indecent

obsession
ACRONYM SOUP: I.R.S. Records and CEMA Distribution have just entered into a long-term manufacturing and distribution agreement, effective September 1, 1990. It was jointly announced by Russ Bach, president, CEMA, and Jay Bobberg, president, I.R.S. It seems that CEMA will now handle the manufacturing and distribution of all future I.R.S. releases (including all titles released through the I.R.S./CEMA deal, save those I.R.S. titles that remain for the duration of the production agreements with CEMA and A&M). I.R.S.'s national director of publicity "Rockin'" Dave Millman, upon hearing of the deal, proclaimed, "Cool, dude!" (Uh, just kidding. Sorry, Dave.)

TICKERTAPE

ERNEST SINGLETON HAS BEEN APPOINTED to the position of president, black music division, MCA Records, in a move announced by Al Teller, chairman, MCA Music Entertainment Group.

Singleton—whose MCA vice president of promotion, urban and jazz music through 1987—will be stepping into a position that was last held by Jheri Busby, president and program director, MCA Records. Singleton returns to MCA Records from Warner Brothers Records, where he was senior vice president of black music marketing and promotion.

In making the appointment, Al Teller remarked, "It is tremendously exciting to have Ernie Singleton return to MCA. Ernie is the consummate music business executive and his appointment to the presidency of the black music division exemplifies the strength of MCA Records in this area. With Ernie and Louli Silas, Jr., executive vice president, A&R, black music, the nurturing and development of black music artists will continue to be a cornerstone of the company's success."

During his career in music, Singleton has worked with such noted artists as Quincy Jones, Prince, Bobby Brown, Jody Watley, Stephanie Mills, Cameo and Donna Summer, among numerous others.

Said Singleton, "The black music division of MCA Records has always set a standard of excellence in the industry, and I am delighted to return to MCA as part of Al Teller's executive team, and I look forward to working with such a rich and diverse artist roster."

At Warner Brothers Records, Singleton's career in the music business began in radio, first as an on-air personality and then as both a music and program director. He moved on to open his own independent promotion company before becoming a regional promotions manager for Fantasy, Mercury and Casablanca Records. He eventually held the post of national promotion director for both Casablanca Records and PolyGram Records, where he joined in 1978. He became national director of marketing for PolyGram Records before moving on to MCA in 1983.

Singleton originally joined MCA Records as national director of black music promotion, before earning a promotion to vice president of promotion, urban and jazz music. He left MCA Records to join Warner Brothers Records in November, 1987. In addition to his senior vice president duties, Singleton also staffed and headed the Reprise Records promotion staff.

Singleton recently received the 1990 Executive of the Year Award from the Urban Network, Impact and Black Radio Exclusive. He is a founding member of the Young Black Programmer's Coalition (YBPC), and he received that organization's Award of Excellence in 1987. In addition, he was awarded the Bobby Poe Urban Executive of the Year Award in 1985.

EXECUTIVES ON THE MOVE

- Greg Thompson has been promoted to vice president of pop promotion at Chrysalis, a move up from national director, pop promotion. He has been with the label for six years.
- BMI has promoted Charlie Feldman assistant vice president, BMI television and music rights relations.
- Scott Spanjier has been named creative director at MCA Records, where he was coordinator, video promotion, since 1985.
- Columbia has named Howard Wieling Jr. associate director, alternative publicity. He comes to the label from Rock Video International, where he was director of synchronization licensing for the publishing division. Prior to that, he was national media director for Jem/Passport Records for four years.
- Columbia has also appointed Gary Fisher manager, local video promotion, East Coast, for its EMI Music, where he was coordinator, video promotion, since 1989.
- CBS Records International has appointed Randy Brett manager of information and communication. Brett returns to CBS Int'l after a stint as the national director of the American Guild of Variety Artists and Alliance Talent. Brett was a senior associate director, urban publicity. Taylor comes to EMI from Jive, where he was public relations manager for two and a half years.
- Virgin has several new appointments. Scott Leonard has been named national manager, artist development. He previously served as national marketing manager at EMI. Ko Kashimoto has been promoted to national coordinator, artist development/tours. She has been with the label for a year, as artist development assistant. And Trol C. Torain has been appointed national alternative/R&B promotion manager. Torain previously was a pop retail rep for Int'l and Janine Brodowicz has been promoted to director, A&R administration, a move up from associate director. She has been with the label for five years.

DO THEY GET A FREE TORN WITH EACH TORN PURCHASED AT REGULAR CLUB PRICES? A class action suit has been filed in the U.S. District Court for the Central District of California, in Los Angeles, by the law firm of Cohen and Lunkensbacher, on behalf of Wixon Music Publishing, Inc., against the CBS Record Club, in which the plaintiffs (including "a substantial number of music publishers," according to the release) claim that CBS has failed to obtain mechanical copyright licenses and failed to pay the current 5.7 cents-per-song statutory mechanical royalties for the Record Club's mail-order catalogue, in violation of Section 115 of the Copyright Act of 1976. You realize, of course, what the settlement will be—40,000,000,000 pennies taped to postcards that say "12 Albums For 1st 1ru"

TRENDING THE BUCKS: Total recorded music spending is expected to reach $4 billion on a calendar-year basis by the time full-year data becomes available, according to a survey of 18,000 retail outlets conducted by marketing services firm A.D.A. (A.D.A. said its survey indicated a 1990 total of $3.8 billion.)

Now Read This: Fire in the Rain...Singer in the Storm is the name of the autobiography of folk singer Holly Near, to be published by Little, Brown... Ricky Nelson: Idol for a Generation is the name of a new biography of Ozzie's boy, written by Joel Selvin, who's obviously a fan of the Nelsons...$18.95, Contemporary Books... More to our summer reading tastes is the Directory of Record and CD Retailers: 1990-91 Edition. It's Getting Personal, from Comin' Up, the group's publication—$100-301-6572's the number for orders... Maybe They Can Route the Freedom Trail by It: Aerosmith's fan club, Aeroforce One, has begun a letter-writing campaign to have the band's old Boston apartment, 1628 at 1325 Commonwealth Ave, declared a landmark. Hey, what's another landmark or two in Boston, anyway...
On the Cover

Indecent Obsession

AUSTRALIAN TEENAGERS HAVE BEEN SHARING AN INDECENT OBSESSION since April of last year, when an unknown quartet from Brisbane released a debut single on a new label and watched it immediately ascend to #6 on the national charts. The next two singles followed a similar path, and the band saw its self-titled debut LP go gold.

Indecent Obsession are a genuine pop phenomenon in the land Down Under. Their concerts are scenes of teenage mass hysteria. Their private lives resemble something straight out of A Hard Day’s Night. They've become very adept at escaping female fans during the past 12 months. They are Australia's equivalent to that ancient pop phenomenon often referred to as a "teen sensation." At least, that's one way of looking at it. The guys, however, have got other ideas. "We're tired of being compared to groups like New Kids on the Block, because we're nothing like them," insists David Dixon, Indecent Obsession's 19-year-old lead singer. "We both just happen to have a lot of teenage fans." The roots of Indecent Obsession were planted when Dixon and 20-year-old keyboardist Michael Szymowski were introduced to each other by their mutual Apple Macintosh, which led to an audition and a band.

Indecent Obsession are: David Dixon, vocals, and lead guitar; Joff Szymowski, piano, additional keyboard, and bass; Mário Koizumi, drums, and percussion; and Matt Ryan, rhythm guitar. Their debut album, which was released locally in December, was produced by Alex Touloupis and recorded at Studio 9 Recording in Sydney.

singing teacher in 1987. During their second meeting, the pair wrote their first song, "Say Goodbye," which would end up Australian top 10 less than two years later. They soon auditioned players, settling on 23-year-old guitarist Andrew Coynne and 22-year-old drummer Darryl Simms, and took their name from a novel by Carson McCullough, The Thorn Birds. Faster than you can say "G'Day," the group was on a sold-out Australian tour with Debbie Gibson, and mobbed by screaming girls. But the group—which writes, plays and produces its own music—insists the "Aussie NKOTB" tag is unfair. "The big difference," explains Szymowski, "is we were onstage and we play...

"Very loud," interjects Simms. "Very loud," continues Szymowski. "And we can play in a pub or a stadium, because we've spent a lot of time playing in both."

"We actually have more rock energy than pop," concludes Coynne. "The pop side may be there in image, but there's more rock energy in the music. Especially onstage, we're a rock band."

(See page 25 for a review of Indecent Obsession's debut MCA album.)

CONTENTS

COLUMNS

4 East Coasting / More important stuff about the New Music Seminar (like "WAKE UP, CHUCKLEHEAD," ferinstance) from Karen Woods.

4 London Calling / God gets superiminated by Chrissy Iley.

5 New Faces / Nelson, by Alex Henderson; Kelly Willis, by Kimmy Wix; "And Why Not?" by Ernest Hardy.


8 Retail News / Well and good (and how not to use one over the other), with C.J. and Jeff Karp, and 11 guests.

9 Indie Focus / Alex Henderson be illin' with the Muse, boyecco.

10 The Heavy Metals / Alex Henderson comes not to bury Mother Love Bone, but to praise them.

10 Shock of the New / Karen Woods is AWOL this week, at the New Music Seminar. Come back next week.

11 On Jazz / Lee Jeske is going for the record of consecutive mentions of Stan Getz in his column.

12 Rap / Ernest Hardy wouldn't call Luke and the 2 Live Crew "as boring as they wanna be," but I will.

13 Cocinando / Tony Sabournin says: Neither diabetic nor overweight, Ralph Cartegna still eats everybody's candies on Tenth Avenue.

14 Rhythm & Blues / What's flat, black and spines 'round and 'round? No, not Arsenio Hall's head...it's the record rack, with Ernest Hardy.

28 Pop Reviews / Madonna bangs her head in tofu in time for a cameo. (Huh?)

CHARTS

11 Top 40 Contemporary Jazz LPs

12 Top 40 Rap LPs

13 Top 20 Chicago Latin LPs

14 Top 75 Rhythm & Blues LPs

15 Top 100 Rhythm & Blues Singles

16 Top 200 LPs

18 Top 100 Pop Singles

20 Top 100 Country Singles

21 Top 75 Country LPs

22 Top 20 Country Indie LPs

27 Top 40 Contemporary Christian Singles

DEPARTMENTS

2 Tickettape / The facts, the rumors, the lies, the deceptions, and 12 stories for just a penny...
OKAY, IT’S OVER FOR ANOTHER YEAR. It, of course, being the New Music Seminar. Now it’s time to take a day off, catch up on much-needed sleep, sort through all the free stuff you picked up in the exhibition booth, and to staple all those business cards you picked up into your rolodex (or to type up new cards if you’re completely anal). I just shove mine in behind the correct letter.

Last week I made up fifteen rules on surviving the seminar, so this week, I’m going to pass along the four stages of seminar burnout, observed while walking aimlessly around between panels.

Stage 1: This one kicks in either the day before or the first day of the seminar. Everyone is basically euphoric. Conversations bubble along the lines of “have you seen...have you heard...did you know...” Everyone is comparing notes, schedules, contacts, appointments, rushing off to payphones, running from dinner to party to show. This stage lasts approximately 24 hours.

Stage 2: Second-day-of-the-seminar Syndrome. Attendees are still running into people they haven’t seen since the last big industry get-together, still starting conversations with “did you, have you, et cetera,” but the animation level has lessened somewhat. People are yawning (like I’m doing right now), and looking around as much for a vacant bench or chair as they are for that important person they must speak to, and have probably already forgotten about or blown off at least one meeting so far.

Stage 3: The word “nap” starts cropping up more and more often. Conversations are now more along the lines of “How are you?” “Fine. Tired. How are you?” “Fine. Tired. What did you see last night? Where are you going? Do you want to go to get a drink?” Much more than that requires a great deal of energy or a strong desire to make a good impression. Seating being taken most of the time, one sees bodies strewn on all available floor space that isn’t in the direct path of meeting rooms or escalators—in other words, just about everywhere.

Stage 4: The walking wounded. Conversation has now been reduced to the absolute minimum. Most greetings consist of a wave, a “snee,” maybe a “Hi, (your name here).” The most ambitious it usually gets is “Do you want a coffee?” or “Where did you get that soda?” Panels are the fullest they have been all week, because going to a panel means you get to sit down for an hour and a half. In other words, it’s been great, but aren’t we glad we don't have to do this for another year?

I also learned two very important lessons this time. The first, seminar-related lesson is that it’s much more interesting to go to panels that are not directly related to your field, because going to press and publicity panels, for example, gets redundant beyond the fact that you get to put faces with names. Going to a distribution or marketing panel, on the other hand, means making a dent in your ignorance about how the industry works as a whole. The second lesson is that it is damn near impossible to get 12 people moving in the same direction at one time. We tried to arrange a record-shopping trip/lunch. It took two-count'em—two hours to get out of the hotel. It finally worked, but after much “Where did so-and-so go?” “I don't know. He was here a second ago.” and “If you move, I will kill you.”

As far as shows go, asking me what was great and what wasn’t is not a good idea, because my choice of shows this year was totally biased and prejudiced. I saw Nine Inch Nails, who are on their way to godhood; Die Warzau, who I could stand seeing nine or ten more times; Consolidated, Meat Beat Manifesto (both of whom are fascinating live for different reasons, the former being political and the latter performance art), MC 900 Foot Jesus and a little bit of My Life With the Thrill Kill Kult; a New York-area electro-grunge band called Cop Shoot Cop, who I have to see again; acoustic guys Andy White and John Wesley Harding; the Aquanettas, who get better every time I see them; the tragically overlooked the Tragically Hip; Luna Hay, who sounded better at the Canteen than anyone has a right to; a Bel Canto sort-of-showcase (check out this record, please); Second Self; and an ASCAP showcase. Of the three bands featured there, keep an eye out for the Immortals, from Boston. The two bands I’m bumming about not catching are Nirvana and the Cave Dogs. As usual, I missed more than I saw, but that’s the New Music Seminar for you. This year’s model, by the way, had a record-breaking 8,160 attendees. I’m not the least bit surprised. Next year, they perhaps ought to just rent out Manhattan.

Thanks, hugs and “Hi, honey's” to the “Love Posse” and to the Nottwerk crew for keeping me company, keeping me sane, reminding me to eat regularly and for making NMS 11 one hell of a lot of fun. See you next year—same Bat time, same Bat place.

Peace.

