ray Parker, Jr. &/pop hit. For the album cover, Xentrix and Roadrunner originally planned to use a revision of the Ghostbusters logo in which the ghost was giving folks the middle finger, but an indigent Columbia Pictures found out and urged them to reconsider.

**HIGHWAY TO HELL:** Europeanmosers of the world have reason to bang their heads in ecstasy. In October, Slayer, Megadeth, Testament and Suicidal Tendencies will hit the European highway to hell for the Clash of the Titans Tour. Keep on moshin' in the free world... Ace Frehley, who has completed an extensive U.S. tour, is scheduled to tour Australia this summer... After touring Europe with Saxon for five weeks, Melch Church headlined the London's Marquee, where Churchgoers were pleasantly surprised when none other than Metallica played an announced 45-minute set. Few London headbangers had any idea that Metallica would be opening Church's services... Overkill has just announced a six-city tour of Europe as a warm up to the Rising Mosh Pit in Japan... Giant is the opening act on Heart's current tour...

**VILLAINS ON VIDEO:** Flotsam & Jetsam's video of "Suffer the Masses" (a song from the mosers' new MCA album, When the Storm Comes Down) has been edited and is ready for release... Overkill has tentative plans to shoot a video for the title track of its current album, The Years of Decay... Doro Pesch has completed a video for "Unholy Love," the first single from her forthcoming second solo album, Doro. The video was directed by Jeff Stein, who has also worked with Heart, the Cars and Bang Tango... Every Mother's Nightmare shot a video for "Walls Come Down," a cut from the hard rockers' self-titled debut album on Arista, on Friday 13 (May 13). Jason wasn't in attendance... Metalhead Miscellaneous: Geraldo Rivera, the trash-tv titan who has examined such ultra-important topics as male strippers and lesbian prom queens, is presenting a segment on metalheads and their mummies. In June, members of Whitesnake, Warrant, Slaughter, Pretty Boy Floyd, White Lion and Stryper, and their mums, are scheduled to discuss what it's like to have a headbanger in the family. Although their music is punk instead of metal or hard rock, members of the Ramones are also scheduled to appear.

**EAR RINGERS:**

**BULLET LA VOLTA:** Gimme Danger (RCA 72433-4)

While punk and metal/hard rock were once warring factions, Bullet LaVolta and other bands (mostly thrash) are showing their appreciation of both styles. Gimme Danger, an EP containing both live and studio material, ranges from the punk energy of "Transparent Man" and "X-Fire" to the metal madness of a live cover of Kiss' "Detroit Rock City." Contrasting the studio and live cuts, one applauds Bullet for keeping its healthy live feel in the studio.
ON JAZZ

BY LEE JESKE

DOESN'T IT SEEM LIKE JOHN SCOFIELD IS ON EVERY OTHER NEW ALBUM? The new albums by Terumasa Hino, McCoy Tyner, Bill Cosby, Joey DeFrancesco, a Novus reissue of an old Larry Coryell album, a Novus reissue of one of his own old Arista records, Mesa/Bluemoon's reissuing of his own Gramavision work... Scofield is everywhere.

"I know, I did a lot of stuff last year," says Scofield. "I turned down as many as I did. It's just, yeah, a lot of people wanted me to play on their records. I turned down a lot of stuff, but I did stuff that I couldn't say no to that I really was intrigued by.

No matter what that he toured consistently with his own trio and found time to make his excellent Blue Note debut album, the somewhat ironically titled *Time on My Hands*. The project was meant to be an all-star quartet date, with Wayne Shorter on sax, Charlie Haden on bass and Jack DeJohnette on drums. When Shorter pulled out, Scofield asked saxophonist Joe Lovano to take his place and, subsequently, join his regular group.

For the past few years, since abandoning his fusion band, Scofield has been helming a lean trio: guitar, acoustic bass (Anthony Cox), and drums (first Terri Lyne Carrington, then John Vidacovich, now John Riley). Lovano makes it a quartet. It's not exactly a mainstream band, but it's not really a fusion band, either.

In fact, the distinctive approach of Scofield actually fits into no stylistic pocket, and that's one of his charms. Rock and bebop, funk and free jazz, blues and swing are all peaceful bedmates in his metallic, bluesy sound and approach. It's why he never sounds out of context, whether with Miles Davis or Gerry Mulligan, Gary Burton or George Duke, Jay McShann or McCoy Tyner, or any of the other musicians who seem to clog his phone with requests for support.

"I feel like I'm primarily a jazz guitarist that uses a whole lot of blues and rock stuff," he says, in answer to the mainstream-or-fusion question. "I think that where it comes from is that I don't use a big, fat jazz guitar. I use a semi-acoustic, which is the style that, like, B.B. King plays. So it's in-between a solid-body, rock and roll guitar and a fat, Wes Montgomery guitar.

"And I use distortion in my sound to get a faster sound. It's sort of a sterile effect on the guitar, which is real different from Jim Hall or Wes or something. And this really came trying to emulate horn players, as much as blues guitarists.

Pat Metheny and Bill Frisell are the other two guitarists redefining what "fusion guitar" means.

"When Pat and I both started playing, and really started getting interested in jazz, it was the late '60s, so there wasn't a fusion way, there was only jazz guitar," says Scofield. "I had the experience of liking horn players and stuff better than guitar players. And most of the records, Blue Note records or whatever we had, didn't have guitar on them, except for Grant Green and Jim Hall and Wes. But we also played rock and roll and folk, and felt in love with that big sound.

"So it was a real natural fusion for us. Now there's these couple of fusion styles that are really bogus, you know. So, for me, I've had to go back and sort of start over again, and forget about the backbeat and let whatever rock and roll is there be there."

So when the new John Scofield trio went from, oh, "All the Things You Are" to a cover of the Meters' "Cissy Strut," well, you couldn't really tell one from the other, stylistically. They met in John Scofieldland. The quartet with Lovano will be living in the same place.

"But I just want to get really good at blowing," says Scofield about his current direction. "I really believe in jazz. I hate to say that word, but I really do. And part of it comes from my idols—from Miles and getting to play with Miles on a good night. And to see how beautiful improvisation is, combined with written music and a feeling—musicians taking a feeling and going together and doing something. So I really, really do believe in that, more than ever.

"Some people kind of go the other way—they say, 'Yeah, anybody can blow. Big deal.' I'm more than ever into that. I'm more of an idealist. I still have some dreams, I guess. And so I'm gunning for that, and that's my plan."

Scofield laughs when it's suggested that this seems to be his time, that he's the jazz guitarist of the moment, saying, "Yeah, but you ought to go to a Pat Metheny concert."

He then puts it into context: "You know, things are going good. I really can't complain. It's a struggle to play music, and I've been working hard at it. Nothing seems like it's jumpping to me, but I'm actually making a living playing jazz. I'm able to send my kid to the private school down the street and live in New York City, and live comfortably. I mean, Jesus, that's hard to do. I love a lot of friends who are really struggling."

JAZZ PICKS

STEVE WILLIAMSON: A Waltz for Grace (Verve 843 088)

Fiery, cogent young English saxophonist with a generous contemporary hard-bop approach—he doesn't sound like Coltrane; he doesn't really sound much like anybody. Some was recorded in England, with Brits; most was recorded in New York, with Yanks (including Steve Coleman as producer). Rangy and secure.

MARIAN MCPARTLAND: Plays the Benny Carter Songbook ( Concord Jazz CCD-4412)

A nice idea—the genteel pianist playing the songs of the genteel alto giant, who also happens to be one of jazz's most overlooked composers. Carter's along for most of this graceful album.

MARK HIELAS: Desert Blue (Enja R2 79631)

This exceptional bassist is turning into a blue-chip free-bop writer. This features an excellent cast (Ray Anderson, Anthony Davis, Phereon AkLaff, Marty Ehrlich, Jerome Harris and Herb Robertson) dealing with chewy textures that alternately rustle and rumble, purr and roar. Rich, witty and fresh.

DAVE VALENTIN: Two Amigos (GRP GRD-9606)

A lush, plush, hip-shaking, latin jazz fusion brew, with Herbie Mann, who pioneered lush, plush, hip-shaking, latin jazz fusion on the flute, as the other amigo. The two tooters, who've done this live many times, meld well.
ON THE DANCEFLOOR

BY ERNEST HARDY

NEWS: Vidalor, the latest Sire/Warner Brothers release from Depeche Mode, has just been certified platinum... Ice Cube's Amerikka's Most Wanted, from Priority Records, went gold in only 10 days... A new, belated hit here in Los Angeles is Minnie Love's excellent hip-house track, "Grandpa's Party," still available only on import. Seems that radio has picked up on the record even though it was a club hit a while ago... Speaking of imports, I finally (and admittedly, very tardily) got around to the Soho track, "Hippychick," which samples the opening of the Smith's' "How Soon Is Now?" (You knew someday Morrissey would have a hand in something worthwhile—even if it is only peripherally). Catch and pure fun (Morrissey must be thrashing in his unsold bed), "Hippychick" is shaping up to be a big import hit...

SOUND BITE: From the road, where she's opening for Taylor Dayne, D-MOB vocalist Cathy Dennis ("C'mon Get My Love," "That's the Way of the World") offered this observation when I spoke to her recently: "A pop star in America is much more respected than they would be in England [Dennis' home]. In England, people don't want you to become famous, or rich and famous. I think that's the saying. They like you when you're not any of that. But as soon as you become that, they don't like it. They assume you've changed. There's a different outlook on it here. I think that an American audience is a much better audience to perform to—they're much wilder. The English are definitely more reserved. If they come, they just sit there and clap... No, they're not that bad, but the American audience is definitely better, reception-wise. They might appreciate the show just as much in England, but they don't show it. And that's unfortunate because if you're performing, it's very important that you get feedback from your audience."

Expect Dennis' solo album, as yet untitled, and on PolyGram, in a couple of months. Nile Rodgers, Dancin' Danny D (D-MOB), and Dennis did the production chores.

NEW GROOVES

PICK O' THE WEEK

VARIOUS ARTISTS: Gold on Black (ffrr/PolyGram SAC 170)

This excellent compilation, a follow-up to last year's Silver on Black, is an absolute must-buy for anyone interested in the real dance music of the moment. (Straight up, I'll tell you—girl, you know it's true.) House for days. From gorgeous instrumental ("Chime") to re-tooled familiar songs ("C'mon Get My Love," "Dirty Mind"—the last by Shakespeare's Sister, not Prince) to a cover of a classic song from another era altogether, ("I Won't Dance"), this is a solid album from beginning to end. One of the best I've heard in ages.

SINGLES

BLACK BOX: "Everybody Everybody" (RCA 2682-2-RDJ)

This forthcoming single is the U.S. debut of the somewhat controversial band, Black Box. Lolaletta Holloway reportedly gets livid whenever the group is mentioned, PO'd that they sampled from her disco hit, "Love Sensation," for their hit "Ride on Time"—when she actually said was "right on time. And she never got any royalties. But that's old school. The group has released three singles of Italo-House ("Ride on Time," "I Don't Know Anybody Else" and "Everybody Everybody") that do tend to sound a bit alike. But when that sound is a raw vocal (whenever it really belongs) coupled with a relentless groove, it's hard to complain. Should be as big here as it is in the rest of the world.

THE CREW: "Get Dumb" (A&M 75021 8081 2)

More solid dance fare. This time it's hip-house, from the skilled hands of production whizzes Civilles and Cole.