—KAREN WOODS

for keeping me company, keeping me sane, reminding me to eat regularly and for making NMS 11 one hell of a lot of fun. See you next year—same Bat time, same Bat place.

Peace.

—KAREN WOODS

EYE CANDY: Ever since Elvis, they've tried to tell us that rock stars are not gods but mere puppets, tokens, pawns to be plundered and manipulated. Why bother to get real people to act like puppets when you can get the real thing?

"Thunderbirds Are Go" by MC Parker is a cutie of a video, "put together" by Neil Palmer, Simon Carter and Gary Schofield. It's just like watching an old Thunderbirds episode, which Telstar now (perhaps Gerry Anderson auctioned it off along with the puppets). His own new creation, Project 90—also a puppet video—was released the same week, but it's doing so well.

The Parker puppet has his own stylist, hairdresser and dressmaker. Let's just say friends call him MC Parkenki, as he twists away at his very own mixing desk. He has new outfits made for his television appearances and he gives interviews to the press. He nips in and out from present day into the past when he zooms around with Scott and Penelope. Penelope in original pink '60s trouser suit was supposed to be modelled on Anderson's ex-wife Sylvia, but bears more of a resemblance to Antonia Fraser on a strict aerobics diet.

THERE IS A GREAT ACCOLADE to be chosen by Nick Rhodes to do the Duran Duran video—they are the video band. They practically invented the format—remember "Girls on Film," "The Chauffeur," etc.

"The Violence of Summer," their latest, has been directed by Big TV. It's a large stadium performance with a bike-gang narrative. There are girls on Triumphs, which might seem predictable, but it's a hard song with a hard-edged broken-heart, or broken-back, ending. The girl biker, who's going out with the leader of the pack, falls in love with someone else. He gets beaten up. Jealousy. Destruction. Passion. Violence. You can depend on Duran to be risque. But it's not the sugary sexual risk—that would be predictable.

Nick Rhodes was attracted to Big TV after seeing their Soul II Soul videos. They also directed the Beloved's "Time After Time," a wobblikre performance in a car with a callous edge to the sexy bits. Bed bugs aside, "Time After Time" has some gsep-making moments. It's stunningly sensual—intimate almost to the point of claustrophobia—and it's sad; it brings you a taste of Post Coital Tristesse.

STICKS AND STONES: Those Neville Brothers—with their angelic voices and soulful growing, large biceps and hard faces—have been collecting fans: Mel Gibson, who asked them to be on the soundtrack of his latest movie, Frank Warren, who didn't; and the venerable Bono, who teamed up with Cyrille, the most rookey Neville, to create a song of praise, "Jab Love."

If you're wondering what the Nevilles and Bono have in common, apart from producer Daniel Lanois, I'm afraid the answer is God. Bono is not only born again, "I got born again every day," he once told me with a glint in his eyes that heavilly recommended it. Fairly God-fearing are those Nevos, too, who come out with, "It's a miracle we have survived as black men in America. There is only one source for the miracle—almighty God."

I would venture to say the reason they've survived is because they are wonderfull musicans, inspired, delicious. I wish they wouldn't spoil their instinctive spirituality by talking about God. What is this strange modesty that makes them thank the Big Man and not themselves?

Why can't music be for dancing or getting maulin? Why must it try and save us or, worse, still, try and save the planet. I was very happy with Goodbye Jumbo by World Party until I realized it wasn't really about elephants, it was about how now green cow. I can remember when organic meat "dirty," not "let's rush out and buy it."

Guesch Patti is a French starlet whose salacious slithering in fishnet stockings up her neck, and nipples masked off in masking tape, makes Madonna's hanky-panky-spanky look frumpy-dumpy. She is the perfect sleazy sex goddess to which all women should aspire. Listen to the award-winning passion-pounding single "Titten" and realize that it's about time we quit complaining about women like Madonna and Guesch Patti, insisting that their corsetwear sets back the feminist movement by making them trussed up like victims. Their corsetwear is the feminist movement.

—CHRISSE ILEY
Nelson

BY ALEX HENDERSON

IN THE 1950s, RICK NELSON HELPED KEEP THE ROCK AND ROLL TORCH HOT with such classics as "Hello Mary Lou" and "Be Bop Baby." In the 1990s, the late Rick's sons Matthew and Gunnar are giving rock and roll a shot as part of Nelson, a six-member band whose debut album, After the Rain, was recently released on Geffen Records. Twins Matthew and Gunnar dedicate the album to their father, who was killed in a plane crash in 1985. Growing up in the same house as a rock veteran, they were exposed to more than their share of music.

"Anything artistic was encouraged," recalls Gunnar, who handles the album's lead vocals along with Matthew. "It was very bohemian.

Anyone expecting to hear any '50s nostalgia on After the Rain is in for a surprise—the album consists of AOR-friendly pop-rock that has more in common with the '70s and '80s than the '50s. Nelson's other members include keyboardist Paul Murkovich—who has done session work for Cher, Belinda Carlisle and Jeffrey Osborne—and drummer Bobby Rock, known for playing with the headbanging Van Halen Invasion.

"Stylistically, no one's doing what we're doing," Gunnar asserts. "Dynamic vocal guitar rock...a big sound. It's just us."  

Since then, she and Radio Ranch have built a solid foundation, including areas such as Austin, Texas. Although Willis admits that the stints she took on in Austin were quite contrasting to the dates she plays now, there's much more excitement involved.

"I'll get it down in Austin. It's a real music community, but it's different from Nashville," she explains. "There's not all that pressure. You just try to entertain the people instead of worrying about whether or not something that you say sounds funny or something like that. Now we're playing a different crowd each night, and it's something we're starting to get used to. I'm used to playing in front of an audience that I'm familiar with. It's just really exciting to hit so many people with your music and know that it's the first time they've heard it."

For those people who have not yet heard Willis and Radio Ranch, they might be in for quite a surprise—that is, if they're expecting the usual sound of traditional country. By all means, Willis can dish out solid country, and she does. But just keep in mind that today's solid country carries much more weight than it used to and ventures in many more directions. Whether Willis rocks it up a bit, punches it with some folk or just lets it slide to no end, she aims to please—and so far she has.

"And Why Not?"

BY ERNEST HARDY

THERE ARE CERTAIN BANDS WHOSE NAMES just leave them wide open for derision. Wasn't the tag "Simple Minds" truth in advertising? Didn't Bow Wow Wow, with only a few exceptions, live up (down) to their hype? The British group "And Why Not?" have already been the target of snide music scribblers with a penchant for easy prey. The British music weekly Melody Maker recently tagged them as "...the group's current U.K. single, 'The Cage,' with one curt word: 'Why?'"

"We've always simply thought that doing music shouldn't have any rules," says Wayne Gidden, singer/guitarist for the Birmingham-based trio. "If you want to do a song a certain way, you should do it. People always say things don't work that way. Our answer was always 'And why not?'"

Though that answer will hardly shield them from future attacks, it does provide an idea of the group's approach to music. (In addition to Gidden, there's Michael Steer on drums and Hylton Hayles on bass.) Each group member cites a variety of influences that collectively range from the Beatles and Stevie Wonder to Jimi Hendrix and UB40. The feel of their Island Records album, Move Your Skin, varies from a rock-oriented one on "Something U Got" to a pop velvety-smoothness of "Correct Me If I'm Wrong," with a reggae foundation on most of the songs. Most important to the band is the fact that they all really play their own instruments and write complete songs.

"Today, the majority of bands, including plenty who get a lot of respect, don't use real drums and guitars," says Gidden. "We do, and I think that's what gives us the feel we have. Feel is very important to us. We go into the studio intending to do an album with 10 good songs, not just three and some filler."

"Maybe they'll even overcome that name."
SWITCHED—ROB MULLINS: As far as my musical tastes are concerned, keyboardist/arranger/writer/producer Rob Mullins is #1, and in a class by himself. "Awesome" is an understatement. My first introduction to Mullins was about five years ago, when ex-Denver radio jock Cheryl Steele, a then-weekend disc jockey on the Quiet Storm (the original Wave format station in L.A.) started playing her favorite Denver-based jazz musician, Rob Mullins. The album was titled Red Shoes. The public's response was so great that Mullins was soon appearing before SRO crowds in the L.A. area at Bon Appetite in Westwood and At My Place in Santa Monica. I went down to these clubs to see if the live presentation would be as true to the records I was hearing. To my pleasant surprise, Mullins was the best jazz keyboardist I had ever seen. That first weekend, I saw all four of his shows and left the clubs blown away both nights.

Since my life has been fairly active in other areas of the music business over the past few years, I hadn't been in touch with the jazz scene until about three weekends ago when my friend Lauren Wood was going to perform with the Tim Weissberg Band in San Diego to celebrate the 15th anniversary of radio station KIPM (FM 95). I was thrilled when I saw Rob Mullins' name on the same bill.

What has happened to Mullins since I last saw him is hard to believe. He's gotten even better. His two sets left the crowds on their feet screaming for more. I'm not kidding. I got back in touch with Mullins and went to see him last weekend (July 13) at Bon Appetit with his trio—consisting of Dave Carpenter on bass, Joel Taylor on drums and sit-in sax player Wilton Felder of Crusaders fame—and he blew the room away. I am very rarely at a loss for words. All I can tell you is that if you want to hear and see one of the most exciting musician/performer/arranger/writers anywhere this is the man. Rob Mullins is what the word "virtuoso" means. Check him out—you won't be sorry...

Citing influences ranging from the Beatles and the Beach Boys to Chick Corea and Pat Metheny, Mullins, a 32-year-old Denver native, claims that it was Buddy Rich who inspired him to become a jazz drummer at 11. After playing drums for a while with a California-based big band, Mullins switched to piano at age 14 after an ill-fated accident limited his ability to play drums. At this time, he began listening to piano greats like Erroll Garner and Oscar Peterson and thus his career as a jazz keyboardist was born. Jazz was a guiding influence in high school, where Mullins received critical acclaim and musical guidance from recognized leaders such as Oliver Nelson, Clark Terry and Urbie Green. In 1981, Mullins started his own label, RMC Records, and released three albums, which were successful enough in the Rocky Mountain area to lead to the national release of Soundscape, which sold over 40,000 copies and earned him a Grammy nomination for the song "Making Love." Nite Street, the follow-up release and his fifth album on RMC, became his second release to hit the jazz charts. In 1988, Mullins made his L.A.-based Nova Records debut with 5th Gear (Nova 8810), one of the most popular jazz releases that year. After an extremely successful musical sojourn back to his mainstream roots with last year's jazz album, Tokyo Nights, which features his previous aggressive contemporary fusion group, he is now selling his latest creative turf into new and innovative musical territories. As the name implies, Tokyo Nights is a tribute to the Japanese culture Mullins has been exposed to on numerous tours of Japan these past few years.

One of the elements that separates Rob Mullins' recordings and live shows (which he describes as "the most thrilling aspect of making music") from those of other keyboardists is his remarkable ability to fuse lush synthesizer grooves with some of the most sensitive acoustic piano playing you'll ever hear. He does it again here on upbeat tunes like "Memory Lane," which features the sweet soprano sax of Emie Watts. Also quite appealing are "B4 U Go," which is done in the flavor of his earlier hit, "Making Love," and the elegant solo piano piece "No Secrets." Mullins' main objective with Tokyo Nights is to "continue to do music which goes beyond the limits of what you normally hear on the radio. I want to keep creating music that's exciting and interesting, offering a split between something that is listenable and music that will keep jazz connoisseurs and keyboard enthusiasts satisfied." Mr. Mullins, I am more than satisfied. Thanks for reminding me why I love music.

CRAZY HEARTS—L.A. COUNTRY IN NASHVILLE: Karen Tobin and Mark Fossom, L.A.'s hot performing and writing country duo Crazy Hearts, are currently in Nashville for pre-production meetings with Barry Beckett and Keith Stegall. These "charburner" producers will be recording four sides with Crazy Hearts in November. Keep your ears open, it's gonna be hot.

CONGRATULATIONS to Denny Diamante (MCA) and Glen Mederios on the collaboration of their #1 MCA hit single, "She Ain't Worth It" (featuring Bobby Brown). I first reported this project last year from Conway Recording Studios in L.A. Also, make note that the rest of this debut album is chock full o' hits. The co-producers, songs, etc., are top-flight across the board.

THE NEXT GREAT INVENTION DEPT: Next week, I'll have an exclusive with Sydney Urrash, the musician/composer/inventor of the revolutionary new digital stereo/fax/transceiver/compact card/optical storage system URRBS. This unit is going to change the way the world transmits and receives audio and music. Stay tuned...

To be continued...

THE ORIGIN: Warner Chappell Music has announced a new addition to its roster with the signing of a co-publishing agreement with Virgin recording artists the Origin. "Growing Old," the current single from the Origin's self-titled album, is exploding on the airwaves with Warner Chappell helping the band that the band will soon begin a tour of key cites. Pictured are: (rear, l to r) Rick Shoemaker, senior VP creative, Warner/Chappell; Judy Slakee, Warner-Chappell director of creative services; Michael Sandovol, VP creative services, Warner Chappell; Daniel Silverman and Michael Andrew of the Origin; Julie Gordon, BMI; Topper Rimele, the Origin; Sharron Sabbag, Tim Nece Management; Bill Green, president, Powertrax Entertainment; and (front, l to r) Tony Abada, the Origin and Andy Factor, A&R, Virgin Records.

COOL RUNNIN'S: Charles Koppelman and Martin Bandler stand by as request again on Ziggy Marley signs his new administration and co-publishing agreement with EMI Music Publishing. Marley, a recording artist for Virgin Records, is on the road this summer with the B-52's, after which time he will head back into the studio to work on his new album, due out in early 1991. Pictured standing in the back row (l to r): Charles Koppelman, chairman and CEO, EMI Music Publishing; Adis Gesesse, Ziggy Marley's manager; and Martin Bandler, vice chairman, EMI Music Publishing. Pictured seated in the front row (l to r): Rita Marley, Ziggy Marley's mother; and Ziggy Marley.
Rappin' With the Retailer

BY C.J. AND JEFF KARP

RECORD THEATRE, Cincinnati, Ohio

Reporting: Sarah Fitzpatrick

"Anita Baker is doing very well. Keith Sweat is doing very well also. He's made a real decent crossover. M.C. Hammer and Ice Cube continue to sell well. Tony Toni Toné is moving well. Country-wise, we're doing well with the Kentucky Headhunters. Travis Tritt, Clint Black and George Strait are all doing well. Another indie that we are still doing well with is Steve Vai."

TOWER RECORDS, Philadelphia, Pennsylvania

Reporting: Kathy Woods

"John Doe is doing real well. The Bowie stuff is selling well, I guess because he's in town. Sonic Youth's new album is doing well from all of the college air-play around town. John Haitt is kind of up and down. With R&B, Oleta Adams is starting to pick up. We do a lot with in-store play on that. Mariah Carey is selling well. With rap, it's Ice Cube and M.C. Hammer. Live Crew is doing well from all of the controversy. There is a local record that is doing pretty well, Baby Flameheads. We're still selling the Foster & Lloyd and the Spanic Boys. In the blues, we're selling a lot of the Holmes Brothers. The new Harry Connick Jr. stuff is doing well. The Sundays are real popular right now."

WESTERN MERCHANDISERS, Denver, Colorado

Reporting: Gene Norman

"Bell Biv Devoe is doing really well. M.C. Hammer is still blowing out the door. Madonna's 'I'm Breathless' is doing really well. Eric B & Rakim, Keith Sweat and Johnny Gill are all selling well, R&B-wise. The Time is really doing well. As far as the indies go, Steve Vai is doing them up. We do real well with country. George Strait and Garth Brooks have been selling well. Clint Black has been doing well, too."

RECORD ARCHIVES, Rochester, New York

Reporting: Michael Paz

"Mariah Carey is out of sight. Keith Sweat is gone. 2 Live Crew is obviously very strong. Snap is out of here and so are Eric B & Rakim. Bell Biv Devoe is strong. Johnny Gill is hot."

CMC ONE STOP, Maryland Heights, Missouri

Reporting: Phil Dunscombe

"Anita Baker is doing the crossover thing. Poison seems to have gone out of the box real well. I think that's going to be mega-hot for a while. Motley Crüe has picked back up because of their new single. The New Kids are holding their own. Aerosmith's 'The Other Side' has really 'pumped' their sales back up. Babyface's new single is doing o.k. and it has picked that 'album' back up. Bell Biv Devoe seems to be holding their own. Mariah Carey is doing very well. Johnny Gill is holding his own. M.C. Hammer is still hanging. The Heart sales are consistent. George Strait has done very well. A lot of people ask about Kathy Mattea. The new Clint Black single should keep that album going. Alabama is doing real well. With the indies, it's pretty much the standards and the hot rap stuff. 2 Live Crew and Steve Vai are doing real well. We just got the new Was (Not Was) single and 'Blaze of Glory' by Jon Bon Jovi. We expect them to move real well. Something else to keep an eye out for is Jimmy Ryser."

SCOTTS, Indianapolis, Indiana

Reporting: Cheryl Gregory

"Faith No More is real hot. Suicidal Tendencies are looking real good. Jimmy Ryser is doing o.k. The Allman Brothers and the new Santana had a good first week. Danzig is looking real good. Slaughter still continues to sell. Anita Baker and Keith Sweat are our top R&B sellers. Johnny Gill is still looking real good. After 7 is coming back. We sell a lot of rap here. Ice Cube, Eric B & Rakim and M.C. Hammer are doing well. 2 Live Crew just won't stop. West Coast Rap All Stars just gets bigger and bigger each week. Digital Underground is coming back from that new single. Country has been picking up lately. This Vince Gill album is selling better than a lot of the pop records that we have. Marty Stuart, Nitty Gritty Dirt Band and Waylon Jennings are selling well. Garth Brooks is coming back. Poison looked real good this week. People are wanting the 2 Live Crew bad. We got in this Ozzy Osbourne greatest hits limited edition today that looks to be real good. Intelligent Hoodmama, a rap guy on A&M, also looks like it's going to be good."

CENTRAL SOUTH MUSIC SALES, Nashville, Tennessee

Reporting: Tony Ross

"M.C. Hammer, Keith Sweat and Bel Biv Devoe are all doing well. Anita Baker is doing pretty well. Mariah Carey is going to bust wide open. Wilson Phillips is really hanging in there. Motley Crüe and L.A. Guns are really hanging in there as well. Poison just came on the charts and that will be up there next week. Garth Brooks is doing really well and Clint Black just keeps hanging in there. Ice Cube and Digital Underground, too."

NORWALK, Anaheim, California

Reporting: Eva Arbussa

"Wilson Phillips and Bel Biv Devoe are moving really well. The new Nelson and the new Time are doing very, very well. M.C. Hammer and Digital Underground, of course, are still very steady. Keith Sweat and the West Coast Rap All Stars are doing very well. Aerosmith's Pump is still doing it here. Social Distortion is doing well. The new Poison is doing very well. The Brat Pack is doing o.k. Joey Kid, Kyper, Maxi Priest and Iggy Pop are all doing well out of the starting gate. Devo is also doing well. Richard Elliot is doing well on the jazz side of things. Our top sellers in country are Clint Black and Marty Stuart. On the indies, Steve Vai is doing well. There is a new guy on the Rhino label, Steve Wynn, that is doing quite well. The 2 Live Crew just keeps getting bigger since people can't get the new one yet."

ANGOTT, Detroit, Michigan

Reporting: Steve Roberts

"As expected, the Poison is doing extremely well. The Jon Bon Jovi single is doing real well out of the box. Madonna is actually starting to slow down, which is surprising. Mariah Carey is selling extremely well, on both pop and R&B. With R&B, of course, it's Anita Baker. Close behind that is Johnny Gill. He is still extremely strong. The Time is out this week and doing extremely well. The Keith Sweat is doing well. Capitol's M.C. Hammer has been consistent. The Kentucky Headhunters and Clint Black are selling strongly. As far as alternative, we're doing real well with the Revolving Cocks on Wax Trax. There is also the Eels and it's a girl called Hilt on Nettwerk Canada that is basically Skinny Puppy without the lead singer that is doing well. The Luther Campbell/2 Live Crew single is almost sold out and it's only been out since Tuesday. I expect that when the full release comes out it will be busting down the doors."

MUSIC PEOPLE, Oakland, California

Reporting: Nancy Lewis

"Zachary Richard's new release, Women in the Room, on A&M, has seen great sales since he played his recent concert. With the release of his video, Who Stole My Monkey, we expect to see continued sales. Ever since MTV has started banging Johnny Gill and En Vogue, we've seen great sales on both LPs and singles. Kid Frost seems to have found an untapped market in Spanish rap. Also in pop, doing extremely well are M.C. Hammer, the Time, Bel Biv Devoe and Aerosmith. On the country side of life, Hank Williams Jr., George Strait, Garth Brooks, Kentucky Headhunters and Randy Travis are all doing well. It's aKid Station on the Ice Cube and Magic Mike and the Poor Righteous Teachers who are doing it here for us. Of course, 2 Live Crew are just booming."
few other hip-hop greats recorded for during the '40s and '50s. Fields says that while CD reissues of classic Savoy titles have been good for business, Muse didn't jump on the CD-reissue bandwagon as quickly as other labels—the reason being he wanted to take the time to make sure the CDs' digital mastering was done properly.

"I didn't want someone to buy a CD on Savoy and be disappointed with the sound," Fields emphasizes. "We've gone back to the original acetates and used the very best of people to try and get the very best of sound that's buried in those grooves by getting them on new digital recordings, so to speak. On the Charlie Parker material, you heard Max Roach's foot pedal for the first time. You heard the high-hat. You heard definition on the bass. On the old 78s, the rhythm section had a thumping sound."

**INDIE NEWS**

LUKE: Atlantic took a strong stand in favor of the First Amendment by entering a long-term distribution deal with Luke Records, home of the victimized 2 Live Crew. "Banned in the U.S.A," the new single by Luke featuring the 2 Live Crew, hit the streets on the 4th of July. The song was recorded with the permission of Bruce Springsteen, whose "Born in the U.S.A." it draws from. The Banned in the U.S.A. album is scheduled for late-July release. Atlantic president/CEO Doug Morris is quoted as saying, "We take pride in announcing our association with [2 Live Crew leader and Luke Records president] Luther Campbell. Like many Americans, I was shocked to see in the news media those disturbing scenes of a black musical artist being arrested and placed in the back seat of a police car for the 'crime' of performing before an adult audience. Our government should not be censoring what adults can hear, read or watch. As an industry, we have taken too long to take decisive action on this issue.

Cynics argue that Atlantic isn't distributing Luke out of altruism—its motives are strictly financial. But whatever the case, the fact is that if Big Brother can censor the Crew, it's only a matter of time until a Ratt, a D.O.C., or a Stevie Nicks can be banned.

CLAPPERS: In late August or early September, Clappers/In-Effect is releasing hardcover New York rap posse 2 Black 2 Strong & the MMG's Burn Baby Burn EP. The title track speaks out in favor of Americans' Constitutional right to burn the flag. MMG, by the way, stands for Militant Manhattan Gangsters, and the home office for a section of Manhattan known as Harlem. Know what I'm saying?

INDIE MISCELLANEOUS: Priority has signed hardcore L.A.-based female rapper Rockin' Ros.. On August 21, Roadracor is scheduled to release Token Entry's The Weight of the World. Also due out on Emergo/Roadracer, in September, is eclectic Washington, D.C. rockers Senator Flax's debut album, The Criminal Special... DCC Compact Classics has acquired the Shelter catalogue, which includes titles by Leon Russell, Phoebe Snow and Dwight Twiley...

**ALBUMS**

★ KOKO TAYLOR: Jump for Joy (Alligator 64022)

Koko's "Wang Dang Doodle" Taylor is rightly exalted as the Queen of the Chicago Blues, but she also knows a thing or two about R&B. Although primarily a blues album, Jump for Joy boasts such gritty Southern-style soul as "Time Will Tell," a ballad that would work well in Denise LaSalle's or Etta James' repertoires, and the more uptempo pieces "Can't Let Go" and "Stop Watching the Watcher." Otherwise, Taylor gives listeners a heavy dose of gritty Chi-Town blues, making one year for a night on State Street, and proving that her singing is as passionate and spirited as ever.

**AGONY COLUMN: Brave Words & Bloody Knuckles (Big Chief BLS 1005)**

There was a time when punk and metal were about as friendly as Israel and the PLO. But these days, Anthrax, Megadeth and other speed-metalheads are brilliantly blending the styles. Although Agony Column isn't a thrash posse per se, the band has big fun with punk-influenced metal on Brave Words & Bloody Knuckles, taking a tongue-in-cheek approach to such headbanger fare as "Angel of Def," "No Time to Kill" and "Crime & Punishment."

Meanwhile, "Surfertime" and "Hole to Hell" are some punked-out blues-rock. The album's only disappointing cut is a cover of "Mississippi Queen," which surprisingly, isn't as heavy or as hard as Mountain's original.
HEAVY METAL

BY ALEX HENDERSON

MOTHER LOVE BONE: There are some tragic ironies in the history of Mother Love Bone. The band's individualistic metal/hard rock, which seems to be influenced by everyone from Led Zeppelin to Creedence Clearwater Revival, created a strong buzz in its native Seattle—leading to a deal with PolyGram Records that resulted in its debut EP, Shine. Investing some serious promotional dollars in the band, PolyGram anticipated big things for its first full-length album, Apple, which is scheduled for late-August release. But the band's lead singer, Andy Wood, won't be around to share in its predicted success—he died of a drug-related death in March.

At this juncture, MLB's future is uncertain. The band hasn't officially broken up, but it's doubtful that MLB will record another album under that name. What may result is a band with a different name continuing to take an eclectic approach to metal. During a recent interview in PolyGram's West Coast offices, band members Jeff Ament (bass) and Stone Gossard (guitar) discussed their hopes for the future, their Seattle roots and their reasons for remaining in the Emerald City.

CASH BOX: At this point, what is in the band's future?
JEFF AMENT: At this point, our future's up in the air. We're just taking it day by day.
STONE GOSSARD: Well, we know that we're not gonna continue under the name Mother Love Bone. Whatever incarnation the band will take is still undecided. It's still undecided as far as who's gonna be playing together. For sure, Jeff and I are gonna be playing together. I don't know about Greg [Glover, drums] and Bruce [Fairweather, guitar]. Andy was the glue that was holding us together, and I think we have to reevaluate the whole situation now.

CB: So you feel that calling yourself Mother Love Bone without Andy would be like Led Zeppelin without Robert Plant?
JA: We wouldn't feel right. Not only did Andy come up with the name Mother Love Bone, but everything we did was based around Andy's personality. Everything was based on Andy's personality. Finding a new singer and calling ourselves Mother Love Bone wouldn't be a natural thing. The natural thing to do is...

SG: Find a new singer and figure out what his lyrics are, what his whole approach is, and take that wherever it may go.

JA: It's kind of exciting to us to be starting fresh. It'll be interesting to see whom we end up with. I think we'll know when it's right.

CB: Listening to Apple, there seems to be a wide variety of influences.
JA: I don't think there's any direct influences. We all listened to a lot of different things.

SG: There's not a specific song where you can say, "This is a Led Zeppelin-type song" or "This is an Aerosmith-type song."

JA: My interpretation of what Stone was doing may have been different from Bruce's or Greg's or Andy's interpretation, and it ended up being something mutated—a really crazy interpretation of something, I think that's the only way you can be at least semi-original. Stone may write a song and have a vision for it, and I may be thinking of something different.

CB: What impact has being based in Seattle had on your music?

SG: The fact that it's so isolated more than anything. It didn't seem like there were a lot of major influences, so our music kind of had a chance to brew and develop for a while. Being away from L.A. and New York, we didn't get caught up in the game.

CB: A lot of bands end up moving to L.A. or New York. What has kept you in Seattle?
JA: Seattle is part of what made the band unique. Every time I've come to L.A., I've had a hard time being creative in any respect. I feel really boxed in, confined when I'm here. It's kind of this fantasyland where everyone's got a nice car and no one's being himself.

SG: We can be bums in Seattle and not feel self-conscious. Down here, you start feeling self-conscious. Am I very tanned? Is my car nice enough? You find yourself thinking those things. In Seattle, if you have a shitty car, it's not that big of a deal. You don't feel self-conscious if you don't have a brand new BMW.

CB: Besides rock, what type of music do you listen to?

JA: We're both into Ice Cube and N.W.A. I think we've listened to rap more than anything else in the last four years. To me, that's the most exciting thing out as far as attitudes and sounds. There's a lot of elements to rap—it's kind of funny, kind of sad. Musically, rap is the coolest thing happening. But we're not gonna jump on the rap bandwagon. I don't think that would do well for us.