DANCE SINGLES

June 16, 1990 The square bullet indicates strong upward chart movement

1 VOGUE (Sire/Warner Bros. 0-21513) ........................................ Madonna 1 7
2 HOLD ON (Atlantic 0-86234) ................................................... En Vogue 3 9
3 ALRIGHT(REMIX)(A&M SP-18021) ......................................... Janet Jackson 2 7
4 THE POWER (Arista AD-2014) .................................................. Snap 7 5
5 DON'T WANNA FALL IN LOVE (Warner Bros. 0-21520) ............. Jane Child 5 5
6 RUB YOU THE RIGHT WAY (Motown MOT-4637) ...................... Johnny Gill 6 6
7 NICETY (Ruthless/Rocks 0-96484) ............................................. Michel'le 8 5
8 POISON (MCA 24003) ............................................................. Bell Biv DeVoe 4 9
9 THAT'S THE WAY OF THE WORLD (ffrr/PolyGram 896-911-1) ... D-MOB 19 5
10 U CAN'T TOUCH THIS (Capitol V-15509) .................................... M.C. Hammer DEBUT
11 BLUE SAVANNAH (Sire/Warner Bros 0-21428) ....................... Erasure 9 9
12 GET A LIFE (Vigor 0-96641) .................................................. Soul II Soul 11 9
13 DUB BE GOOD TO ME (Elektra 0-66654) ................................... Beats International 13 7
14 FAME 90 (EMI W-56183) .......................................................... David Bowie Featuring Queen Latifah 21 3
15 GHETTO HEAVEN (Atlantic 0-86238) ....................................... The Family Stand 24 5
16 WHAT U WAITIN 4? (Warner Bros. 0-21477)............................ Jungle Brothers 25 5
17 GET DUMB(FREE YOUR BODY) (Vendetta/A&M 75021-7097-1) ... The Crew 29 3
18 ENJOY THE SILENCE (Sire/Reprise 0-21490) ......................... Depeche Mode 10 11
19 GETTING AWAY WITH IT (Warner Bros 0-21489) .................... Electronic 12 9
20 MENTROSA WELCOME TO MY GROOVE (Capitol V-15509) ... Mellow Man Ace 34 3
21 THE HUMPTY DANCE (Tommy Boy TBX44) ............................. Digital Underground 14 18
22 ALL AROUND THE WORLD (Arista AD-9507) ......................... Lisa Stansfield 15 13
23 COME INTO MY HOUSE (Tommy Boy TB-949) .......................... Queen Latifah 17 7
24 THIS BEAT IS TECHNOTRONIC (SBK V-19709) ....................... Technotronnic DEBUT
25 THE LOVER WHO ROCKS YOU (ALL) (Reprise/Warner Bros. 0-21523)
26 GOOD LOVE (MCA 24000) ................................................... Klymax 36 3
27 SENDING ALL MY LOVE (Atlantic O-89205) ......................... Linear 16 11
28 TOUCH ME (4th & B/Way/Island 501) .................................... 4 Jerms 18 18
29 HEAVEN (Columbia 41-74717) .............................................. The Chimes 20 9
30 HIDE AND SEEK (Atlantic O-87973) ....................................... Pajama Party 23 11
31 LIGHTING MAN (Geffen 0-21465) .......................................... Notiz Ebb 22 9
32 R15 IS A JOKE (Def Jam/Columbia 4173179) ......................... Public Enemy 26 7
33 KEEP IT TOGETHER (Sire/Warner Bros. 0-21427) .................... Madonna 27 16
34 HEAT LIKE A HOLE (TVI 2514) ............................................. Nine_Ine Nails 39 3
35 ESCAPADE(REMIX)(A&M SP-12952) ..................................... Janet Jackson 28 13
36 HEART BEAT/FREE YOUR BODY (Vendetta VE-19798) ............. Seduction 31 18
37 STOP ME IF I FALL IN LOVE (Vendetta/A&M VE-7035) ............ 80s 30 7
38 LET THE RHYTHM HIT IT EM (MCA 24028) ......................... Eric B & Rakim DEBUT
39 SITTIN IN THE LAP OF LUXURY (WLG EPIC 41 7190) .............. Louie Louie DEBUT
40 NOVEMBER SPAWNS A MONSTER (Sire/Warner Bros. 0-21528) ... Morrissey DEBUT

ALBUMS

MILLIAN VANILLIU: The Remix Album Arista ARCD-8622

On the back, it's noted that, "Music concept and vocals [are] by Rob Pilatus and Fab Morovun." Yeah. And Kermit and Miss Piggy wrote, produced and directed The Muppet Show. Why can't these guys take a cue from their equally talented, Diet Coke-swilling, female counter-part, and just shut up and dance?
COCINANDO

BY TONY SABOURIN

I USED TO WORK WITH A GERMAN AMBULATORY ANUS WHO, among other negative and prejudicial notions, advocated that Hispanics aren't prone to perform hard work in their native countries because the warm weather induces the mind to hang out and party. I'll give him this much: a heat wave that has resided in the Northeast for the past few weeks has certainly curtailed my analytical wants. Therefore, this is a week for random thoughts.

DON'T LOOK BACK BECAUSE SOMEONE MAY BE GAINING ON YOU:
Much has been said and written about the vying of the lucrative onda tropical market between CBS Discos and Capitol/EMI Latin, particularly since the latter's purchase of Cara Records and the former's subsequent hiring of producer Manny Guerra.

Yet, if one looks at the adjacent Texas top-20 chart, Fonovisa is eating everyone's candles with seven spots (a projected 35% market share), spearheaded by A Todo Galope by Bronco, probably the biggest promotional beneficiaries of Billboard/Univision Lo Nuestro Awards as one of the few non-CBS winners. A couple of more notches and Fonovisa is bound to hear from the anti-trust squad.

WHILE WE ARE IN THE AWARDS WAVE, Telemundo and Univisión did themselves proud recently with their respective live broadcasts—mind you, in the same week—of FM-92/Aplausos 92 and Lo Nuestro. Our sincerest congratulations to all nominees. We need more musical entertainment in the Hispanic TV networks' prime-time programming—geared for the various Latin American communities of the United States and Puerto Rico—and less notulas and películas tijeras.

That should have been the principal concern voiced at the Latin Music Seminar recently held in Miami, rather than the reported reluctance of cable outlets to play Latin videoclips. Or is the Latin music industry, arguably one-third of the webs' annual revenues, afraid to tell the Tube's emperors that they have no clothes on?

SALPICOS Y MORDISCOS: Regarding a recent report of various Capitol/EMI-Latin signings, my dearest and most respected source within TH/Rodven assured us that two of CEL's announced inkings—bandleader Tommy Olivencia and vocalist Paquito Guzmán—are contractually tied to TH/R until 1993 and 1991, respectively. The same source doesn't presume that flexibility will be a factor in the possible negotiations of an early release for either. La fuente, bursting in laughter instead of water, fiscally pleaded to CEL honchos to leave its "third-world label" and join forces with TH/R against "The Big One?" Who said our executives don't have a sense of humor.

LET'S BREAK SOME FRESH BOCHINCHE with enough time before the Grammys. We're all very happy with PolyGram Latino's success with José Luis Rodríguez's album with El Mariachi Vargas de Tecalitlán. But unless the label reports it in NARAS' Mexican Regional category, we, the members of the NARAS Latin Grammy screening committee, will rightfully place it there, irrespective of its accumulated pop charting. And oye, we don't want no bitchin' then, you hear.

TO CONCLUDE, IN MORE WAYS THAN ONE: Those of you who know me from my RCA American days will remember my tall, lanky Dominican compadre's assistance in creating the first artists' docu-news clips of their album release events (Antonio de Jesús, Miguel Gallardo and Emmanuel, among others). Clips which were subsequently distributed gratis to various Spanish-language TV stations around the nation by the label; covering such events did not have the priority status it carries today.

When Gato Associates, Inc. was created he was the first cat to come aboard. Together we produced the 1985 edition of the ACE Awards for television before this programming idea became a gleam in the Hispanic networks' fantasies. Eventually, he decided to spend more time in the car business, and with his car dealership, Auto Match, he became better known as "Mr. Coffee," in perfect parody of the most positive current Colombian icon.

Last May 30, a murderer's bullets cut short his life, in one of New York's too many senseless, statistical, never-will-be-solved homicides. To the world he was Juan Valdez. To me, he was "El Capitán," the older brother I never had. I'm going to miss him like hell. For 17 years I picked the battles and he helped me fight them. Rest in peace, 'bro. I hung them gloves up.

TEXAS LATIN LPs

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TH/Rodven recently signed vocalist Lalo Rodriguez to a new five-year pact. Pictured at the signing are: (seated) Gumersindo Miranda, TH/R's comptroller; and Jorge A. Pino, formerly TH/R's marketing director, now CEO of PolyGram/México.
RHYTHM & BLUES

BY Bob Long

DEF CON 4: It’s military jargon for “Defense Condition Four,” the highest state of red-alert readiness, but no matter how ready you think you are, the music of Def Con 4 is going to launch a sneak-attack on your expectations, blow away the comparison and unleash a preemptive strike on the music of the new decade.

The heavy weight weapon in this hot new band’s arsenal is their dazzling debut album on Reprise Records. Masterminded by the Def Con 4’s founders David Sanchez and Guy Morgan, Def Con 4, the album, features a potent debut single, entitled “Say U Love Me.” The follow-up single is an outstanding remake of the 1973 hit by Bloodstone, entitled “Natural High.”

The album features a host of original songs that blend hip-hop savviness with pure soul, rock and roll energy and dance-enhancing rhythms. It also includes such stand-out cuts as “Slave to Your Love” and “Video-Ho.”

Def Con 4 was born on the burgeoning Manhattan music scene when the multi-faceted team of Sanchez and Morgan first joined forces to write and produce a string of chart-topping hits. The band has written for such artists as Sweet Sensation, Force M.D.’s, the System, Grandmaster Flash, Al B. Surel, Pam Russo, Black Brittan, and others.

Looking to express their unique creative abilities in a musical vehicle of their own, Sanchez and Morgan began cutting a series of original demos in early 1989. The duo recruited for the sessions newcomer Kenny Bobien, a promising vocalist with a gospel music background and extensive session work to his credit, and drummer/keyboardist Steven Ray, who had worked with, among others, Quincy Jones, and served as A&R director for Capitol Records.

During a conversation with Steven Ray, he talked about the future for Def Con 4: “Our goal is to give the best representation of our music, both recorded and in live performances.” Their extensive stage experience makes touring a natural next step for Def Con 4. In the meantime, they’ve delivered a mega-musical payload for pure sound on an album that is guaranteed to leave you defendless.

REJOICE: Keyboardist Bob Baldwin’s debut album for Atlantic Jazz is a meeting ground of musical styles and technological virtuosity. Trained in both classical piano and jazz, Baldwin has skillfully incorporated his playing, composing, arranging and producing skills—all enhanced by state-of-the-art music software—into a hybrid he dubs “Pij Music” (as in pop, blues and jazz). “When I was four,” Bob Baldwin recalls, “I would send me out of the room, play a note, and I would call it out.” The senior Baldwin was a jazz enthusiast and pianist, and his son clearly inherited his talent and love of music. The Baldwin household was alive with a sophisticated diversity of musical sounds, and those sounds had the greatest impact on Baldwin’s own work. “I really was brought up all confused,” Baldwin says. “I mean, it was Chicago, Marvin Gaye and Stevie Wonder in one ear, and Oscar Peterson, Miles Davis and Quincy Jones in the other.”