SHOCK OF THE NEW

LET 'EM EAT CAKE: It has been all of one full year since the release of Faith No More's last album, The Real Thing, on Slash/Reprise Records. What better way to celebrate the occasion than to whip up a cake in an Easy Bake oven? Unfortunately, it's a white cake, with white frosting and white decorations, so it doesn't come out too clearly in the photo. But hey—it's the thought that counts. Pictured (l to r): Faith No More's Bill Gould, Mike Patton, Roddy Bottom, Jim Martin and Mike Bordin. (photo: Gail Flug)

JUST WHEN YOU THOUGHT IT WAS SAFE TO GO BACK HOME: He's beasAss... Iggy Pop recently shot the video for "Home," the first single from his new album, Brick By Brick. The video was directed by David Fincher (Paula Abdul, Madonna, Aerosmith) and features appearances by those Guns N'Roses nasty boys, Slash and Duff McKagan. Pictured on the set are (l to r): the ubiquitously photogenic Virgin co-managing director Jeff Ayeroff and Iggy Pop.

IN BLACK AND WHITE: Just before smashing up the censorship panel at this year's New Music Seminar (more on that next week—watch this space), Epic recording artists Living Colour and producer Ed Stasium put the finishing touches on a new album, Time's Up, at Right Track Studios in New York. Time's Up is slated for a late summer release. Pictured (l to r): Will Calhoun, Living Colour; Michael Caplan, Epic vice president of A&R; Vernon Reid, Living Colour; Ed Stasium; and Muzz Skillings and Corey Glover, Living Colour.

DARE TO BE BOURGEIOS: Charisma's premiere signing, Brent Bourgeois, chats with director Erick Ifergen, best known for his videos with the Innocence Mission, on the set of Bourgeois' new video for "Dare to Fall in Love." Shot in Paris, France, the video is getting airplay on VH-1: "Top 20 Countdown" show, and can also be seen on Nighttracks and Hit Video USA—while the single itself is bulleting up the pop and A/C charts. Pictured (l to r): Erick Ifergen and Brent Bourgeois. (photo: Ian Patrick)
LAUGH IT UP, WYNTON: Wynton Marsalis (center) and his dad, pianist Ellis (second from left), recently played a smidgeon of their new standards album at New York’s Blue Note, just before a set organized by Joey DeFrancesco (second from right). You know the rest of these CBS honchos (1 to r): George Butler, Don lenner and Tommy Motolla.

ON THE HILL: Harry Connick Jr. is falling into a classic overnight sensation pattern—he’s beginning to believe he can do no wrong. Judging by the initial sales of his new two Columbia releases, Lofty’s Roach Souffle and We Are In Love, maybe he’s right.

See, when you all of a sudden shoot to a form of stardom doing more or less what you want to do, you believe that you can just continue to do what you want to do, even if what you want to do has nothing to do with what made you successful in the first place. You also start believing your reviews. (“Hey, maybe I am hot stuff.”)

People love hearing Connick play and sing standards, right? So what does he do on these albums? With two exceptions, he avoids playing and singing standards. Lofty’s instrumental trio album that shows Connick’s pianistics augmenting his Erroll Garner-type swing with Thelonious Monk-type crags and crannies and Bill Evans-type romanticism—he’s a solid mainstream pianist no matter how you slice it. We Are in Love has Connick, for almost the most part, playing and singing his own songs with a big band. They’re not bad songs—in fact, they’re pretty good songs—but they’re not Gershwin. But why should they be? If those Where Harry Met Sally... baby-bumpers have accepted him as their Singer folk in the above picture is that they start to think that what they have to say is important, so they start shooting off at the mouth. Now I sort of wish that in the new issue of Tower Pulse! Connick hadn’t bad-mouthed Ornette Coleman’s music (Connick will have to play that piano for many, many years before he comes near to matching Coleman’s contribution to jazz) or rap (okay, he doesn’t like it, but why belleit it?), but when he calls Max Roach “over the hill”... well, that’s going too far. Connick calls him that in reference to Roach’s working with Fab Five Freddy, saying he’s doing it to stay hip. There are a lot of jazz musicians from Roach’s era who are over the hill, but Maxwell Roach isn’t one of them. Connick’s selection of a band of artists doesn’t matter a nature of expressing your opinion, but one of exposing your ignorance.

Knowing Connick a little bit, I think he knows better. Maybe he was misquoted. Or maybe he should think a little more before he flaps his yap.

BOPPING AROUND: Is it my imagination, or did the New Music Seminar gig in N.Y.C. in June? Nah, must be my imagination... Miles Davis is scheduled to make a guest appearance on the upcoming Shirley Horn album, the first time Davis has played with one of his contemporaries in I-don’t-know-how many years. Also guessing with the great singer/pianist on this in-the-works Verve project are Wynton Marsalis, Branford Marsalis, Buck Hill and Stan Getz. Speaking of Getz and Verve, the former has a new album, Billy Highstreet Samba, due on the latter this fall... And Cassandra Wilson, who just can’t decide whether or not she wants to sing standards (critical opinion is that she should, her opinion is that she should write her own songs) is giving in to the standards cry for her next album, a tribute to Sarah Vaughan, Billie Holiday, Dinah Washington and Abbey Lincoln... Keep an eye peeled for the wonderful Charlie Parker documentary that PBS’ American Masters is going to rerun next month, and then keep that bloody eye set for John Hammond, From Bessie Smith to Bruce Springsteen, a documentary that about very great mover-and-shaker (record producer, critic, artist manager, talent scout...) that will air on or around August 20. Count Basie, Bob Dylan and Bruce Springsteen are among those interviewed for the show... Philip Morris sponsors an all-star big band every year for a world tour, under the name the Philip Morris Superband. This year’s tour starts in Taiwan on September 29 and ends at New York’s Apollo Theatre on November 10. What makes it notable is not only the spectacular big band (leader Gene Harris and Ray Brown, Kenny Burrell, Harold Jones, Jerry Dodge, Plas Johnson, Ralph Moore, Frank Weiss or Jeff Clayton, Gary Smulyan, Ubbie Green, George Bohannon, Robin Eubanks, Paul Faulise, James Morrison, Harry “Sweets” Edison, Joe Moselle, Glenn Drew) but the fact that Ray Charles and B.B. King have signed on as vocalists (and of course as, respectively, pianist and guitarist). Ray Charles and B.B. King with a jazz big band? Yipes! It’s like a dream come true. I don’t know what priced those two “I only play with my own band” guys away from their bands, but I suspect money had something to do with it. Ray Charles and B.B. King... New York’s popular Jazz Life station, WQCD-FM (CD 101.9) has exported its Sunday night program, “Cool Cuts,” to Japan, where it can be heard, in its entirely, on Tokyo’s BAYFM 78. “Contemporary jazz has become as significant for the ‘90s as early rock was for the ‘50s,” says B.B. King. “It’s great. I’m just amazed it’s happening. I’m not sure that it’s good, but there it is... A couple of weeks ago, I talked about Muhal Richard Abrams’ winning Denmark’s $30,000 the Jazzprize. Well, that was last year’s winner. Taking home the big bucks this year is David Murray. Good for both of them, and shame on us—why don’t we have a Pulitzer Prize for jazz?... Now on the bookshelves: Jazz Singing America’s Great Voices from Bessie Smith to Bebop and Beyond by Will Friedwald, the right guy to write such an opus ($29.95, Charles Scribner’s Sons)... Artist Richard Wyatt should be putting the finishing touches on his monumental largescale, jazz-themed mural honoring “Hollywood Jazz: 1945-72.” It’s in Hollywood, of course, at 1750 No. Vine St., all 88 by 26 feet of it. Quite a thing, they tell me, and, hey, if it ain’t a Pulitzer Prize, it’s a step in the right direction.
### RAP

**BY ERNEST HARDY**

#### NEW BEATS

#### SINGLES

- **LUKE FEATURING THE 2 LIVE CREW**: "Banned in the U.S.A." (Luke Records PR3484)

In order for this record to have had even half a chance at stinging or provocative commentary on the forces that led to its existence, the 2 Live Crew would have to have been a major con job in the first place, some (misunderstood) bit of performance art aimed at critiquing a sexist and consumerist society. Uh-huh. Yeah. Sure. Since that's not the case by a long shot, what springs from these minds used to oozing puercule, adolescent, male fantasies is a rather tame, kinda lame bit of standing tall in the face of adversity. They touch on the issues of racism and political caricature that have fueled the misguided attacks on them, but only in the most facile ways, making it seem more as if they're repeating what their various (often reluctant) defenders have said on their behalf than that they have actually assumed any political depth after their public trial by fire.

#### ALBUMS

- **ERIC B & RAKIM: Let the Rhythm Hit 'Em** (MCA 6416)

  Trance-inducing grooves knock down your resistance and pull you into seamlessly woven rhymes. I first put this on when I was cleaning my apartment and then found myself stretched in front of my stereo's speakers, eyes closed, just taking it all in. Though the primary thrust of the lyrics is, no surprise, the duo's superiority (a bit of ego-stroking that is basically very tired—and that in other hands could be disastrous), they do it with style, and drop in just enough references to the world at large to keep it from getting monotonous.

- **TAIRRIE B.: The Power of a Woman** (MCA 6409)

  If all you needed was attitude and a brilliant producer (and contrary to what the charts may reflect, that is not enough), this would be a brilliant album. As it is, Tairrie B.'s "gangster's moll" schtick wears thin real quickly. Queen Latifah, Neneh Cherry, MC Lyte, and Salt N Pepa have all demonstrated the real power of women rappers. For Ms. B., to come along and merely ape the fellas is a step backwards. Amusing for any randomly sampled ten minutes (or less), this bleached cartoon is less than word of mouth had promised. I'd rather listen to Teena Marie's rap from "Square Bizz," which was funny, witty, and wise—and established Lady Tea as a woman to be reckoned with. Still, an instrumental version of this LP/CD would really kick some ass.

- **COMPTON'S MOST WANTED: It's a Compton Thang** (Orpheus Records CDP-2-75633-2)

  Street attitude and humor in heavy doses ("Punk fool you must be dazin' / I make more sequels than my man, Jason") don't quite rescue this effort from the depths of genericism. Not that everything has to have the full-blown dynamics of a PE album, but following in the footsteps of more adventurous acts, this sounds rather flat and, lyrically, feels like a third generation of what has been said a million times before. A solid, unique identity is what fails to emerge and is what's most needed here. It's a Compton Thang could well have come from an N.W.A. fan in Iowa.

#### RAP ALBUMS

**July 30, 1990** The square outline indicates rising upward chart movement.

<table>
<thead>
<tr>
<th>#</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PLEASE DON'T HURT 'EM</td>
<td>M.C. Hammer</td>
<td>Capitol</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>AMERIKA'S MOST WANTED</td>
<td>Ice Cube</td>
<td>Priority</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>FEAR OF A BLACK PLANET</td>
<td>Public Enemy</td>
<td>Def Jam/Columbia</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>BLACKS MAGIC</td>
<td>Salt N Pepa</td>
<td>Checkmate</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>WE'RE ALL IN THE SAME GANG</td>
<td>Warner Bros.</td>
<td>3241</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM</td>
<td>Atlantic</td>
<td>1311</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>WORLD POWER</td>
<td>Snap</td>
<td>Arista</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>LET THE RHYTHM HIT 'EM</td>
<td>Eric B &amp; Rakim</td>
<td>MCA 6416</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>LIVIN' LIKE HUSTLERS</td>
<td>Above The Law</td>
<td>Ruthless 4004</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>MASTER PIECE</td>
<td>Just Ice</td>
<td>Fresh/Sleeping Bag 20216</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>11 SEX PACKETS</td>
<td>Digital Underground</td>
<td>Tomyboy TSC 106</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>DONE BY THE FORCES OF NATURE</td>
<td>Jungle Bros.</td>
<td>Warner Bros. 26072</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>AS NASTY AS THEY WANNA BE</td>
<td>(Luke Skywaker)</td>
<td>Xlent 26150</td>
<td>7</td>
</tr>
<tr>
<td>14</td>
<td>IT AIN'T WHERE YA FROM, IT'S WHERE YA AT</td>
<td>(Gallet 24269)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>WRECKS-N-EFFECT</td>
<td>Wreck's N Effect</td>
<td>Motown 6281</td>
<td>8</td>
</tr>
<tr>
<td>16</td>
<td>BASS IS THE NAME OF THE GAME</td>
<td>D.J. Majic Mike</td>
<td>Cheezy 9402</td>
<td>13</td>
</tr>
<tr>
<td>17</td>
<td>NEW FUNKY TRIBE</td>
<td>Boo-Yaa T.R.I.B.E.</td>
<td>9003</td>
<td>10</td>
</tr>
<tr>
<td>18</td>
<td>TO THE EAST, BLACKWARDS</td>
<td>X-Clan</td>
<td>(Atlantic 91269)</td>
<td>12</td>
</tr>
<tr>
<td>19</td>
<td>PLAY IT AGAIN, SHAN</td>
<td>M.C. Shan</td>
<td>Cold Chills/Warner Bros. 26159</td>
<td>11</td>
</tr>
<tr>
<td>20</td>
<td>TELL THE WORLD MY NAME</td>
<td>K-Solo</td>
<td>Atlantic</td>
<td>16</td>
</tr>
<tr>
<td>21</td>
<td>HOLY INTELLIGENCE</td>
<td>Poor Righteous Teachers</td>
<td>10069</td>
<td>9</td>
</tr>
<tr>
<td>22</td>
<td>PAINIS IN THE GAME</td>
<td>Skywaker XX111</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>23</td>
<td>FUN HOUSE</td>
<td>Kid N Play</td>
<td>Select 26294</td>
<td>18</td>
</tr>
<tr>
<td>24</td>
<td>A SHADE OF RED</td>
<td>Redheadкин &amp; the F.B.I.</td>
<td>9003</td>
<td>25</td>
</tr>
<tr>
<td>25</td>
<td>PETERS POSSE</td>
<td>Various Artists</td>
<td>Peters 1001</td>
<td>13</td>
</tr>
<tr>
<td>26</td>
<td>IT'S A COMPTON THING</td>
<td>Compton's Most Wanted</td>
<td>Orpheus/EMI 75627</td>
<td>8</td>
</tr>
<tr>
<td>27</td>
<td>THE INCREDIBLE BASE</td>
<td>Rob Base</td>
<td>Profile 1265</td>
<td>25</td>
</tr>
<tr>
<td>28</td>
<td>DON'T SWEAT ME</td>
<td>M.C. Shy D</td>
<td>On Top 9003</td>
<td>26</td>
</tr>
<tr>
<td>29</td>
<td>THE DOGS</td>
<td>The Dogs</td>
<td>On Top 2003</td>
<td>25</td>
</tr>
<tr>
<td>30</td>
<td>LET ME TAKE YOU TO THE ROCK HOUSE</td>
<td>Effex3000/Skywaker</td>
<td></td>
<td>34</td>
</tr>
<tr>
<td>31</td>
<td>4</td>
<td>Tony M.F. Rock</td>
<td>(Reprie 26049)</td>
<td>19</td>
</tr>
<tr>
<td>32</td>
<td>THE CACTUS ALBUM</td>
<td>Del JarrvCoiumbria</td>
<td>FCT 45415</td>
<td>28</td>
</tr>
<tr>
<td>33</td>
<td>24 THE BASS</td>
<td>Del Dames</td>
<td>Sadona 7521</td>
<td>19</td>
</tr>
<tr>
<td>34</td>
<td>AND IN THIS CORNER</td>
<td>D.J. Jazy Jeff &amp; the Fresh Prince</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>THE BIZ NEVER SLEEPS</td>
<td>Biz Markie</td>
<td>Warner Bros. 9 26003</td>
<td>37</td>
</tr>
<tr>
<td>36</td>
<td>BIG TYME</td>
<td>Heavy D &amp; The Boyz</td>
<td>MCA 62302</td>
<td>34</td>
</tr>
<tr>
<td>37</td>
<td>SHALL WE DANCE</td>
<td>Creative Funk/Select-O-Hits 7001</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>FUNK TECHNICIAN</td>
<td>Grand Master &amp; Izy Chil</td>
<td>Wild Patch 2003</td>
<td>37</td>
</tr>
<tr>
<td>39</td>
<td>STONE COLD RHYMIN&quot;</td>
<td>Young M.C.</td>
<td>Delicious/Island 91308</td>
<td>35</td>
</tr>
<tr>
<td>40</td>
<td>TO HELL AND BACK</td>
<td>Nemesis</td>
<td>Profile 1265</td>
<td>37</td>
</tr>
</tbody>
</table>