Motown had a big impact on me,” says Baldwin. That impact is most clearly acknowledged with a track on Rejoice entitled “The Marvin (Gaye) Medley.” Other innovative covers on Rejoice include “On Our Own,” co-written by R&B moguls L.A. and Babyface and originally done by Bobby Brown on the Ghostbusters 2 soundtrack, and jazzmaster Cannonball Adderley’s classic “Mercy, Mercy, Mercy,” written by Joe Zawinul.

Baldwin’s winning of the Sony Innovators Program attracted the attention of Atlantic Records, which subsequently signed and released his highly proclaimed album Rejoice. From what this writer has heard Baldwin has indeed a lot of reasons to Rejoice.

ASCAP SHOWCASE: Epic Records night at the Olde English 800/ASCAP showcase attracts a new star, born on an amateur showcase—David Peaston. Pictured (l-r): Clifford Russell, regional promotion manager, Epic Records; Jerry Davis, ASCAP; Ile Crumley, Warner Bros Records; and former-teacher-turned-singer David Peaston, on Gefen Records via Showtime at the Apollo.
TOP R&B SINGLES
June 16, 1990

#1 Single: Quincey Jones
High Debut: Babyface #68
To Watch: Keith Sweat #43

1. **TOMORROW (A BETTER YOU, BETTER ME)** (Quincey Jones Featuring Tevin Campbell) by Quincey Jones Featuring Tevin Campbell
2. **WHY YOU GET FUNKY ON ME** (Motown Bros. 4-9988)
3. **IT'S TIME** (Arista 3-72831)
4. **U CAN'T TOUCH THIS** (Columbia 44-555)
5. **O BY LA** (Columbia 36-73211)
6. **ALL I DO IS THINK OF U** (Atlantic 877902)
7. **THE BLUES** (Polygram 873995-1)
8. **HOLD ON** (Atlantic 86234)
9. **YOU CAN'T DENY IT** (Arista 2024)
10. **GOOD LOVE** (MCA 24000)
11. **LIFT EVERY VOICE AND SING** (Capitol 4450)
12. **NICETY** (Jive/RCA 1341-1-UJ)
13. **PARADISE** (Jive/RCA 73364)
14. **MERCY MERCY ME** (Columbia 69297)
15. **GHTTO HEAVEN** (Atlantic 4-7997)
16. **DON'T WANNA FALL IN LOVE** (Warner Bros. 7-19933)
17. **I'D LIKE TO GET TO KNOW U** (Arista AS-2029)
18. **UNTIL U COME BACK 2 ME** (Atlantic 4-87946)(G)(T)
19. **FOR THE LOVE OF YOU** (Columbia 44-724513)
20. **SHAKE IT UP** (Reprise 4-19963)
21. **I WONDER WHO SHE'S LOVIN'** (Epic 2517330)
22. **MY BABYS HOUSE** (Reprise 7-19927)
23. **WE CAN MAKE IT ALRIGHT** (Capitol 44531)
24. **CAN YOU GIVE ME WHAT I WANT** (Columbia 4-45426)
25. **911 IS A JOKE** (Columbia 70929)
26. **SIR LANCELOT** (Sony/Epic 4-74008)
27. **THE POWER** (Atlantic 2013)
28. **DON'T FEEL MUCH LIKE CRYING** (Warner Bros. 4-19940)
29. **VOGUE** (Epic 251-0511)
30. **DO IT** (Epic 74602)
31. **COME IN** (EMI 90264)
32. **WAIT FOR ME** (MCA 6360)
33. **MY MY** (Motown MOT 38293)
34. **HELLO STRANGER** (Warlock 078)
35. **STAY** (Columbia 304-44-42)
36. **MIDNIGHT LOVE** (Epic 69956)
37. **WATCHING YOU** (Columbia/EMI 8-7371)
38. **HUNGRY FOR ME** (Orpheus 43M7260)(G)(T)
39. **ALRIGHT** (A&M S-13021)
40. **FRIENDS ADVISE** (Motown 1986)
41. **THE HUMPY DANCE** (Tommy Boy 94)
42. **MAKE YOU SWEET** (Electra 8681)
43. **LAY YOUR TROUBLES DOWN** (Polygram 875304)
44. **STILL HAVEN'T FOUND** (Columbia 387-73101)
45. **LOVE HIGH** (MCA 42999)
46. **I WANT IT NOW** (Atlantic 87787-88-4)
47. **SHE AIN'T WORTH IT** (MCA 79047)
48. **CANT STOP** (Virgin 96747)
49. **TURTLE POWER** (SBK 87326)
50. **MASTER KEY** (Reprise 26166)
51. **LET ME BE YOUR LOVER** (Capitol 73524)
52. **ANY LOVE** (Orpheus 75602)
53. **GOD MADE ME FUNKE** (Jive RCA)
54. **ALWAYS AND FOREVER** (Select 62362)
55. **A DREAMS A DREAM** (Virgin 90955)
56. **MY GIRL** (Columbia V-15587)
57. **REAL LOVE** (MCA 70931)
58. **SAME OLD LOVE** (Motown MOT 4723)
59. **VISION OF LOVE** (Columbia 36-73348)
60. **SWEAT YOU (Del Jam/Columbia 73031)
61. **ITCHIN IN MY PANTS** (Epic 73331)
62. **POISON** (MCA 53772)
63. **RUB YOU THE RIGHT WAY** (Motown 2045)
64. **SHOW ME** (Epic 7-64978)
65. **GET A Life** (Virgin 9-4881)
66. **MY KINDA GIRL** (Solar/Epic 35-74515)
67. **NOT ON THE OUTSIDE** (MBR/Columbia 44-73188)
68. **OBSESSION** (Starrick/ichiban 041)
69. **CRAZY 4 U** (Next Plateau JDM 50115)
70. **DO ME** (MCA 1319831)
71. **CAN'T GET ENOUGH OF YOU** (Akon Int'l 73004)
72. **IF I TOLD U ONCE** (SBK KS-15337)
73. **I'M THE MAGNIFICENT** (Profile 7387)
74. **WE'RE ALL IN THE SAME** (Warner Bros. 19819)
75. **STEP BY STEP** (Columbia 36-73343)
76. **DO RIGHT** (EMI 50351)
77. **TAKE ME NOW** (Atlantic 4-19969)
78. **SO DELICIOUS** (White/Imaki 1010)
79. **YOU DO ME** (Virgin BUSL 14)
80. **RISE TO THE TOP** (Capitol 7278-3)
81. **READY OR NOT** (Virgin 98995)
82. **TO BE YOUR MAN** (Reprise 19864)
83. **TEMPATION** (Columbia)
84. **SPIN THAT WHEEL** (SBK 0720)
85. **RAINDROPS** (RCA 2585-2-RQ)
86. **THROUGH THE TEST OF TIME** (GRP 3032)
87. **COULD THIS BE LOVE** (Vandetta/A&M 7502)
88. **SONGS OF LOVE** (Warner Bros. 19833)
89. **ALL OVER YOU** (Orpheus/EMI 7277)
90. **HOW BOUT US** (RCA 9163)
91. **DO YOU REMEMBER** (Island PR 3919)
92. **FOOTSTEPS IN THE DARK** (MCA 53768)
93. **MAKE IT LAST** (Atlantic 87944)
94. **B-GIRL** (Pandisc 056)
95. **ONE GIRL** (Cassel 4-19877)
96. **SITTING IN THE LAP OF LUXURY** (Epic 31-45085)
97. **MY HEART BEATS FOR YOU** (MCA 53773)
98. **NUMBER ONE** (Orpheus/EMI 72281)
99. **TAMAWIKA PATTON** (Virgin 90287)

The square bullet indicates strong, upward chart movement. Alphabetical and Publisher list on page 3.
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<th>No.</th>
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<th>Artist</th>
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The Mighty Clouds of Joy came together in Los Angeles, California, in 1960 under the direction of Joe Ligon of Troy, Alabama, who later became their lead singer. All four of the original members had attended high school in their Los Angeles high school, even though Johnny Martin was the only California native. Richard Wallace, baritone, was from the rural area of Georgia, and Elmo Franklin, bass, was from Louisiana. Ermont Franklin, David Walker and Jimmy Jones were all early members who, after a short stay, departed for personal reasons. Paul Beasley, a well-known falsetto singer from the Gospel Keynotes, joined the group for a few years in the late '70s but later left to go out on his own. Michael Cook, a dynamic young falsetto singer from the Tidewater area, was quickly recruited to replace Beasley. Due to the untimely and sudden death of founding member Johnny Martin after a tour of Japan, Dwight Gordon was asked to step up and take his place.

As trendsetters, even their start was unusual and different. They bousted colorful suits, which they wore constantly on stage, had two guitar players and were the first black gospel act to add a drummer as part of their regular group. After a series of small concerts and disappointing tours, the group working as a unit as the Mighty Clouds of Joy remained on Peacock for almost 10 years. By the early '70s, Black gospel was a wairing phenomenon and Black radio stations were taking it off the air. The Clouds soon realized they needed to perform a more modern sound to attract more radio airplay. Realizing they would have more credibility on a mainstream label, they switched from Peacock to ABC Records.

They moved into a top 10 R&B position on the record charts with their song "Time" from their 1974 album It's Time. Another Clouds hit, "Ride the Mighty High," went on to become #1 one on the charts and a top disco favorite. Despite their increased popularity, they still maintained their gospel message as a strong part of their music. While at ABC, they received a Grammy nomination for God Is Not Dead, and a Grammy for their album Live and Direct in 1978. The group left ABC when the company folded and moved over to Epic/CBS Records for a short period, when they recorded their album Changing Times, which won them a Grammy in 1979. That album was produced by Frank Wilson, whose early credits included the Jackson 5 on Motown Records.

They switched to Word Records in 1980. Their newest release, Night Song, reunites the group with Frank Wilson. Since their first collaboration, Wilson had left the music industry to help the spiritual and economic growth of third-world nations. This project is his first production in many years. He has caught the magic of the Clouds and blended it with the contemporary choir sounds of today's Black gospel music.

The continued success of the Mighty Clouds of Joy is no surprise to the disc jockeys across the nation. Mary Mason, Philadelphia's leading DJ, said "I'll never forget my first concert with the Clouds. I introduced them at the Met here in 1960. I called them a 'fresh new talent.' They didn't even get paid. They wore green suits, yellow ties and red shoes. Those were lean days and they have come a long way since. The Clouds are what they are today because they are extremely talented. They really have five lead singers, each with his own original style. I don't know any other group that has survived this many years with such success. They are an institution."

Martha Jean "The Queen" Steinberg, one of the most recognized black gospel disc jockeys in America, states, "The truth is that gospel music is the basis of all music. It is the true foundation, and the Clouds are the true gospel group."

James Bullard, general manager of Word Records' Black music division sums it up by saying, "I know that the Clouds are the #1 gospel group in the nation. They have a record company behind them, a public that believes in them and the Lord surely is blessing them. In short, the mighty Clouds of Joy are to gospel music what the Temptations were to R&B in their heyday."
HOTHOUSE FLOWERS: “Give It Up” (London 256) This is the first single from Hothouse Flowers’ upcoming Home album, their second album and the best music I’ve heard all year. Like the rest of Home, on “Give It Up,” HHF have grasped that elusive musical grail—grasping the essence (loose-limbed elegance, passion without sermonizing) of their shimmering live shows. Grace, redemption, transcendence, and a great hook—what more do you want? (Keith Gordon)

BUCKWHEAT ZYDECO: “Hey, Good Lookin’” (Island 6626-2) Buckwheat Zydeco (that’s Stanley Dural Jr. to his mom) has chucked out a funky bayou glide of Hank Williams’ theme song (from BZ’s upcoming stomper, Where There’s Smoke There’s Fire). It’s equal parts backwoods zydeco, Los Lobos and honky-tonk—quite appropriate since David Hidalago and Dwight Yoakam guest-star. Happily, neither takes his “star” turn too seriously, so what we get is a great, spicy, loping, loosey-goosey, gumbo romp of a song. Fait-do-d’a-yay-a, bon tonz roulot! (KG)

LITTLE CAESAR: Little Caesar (Geffen DGC 24288) If you fancy grungy, pretentious rock and roll, Little Caesar is an album to hear. The album was produced by Bob Rock (Mötley Crüe, the Cult, Electric Boys), who goes for rawness and shuns overproduction. Lead singer Ron Young passionately belts it out on the stop-and-start hard rock of “Rock-N-Roll State of Mind” and guitar-powered, AOR-friendly cuts like “Drive It Home” and “Cajun Panther.” Much to their credit, these white boys know their soul music; the album boasts rockin’ readings of Aretha Franklin’s “Chain of Fools” and “I Wish It Would Rain,” which was a hit for both Gladys Knight & the Pips and the Temptations. (Alex Henderson)

JOAN ARMATRADING: Hearts and Flowers (A&M 75902 5298-2) With Armatrading being a sort of elderstateswoman of today’s serious pop/folk/rock women, her influence and impact, though never reaching much beyond a cult status for her own work, can be seen everywhere, not just in Tracy Chapman. This, ironically enough, means Armatrading will have to work that much harder to be heard. This album, unfortunately, is not strong enough to grab the singer/songwriter the attention and glory that has long been her due, but it should please longtime fans (and Armatrading has some of the most loyal listeners). If her insights seem none too fresh, and the music fails to really ignite, her voice is always there, refusing to be easily ignored. Get this to complete the catalogue, but flip through what you already own for the real treasures. (Ernest Hardy)

JOE COCKER: Joe Cocker Live (Capitol7 93416-2)

CASH BOX JUNE 16, 1990

HEARTS

An entire generation grew up seeing Joe Cocker as some sort of spastic case who also sang, thanks to John Belushi’s brutal—and hilarious—send-up of him on Saturday Night Live. Listening to him sing, however, especially if you can erase memories of him (or Belushi as him) performing, you understand why the comedian would even bother. Beneath the physical twists and turns is a voice so gritty, scratched and lived-in, that it can make even a piece of drivel like “Up Where We Belong” sound sublime. That song, along with other Cocker standards like “You Are So Beautiful” and “Unchain My Heart” are included here. Cocker so obviously pours all of himself into his singing that you can’t help but be pulled in as well. Very good stuff. (EH)

THE CHI-LITES: Just Say You Love Me (Ichiban 1037)

While Neil Young, the Rolling Stones, Aerosmith and other veteran rockers have maintained their popularity by remaining true to themselves, that’s much more difficult for soul veterans, who risk being called “dated” if they don’t jump on the techno-bandwagon. The Chi-Lites have managed to become more high-tech and contemporary-sounding without sacrificing the blues-and-gospel basics of soul music. Despite its use of drum machines and synths, much of Just Say You Love Me is a reminder of just how great “uptown” soul music sounded. While “There’s A Change,” “Solid Love Affair” and the title track are ’70s-style sweet soul slowjams, an interesting remake of Marvin Gaye’s “Inner City Blues” fuses the ’70s with the ’90s, thanks to some rapping of additional lyrics by Man to Man. (AH)
### TOP 100 SINGLES

#### June 16, 1990

<table>
<thead>
<tr>
<th>#1 Single: Wilson Phillips</th>
<th>Total Weeks</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HOLD ON</strong> (SBX 0722)(C)</td>
<td>Wilson Phillips</td>
<td>2 13</td>
</tr>
<tr>
<td><strong>POISON</strong> (MCA 5377)(T)</td>
<td>Bell Biv Devoe</td>
<td>4 10</td>
</tr>
<tr>
<td><strong>VOGUE</strong> (Sire/Warner Bros. 0-21513(T)(C)</td>
<td>Madonna</td>
<td>1 10</td>
</tr>
<tr>
<td><strong>IT MUST HAVE BEEN LOVE</strong> (EMI 473059)(C)</td>
<td>Roxette</td>
<td>6 11</td>
</tr>
<tr>
<td><strong>U CAN'T TOUCH THIS</strong> (Capital 15571(T)</td>
<td>M.C. Hammer</td>
<td>7 11</td>
</tr>
<tr>
<td><strong>STEP BY STEP</strong> (Columbia 36-73343)(C)(CD)(M)(T)</td>
<td>New Kids On The Block</td>
<td>14 4</td>
</tr>
<tr>
<td><strong>ALL I WANNA DO IS MAKE LOVE TO YOU</strong> (Capitol 44507)(C)</td>
<td>Heart</td>
<td>3 12</td>
</tr>
<tr>
<td><strong>ALRIGHT</strong> (A&amp;M SP 18021)(T)(C)</td>
<td>Janet Jackson</td>
<td>5 11</td>
</tr>
<tr>
<td><strong>READY OR NOT</strong> (Virgin 7-99999)(C)</td>
<td>After 7</td>
<td>11 11</td>
</tr>
<tr>
<td><strong>OOH LA LA (I CAN'T GET OVER YOU)</strong> (Columbia 36-73211)(C)</td>
<td><strong>PERFECT GENTLEMAN</strong></td>
<td>9 9</td>
</tr>
<tr>
<td><strong>DO YOU REMEMBER</strong> (Atlantic 87950)(C)</td>
<td>Phil Collins</td>
<td>15 8</td>
</tr>
<tr>
<td><strong>HOLD ON</strong> (Atlantic 7-89748)(C)</td>
<td>En Vogue</td>
<td>13 6</td>
</tr>
<tr>
<td><strong>BABY, IT'S TONIGHT</strong> ( Warner Bros. 4-19869)(C)</td>
<td>Jude Cole</td>
<td>16 10</td>
</tr>
<tr>
<td><strong>SENDING ALL MY LOVE</strong> (Atlantic 4-87961)(T)(C)</td>
<td>Linear</td>
<td>8 16</td>
</tr>
<tr>
<td><strong>CHILDREN OF THE NIGHT</strong> (Capitol 72285(C)</td>
<td>Richard Marx</td>
<td>17 8</td>
</tr>
<tr>
<td><strong>I'LL BE YOUR SHELTER</strong> (Arista 45-20059)(C)</td>
<td>Taylor Dayne</td>
<td>20 7</td>
</tr>
<tr>
<td><strong>TURTLE POWER</strong> (SBK 07329)(T)(C)</td>
<td>Partners In Kryme</td>
<td>12 8</td>
</tr>
<tr>
<td><strong>I'LL SEE YOU IN MY DREAMS</strong> (A&amp;M 1493)(C)</td>
<td>Giant</td>
<td>18 12</td>
</tr>
<tr>
<td><strong>SHE AIN'T WORTH IT</strong> (MCA 53831)(C)</td>
<td>Glen Medeiros/Bobby Brown</td>
<td>23 5</td>
</tr>
<tr>
<td><strong>NOTHING COMPARES 2 U</strong> (Chrysalis 23488)(C)</td>
<td>Sinead O'Connor</td>
<td>10 13</td>
</tr>
<tr>
<td><strong>ENJOY THE SILENCE</strong> (Sire/Reprise 0-21409)(T)(C)(M)(CD)</td>
<td>Depeche Mode</td>
<td>24 10</td>
</tr>
<tr>
<td><strong>RUB YOU THE RIGHT WAY</strong> (Motown 2045)(T)(C)</td>
<td>Johnny Gill</td>
<td>21 6</td>
</tr>
<tr>
<td><strong>SITTIN' IN THE LAP OF LUXURY</strong> (W&amp;G 31-45985)(C)(T)</td>
<td>Louise Louie</td>
<td>26 7</td>
</tr>
<tr>
<td><strong>CRADLE OF LOVE</strong> (Chrysalis B-23509)(T)(C)</td>
<td>Billy Idol</td>
<td>25 7</td>
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<tr>
<td><strong>DARE TO FALL IN LOVE</strong> (Charisma 4-89771)(C)</td>
<td>Brent Bourgeois</td>
<td>38 36</td>
</tr>
<tr>
<td><strong>NICETY</strong> (Arista 7-98970)(T)(C)</td>
<td>Michel'e</td>
<td>29 5</td>
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<tr>
<td><strong>DEAD BEAT CLUB</strong> (Reprise 19938)(C)</td>
<td>B-52's</td>
<td>27 9</td>
</tr>
<tr>
<td><strong>UP ALL NIGHT</strong> (Chrysalis 23484)(C)</td>
<td>Slaughter</td>
<td>30 6</td>
</tr>
<tr>
<td><strong>THE POWER</strong> (Arista 19413)(C)(T)</td>
<td>Snap</td>
<td>39 5</td>
</tr>
<tr>
<td><strong>THIS OLD HEART OF MINE</strong> (Warner Bros. 4-19963)(C)</td>
<td>Rod Stewart</td>
<td>19 13</td>
</tr>
<tr>
<td><strong>NOTICE ME</strong> (Geffen 4-19940)(C)</td>
<td>Nikki</td>
<td>37 7</td>
</tr>
<tr>
<td><strong>YOUR BABY NEVER LOOKED GOOD IN BLUE</strong> (Arista 2011)(C)</td>
<td>Expose</td>
<td>22 12</td>
</tr>
<tr>
<td><strong>WHEN I'M BACK ON MY FEET</strong> (Columbia 36-73342)(C)</td>
<td>Michael Bolton</td>
<td>43 4</td>
</tr>
<tr>
<td><strong>CLUB AT THE END OF THE STREET</strong> (MCA 53818)(C)</td>
<td>Elton John</td>
<td>41 7</td>
</tr>
<tr>
<td><strong>I WANNA BE RICH</strong> (Solar 74004)(T)(C)</td>
<td>Calloway</td>
<td>28 17</td>
</tr>
<tr>
<td><strong>LOVE CHILD</strong> (Atco PRCD 2316)(T)(C)</td>
<td>Sweet Sensation</td>
<td>31 14</td>
</tr>
<tr>
<td><strong>MENTORUSA</strong> (Capitol 44503)(C)(T)</td>
<td>Mellow Man Ace</td>
<td>44 5</td>
</tr>
<tr>
<td><strong>LOVE IS</strong> (Atlantic 87945)(C)</td>
<td>Alannah Myles</td>
<td>46 7</td>
</tr>
<tr>
<td><strong>WHEN I DREAM OF YOU</strong> (Warner Bros. 19289)(C)</td>
<td>Tommy Page</td>
<td>40 6</td>
</tr>
<tr>
<td><strong>THE BALLAD OF JANE</strong> (Vertigo/Polydor 876 864-4)(C)</td>
<td>L.A. Guns</td>
<td>49 10</td>
</tr>
<tr>
<td><strong>DOUBLE BACK</strong> (Warner Bros. 19612)(C)(T)</td>
<td>ZZ Top</td>
<td>45 5</td>
</tr>
<tr>
<td><strong>WHAT IT TAKES</strong> (Geffen 19944)(C)</td>
<td>Aerosmith</td>
<td>33 14</td>
</tr>
<tr>
<td><strong>YOU CAN'T DENY IT</strong> (Arista 20308)(C)</td>
<td>Lissie Stansfeld</td>
<td>56 4</td>
</tr>
<tr>
<td><strong>VISION OF LOVE</strong> (Columbia 73348)</td>
<td>Mirel Carey</td>
<td>50 3</td>
</tr>
<tr>
<td><strong>CRUISING FOR A BRUISING</strong> (Epic 34-73259)(C)</td>
<td>Basia</td>
<td>34 10</td>
</tr>
<tr>
<td><strong>BAD OF THE HEART</strong> (Columbia 36-73377)(C)(T)</td>
<td>George Lamond</td>
<td>51 5</td>
</tr>
<tr>
<td><strong>KISS THIS THING GOODBYE</strong> (A&amp;M 4458)(C)</td>
<td>Del Amitri</td>
<td>54 5</td>
</tr>
<tr>
<td><strong>KING OF WISHFUL THINKING</strong> (EMI 93076)(C)(T)</td>
<td>Go West</td>
<td>57 4</td>
</tr>
<tr>
<td><strong>DON'T GO AWAY MAD</strong> (Elektra 64962)</td>
<td>Motley Crue</td>
<td>58 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#2 Single: Elton John</th>
<th>Total Weeks</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>POSESSION</strong> (Epic ESK-73996)</td>
<td>Bad English</td>
<td>59 2</td>
</tr>
<tr>
<td><strong>GIRLS NIGHT OUT</strong> (MCA 91749)(T)(C)</td>
<td>Tyler Collins</td>
<td>35 7</td>
</tr>
<tr>
<td><strong>ALWAYS AND FOREVER</strong> (Select 2014)(T)(C)</td>
<td>Whistle</td>
<td>36 10</td>
</tr>
<tr>
<td><strong>HOW CAN WE BE LOVERS</strong> (Columbia 367732577)(C)</td>
<td>Michael Bolton</td>
<td>42 16</td>
</tr>
<tr>
<td><strong>WELCOME TO REAL WORLD</strong> ( Warner Bros. 19834)</td>
<td>Jane Child</td>
<td>55 3</td>
</tr>
<tr>
<td><strong>WHIP APPEAL</strong> (Solar 4-74007)(C)</td>
<td>Babyface</td>
<td>47 16</td>
</tr>
<tr>
<td><strong>GETTING AWAY WITH IT</strong> (Warner Bros. 4-19880)(T)(C)(M)(CD)</td>
<td>Electronic</td>
<td>48 11</td>
</tr>
<tr>
<td><strong>IF WISHES CAME TRUE</strong> (Atco PRCD 3361-2)</td>
<td>Sweet Sensation</td>
<td>64 2</td>
</tr>
<tr>
<td><strong>SHOW ME</strong> (Elektra 6-64970)(C)</td>
<td>Howard Hewett</td>
<td>70 3</td>
</tr>
<tr>
<td><strong>YOU COULD BE THE ONE</strong> (Vertigo/JAM 75020)</td>
<td>Seduction</td>
<td>67 2</td>
</tr>
<tr>
<td><strong>THE BLUES</strong> (Wing/Polydor 873 994-7) (T)(C)</td>
<td>Ton! Ton! Ton!</td>
<td>79 2</td>
</tr>
<tr>
<td><strong>DON'T WANT TO FALL IN LOVE</strong> (Warner Bros. 21478)(T)(C)</td>
<td>Jane Child</td>
<td>52 19</td>
</tr>
<tr>
<td><strong>PURE</strong> (MCA 53916)(T)(C)</td>
<td>The Lightning Seeds</td>
<td>71 4</td>
</tr>
<tr>
<td><strong>GOT TO TELL ME SOMETHING</strong> (Parlophone 7317)(T)(C)</td>
<td>Ana</td>
<td>69 4</td>
</tr>
<tr>
<td><strong>MY KINDA GIRL</strong> (Solar/Epic 39-74515)</td>
<td>Babyface</td>
<td>36 10</td>
</tr>
<tr>
<td><strong>MAKE YOU SWEET</strong> ( Elektra 7-64961)</td>
<td>Keith Sweat</td>
<td>66 3</td>
</tr>
<tr>
<td><strong>EPIC</strong> ( Warner Bros. 19819)</td>
<td>Faith No More</td>
<td>72 2</td>
</tr>
<tr>
<td><strong>THE DEAD OF THE NIGHT</strong> (Capitol 72285)(C)</td>
<td>Taylor Dayne</td>
<td>56 3</td>
</tr>
<tr>
<td><strong>&quot;B&quot; GIRLS</strong> (Pandemonium 506)(C)(T)</td>
<td>Young &amp; Restless</td>
<td>60 6</td>
</tr>
<tr>
<td><strong>FOLLOW MY HEARTBEAT</strong> (RCA 26207-7-R)</td>
<td>Ame Lorain</td>
<td>70 6</td>
</tr>
<tr>
<td><strong>TOMORROW'S A BETTER YOU, BETTER ME</strong> (Guest/Warner Bros. 7-19881)(C)(CD)(M)(T)</td>
<td>Quincy Jones Featuring Tevin Campbell</td>
<td>71 6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#3 Single: Geri Halliwell</th>
<th>Total Weeks</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>100 AÑOS DE SOL</strong></td>
<td>Julio Iglesias</td>
<td>61 20</td>
</tr>
<tr>
<td><strong>BABY PAPA MAMÁ</strong></td>
<td>Los Telefones</td>
<td>62 13</td>
</tr>
<tr>
<td><strong>MAYBE I'M CRAZY</strong></td>
<td>B.B. King</td>
<td>63 8</td>
</tr>
<tr>
<td><strong>LITTLE BIRDS</strong></td>
<td>Señor K</td>
<td>64 6</td>
</tr>
<tr>
<td><strong>MAYOR</strong></td>
<td>Antonio Banderas</td>
<td>65 5</td>
</tr>
<tr>
<td><strong>GUESS WHO'S COMING TO SUPPER</strong></td>
<td>Marc Anthony</td>
<td>66 4</td>
</tr>
<tr>
<td><strong>DON'T CALL ME BABY</strong></td>
<td>Mary J. Blige</td>
<td>67 3</td>
</tr>
<tr>
<td><strong>GROWING PAINS</strong></td>
<td>Gabriel</td>
<td>68 8</td>
</tr>
<tr>
<td><strong>I'M NOT THE ONE</strong></td>
<td>Whitney Houston</td>
<td>69 7</td>
</tr>
<tr>
<td><strong>LET IT BE</strong></td>
<td>The Beatles</td>
<td>70 6</td>
</tr>
</tbody>
</table>