CASH BOX  JULY 28, 1990
To hear him say it, he fell into the business por carambola, opening a record store to give employment to a brother. Within a couple of years the hermanos were running three record shops in the Bronx. Ralph then moved to the distribution ranks in 1969, opening Rico Records Distributors in partnership with Israel Ortiz. Later, with another partner, Nelson Velazquez, Cartagena purchased the BMG line and became<th>.<th>Montnez, Ralph proposed that Cartagena produce him. The result was Tony Pabón y La Protesta, salsa’s first cooperative band. Cartagena recorded some of the lesser-known New York bands, until 1973, when he was approached for distribution business first by Rafael Ithier—leader of El Gran Combo, considered the most popular salsa’s dancing orchestra legacy initiated by Rafael Cortijo y su Combo—and then by Johnny Ventura, El Caballo, leader of his own exciting merengue pack.

“THAT was the first time I realized what the multinationals were all about,” Cartagena stated, “and that we were the Triple A of the major leagues.”

In spite of this perception, for over one solid decade all the dancing world had to acknowledge that Cartagena and Combo Records boasted the top performers in the salsa and merengue fields, with El Combo and Ventura churning out one classic production after another. In New York’s best and brutal horro pandeio. Cartagena had eaten everyone’s candles. But that success brought about a less felicitous reaction. Now everyone wanted a part of the Combo gold, and they started to chip away at theorado mountain. The first to go was Andy Montañez, initially lured by the contract offered by then top Venezuelan salsa group Dimensión Latina, to eventually become leader of his own group with TH/Rodven. Next to go was Johnny Ventura, to the CBS Discos ranks. The most recent departure was island heritage Gilberto Santamaría, also to CBS. How much does this bother Cartagena?

“COMBO Records has always managed to replace those who leave us. When Ventura left, Bonny Cepeda came on board. Now that Gilberto’s gone we’ll spend more time developing Mario Ortiz. We had four happy years with Santana. I respect him and like him very much. But I hope they [CBS] don’t do the same to him that they did to Johnny Ventura, Sergio Vargas, and Milly, Jocelyn y Los Vecinos, who only got a fragment of the promotional attention they deserved.”

Cartagena further explained: “Multinationals only promote an album a month and a half before its release and a month and a half thereafter. At Combo Records we don’t even think about the artist. In this manner we can guarantee a six-month upward sales mobility.”

Cartagena also wasn’t shy about discussing this openly dedicated devotion to El Gran Combo, a sentiment used as an accusation by departed Combo bands.

“It’s true that I have a big commitment to El Combo. But Ithier and the group as a whole have been very loyal to me, particularly when they’ve had plenty of offers and opportunities to go elsewhere. That’s why I continue to be their road manager and booking agent, just like I used to do with Johnny Ventura.”

Strangely enough, Cartagena, who has been praised for being the frontrunner of the record production and booking business double-play, is currently shying away from the twofold responsibilities.

“I recently made up my mind not to get involved any longer in bookings other than El Combo’s because there were other sides of the business getting neglected.”

Cartagena is just as pragmatic when viewing the business in the ’90s. The next decade will be determined according to how the radio deals with the market. We’ve lost our young generation because they haven’t had exposure to the music. I don’t know if we can afford to wait until the adults return because of the clave in their blood. More important is the fact that years ago in New York we had bilingual radio jocks in commercial stations to reach the bilingual community. This is what’s sorely missing.”

Ironically, Combo Records—a business wholly owned by the Cartagena family, in spite of rumors to the contrary—seems to be investing heavily in the merengue market. According to Cartagena, Bonny Cepeda is currently in the studio with his former singer Carlos David. Elvis Cabrera, one of the arrangers for the popular La CoCo Band, is also in the studio, with one of LCB’s singers, Silvio Soza, writer of some of the band’s most popular hits.

Another one whom Cartagena included in the artists who have approached him with their own offers is Ralph Cartagena’s younger brother, Derek, who has selected to release an album in August along with García’s second release. As if to reassure the world that he hadn’t neglected the salsa front or his heart’s affections, he reminded me about the new El Gran Combo release, Latin Up!, whose title cut is half English, half Spanish. He was quick to laughingly rebuke reports of ECC’s Jerry Rivas’ being the next departure and the imminent retirement of ECC’s musical director and master hooker Rafael Ithier.

The funny thing about this is that the only thing I have with El Gran Combo is a one-album deal. El Combo has been free to do what they pleased. A contract doesn’t bind an artist. Then again, a contract should be honored.”

Cartagena leaned back in his chair and flashed now the candy-eater grin.

“Unless someone is not comfortable with it.”

CHICAGO LATIN LPs

BY TONY SABOURIN

FOR 21 YEARS, HE’S GONE ABOUT HIS BUSINESS in a low-key manner, quietly accessible, with bullish determination, withstanding adverse changes in the economy and freely furtive from the multitudes. On Tenth Avenue, New York's revolving record distribution strip (worth tens of millions of dollars annually), Ralph Cartagena's word is as good as one of his precious El Gran Combo albums, and, in the strictest business sense, just as swinging and impactful.

To hear him say it, he fell into the business por carambola, opening a record store to give employment to a brother. Within a couple of years the hermanos were running three record shops in the Bronx. Ralph then moved to the distribution ranks in 1969, opening Rico Records Distributors in partnership with Israel Ortiz. Later, with another partner, Nelson Velazquez, Cartagena purchased the BMG line and became the leader of his own exciting merengue pack.

"THAT was the first time I realized what the multinationals were all about," Cartagena stated, "and that we were the Triple A of the major leagues."

In spite of this perception, for over one solid decade all the dancing world had to acknowledge that Cartagena and Combo Records boasted the top performers in the salsa and merengue fields, with El Combo and Ventura churning out one classic production after another. In New York's best and brutal horro pandeio. Cartagena had eaten everyone's candles. But that success brought about a less felicitous reaction. Now everyone wanted a part of the Combo gold, and they started to chip away at theorado mountain. The first to go was Andy Montañez, initially lured by the contract offered by then top Venezuelan salsa group Dimensión Latina, to eventually become leader of his own group with TH/Rodven. Next to go was Johnny Ventura, to the CBS Discos ranks. The most recent departure was island heritage Gilberto Santamaría, also to CBS. How much does this bother Cartagena?

"COMBO Records has always managed to replace those who leave us. When Ventura left, Bonny Cepeda came on board. Now that Gilberto’s gone we’ll spend more time developing Mario Ortiz. We had four happy years with Santana. I respect him and like him very much. But I hope they [CBS] don’t do the same to him that they did to Johnny Ventura, Sergio Vargas, and Milly, Jocelyn y Los Vecinos, who only got a fragment of the promotional attention they deserved."

Cartagena further explained: "Multinationals only promote an album a month and a half before its release and a month and a half thereafter. At Combo Records we don’t ever forget about the artist. In this manner we can guarantee a six-month upward sales mobility."

CASH BOX JULY 28, 1990

THE SQUARE-BULBED INTRUSIVE UPWARD CHALK MARKER.

Los Tenerarios (TH/Rodven) Los Tenerarios
2 Todo Galope (Fonovisa) Bronco
3 Mi Buena Suerte (Fonovisa) Los Tigres del Norte
4 Quien Como Tu (CBS Discos) Ana Gabriela
5 El Carino Es Como Una Flor (Sonotone) R. La Scala
6 Yo Para Siempre (Fonovisa) Los Bukis
7 A Tu Recordio (Fonovisa) Los Yonicos
8 Venite anos (WEA Latin) Luis Miguel
9 Mi Acordéon Y Yo (Freddy Records) Ramon Ayala
10 Te Recordame (Salsa Records) Grupo Lluvia
11 Con El Mariachi Vargas (CBS Discos) J.R. Rodriguez
12 Con Banda (Munart) Antonio Aguilar
13 Con Tambora, Vol. II (Munart) Joan Sebastian
14 Ni Me Viene Ni Me Va (Fonovisa) Los Humildes
15 Por Tu Malito Amor (CBS Discos) Vicente Fernandez
16 Gracias Muchas Gracias (Fonovisa) Barón de Apodaca
17 Un Angel No Debe Llorar (Fonovisa) Los Bondadosos
18 Al Nordeste del Sur (CBS Discos) Franco de Vita
19 Etapas de Mi Vida (TH/Mex) Grupo Topaz
20 15 Grandes (Globo Records) Jose Jose

El Gran Combo De Puerto Rico and Ralph Cartagena

Pictured (l-r) Andy Montnez, of El Gran Combo, Ralph Cartagena, President of Rico Records with his son Derek, Tony Pabon, Musical Director of Rico Records and Rafael Ithier, Director of El Gran Combo.
RHYTHM & BLUES

BY ERNEST HARDY

R&B PICKS

ALBUMS

ANITA BAKER: Compositions

Elektra 9 60922-2

Anita Baker has carved a groove for herself that is so comfortable, that rocks you softly, that lulls you so gently... it's the next best thing to percoald. Well, not quite. That Ms. Baker is one of the most talented vocalists to emerge in the last few years is the fact that she's been one of the most influential voices in the R&B/jazz field. But a satel stomach and a shelf full of Grammys have rendered her talent an almost impenetrable tool for expression. Her voice still soars and pulls emotion from the most banal of lyrics and the most arid of situations, and the production on this LP/CD almost jingles—practically shrinks "FIRST CLASS PRODUCTION." But three or four songs into it, you're still waiting for the second story to begin. By the end of the last track, you're still waiting for a change of mood or tempo. You'll settle for a memorable lyric, even. This effort is Baker with one hand behind her back and both eyes closed. For most, that would be enough. In Baker's case, you want the eyes wide open and arms flailing. To quote Spike Lee, "Wake up, wake up!

SINBAD: Brain Damaged

Wing Records/PolyGram 841 901-4

Sindbad, of A Different World and Showtime at the Apollo fame, aims his G-rated comedic approach at everything from 50-year-old rappers, Mike Tyson as a speech dodge teacher, deranged parents (sure, that's redundant), hair weaves, to what it's like to grow up in a black household, and more. It's basically a hip-hop, de-Vegan-ized Bill Cosby routine. Not revolutionary or political in the least, and that's not its purpose. Entertainement at its frothy best.

IT'S HIS THANG: Atlantic recording artist Paul Jackson, Jr. recently played a showcase performance at Los Angeles' Roxy nightclub for label staffs and members of the music media. The showcase coincided with the success of his second album, "Made in America," a top-20 contemporary jazz album, and its current single, "My Thang." Shown after his performance are, from left: (back row) producer Ollie Brown; Los Angeles radio station KACE air personality Lisa Lipp; KACE production manager Mike Mann; WEA field merchandising rep Kimu Kelley; and (front row) KACE music director/air personality Antoinette Russell; Paul Jackson, Jr.; and Atlantic West Coast promotion manager, black music, Rick Nuhn.