**Chart Notes:**
- The square bullet indicates strong upward chart movement. Alphabetical and Publisher list on page 8.
THE CHARLIE DANIELS BAND recently performed a two-week tour of West Germany, selling out nine of the 11 shows performed. While there, Daniels took the time to chisel out a chip of the Berlin Wall to bring home with him as a remembrance of the trip.

Daniels will be making excellent use of footage taken there during his concerts. It will become part of a special-interest video called Charlie Daniels: Home Folks and Highways, which is scheduled to be released in August of this year.

The documentary will feature live concert footage of the Charlie Daniels Band and a behind-the-scenes look at life on the road with the legendary performer. The video is produced by Marc Ball of Scene Three, Inc., who will be marketing the video for Cabin Fever Entertainment.

From a concert in Merrillville, Indiana, to a reunion with his high-school band, to a hunting trip in Wooly Swamp, the video travels down memory lane with Daniels, and even takes the viewer across the Atlantic Ocean for the West Germany Tour that included Army and Air Force bases. Famous for his international diplomacy ("If the Russians don't believe us, they can all go straight to hell...")), Daniels performs his well-known blend of Southern rock, boogie-woogie and rockabilly songs with lyrics straight from the heart.

The Home Folks and Highways video captures his dedication to country music. With a career that spans over 18 years, Daniels has sold more than 10 million albums, including six gold, four platinum and two double-platinum records. The band has won four Country Music Association Awards, two Academy of Country Music Awards and a Grammy.

—KAY KNIGHT

Leadership Music Solicits Candidates for New Class

APPLICATIONS ARE NOW being accepted for Leadership Music's next class of participants. Leadership Music is a six-month program designed to educate the leaders of the Nashville entertainment business community. Participants attend sessions one Friday night each month for six months, in addition to an opening and closing two-day retreat.

The program recognizes the rapid growth of the Nashville music community and feels that educating business leaders about each other's functions will promote more solid teamwork.

Individuals interested in obtaining an application or more information should write to Leadership Music, P.O. Box 158010, Nashville, TN 37215-8010; or call (615) 343-6194. The deadline for submitting an application is June 25.
<table>
<thead>
<tr>
<th>#1 Single: Alabama</th>
<th>High Debut: Dan Seals #45</th>
<th>To Watch: Lorrie Morgan #4</th>
<th>#1 Indie: Andi &amp; The Browns #51</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#51.</strong> YOU'VE BEEN LYIN' TO ME (Door Knob DG90-346)</td>
<td><strong>#52.</strong> HAPPY EVERY AFTER (Capitol 79965)</td>
<td><strong>#53.</strong> PLENTY OF LOVE (Step One SOR 416)</td>
<td><strong>#54.</strong> IN YOUR ARMS (Stop Hunger 1103)</td>
</tr>
<tr>
<td><strong>#55.</strong> WHY WON'T THE PHONE RING FOR ME (MRC 5170)</td>
<td><strong>#56.</strong> PATHWAY OF A FOOL (EAC 1102)</td>
<td><strong>#57.</strong> ROSEANNE (Atlantic 32278)</td>
<td><strong>#58.</strong> THERE'S THE DOOR (Teleproductions T-9019)</td>
</tr>
<tr>
<td><strong>#59.</strong> FROM SMALL THINGS (MCA 79013)</td>
<td><strong>#60.</strong> EVEN COWBOYS CAN ROCK 'N ROLL (FAL FL558)</td>
<td><strong>#61.</strong> LOVE KEEPS KNOCKING (Stop Hunger SC-1101)</td>
<td><strong>#62.</strong> THERE ARE NO FRIENDS, NO LOVE, NO FRIENDS (Lost Gold LG-1003)</td>
</tr>
<tr>
<td><strong>#63.</strong> ROSES AND GOLD (Fraternity F-3558)</td>
<td><strong>#64.</strong> SMOKING - SONG (Badger B-2004)</td>
<td><strong>#65.</strong> LOVE KEEPS KNOCKING (Stop Hunger SC-1101)</td>
<td><strong>#66.</strong> BIG AT DOWING (Big Hit 6116)</td>
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<tr>
<td><strong>#67.</strong> THAT'S MY IMPRESSION OF A FOOL (Teleproductions T-9012)</td>
<td><strong>#68.</strong> A BIGGER MANS SHOES (Prairie Dust PD-9027)</td>
<td><strong>#69.</strong> TO BE FREE (Capitol COWGIRL 70027)</td>
<td><strong>#70.</strong> CADILLAC KIND OF A GIRL (Table Rock TNR-1001)</td>
</tr>
<tr>
<td><strong>#71.</strong> I CAN'T WAIT ANYMORE (RCA 2510)</td>
<td><strong>#72.</strong> I DON'T WANT TO LIVE ANYMORE (RCA 2510)</td>
<td><strong>#73.</strong> I CAN'T WAIT ANYMORE (RCA 2510)</td>
<td><strong>#74.</strong> I'M GONNA GIVE YOU THIS LOVE SONG (Hill Kat Country H-KK-357)</td>
</tr>
<tr>
<td><strong>#75.</strong> SEARCHIN FOR SOME KIND OF LOVE (Capitol 78964)</td>
<td><strong>#76.</strong> TOO BLUE TO BE TRUE (Mercury CDP-256)</td>
<td><strong>#77.</strong> HANGING HEAVY ON MY MIND (KGL MCA 79011)</td>
<td><strong>#78.</strong> OFF THE COAST OF OKLAHOMA (Hill Kat Country 43G08)</td>
</tr>
<tr>
<td><strong>#79.</strong> THE RICHEST MAN ON EARTH (RCA 2505)</td>
<td><strong>#80.</strong> THE DANCE (EAC 1102)</td>
<td><strong>#81.</strong> SEARCHIN FOR SOME KIND OF LOVE (Capitol 78964)</td>
<td><strong>#82.</strong> ANOTHER ONE OF MY NEAR MS (Playback P-1342)</td>
</tr>
<tr>
<td><strong>#83.</strong> I'M GONNA GIVE YOU THIS LOVE SONG (Hill Kat Country H-KK-357)</td>
<td><strong>#84.</strong> THE RICHEST MAN ON EARTH (RCA 2505)</td>
<td><strong>#85.</strong> HANGING HEAVY ON MY MIND (KGL MCA 79011)</td>
<td><strong>#86.</strong> ANOTHER ONE OF MY NEAR MS (Playback P-1342)</td>
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<tr>
<td><strong>#87.</strong> THE RICHEST MAN ON EARTH (RCA 2505)</td>
<td><strong>#88.</strong> THE RICHEST MAN ON EARTH (RCA 2505)</td>
<td><strong>#89.</strong> HANGING HEAVY ON MY MIND (KGL MCA 79011)</td>
<td><strong>#90.</strong> ANOTHER ONE OF MY NEAR MS (Playback P-1342)</td>
</tr>
</tbody>
</table>

| **#3.** PASS IT ON DOWN (RCA 2519) | **#4.** LOVELIGHT (Playback P-1334) | **#5.** NOBODY GETS OFF IN THIS TOWN (Capitol 78950) | **#6.** I'M GONNA GIVE YOU THIS LOVE SONG (Hill Kat Country H-KK-357) |
| **#5.** LOVELIGHT (Playback P-1334) | **#6.** NOBODY GETS OFF IN THIS TOWN (Capitol 78950) | **#7.** I'M GONNA GIVE YOU THIS LOVE SONG (Hill Kat Country H-KK-357) | **#8.** ANOTHER ONE OF MY NEAR MS (Playback P-1342) |
| **#7.** ROSEANNE (Atlantic 32278) | **#8.** THERE'S THE DOOR (Teleproductions T-9019) | **#9.** THERE ARE NO FRIENDS, NO LOVE, NO FRIENDS (Lost Gold LG-1003) | **#10.** MADE FOR LOVING YOU (Shane One SOR 415) |

The square bullet indicates strong upward chart movement. Alphabeticall Publisher list on page 8
LIVIN' IT UP: MCA/Nashville recording artist George Strait's first LP release in almost 18 months is the fastest-selling record of his gold- and platinum-filled career. The album, which was available in stores May 15, shipped gold (500,000 units) and was a hot seller in its first full week of release.

Strait holds the title as country music's Entertainer of the Year, winning honors from both the Country Music Association and the Academy of Country Music during the past year. His new single, "Love Without End, Amen," from the Livin' It Up LP, is currently one of the fastest-moving records on the singles charts.

RAISING MONEY FOR CHARITY: Writer/artist JD Hart joined Pat Boone and the Forester Sisters for a performance at the Pat Boone Celebrity Golf Tournament at the beautiful, newly refurbished Tivoli Theater in downtown Chattanooga. Proceeds went to the Bethel Bible Village.

SPEAKING OF THE FORESTER SISTERS... Sister June recently announced... It's a boy! It's a boy! June Forester gave birth to a healthy baby boy on May 30. Born in Ft. Oglesby, Georgia, Carter McCormick, weighing 6 lbs., 8 oz., is the first boy born into the Forester family in two generations. June and baby Carter will rest for a few weeks before they rejine the rest of the Forester Sisters for their summer tour. Congratulations!

Chet Atkins

FEATURED PICKER: Certified Guitar Player Chet Atkins proved once again that he is truly a world-class musician. Atkins recently teamed up with French guitarist Marcel Dadi for the headline event of the Cannes Guitar Festival. Billed as "the one and only place for guitar lovers," Cannon rolled out the welcome mat for the weekend event, held April 15 through 22.

The opening day of the festival featured a re-enactment of the Battle of Nashville as a tribute to Atkins and Dadi. The city of Cannes reconstructed the famous Civil War battle, complete with a rebuilt camp, original costumes and genuine artillery. Following a welcome by Cannes mayor Michel Mouillot, Atkins and Dadi offered their own musical re-enactment of the battle with renditions of "Dixie" and "Yankee Doodle." Atkins is currently working toward the completion of his new album with Dire Straits' Mark Knopfler, which is due for release this summer.

—KAY KNIGHT

NASHVILLE'S FAIREST LADIES (AND MEN) recently came out to greet Olivia Newton-John, who was celebrating the official opening of her store, Koala Blue, at the Green Hills Mall. She also presented a lavish fashion show in which she previewed her Koala Blue spring and summer line. Newton-John and partner Pat Farrar were presented with ASCAP awards, the Key to the City, and a Governor's Certificate from the Tennessee Film and Music Commission. On hand were local media, as well as luminaries and frequent Koala Blue shoppers Stella Parton and Opry star Skeeter Davis. Pictured are (l to r): Pat Farrar, Skeeter Davis, Olivia Newton-John and Stella Parton. (photo: Beth Winn)
INDIE INSIGHT

NASHVILLE RECORDING ARTIST Lori Ann has been much involved in charity work recently. During the month of May alone, Lori Ann appeared at a benefit in Hampton, Virginia to help raise money for the continuing search for two missing local teenagers; performed at the Connie Maxwell Children’s Home in Greenwood, South Carolina; and headlined a special country music fundraiser for the Lord Berkeley Academy in Moncks Corner, South Carolina. Lori Ann’s ultimate goal for her singing career is to someday have the funds to open a ranch home for homeless and under-privileged children.

Lori Ann also recently made her debut on the world-famous Appalachian fable “live radio show in Chambersburg, Pennsylvania. In the past, this prestigious show has been instrumental in discovering, developing and promoting new country music artists from around the United States and Canada. Lori Ann also made a stop in Nashville recently at the International Fan Fair, performing on the IFCO New Country Showcase.

UP-AND-COMING BILINGUAL COUNTRY SINGER Jerry Jaramillo has been keeping busy performing on the fair circuit. Jaramillo headlined at the Cochise County Fair in Douglas, Arizona, as well as the Robin’s Nest Rex Allen Days Celebration held in Wilcox, Arizona. He was the featured singer at the New Mexico State Fair and at the Wyoming Winter State Fair in Lander, Wyoming, among the many other stops along his busy high way of performance dates.

Jaramillo has performed with such greats as Faron Young, Johnny Rodriguez, Loretta Lynn, Jack Greene, Marty Raybon (Shenandoah), Tanya Tucker, Vince Gill and Little Jimmy Dickens, among others.

FRETERNITY RECORDS GROUP Vettz immediately attracted national attention with their first record release a few years ago as a country band composed entirely of Vietnam veterans who sang tunes reflecting their wartime experiences. The group is now pursuing mainstream country music success with their current single, “The Hardest Thing I’ll Ever Do.” Though the five-piece group’s lineup has changed to include two non-veterans, they continue to donate 10 percent of their income to Vietnam Veterans of America.

INDIE SINGLE REVIEWS

SUZI DEVERAUX: “Soft Spoken Lies” (MSR 1990-4)

A pretty tune delivered by a pretty face can never go wrong, but Deveraux pumps much more into this up-beat ballad produced by L.C. Parsons. Quilting beautiful piano licks with a vocal prominence that spills from the soul, Deveraux delivers catchy lyrics with charming charisma and grace.

UP & COMING

SOUTHPOINT: “Take a Little Time” (Legacy LR-1006)

RAY AGNEW: “Catskill Mountain Home” (ICE Records)

BEAU DEAN: “Bright Lights, Big City” (Overture Lee OLR-142)

ANGELA CHRISTIE: “If I Could Say I Love You” (Fraternity F-3556)

BARBRA FARRELL: “You Gotta Love” (Saddlestone SS012A-A)

CHARLIE QUINTAL: “Take Me as I Am” (Caprice NR-157861-B)

LEON WOCHMACK: “When She Turns Me Off (I Turn to You)” (Play Me PM-713-A)

JOEY WEHL: “Where Would I Be Without You?” (Caprice CJR-2362-A)

WARNER MACK/PATSY SLEDD: “Back Bone Beats Wish Bone Every Time” (K-Ark K-1081)

—KIMMY WIX

INDIE ALBUM REVIEW

DEBBI COMBS: Debbi Combs (Bed of Roses BR 1155)

This gal covers it all in this project that highlights not only her voice, but her excellent songwriting abilities. It’s filled with beautiful love songs and love-gone-wrong songs, like “The Cryin’ Side of Lovin’ You,” “The Love We Made” and “It Felt Good to Be Blue”; a song of survival, “Highway of Heartaches”; and some up-tempo tunes, “Goin’ Through the Motions” and “I Put a Spell on You”; all written by Combs. Self-produced, along with help from Andy Combs and Jeff Miller, this lady definitely deserves some “major” attention from the industry and from country radio.

—KAY KNIGHT

ROMANCE IS IN THE AIR for spring and summer at Music Row Wedding Chapel. The internationally famous wedding chapel has married celebrities from all over the world—including Switzerland’s #1 recording artist, John Brack. Pictured during the filming of a recent video are (l to r): John Montgomery and director Stan Moore, Jim Owens Productions; Brack; and ex-Hoe Haw star Kelly Billingsley.
COUNTRY RADIO

MOST ADDED SINGLES
1. DAN SEALS— "Good Times"— 51 reports
2. DON WILLIAMS— "Maybe That's All It Takes"— 50 reports
3. NITY GRITTY DIRT BAND— "From Small Things (Big Things One Day Come)"—45 reports

MOST ACTIVE SINGLES
This Week
1. LORRIE MORGAN— "He Talks to Me"— RCA— 23 40
2. HANK WILLIAMS JR.— "Good Friends, Good Whiskey, Good Lovin'"— Warner Brothers/Curb— 20 35
3. HIGHWAY 101— "This Side of Goodbye"— Warner Brothers— 29 41

HOT PHONES
1. GEORGE STRAIT— "Love Without End, Amen"— MCA
2. ALABAMA— "Pass It On Down"— RCA
3. HANK WILLIAMS JR.— "Good Friends, Good Whiskey, Good Lovin'"— Warner Brothers/Curb
4.

J.D.'s Corner

MCA/NASHVILLE RECENTLY sponsored a "Hillbilly Rock" contest for radio stations across the country. Over 200 music and program directors answered a few questions about the lyrics of Marty Stuart's latest single, "Hillbilly Rock," and entered the contest. Stuart himself drew the winning entries. Prize winners included grand-prize winner Gary Herron of KALF, Red Bluff, California, who won a trip to Fan Fair. Second place winner Diamond Jim Devitt of WSTI, Columbus, Georgia, won a CD player and 12 CDs from MCA. The five-three-place winners each received a pair of Laredo Boots' official "Hillbilly Rock" boots. The five winners are Jon Conlon, WGKX; David Combs, KAFF; Stosh Sobolecki, WSUP; Dan Dobson, KLQL; and Mike Burns-Gilbert, WCOW.

Marty Stuart (right) is shown calling the winners as Sheila Shipley (left), VP of promotion, MCA/Nashville, looks on.