JAZZ IS GOOD FOR THE SOUL: EMI Records has just released the latest album by rap artist The Jazz. Scene with The Jazz as he visited EMI's New York offices are (from left): Hurricane, rep of the Shadows, a top-20 contemporary jazz album, and its current single, "My Thang." Shown after his performance are, from left: (back row) producer Ollie Brown; Los Angeles radio station KACE air personality Lisa Lipp; KACE production manager Mike Mann; WEA field merchandising rep Kimu Kelley; and (front row) KACE music director/air personality Antoinette Russell; Paul Jackson, Jr.; and Atlantic West Coast promotion manager, black music, Rick Nuhn.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Original Chart Position</th>
<th>Top 100 Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHE AIN'T WORTH IT</td>
<td>Glen Medeiros/Bobby Brown</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>ENJOY THE SILENCE</td>
<td>Elton John</td>
<td>17</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>HOLD ON</td>
<td>Deep Purple</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>CRADLE OF LOVE</td>
<td>Madonna</td>
<td>3</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>RUB YOU THE RIGHT WAY</td>
<td>Johnny Gill</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>VISION OF LOVE</td>
<td>Michael Bolton</td>
<td>19</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>GIRLS NIGHT OUT</td>
<td>Motley Crue</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>WHEN I'M BACK ON MY FEET</td>
<td>Michael Bolton</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>THE POWER</td>
<td>Arista</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>I'LL BE YOUR SHELTER</td>
<td>Taylor Dayne</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>STEP BY STEP</td>
<td>New Kids On The Block</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>KING OF WISHLFUL THINKING</td>
<td>The Boss</td>
<td>23</td>
<td>3</td>
</tr>
<tr>
<td>13</td>
<td>HANKY PANKY</td>
<td>Madonna</td>
<td>18</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>COME BACK TO ME</td>
<td>Janet Jackson</td>
<td>24</td>
<td>22</td>
</tr>
<tr>
<td>15</td>
<td>DON'T GO AWAY MAD</td>
<td>Motley Crue</td>
<td>25</td>
<td>20</td>
</tr>
<tr>
<td>16</td>
<td>IF WISHES CAME TRUE</td>
<td>Poison</td>
<td>26</td>
<td>24</td>
</tr>
<tr>
<td>17</td>
<td>UNSKINNY BOP</td>
<td>Enigma/Capitol</td>
<td>27</td>
<td>27</td>
</tr>
<tr>
<td>18</td>
<td>YOU CAN'T DEFEAT IT</td>
<td>Lisa Stansfield</td>
<td>17</td>
<td>30</td>
</tr>
<tr>
<td>19</td>
<td>MAKE YOU SWEAT</td>
<td>Keith Sweat</td>
<td>14</td>
<td>29</td>
</tr>
<tr>
<td>20</td>
<td>IT MUST HAVE BEEN LOVE</td>
<td>Roxette</td>
<td>17</td>
<td>28</td>
</tr>
<tr>
<td>21</td>
<td>DO YOU REMEMBER</td>
<td>Phil Collins</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td>22</td>
<td>READY OR NOT</td>
<td>After 7</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>23</td>
<td>JERK OUT</td>
<td>Go West</td>
<td>23</td>
<td>21</td>
</tr>
<tr>
<td>24</td>
<td>MENTIROSA</td>
<td>Mellow Man Ace</td>
<td>14</td>
<td>11</td>
</tr>
<tr>
<td>25</td>
<td>POISON</td>
<td>Bell Biv DeVoe</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>26</td>
<td>EPIC</td>
<td>Warner Bros. 19813</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td>27</td>
<td>THIS COULD BE LOVE</td>
<td>Verdict/A&amp;M</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>28</td>
<td>DO ME</td>
<td>Bell Biv DeVoe</td>
<td>46</td>
<td>40</td>
</tr>
<tr>
<td>29</td>
<td>HAVE YOU SEEN HER?</td>
<td>N.H., Hammer</td>
<td>43</td>
<td>43</td>
</tr>
<tr>
<td>30</td>
<td>POSSESSION</td>
<td>Bad English</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>31</td>
<td>PURE</td>
<td>The Lightning Seeds</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td>32</td>
<td>BAD OF THE HEART</td>
<td>George Lamond</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>33</td>
<td>I DON'T WANT TO HEAR YOU</td>
<td>Capitol 96073</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>34</td>
<td>MY KINDA GIRL</td>
<td>Babyface</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>35</td>
<td>ACROSS THE RIVER</td>
<td>Bruce Hornsby</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>36</td>
<td>RELEASE ME</td>
<td>Wilson Phillips</td>
<td>42</td>
<td>42</td>
</tr>
<tr>
<td>37</td>
<td>THE OTHER SIDE</td>
<td>Aerosmith</td>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td>38</td>
<td>LOVE AND EMOTION</td>
<td>Steve B. Bogle</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>39</td>
<td>BLAZE OF GLORY</td>
<td>Jon Bon Jovi</td>
<td>45</td>
<td>45</td>
</tr>
<tr>
<td>40</td>
<td>HOLD ON</td>
<td>Wilson Phillips</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>41</td>
<td>VOUGE</td>
<td>Six/Warner Bros. 52119</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>42</td>
<td>TONIGHT</td>
<td>Madonna</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>43</td>
<td>THE GIRL I USED TO KNOW</td>
<td>Brother Beyond</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>44</td>
<td>TALK TO ME</td>
<td>Anita Baker</td>
<td>53</td>
<td>53</td>
</tr>
<tr>
<td>45</td>
<td>U CAN'T TOUCH THIS</td>
<td>Roger Mayer</td>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>46</td>
<td>CAN'T STOP FALLING IN LOVE</td>
<td>Cheap Trick</td>
<td>52</td>
<td>52</td>
</tr>
<tr>
<td>47</td>
<td>BANG BANG</td>
<td>Danger Danger</td>
<td>60</td>
<td>60</td>
</tr>
<tr>
<td>48</td>
<td>BABY IT'S TONIGHT</td>
<td>Jude Cole</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>49</td>
<td>WE'RE ALL IN THE SAME GANG</td>
<td>Warner Bros. 19819</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>50</td>
<td>STRANGER TO LOVE</td>
<td>The West Coast Rap All-Stars</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>51</td>
<td>NOTICE ME</td>
<td>St. Paul</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Original Chart Position</th>
<th>Top 100 Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>CLOSE TO YOU</td>
<td>Charisma</td>
<td>1</td>
<td>55</td>
</tr>
<tr>
<td>53</td>
<td>CHILDREN OF THE NIGHT</td>
<td>Capilliot 72289</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>54</td>
<td>CUTS BOTH WAYS</td>
<td>Epic 34-7325</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>55</td>
<td>THE HUMPTY DANCE</td>
<td>Tommy Boy 7444(T)</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>56</td>
<td>CAN'T GET ENOUGH</td>
<td>Atlantic 4-87866</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>57</td>
<td>LOVE AND AFFECTION</td>
<td>OCG 4-19699</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>58</td>
<td>KISS THIS THING GOODBYES</td>
<td>A&amp;M 14899</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>59</td>
<td>HOW BAD DO YOU WANT IT</td>
<td>Gelfen 4-19699</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>60</td>
<td>TIC-TAC-TOE</td>
<td>Atlantic 4-67919</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>61</td>
<td>THATS NOT HER STYLE</td>
<td>Columbia 73442</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>62</td>
<td>SITTIN' IN THE LAP OF LUXURY</td>
<td>WS-31-45289(T)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>63</td>
<td>OH GIRL</td>
<td>Columbia 73377</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>64</td>
<td>CLUB AT THE END OF THE STREET</td>
<td>MCA 5381(8)</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>65</td>
<td>HEARTS IN TROUBLE</td>
<td>OCG(Warner Bros. 4-19679)</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>66</td>
<td>ALRIGHT</td>
<td>A&amp;M SP-18201(1)(C)</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>67</td>
<td>BANNED IN THE USA</td>
<td>Luke/Atlantic 4-98915(T)</td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

---

The square bullet indicates strong upward chart movement. See Alphabetic and Publisher list page.
CBS Records/Nashville Sets Expansion, Promotions

ROY WUNSCH, NEWLY APPOINTED PRESIDENT OF CBS RECORDS/NASHVILLE has revealed plans to expand CBS Records' Nashville operations. The company will now operate under a dual-label promotion and A&R structure.

"By expanding the Nashville division in this way we are solidifying our commitment to acquire, produce and develop the absolute best in artists and music," states Wunsch. "Each label will have its own artistic philosophy and texture which will become defined in the months ahead."

Effective August 1, the following CBS Records/Nashville executives will be promoted to head their respective label department staffs:

Jack Lameier (photo: Beth Gwinn)

second-largest country publisher. In 1985, the company was sold and Montgomery joined Tree International, Nashville's #1 publishing company. In late 1988, Montgomery joined CBS Records as vice president, Nashville A&R, following his tenure as director, creative services, Tree International.

Jack Lameier will be appointed vice president, national promotion, Epic Records. He was formerly director, national promotion, CBS Records/Nashville. Lameier first came to Nashville in 1981 when he assumed the role of director, national Columbia promotion, CBS Records/Nashville. From 1978-1981 he was based in Los Angeles and worked for CBS Records/Nashville as Western regional country marketing manager. Lameier first joined CBS Records in 1962 in Cincinnati. His history with CBS Records spans 28 years.

Steve Buckingham becomes vice president, Nashville A&R, Columbia Records. He previously held the position of director, A&R/executive producer, CBS Records/Nashville. In 1985, Buckingham joined CBS Records, Nashville as director, A&R. Prior to coming to CBS Records, Buckingham's production background includes work withsuch greats as Dionne Warwick and Melissa Manchester, as well as the Grammy Award-winning Follow That Bird, (Sesame Street RCA soundtrack) with Alabama, Waylon Jennings and Ronnie Milsap.

Joe Casey has been named vice president, national country promotion, Columbia Records. Casey by-passed his initial interest in pharmacy to begin a career with the CBS Records group in 1966. Launching his career as a local promotion manager for Columbia Records in his hometown of Atlanta, Casey was tapped in 1974 as the first regional country promotion manager for the Southeastern region before moving to Nashville to assume the post of director, sales and promotion, Columbia Records. From this position, he was appointed, in 1978, to director, national promotion, CBS Records/Nashville. In 1982, he was upped to vice president, national promotion, CBS Records/Nashville, a post he held until his current position.

Concludes Wunsch, "It is a privilege to announce the alignment of such a qualified team in key positions of this new dual-label structure. Lameier, Buckingham, Casey and Montgomery each have exceptional expertise and industry-wide respect, and were all key participants in CBS Records/Nashville's past and present successes."

Second Annual Country Gold Concert

THE JIM HALSEY COMPANY AND JAPANESE COUNTRY MUSIC PROMOTER "GOOD TIME CHARLIE" NAGATANI have announced the second annual all-star "Country Gold" concert to be held in Kumamoto, Japan.

Headlining this year's event, scheduled for October 21, will be the Country Music Association's 1985 Entertainer of the Year, Ricky Skaggs. Joining Skaggs for the concert is an equally impressive lineup of country talent that includes the Osborne Brothers, the Nitty Gritty Dirt Band, Asleep at the Wheel, Jana Jae, J. D. Hart and Nagatani's own act, Charlie and the Cannonballs.

The Country Gold concert will be held at Asporta, the world's largest and most advanced outdoor theater, and will run from noon until 8:00 p.m. A crowd of over 50,000 is expected. This year's concert, one of the most ambitious of all country events in Japan, includes some of the biggest names in country music and certainly some of the Japanese fans' most beloved superstars.

This year's concert comes after 1989's initial event, which included performances by country greats Roger Miller and Bill Monroe, as well as Hank Thompson, Wanda Jackson, Michael Johnson and the Wagoners. The 1989 extravaganza was a big success with both the Japanese audience and music critics that attended.