KKAJ HAS RECENTLY HAD SEVERAL CHANGES in air staff, and sound hotter than ever. Program director Al Hamilton handles morning drive; Robert Johnson, middays; music director Kelli Shannon, afternoons; Steve Foster, nights; and a Lake Country favorite, Bob Boykin, overnights. KKJ is also keeping the hottest country stars on the stage in Ardmore, Oklahoma. Recent performers in the area, thanks to help from KKJ, include George Jones, Alan Jackson and Billy Hill.

BARBARA BARRI "NEVER HAD IT SO GOOD": The Academy of Country Music's New Vocalist of the Year, Mary Chapin Carpenter, gave KZLA listeners a treat by "hammering" out a few songs live in the studio during a recent visit to the Los Angeles area. Mary is pictured here with KZLA deejay Barbara Barri.

THUMBS-UP TO OUR TOP REPORTING STATIONS THIS WEEK: Bill Georgi, KWDJ, Riverside, California; Robert Whit, WAAC, Valdosta, Georgia; Tommy Lee, WHMA, Anniston, Alabama; Tim Wall, KKRX, Fayetteville, Arkansas; and Joe McIntosh, WKY, Oklahoma City, Oklahoma.

COUNTRY HOT CUTS
1. HANK WILLIAMS JR.: "Stoned at the Jukebox" Long Walk (Warner Brothers/Curb)
2. KEITH WHITLEY: "Tennessee Courage" I Wonder Do You Think of Me (MCA)
3. PATTY LOVELESS: "Overtime" On Down the Line (MCA)
4. HOLLY DUNN: "You Really Had Me Going" Heart Full of Love (Warner Brothers)
5. TRAVIS TRITT: "Sign of the Times" Country Club (Warner Brothers)

TOP 5 SINGLES— 10 YEARS AGO
1. RONNIE MILSAP: "My Heart/Silent Night" (RCA)
2. KENNY ROGERS/KIM CARNES: "Don't Fall in Love With a Dreamer" (United Artists)
3. THE OAK RIDGE BOYS: "Trying to Love Two Women" (MCA)
4. GEORGE JONES: "He Stopped Loving Her Today" (Epic)
5. CHRISTY LANE: "One Day at a Time" (United Artists)

THIS IS YOUR WAKE-UP CALL: The Gatlin's roasted Las Vegas listeners of KFM radio at 7:30 the morning after their opening at the Desert Inn. Steve, Rudy and Larry promoted their first Capitol single, "Boogie and Beethoven," as they co-hosted a portion of the morning drive show with DJ Doug Shane. (photo: Dee Ennis)
SINGLE RELEASES
OUT OF THE BOX

DAVID LYNN JONES: “When Times Were Good” (Mercury CDP-260)

When it comes to ballads, this guy is a master controller. David Lynn Jones not only delivers this sensual, self-penned tune exceptionally well, he goes on to create a skin-tingling sensation. “When Times Were Good,” produced by Richie Albright and Jones, flaunts beautiful lyrics, elite production and a melody that itself is enough to melt down the listener’s heart. Results from this cut, which displays Jones’ sturdy-tone, yet sincere vocal delivery, should garner him the prominent recognition he’s long deserved for not only being a classic songwriter, but a commanding performer as well.

COUNTRY FEATURE PICKS

THE BELLAMY BROTHERS: “I Could Be Persuaded” (MCA/Curb 31800)

Sparkling from the Reality Check LP is a radio destiny. Yes, this Bellamy cut should definitely flow superbly into the playlists. “I Could Be Persuaded,” produced by Emory Gordy, Jr., kicks off with a catchy twist of a beat and then develops into a snappy singalong tune. In addition to the Bellamy Brothers’ usual grinding harmony, a very spontaneous saxophone creates a space-and-spunk flavor, resulting in one of the best yet from this clever duo.

ZACA CREEK: “Warpaint” (Columbia 3873351)

Zaca Creek have already developed their own mysterious niche, which causes their sound and style to be recognized instantly. “Warpaint,” produced by Eddie Kilroy, is no exception. Driving, yet gentle vocal harmony plus a daring musical ensemble wins over big with this tune penned by Kin Vassy and David O. Chase.

TIM RYAN: “Dance in Circles” (Epic 3473372)

One of the best male newcomers I’ve heard in a while, Ryan sings well, flaunts total control and proves that his vocal delivery can well beyond most artists’ vocal limit. Reaching a creative range that can’t go unrecognized, Ryan adds a creative punch to this on-the-edge pop/bardnance tune. Produced by Buddy Killen, “Dance in Circles” should give radio a dance they’ll never forget.

TANYA TUCKER: “Don’t Go Out” (Capitol 79149)

Somehow, the phenomenal Tanya Tucker has done it again. Teaming up with T. Graham Brown, Tucker gives us a powerful two-way conversation set to high-energy music, along with incredible production by Jerry Crutchfield. The arrangement and melody is quite unusual, but Tucker’s soulful delivery, as always, tears it up and wears it out—and I’m sure it will do the same to country radio.

—KIMMY WIX

ALBUM RELEASES

TANYA TUCKER: Tennessee Woman (Capitol C4-91821)

This multi-talented lady is still knocking out hit after hit, long after her explosive entrance into the country music world at the age of 13. This LP is full of songs that showcase Tucker’s versatility. It includes heart-felt ballads like “As Long as There’s a Heartbeat” and “Oh, What It Did to Me,” upbeat tempo-tappers like “Walking Shoes” and “Shooting,” and a great duet with T. Graham Brown called “Don’t Go Out.” Expertly produced by Jerry Crutchfield, Tennessee Woman should keep Tucker right at the top of the charts, where she deserves to be.

GEORGE FOX: With All My Might (Warner Bros 26162-4)

A newcomer to the American country music scene, this fellow is definitely not a newcomer to good music. With All My Might is a top-notch album that should garner Fox the recognition he deserves. His style, sincerity and vocal bring justice to his ballad of unrequited love, “Angelea”; to his tale of lost love, “This House (Is Haunted)”; and the story that reflects his love for the land in his native Canada, “No Trespassing.” This project was recorded in Nashville, Los Angeles and in Canada, with stellar input from Brian Ahern, Jerry Martin and Gregg Brown. This LP is sure to bring recognition to sensitive singer/songwriter George Fox.

—KAY KNIGHT
Gospel...Hot off the Press...
CORNERSTONE ’90 AND FMG ANNOUNCE CHRISTIAN ROCK MEDIA SEMINAR: The Frontline Music Group is proud to announce the first ever Christian Rock Media Seminar. Seminars will run from 10:30 a.m. to 2:30 p.m. Thursday, June 28, through Saturday, June 30. Christian rock radio programmers and magazine/fanzine/periodical editors will be gathering to attend networking seminars covering a range of diverse topics, from Christian rock radio formats to how to start your own fanzine. Inspirational messages and special performances by Terry Scott Taylor, Rick Elias and Roger Martinez (Vengeance Rising) will kick off each day’s work shops. The seminar is programmed to strengthen the relationship between radio, retail, concert promotion and the consumer. For any additional information, please contact Tony Shore or Michael Bean at the FMG California office.

ONE BAD PIG LEAD VOCALIST AND FRONTMAN Karey “Kosher” Womack was married to Sarah Derby on Sunday, May 27, 1990. The wedding took place in Austin, Texas, at Hyde Park Presby Church. The wedding was described as being a “kosher” one, dudes. Meanwhile, the Pig’s new label debut for Myth Records, titled “Siren Flurry,” will soon be released.

HERSHEY JOINS SPARROW AS MANAGER, CREATIVE SERVICES: Pauline Hershey has joined Sparrow Records as manager, creative services, according to Barbara I. Learn, director of marketing and creative services, to whom she will report. At Sparrow, Hershey will oversee the creative services department (including in-house graphic design), facilitate the production of marketing materials and coordinate all print-ad buying. Prior to joining Sparrow, she served as manager, print advertising for Fox Broadcasting and also managed the creative services department at Lorimar Home Video.

10TH ANNIVERSARY CELEBRATION OF SUNDAY MORNING’ COUNTRY: The celebration will be held at the Opry House in Opryland Park, Nashville, Tennessee, in the semi-elected row, with special guests Hoyt Axton and Roy Clark with the 10th Anniversary Gospel Quartet. Others joining the celebration will be Skeeter Davis, Jack Greene, the Fox Brothers, George Hamilton IV, Lulu Roman, Paul Richey, Connie Smith, Johnny Russell, Billy Walker and the County Chorale directed by Joe Babcock. For information, contact Ruthana Abel by calling (615) 424-2840, or Emily Bradshaw Welland, at (615) 373-5741.

GOSPEL ALBUM REVIEW

TRUTH: Keep Believing (Benson CO2618)

Mastering a truly enjoyable musical collection for 1990 is the latest project from the Christian industry’s well-known Truth. Quite dominated by up-tempo tunes, following energetic build-ups such as “I Am Not Ashamed,” “Fighting for Your Life,” “This Is the Hour” and the rap-enhanced “Friends in High Places,” Truth also includes a couple of noteworthy ballads, such as “Some Day” and the most engaging “In His Care.” Keep Believing, produced by Steven V. Tallo, features a brilliant vocal host including Cindy Snelling, Christi Bovee, Alicia Williamson, Jodie Harris, Mark Harris, Marty Mageeho, Andy Chrisman and Kirk Sullivan. In addition to churning blends of harmony are clever string and horn arrangements that turn Keep Believing into an ensemble treasure. If there is a pick of the pack, it would certainly be the cut entitled “Before.” Penned by Michael V. Hudson and Gary Driskell, “Before” reaches an incredible, power-house level. Lyrics Sullivan in addition to churning truth and inspiration bring this project to its perfect continuation—and that’s the truth.

—KIMMY WIX

Reunion Records welcomed their new Australian artist, Steve Grace, with an American-style piper in Nashville during his recent trip to the States. Pictured are: (front row, l to r) Hold Brown; Steve Grace; Leslie Tarkington; and (second row, l to r) Geoff Bently, Grace’s personal assistant; Melinda Snuggs; Lorri Louving; Bev Bartisch; David McCracken and Marita Meinerts. (photo: Paul Wharton)
Amnesty Extension for Jukebox License Announced

CHICAGO—AMOA and the three performing-rights organizations, ASCAP, BMI and SESAC, announced that jukebox owners and operators will have an additional two months to complete the new copyright infringement procedures administered by the Jukebox License Office. The amnesty period has been extended 61 days, from the original June 1 deadline to Aug. 30, 1990. Thus, no new copyright infringement lawsuits will be filed against any jukebox operator who submits two signed copies of the new license agreement, including the conversion schedule, for a check of the appropriate license fee payable to the Jukebox License Office, by the new deadline date of August 1.

Doc Ringo, spokesman for AMOA, stated, “We’re pleased and encouraged with the positive response we’ve received from the jukebox industry so far, and we hope that this goodwill gesture by the performing rights organizations will encourage further compliance with the new jukebox licensing procedures.”

Signed licenses and payments should be submitted to Jukebox License Office, P.O. Box 5458, New York, NY 10158-0044. Operators with questions may call the Jukebox License Office at (212) 581-0190, or the toll-free number 1-800-955-5533.

AMOA Expo Space 90% Booked

CHICAGO—More than 90 percent of the booth space for the October 25-27 AMOA exposition has been sold, a full five months in advance of the show’s opening. The event will be held at the New Orleans Convention Center in New Orleans, Louisiana.

As of mid-May, 155 companies had purchased 611 of the exhibition’s 673 booths. An estimated 8,000-plus attendance is expected, representing all levels of the coin-op industry. The Expo ’90 exhibit floor will showcase the latest in pinball games, video games, CD jukeboxes, electronic dart boards, pool tables, cranes, cigarette vending and related products and technologies.