Nagatani, a successful club owner, concert promoter and performer in his own right, remains one of Japan's most dedicated country music fans. He has, almost single-handedly, helped establish country as one of the fastest-growing musical styles now listened to by Japanese customers.
<table>
<thead>
<tr>
<th>#</th>
<th>Song</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Top Weeks</th>
<th>Last Week</th>
<th>Publisher</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ON DOWN THE LINE</td>
<td>Patty Loveless</td>
<td>2</td>
<td>11</td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>2</td>
<td>THE DANCE</td>
<td>Garth Brooks</td>
<td>1</td>
<td>12</td>
<td></td>
<td></td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>THE RICHEST MAN ON EARTH</td>
<td>Paul Overstreet</td>
<td>5</td>
<td>10</td>
<td></td>
<td></td>
<td>RCA2505</td>
</tr>
<tr>
<td>4</td>
<td>WHEN I CALL YOUR NAME</td>
<td>Vince Gill</td>
<td>8</td>
<td>10</td>
<td></td>
<td></td>
<td>RCA79011</td>
</tr>
<tr>
<td>5</td>
<td>GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN'</td>
<td>Warner Bros 19672</td>
<td>7</td>
<td>10</td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>6</td>
<td>HE TALKS TO ME</td>
<td>Lorrie Morgan</td>
<td>6</td>
<td>9</td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>7</td>
<td>GOOD TIMES</td>
<td>Dan Seals</td>
<td>11</td>
<td>7</td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>8</td>
<td>I'VE GOTTA BE SOMEBODY</td>
<td>Travis Tritt</td>
<td>16</td>
<td>6</td>
<td></td>
<td></td>
<td>Warner Bros 7-19797</td>
</tr>
<tr>
<td>9</td>
<td>WRONG</td>
<td>Waylon Jennings</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>THIS SIDE OF GOODBYE</td>
<td>Highway 101</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>11</td>
<td>NEXT TO YOU, NEXT TO ME</td>
<td>Shenandoah</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>12</td>
<td>WANTED</td>
<td>Alan Jackson</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
<td>Arista AS-2092</td>
</tr>
<tr>
<td>13</td>
<td>HE WALKED ON WATER</td>
<td>Randy Travis</td>
<td>3</td>
<td>11</td>
<td></td>
<td></td>
<td>Warner Bros 7-19678</td>
</tr>
<tr>
<td>14</td>
<td>ISLAND</td>
<td>Eddy Raven</td>
<td>4</td>
<td>15</td>
<td></td>
<td></td>
<td>Columbia 79897</td>
</tr>
<tr>
<td>15</td>
<td>MAYBE THAT'S ALL IT TAKES</td>
<td>Don Williams</td>
<td>7</td>
<td>9</td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>16</td>
<td>OH LONESOME ME</td>
<td>The Kentucky Headhunters</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>17</td>
<td>DANCY'S DREAM</td>
<td>Restless Heart</td>
<td>12</td>
<td>14</td>
<td></td>
<td></td>
<td>RCA2503</td>
</tr>
<tr>
<td>18</td>
<td>WALK ON (MCA79094)</td>
<td>Reba McEntire</td>
<td>13</td>
<td>14</td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>19</td>
<td>SHE CAME FROM FT. WORTH</td>
<td>Kathy Mattea</td>
<td>18</td>
<td>16</td>
<td></td>
<td></td>
<td>Mercury</td>
</tr>
<tr>
<td>20</td>
<td>NOTHING'S  (RCA2596)</td>
<td>Clint Black</td>
<td>30</td>
<td>3</td>
<td></td>
<td></td>
<td>RCA2596</td>
</tr>
<tr>
<td>21</td>
<td>HUMMINGBIRD</td>
<td>Ricky Skaggs</td>
<td>19</td>
<td>14</td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>22</td>
<td>LOOKS AREN'T EVERYTHING</td>
<td>Mark Collie</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td>RCA20920</td>
</tr>
<tr>
<td>23</td>
<td>NOBODY'S TALKING</td>
<td>Exile</td>
<td>21</td>
<td></td>
<td></td>
<td></td>
<td>Arista AS-2099</td>
</tr>
<tr>
<td>24</td>
<td>BABY, WALK ON</td>
<td>Matraca Berg</td>
<td>26</td>
<td>9</td>
<td></td>
<td></td>
<td>RCA2504</td>
</tr>
<tr>
<td>25</td>
<td>SOMETHING OF A DREAMER</td>
<td>Mary-Chapin Carpenter</td>
<td>6</td>
<td>6</td>
<td></td>
<td></td>
<td>Columbia 38 73061</td>
</tr>
<tr>
<td>26</td>
<td>DON'T GO OUT</td>
<td>Tanya Tucker &amp; T. Graham Brown</td>
<td>37</td>
<td>5</td>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>27</td>
<td>FOURTEEN MINUTES OLD</td>
<td>Doug Stone</td>
<td>34</td>
<td>3</td>
<td></td>
<td></td>
<td>Epic</td>
</tr>
<tr>
<td>28</td>
<td>SEARCHIN' FOR SOME KIND OF CLUE</td>
<td>Atlantic 32655</td>
<td>28</td>
<td>12</td>
<td></td>
<td></td>
<td>Atlantic</td>
</tr>
<tr>
<td>29</td>
<td>FROM SMALL THINGS</td>
<td>Nitty Gritty Dirt Band</td>
<td>31</td>
<td>7</td>
<td></td>
<td></td>
<td>MCA20930</td>
</tr>
<tr>
<td>30</td>
<td>I MEANT EVERY WORD HE SAID</td>
<td>Ricky Van Shelton</td>
<td>45</td>
<td>3</td>
<td></td>
<td></td>
<td>Columbia 734113</td>
</tr>
<tr>
<td>31</td>
<td>I COULD BE PERSUADED</td>
<td>The Bellamy Brothers</td>
<td>41</td>
<td>4</td>
<td></td>
<td></td>
<td>MCA7919</td>
</tr>
<tr>
<td>32</td>
<td>LOVE WITHOUT END</td>
<td>George Strait</td>
<td>24</td>
<td>13</td>
<td></td>
<td></td>
<td>MCA7915</td>
</tr>
<tr>
<td>33</td>
<td>NEW KIND OF LOVE</td>
<td>Amiee McElroy</td>
<td>36</td>
<td>9</td>
<td></td>
<td></td>
<td>MCA20920</td>
</tr>
<tr>
<td>34</td>
<td>WHO'S GONNA TELL YOUR GOODBYE</td>
<td>Earl Thomas Conley</td>
<td>44</td>
<td>4</td>
<td></td>
<td></td>
<td>RCA2511</td>
</tr>
<tr>
<td>35</td>
<td>SMALL WORLD</td>
<td>The Statler Brothers</td>
<td>40</td>
<td>5</td>
<td></td>
<td></td>
<td>MCA25030</td>
</tr>
<tr>
<td>36</td>
<td>I DON'T HURT ANYMORE</td>
<td>Prairie Oyster</td>
<td>38</td>
<td>7</td>
<td></td>
<td></td>
<td>RCA2510</td>
</tr>
<tr>
<td>37</td>
<td>'T M YOUR MAN</td>
<td>Skip Ewing</td>
<td>46</td>
<td>3</td>
<td></td>
<td></td>
<td>RCA25050</td>
</tr>
<tr>
<td>38</td>
<td>TWO HEARTS</td>
<td>K. T. Oslin</td>
<td>42</td>
<td>2</td>
<td></td>
<td></td>
<td>Columbia 38 72567</td>
</tr>
<tr>
<td>39</td>
<td>HOLDIN' A GOOD HAND</td>
<td>Greenlee Williams</td>
<td>48</td>
<td>3</td>
<td></td>
<td></td>
<td>Columbia 73050</td>
</tr>
<tr>
<td>40</td>
<td>PRECIOUS THING</td>
<td>Steve Wariner</td>
<td>50</td>
<td>3</td>
<td></td>
<td></td>
<td>RCA79015</td>
</tr>
<tr>
<td>41</td>
<td>TANQUERAY</td>
<td>Vern Gosdin</td>
<td>39</td>
<td>6</td>
<td></td>
<td></td>
<td>Columbia 38 73060</td>
</tr>
<tr>
<td>42</td>
<td>I'LL LIE MYSELF TO SLEEP</td>
<td>Shelby Lynne</td>
<td>47</td>
<td>7</td>
<td></td>
<td></td>
<td>Epic</td>
</tr>
<tr>
<td>43</td>
<td>MY PAST IS PRESENT</td>
<td>Rodney Crowell</td>
<td>50</td>
<td>3</td>
<td></td>
<td></td>
<td>Columbia 734292</td>
</tr>
<tr>
<td>44</td>
<td>PASS IT ON (RCA2119)</td>
<td>Alabama</td>
<td>25</td>
<td>13</td>
<td></td>
<td></td>
<td>RCA</td>
</tr>
<tr>
<td>45</td>
<td>BORN AND RAISED IN BLACK AND WHITE</td>
<td>Columbia 38 73081</td>
<td>37</td>
<td></td>
<td></td>
<td></td>
<td>RCA</td>
</tr>
<tr>
<td>46</td>
<td>MICHAEL WOULD DIE</td>
<td>Waylon, Willie, Johnny &amp; Kris</td>
<td>52</td>
<td>4</td>
<td></td>
<td></td>
<td>RCA79050</td>
</tr>
<tr>
<td>47</td>
<td>RUNNIN' WITH THE WIND</td>
<td>Eddie Rabbitt</td>
<td>7</td>
<td>17</td>
<td></td>
<td></td>
<td>Capitol</td>
</tr>
<tr>
<td>48</td>
<td>WHITE LIMOZEEZ</td>
<td>Dolly Parton</td>
<td>27</td>
<td>7</td>
<td></td>
<td></td>
<td>Columbia 73341</td>
</tr>
<tr>
<td>49</td>
<td>EVERY TIME YOU LEAVE</td>
<td>Charlie Louvin</td>
<td>55</td>
<td>8</td>
<td></td>
<td></td>
<td>Columbia 73557</td>
</tr>
<tr>
<td>50</td>
<td>TIL A TEAR BECOMES A ROSE</td>
<td>Keith Whitley Lorrie Morgan</td>
<td>11</td>
<td>11</td>
<td></td>
<td></td>
<td>RCA2519</td>
</tr>
</tbody>
</table>

COUNTRY SINGLES
July 28, 1990
#1 Single: Patty Loveless
High Debut: Steve Wariner #40
To Watch: Ricky Van Shelton #30
#1 Indie: Lori Ann #46

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher listing page.
DIXIE HARRISON
AND
STOP HUNGER RECORDS
Thank Country Radio and Cash Box For Her Second Nationally Charted Single.

TITLE: SHADOWS OF MY MIND
SONGWRITER: E.E. COLLINS
PUBLISHER: HERMITAGE MUSIC
PRODUCED BY: DIXIE HARRISON, ROBERT METZGAR & FRED NEWELL
PROMOTION BY: CHUCK DIXON
PUBLICITY BY: BILLY DEATON TALENT

Watch Dixie’s Nationally Syndicated Show, Tennessee Hayride Jamboree.

All Independent Artist interested in appearing on the Tennessee Hayride Jamboree please contact:

Vision Television Network
44 Music Village Blvd.
Hendersonville, TN 37075
(615) 264-3166

STOP HUNGER RECORDS

BRYKAS RECORDS
Is Proud To Introduce
MISS CHERE FULLER
With Her First Release

“Hey Mama”

DEBUT 84

Written by: Susie Bren Craigaskic Produced by: Susie Bren Craigaskic and Pat Holt
Executive Producer: Ken Jackson

National Promotion: Mike Kelly
Chuck Dixon
Gary Bradshaw

Brykas Records
44 Music Village Blvd., Hendersonville, TN 37075
615-822-9000

A DIVISION OF BLAZO CORPORATION
**INDIE INSIGHT**

**A NEW SINGLE BY FAST-RISING COUNTRY SINGER** Maripat has just been released nationwide. The single, “No One to Talk To But the Blues,” is an old Lefty Frizzell song. Maripat will also be very busy on the road this summer. She traveled to Indiana earlier this year to perform on Willie Nelson’s Farm Aid IV. Maripat has also been signed by the William Morris Agency for exclusive representation. She will be completing her first album this summer.

**ROCK AND ROLL LEGEND** Joey Welz has discovered a talented newcomer in Charlie Quintal. Quintal’s debut single is “Take Me As I Am.” Welz’s latest single, “Where Would I Be Without You,” is also doing very well on the charts. Welz was in Nashville recently recording an album, which will include a country version of “Rock Around the Clock” and a tune called “Headin’ for Armageddon.”

**GRAND OL’ OPRY STAR** Del Reeves served as Grand Marshall of this year’s annual July 4 parade in Gatlinburg, Tennessee. The event is billed as the oldest Independence Day parade in America. The parade has consistently drawn national attention, and was viewed this year by an estimated 80,000 people.

**JIMMY SNYDER’S NEW SINGLE.** “All the Magic Is Gone,” on Blair Records, is rapidly moving toward the national country singles chart. Snyder is no newcomer to country music. He came to Nashville from California where he fronted the house band at the world famous Palamino Club in Los Angeles. He is currently performing six nights a week at Skull’s Rainbow Room in Fitter’s Alley in Nashville. Gene Davis, who is known as the “Father of the West Coast Country Sound,” and who helped establish the Academy of Country Music, produced the single.

---

**INDIE SINGLE REVIEWS**

**INDIE FEATURE PICK**

**JIMMY SNYDER:** “All The Magic’s Gone” (Blair BR-001)

With all the right ingredients, plus an obviously skilled and polished vocal performance, “All The Magic’s Gone” definitely creates a musical magic. Snyder sings from the heart with his enriched and on-the-edge, gutsy voice, in a ballad that sparks clever lyrics and commanding production by Gene Davis. Snyder flaunts the true talent that deserves “major” recognition.

**MICHELLE LYNN:** “My Eyes Are Red (Because My Heart Is Blue)” (Solid Gold SG-3177AA)

**BUBBA BARTOSH:** “Who’s He to You” (BGM 32590)

**DON ARTHUR:** “Good Ain’t Good Enough” (ARK 1338-GAH)

**RUSS JEFFERS:** “Proud to Wave Old Glory” (NSD SW-4838-NSD)

**DOYLE NELSON:** “Livin’ for the Weekend” (Door Knob DK90-352)

**STEPHEN TAYLOR:** “Falling in Love Again” (Comstock COM 1967)

**EDDIE FRENCH:** “I Sure Heard Her Say Good-Bye” (Sundial SR-177)

**RANDY ROADS:** “Teardrops on Tap” (Blue Ridge 002)

**GARY LEE KIRKPATRICK:** “Tell Me Why” (Comstock COM 1979-A)

**WORLD FAMOUS BLUE JAYS:** “Good Morning Mr. Trucker” (Diesel Only DO8398)

---

**UP AND COMING**

**INDIE ALBUM REVIEW**

**LYNNE & THE REBELS:** rebel-u-tion (Roto Noto RCD20092)

This group of Canadians has a sound that’s red-hot right now, and their music is sure to catch fire in the States soon. This album includes some excellent cuts—“Boy Next Door,” “Make a Fool of Me” and “Don’t Come Knocking,” just to touch the surface. Lead singer Lynne Wilson has a voice that’s a combination of Tanya Tucker and Lacy L Dalton, but a style that’s all her own, and one that brings chills to the skin with a ballad like “I’m in the City.” Lynne & the Rebels should definitely attract some “major” attention with this latest release.

---

**CASH BOX JULY 28, 1990**

**1. ROUGH AROUND THE EDGES** (Stargen) ................. . Barbara Richardson
**2. IF THEY AIN’T GOT A FIDDLE** (I/O) .................. . Benny Dean
**3. WALKIN’ IN MY SHOES** (Door Knob) .................. . Sandy Elliott
**4. HIGH SCHOOL DAYS** (TNT) .......................... . Vern Brown
**5. ALABAMA CLAY** (19th Avenue) ...................... . Joey Reed
**6. SHE DON’T LOVE ME ALL THE TIME** (Player) .... . Ed Gary
**7. GETTING OVER YOU** (Oak) .......................... . Teddy Spencer
**8. EVERY BREATH YOU TAKE** (Oak) .................... . White Lace
**9. WITH EVERY BEAT OF MY HEART** (Door Knob) ...... . Ricky Lee Jackson
**10. MILE MARKER TEN** (Stargen) ....................... . Shucks
**11. NO ONE TO TALK TO BUT THE BLUES** (Oak) ...... . Maripat
**12. ALABAMA SUNSHINE** (Door Knob) .................. . Susan Thompson
**13. BE STILL MY BREAKING HEART** (Stargen) .......... . Susi Beatty
**14. HE’LL HAVE TO GO** (Player) .......................... . Rollin Michaels
**15. LOCAL SWIMMER DISRUPTS BAPTISM** (NSD) ..... . Dick Richard
**16. SANTA BARBARA** (Blue Moon) ...................... . Vince Hatfield
**17. LOOK OUT LORETTA** (Door Knob) .................. . Perry LaPointe
**18. ANYTHING BUT YOU** (Oak) .......................... . Trisha Lynn
**19. JEZEBEL** (Soundwaves) .............................. . Ben Sanders
**20. FINAL TOUCHES** (Stargen) ........................... . Dale Schare

**GEORGE “GOOBER” LINDSEY** drops his pants in appreciation of his new management company and booking agency. Eager to cater to their every need, Lindsey is shown on signing day with Judy Seale of the Jim Halsey Company for management and Bob Younts (seated) and Bobby Roberts of the Bobby Roberts Agency for bookings. Lindsey recently hosted “An Afternoon With Goober” party in Nashville where he was presented a “tire gauge” to the city by big Andy Griffth Show fans the Bellamy Brothers.
NEW RELEASE

KIM TSOY

on

EVERGREEN
RECORDS

“HAPPY FOR YOUR SAKE”

For Station ID's, Interviews or Booking Call Betty Townson
(615) 361-6597

National Promotion:
Chuck Dixon
(615) 754-7492
Gary Bradshaw
(512) 675-3862

DEBUTING SOON

BADGER RECORDS
SIGNS LARRY NAPIER

Seated left to right are Billy Joe Burnette, President of Badger Records and producer of the session and new artist, Larry Napier. Standing are Billy Deaton of Billy Deaton Talent, Bobby Dyson, Co-producer of the project and Napier's manager, Dan Hudson.