In addition, there will be a program of educational seminars addressing a variety of technical and management topics, including the future of music (45s and CDs); pool table maintenance; pinball maintenance; the new jukebox licensing agreement; employee/labor relations; business management; customer service; and pool and dart leagues, among others.

Further information regarding exhibiting, registration and housing may be obtained by contacting the Amusement & Music Operators Association at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601.

NAMA Preps for 44th Confab

CHICAGO—The National Automatic Merchandising Association (NAMA) will be holding its 44th annual convention (exhibit during the period of October 11-13) in Orlando, Florida, under the theme “Your Threshold to the 21st Century.”

In noting that this is NAMA’s first national meeting in Orlando, association president James A. Rost stated that, “Several significant changes have been made to maximize the fun and the business value,” in order to allow show-goers and their families to enjoy such attractions as Disney World, Universal Studios, Sea World and the Kennedy Space Center. In this regard, NAMA has restructured its traditional national convention format by reducing the schedule from four days to three and eliminating education sessions and exhibit hours on Sunday, opening (10:00 a.m. rather than 9:00 a.m.) and closing (6:00 p.m. rather than 5:30) the exhibit hall earlier each day, and offering numerous education sessions at various times throughout the day.

“Those changes have been made due to the uniqueness of Orlando, to suit the needs of our exhibitors and attendees,” said Richard M. Geerdes, NAMA’s director of membership, convention services and education.

What hasn’t changed, however, is the association’s plan to hold a separate Financial Management Seminar during the two days immediately preceding the national convention. Enrollment will be limited at this 10th annual seminar, which will take place October 9-10 at the Pebble Beach Hotel in Orlando.

Geerdes also announced a change in NAMA’s hotel/travel reservation policy for both the convention and the Financial Management Seminar. A single toll-free phone call will enable convention-goers to make their hotel, airline (Delta and United) and rental car reservations at discounted rates. The number to call is 1-800-666-6677.

Following is the list of newly appointed chairpersons for the 1990 National Convention: Michael W. Jackson (Ben-Jax Vending, Inc.—Tampa, Florida), general chairman; Margaret Mollett (M.M. Vending Co., Inc.—Russellville, Arkansas), program chairman; Jerry Maguire (Row International, Inc.—Whippany, New Jersey), chairman of the trade show advisory committee; and Rosalie Wernick (Kimco Companies, Inc.—Lake Mary, Florida), who will chair the ladies program activities.

For additional information, contact Richard M. Geerdes, NAMA, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102.

INDUSTRY CALENDAR 1990

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 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 Coin, Tobacco and Coin Vendors Association; Holiday Inn; Cody, WY; state convention and trade show.

August 17-19: Amusement Music Operators of Tennessee; Stouffer Nashville Hotel/Nashville Convention Center; Nashville, TN; annual state convention and trade show. For info, contact Jan Green at (901) 521-234.

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

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

BY CAMILLE COMPAISO

MINORU SUZUKI, WHO IS DIRECTOR of the international sales division at Taito-Japan, is the new president of Taito America, succeeding Jerry Williams, who departed the post this past April. Suzuki is based in Taito America headquarters in Wheeling, Illinois. This move serves to emphasize the company’s intent to improve services to customers via a closer business link between the U.S. and Japan. The move is in compliance with Taito Japan’s new management strategies that are geared to create a stronger communications chain between the manufacturer, the distributor and the operator. In this regard, Taito America added two new management staff, namely Tony Calcipietro and Dave Can; and has also hired a new marketing assistant, Julie Filipis. As for what’s in store when Taito America hosts its second annual sales meeting (June 14-16) at the Marriott Lincolshire Resort, all we can say is that there are a lot of activities planned, a big turn out of districts expected, and new product to be revealed.

MADE A QUICK CALL to the Grand Products facilities in Bensenville, Illinois, where Slick Shot is continuing to move well in both the U.S. and European markets. When we spoke with weeppee Stan Jarocki, he reiterated GP’s commitment to producing equipment that is unique in design and concept. The company’s objective is to provide something different for the player, something that will generate interest on location, something that is not available to the consumer market. So, keep your eye on Grand Products...

DATA EAST PINBALL will be releasing a new piece around mid-June, but we promised not to reveal the name just yet...

WHEN YOU COME UP WITH A formula that works, you stick with it. Premier Technology has been enjoying success with its Sitter Slugger pin, which has surpassed (in domestic sales) any other models produced by the factory over the past three years. The reason for this success is that the game was priced right, and is built to reduce service problems and to provide ops with the ROI they expect.

Premier’s regional sales manager, Dan Clartron, tells us a new model is in the offing for release towards the end of June. It’s called Vegas, and the same philosophy will be applied: ops will have more bang for their buck and all of the other advantages the game offers. So, watch for it...

AMOA, IN COOPERATION WITH its Pinball Promotion Committee, is planning to form an association of International Pinball Flippers, which would be patterned after AMOA’s National Dart Association (now in its fifth year) and the Valley National Eightball Association. The main purpose, of course, would be to promote interest in pinball by way of leagues and tournaments. Right now, they’re concentrating on incorporating the IFPA: naming a board, establishing bylaws, etc. The first tournament is tentatively scheduled for March of 1991 in Milwaukee, and it appears likely that the IFPA would be based in Milwaukee at the AMOA/NDA headquarters with Joe Conway (NDA executive director) serving as interim executive director until a full-time staff is hired. We’ll keep you posted as more details become available...
17 Years Ago in Cash Box

ED ZORINSKY OF H.Z. Vending & Sales in Omaha, Nebraska, a highly respected member of the coin-machine business, was a recently elected mayor of Omaha... Veteran tradester Mickie Wichinsky has opened a new manufacturing and distributing facility in Las Vegas called Games of Nevada... Members of Coin Operated Industries of Nebraska held a meeting to celebrate the passage of LB360, which legalized the awarding of a maximum of 15 replays on pinballs and other novelty amusement devices... The huge demand for the Wurlitzer nostalgic 1050 jukebox has the North Tonawanda factory stepping up production as more and more regional showings are being held and more and more orders are being taken... Paul Smith, former record manager at Royal Distribution in Cincinnati, opened up a new one-stop-called P & G Record Co., located at 1667 Central Parkway... Art proxy Nolan Bushnell advised that a new product will be hitting the market very shortly and it's "even more sensational than Pac-Man"... Tony Montgomery, who was appointed national singles sales manager by RCA Records this past March, has assumed additional responsibilities as national jukebox sales coordinator... Ron Pepple hosted a lavish party to herald the opening of his Northwest sales facility on Commodore Drive in Seattle, and the regional introduction of the Wurlitzer 1050... Congrats to Beanz's Bob Haim and his bride, Eve, who were married on May 27, following which a reception was held at Maison Peppy in Hemstead. The couple just returned from a 10-day honeymoon in the Caribbean... New York operator Carl Pavesi has been re-elected president of the Westchester Operators Guild (one of New York state's most active regional associations). As the Guild's only president, he now starts serving his 24th term in office... The first annual Greater New Orleans Team Football Championship was held on May 20, under sponsorship of Operators Sales, Inc. General manager Ralph Lally reports that "the matches were as exciting for the spectators as they were for the competitors."

HIT SINGLES OF THE PAST

The Cash Box Top Ten Jukebox Tunes (Compiled from Cash Box, October 15, 1960)
1. "My Heart Has a Mind of Its Own," Connie Francis
2. "Mr. Custer," Larry Verne
5. "Chain Gang," Sam Cooke
6. "It's Now or Never," Elvis Presley
8. "Save the Last Dance for Me," The Drifters
10. "Devil or Angel," Bobby Vee

Valley Honors NSM/Lowen Group: Executives from Valley Recreation Products, Inc. of Bay City, Michigan and the NSM/Lowen Group of Companies from Bingen, West Germany were on hand at the site of the fourth annual Valley World Cup Championships in Orlando, Florida to celebrate a very special achievement on the part of NSM/Lowen Group. Valley acknowledged NSM's success in placing over 20,000 Valley Royal Darts electronic dart games in Europe with the traditional champagne toast and a cake-cutting ceremony. In addition, Valley president Chuck Milhem presented NSM president Ulrich Schulze with a beautiful Steuben crystal lion commemorating the sales milestone. In attendance at the ceremony were NSM's product manager Ulrich Kunnecke and promotion manager Gunter Schmid (who accompanied Schulze), along with Valley's vice president of International operations, James Griffiths, and vice president of marketing, Alan Schaefer. Among special guests representing overseas distributors of Valley electronic dart machines were Thomas Schoffman (Austria), Saburo Okita (Japan) and Michael Nearby (Latin America). NSM is Valley's exclusive distributor of Royal Darts in Europe and has been a driving force in developing worldwide interest in electronic darts via major national and International tournaments, leagues, exhibitions and on-site promotional support over the past three years. "This comprehensive promotional effort has been a major factor in NSM's phenomenal marketing success and has clearly established them as the industry leader in electronic-dart-machines sales throughout Europe," stated Chuck Milhem when he presented the symbolic award. "The association between our two companies is something unique and special," he added. Pictured in photo 1 (l-r): NSM/Lowen Group proxy Ulrich Schulze and Valley proxy Chuck Milhem presiding at the cake-cutting ceremony. In photo 2, Chuck Milhem and Ulrich Schulze give us a close-up view of the beautiful crystal lion that was presented to NSM. Photo 3 is a group shot of most of the Valley, NSM and overseas reps who attended the festivities.

HIT SINGLES OF THE PAST

The Cash Box Top Ten Jukebox Tunes (Compiled from Cash Box, October 15, 1960)
1. "My Heart Has a Mind of Its Own," Connie Francis
2. "Mr. Custer," Larry Verne
5. "Chain Gang," Sam Cooke
6. "It's Now or Never," Elvis Presley
8. "Save the Last Dance for Me," The Drifters
10. "Devil or Angel," Bobby Vee
Atari Product Presentation

FRIDAY MAY 26, 1990 C.A. Robinson hosted the first public showing of Atari's three latest games. Atari unveiled Thunder Jaws, Hydra and Gumball Rally. Attendees were all cloaked in sea-going attire to provide Hydra and Thunder Jaws with very nautical atmosphere. Of course, the whole event entered in the C.A. Robinson fashion to offer the visitors something good to eat while they checked out the games.

The turnout for the event was very good. There were operators present from everywhere to check out Atari's latest contribution to the game world. Thunder Jaws is a game about a beautiful but warped villainess who plans to destroy the surface of the earth but leave her underwater empire intact. Of course, the whole catered in the C.A. Robinson fashion to offer the visitors something good to eat while they checked out the games.

The object of this game is to fight your way through a series of dangerous places and save innocent humans while you kill evil creatures that "Madam Q" has pitted against you for your destruction. If you are skillful enough to get by her heinous creations, you must seek out and destroy the infamous "Madam Q."

Hydra is an action-packed game with enough special weapons and dangerous scenes to keep all video-game players satisfied. You are the pilot of the courier vessel, "Hydrocraft," a customized boat that can boost you into the air. Your mission is to deliver cargo to remote locations across the globe. In the process, you must shoot enemy patrols while picking up fuel and boost-crystals along the way. It's a very exciting game that is sure to do well.

Gumball Rally is a driving redemption machine that is geared towards the younger players. It is a brightly lit game with cartoon-like pictures on the playing screen. Funny noises and music are also emitted at the appropriate times to further enchant the young players. In addition, the game also gives coupons for higher scores to further entice children to play.
Writeup for Classified Advertisement:

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