NEW SINGLE

“What Good Is Dying”

Badger Records
1302 Division Street • Suite 101 Nashville, TN • 37203
(615) 242-5782

National Promotion:
Chuck Dixon
Gary Bradshaw

For Booking Call:
Dan Hudson
(606) 329-1579

SUBSCRIBE TODAY!
CASH BOX  JULY 28, 1990

[Image of a page from a magazine, with text about Country Music]

CALENDAR OF EVENTS

COMING UP

GRAND OPENING CEREMONIES FOR THE ALABAMA MUSIC HALL OF FAME have been set for July 26, 1990 at 2 p.m. at the new museum facility on U.S. 72 West in Tuscumbia, Alabama. The event will feature music by a variety of talented Alabamians, a fireworks display and refreshments.

The Alabama Music Hall of Fame is dedicated to honoring Alabama's "Music Achievers" and as such holds memorabilia from the careers of Alabamians such as Tammy Wynette, Emmylou Harris, the group Alabama, the Commodores, Tommy Shaw, W.C. Handy, Hank Williams and Hank Williams Jr., to name a few.

The outdoor grand opening ceremonies will be free to the public. Admission to the museum will be $6 for adults, $3 for children and $5 for senior citizens.

BACK IN TIME

JULY 22—Marty Robbins holds the #1 chart position for the first of two weeks with "Tonight Carmen" (1967)

JULY 23—Alabama sees their chart debut with "I Wanna Be With You Tonight" (1977)

JULY 24—Chet Atkins lands his first radio job on WRBL in Columbus, Ohio (1941)

JULY 25—Don't Close Your Eyes, by the late Keith Whitley, reaches gold (1989)

COUNTRY HOT CUTS

1. DOUG STONE—"We Always Agree on Love" Doug Stone (Epic)
2. SHENANDOAH—"Daddy's Little Man" Extra Mile (Columbia)
3. HOLLY DUNN—"You Really Had Me Going" Heart Full of Love (Warner Brothers)
4. ROBIN LEE—"Love Letter" Black Velvet (Atfianic)
5. KEVIN WELCH—"Long Way Home" Kevin Welch (MCA)

TOP 10 SINGLES—10 YEARS AGO

1. MERLE HAGGARD/CLINT EASTWOOD—"Bar Room Buddies" (Elektra)
2. MICKEY GILLEY—"True Love Ways" (Epic)
3. CONWAY TWITTY AND LORETTA LYNN—"It's True Love" (MCA)
4. ALABAMA—"Tennesse River" (RCA)
5. MICKEY GILLEY—"Stand By Me" (Epic)
6. BELLAMY BROTHERS—"Dancin' Cowboys" (Warner Brothers/Curb)
7. WAYLON JENNINGS—"Clyde" (RCA)
8. JOHN CONLEE—"Friday Night Blues" (MCA)
9. CRYSTAL GAYLE—"The Blue Side" (Columbia)
10. EDDIE RABBIT—"Drivin' My Life Away" (Elektra)

SEVERAL BOARD MEMBERS of Country Radio Broadcasters Inc. are shown with nationally known radio personality Charlie Douglas (third from right) following a recent roast in honor of the broadcaster. Pictured are (l to r): Jack Lameier, CBS Records; Frank Mull, CRB; Mike Oatman, Great Empire Broadcasting; Douglas and his wife Martha; and Bobby Kragl, KPLX-Dallas. The event, held at Nashville's Vanderbilt Plaza Hotel, benefited the Country Radio Seminar scholarship fund. (Photo: Alan Mayor)

COUNTRY RADIO

MOST ADDED SINGLES

(Singles receiving the most new adds this week)

1. STEVE WARiner—"Precious Thing"—MCA
2. LORRIE MORGAN/KEITH WHITLEY—"Till a Tear Becomes a Rose"—RCA
3. KATHY MATTEA/TIM O'BRIEN—"The Battle Hymn of Love"—Mercury/PolyGram

MOST ACTIVE SINGLES

(Singles receiving the most reports this week)

1. TRAVIS TRITT—"I'm Gonna Be Somebody"—Warner Brothers
2. VINCE GILL—"When I Call Your Name"—MCA
3. SHENANDOAH—"Next to You, Next to Me"—Columbia

MOST CONVERSIONS

(Singles converting from an add or extra to a number)

1. DOUG STONE—"Fourteen Minutes Old"—Epic
2. STEVE WARiner—"Precious Thing"—MCA
3. EARL THOMAS CONLEY—"Who's Gonna Tell Her Goodbye"—RCA

HOT PHONES

(Singles receiving the most requests)

1. VINCE GILL—"When I Call Your Name"—MCA
2. SHENANDOAH—"Next to You, Next to Me"—Columbia

J.D.'s Corner

CMA BROADCAST PERSONALITY NOMINEES NAMED: The 1990 Broadcast Personality of the Year finalists have been announced by the Country Music Association. For the first time in the history of the award, the judging was open to entries by all interested full-time country stations in the U.S. and Canada, and any full-time country air personality was eligible to enter.

Following are the finalists listed alphabetically within each market category:

Large Market: Ichabod Caine, KMFS/Seattle, Washington; Stu Evans, KMEL/Phoenix, Arizona; Steve Harmon and Scott Evans, KPLX/Dallas, Texas; Bill Taylor and Barry Michaels, KMLE/Phoenix, Arizona; Jim West, KMEL/Phoenix, Arizona.

Medium Market: Clif Dumas, CHAM/Hamilton, Ontario; Gary Lee Love, KAYD/Beaumont, Texas; Gary Mack and Don Moore, WBTV/Pt. Wayne, Indiana; Dale Mitchell and Aunt Eloise, WTQR/Biloxi, Mississippi; Doug Shane, KFMS/Las Vegas, Nevada.

Small Market: Bobby Cook, WKYQ/Paducah, Kentucky; Jim Lohn, KYKZ/Lake Charles, Louisiana; Joe Lombardi, KOON/Coppers Cove, Texas; Rick Mize & Eddie Gayle, WKNK/Biloxi, Mississippi; Nick Thomas, KHAM/Cedar Rapids, Iowa.

RADIO PERSONALITY GARRISON KEILLOR and Nashville guitar legend Chet Atkins have teamed up for a tour that is taking them across the U.S. during the month of July. The Super Cm™ Store opened July 5 in Cohasset, Massachusetts and will play 8 cities before closing in Santa Fe, New Mexico on July 29. The two-hour review will feature a homespun mix of music and monologue. Along the way, Keillor and Atkins will be joined by various folk artists, including Leo Kottke, Kate MacKenzie and Robin and Linda Williams. Keillor is host of American Radio Company of the Air and was the creator and host of A Prairie Home Companion.

THUMBS UP TO OUR TOP REPORTING STATIONS THIS WEEK: Gavin Boyd, KITO, Vinita, Oklahoma; Don Meadows, WOZI, Presque Isle, Maine; Elaine Arnold, WVLV, Hernando, Mississippi; Carl Brown, KSAN, Oakland, California; Steve McDonald, KWKJ, Shreveport, Louisiana.

(Cash Box would love to publish information about events happening at your station. Please send us any press releases, pictures, etc. for use in upcoming issues.)
THANKS RADIO

STEVE RHoades
Debut Single
"You Just Can't Let Him Go"

NATIONAL PROMOTION:
GARY BRADSHAW 512-732-6176
CHUCK DIXON 615-754-7492
PRODUCER-HANK CHANEY / ENGINEER-W.R. HOLMES
SOUND TRACKS STUDIO / NASHVILLE
MUSIC ARRANGEMENT-CHARLIE McCOY
FOR BOOKING INFORMATION: 501-624-5681 501-525-3319

Thanks to the DJs for my first Cashbox #1 Indie Single— "MICHAEL WOULD DIE"

Congratulations to Don Evans of WVSC-AM, Somerset, PA for winning the Cancun vacation!

Lori Ann

Bill Wence
PROMOTIONS
National Record Promotion & Artist Development
615-776-2050
Fax # 615-776-2060
PO Box 104629, Nash, TN 37222

Management:
Bob Hammond
(803) 572-0533

Public Relations:
THE WRITE CONNECTION
Happy Anderson

Marlboro Music on the Move

MARLBORO MUSIC IS ADDING to its list of musical events this year with the emergence of two month-long festivals.

The festivals, which will highlight a musical style that is uniquely American, will be held in Houston, Texas and Atlanta, Georgia. They will feature outstanding country music performers in intimate club settings, interactive workshops and music-video party nights in Houston throughout the month of July, and in Atlanta throughout October.

The events will allow audiences to sample a broad spectrum of country music styles, such as the contemporary country/rock sounds of Kathy Mattea, the Cajun beats of accordionist Jo-El Sonnier, the legendary guitar picking of Chet Atkins and the rockabilly twang of Carl Perkins.

The festival cities will also host a free songwriters workshop featuring such greats as Guy Clark, Joe Ely and John Hiatt, and a free guitar workshop starring Chet Atkins, Albert Lee, Larry Carlton and Earl Klugh.

Other artists scheduled to perform during the Houston and Atlanta festivals include Rodney Crowell, Mary-Chapin Carpenter, Merle Haggard, Webb Wilder, Foster & Lloyd, Zachary Richard, Flaco Jimenez, Emilio Navaira, Darden Smith, Waylon Jennings, Delbert McClinton, the Texas Tornadoes, Lyle Lovett and John Prine.

For the fourth year, Marlboro Music events benefit Second Harvest, America’s only national food bank. One dollar from every ticket sold for the festival performances will be earmarked for this charity. The amount raised will be split equally between Second Harvest and the affiliate food banks in each festival city.

The month-long festivals will take place at various venues throughout Houston and Atlanta. For further information regarding all of the festival performances, call the Marlboro Music Hotline at 1-800-637-6560.

Throughout the year, Marlboro Music will continue to present a variety of innovative musical events. In addition to the festivals and the Talent Roundups, Marlboro Music will also salute U.S. servicemen and women on 10 bases throughout the country, presenting a summer tour with popular country/rock bands .38 Special and Poco, along with 1989’s Marlboro Music Talent Roundup national winners, Angel Train.

Comedy Is Still King

WITH HIS 20TH ANNIVERSARY ALBUM JUST RELEASED, MCA recording artist Jerry Clower is not doing badly—especially for a fellow who, as he calls it, “backed into” a career as a humorist.

Clower was a successful fertilizer salesman in Yazoo City, Mississippi, and often found himself being called upon to speak publicly. He found that his tales about growing up and living in rural Mississippi were more popular than serious talk about the virtues of his company’s fertilizer. Clower was talked into recording an album (for MCA Records), his performances escalated, and in no time he had to give up his job as a fertilizer salesman to make over 200 public appearances a year. He has been on the road ever since, and the rest is history.

Clower’s latest release, The Mouth of the Mighty Mississippi, is just as funny as the 19 before it, and is in true Jerry Clower form. According to sources close to Clower, this funny man has been with MCA Records longer than any humorist has ever been with a major record label since the beginning of time. Clower has also written every single album and cut every single cut before a live audience.

This album was recorded on location in Tennessee and South Carolina and contains hilarious stories by Clower about “John, Jonah and the Whale,” “Last Rites,” and “Twenty Years,” a synopsis of Clower’s career. Ivana and Donald Trump, General Noreiga and George Washington Carver also get a “going over” by Marcel Ledbetter (Clower’s alter-ego) in this last effort.

This album is vintage Clower and a classic example of why his recording career, like the Mississippi River, just keeps “rolling along” as one of country’s best-selling acts of all time.
COUNTRY MUSIC

Country Column
BY KAY KNIGHT

WAYLON PLAYS DJ IN THE AIR: Waylon Jennings has set a precedent by being the first artist to host a two-hour in-flight special for American Airlines. Generally, the host is joined by guests who are interviewed on the program. Half the music on Jennings’ show is his own songs and half is by other artists. Jennings’ show is a discjockey by introducing the music, telling stories about the singers, which include his wife, Jessi Colter, and the Highwaymen. The program will be available on most domestic and foreign American flights throughout September and October.

NGDB INDUCTED INTO STAR WALK: The Nashville chapter of NARAS recently inducted the Nitty Gritty Dirt Band into Starwalk at Fountain Square in Nashville. Band members Jimmy Ido, Jeff Hanna, Jimmie Fadden and Bob Carpenter were honored for their two Grammy awards received this year for work from their "Will the Circle Be Unbroken: Volume Two" album. They cast their impressions in cement at Starwalk, which traditionally honors Grammy winners and pays tribute to their contributions to country music.

STAR SEARCH FINALISTS INK DEVELOPMENTAL DEAL WITH WARNER BROTHERS: Little Texas, Star Search ’90 finalists, have signed a developmental deal with Warner Brothers/Nashville. The Texas natives appeared on four weekly episodes of the program and on the finals, which aired in May. Little Texas will go into the studio to record some demos under the production guidance of Christy Di Napoli and Warner’s Doug Grau.

DOUG STONE RECENTLY APPEARED ON NASHVILLE NOW and performed his second Epic single, “Fourteen Minutes Old,” from his self-titled debut album. Stone also joined co-stars Crystal Gayle and Les Taylor for some impromptu harmonizing on the country standard “Help Me Make It Through the Night” for the show’s delighted host, Ralph Emery.

WHO IS THAT GUY?: TV personality and prankster Charlie Chase (left) isn’t talking. During Patty Loveless’ (center) usual Introduction of each band member at a recent Opry performance, it became apparent that a little “funny business” had been plotted for country music’s reigning sweetheart when her steel guitar player was swapped for an unfamiliar picker, Jay Barron (right). It was all a part of Chase’s Funny Business, which will air July 27 on the Nashville Network. (photo: Beth Gwinn)

CASH BOX JULY 28, 1990

SINGLE RELEASES

OUT OF THE BOX

ALABAMA: “Jukebox in My Mind” (RCA 2643-7)

Once again, our Artist of the Decade delivers much more than just a song. From the group’s current Pass It on Down LP, Alabama passes on a harmonious tribute to the century-old jukebox. “Jukebox in My Mind,” produced by Josh Lea, Larry Michael Lee and Alabama, gives us sentimental lyrics laced with a light-touch country ensemble. As usual, a charming melody linked with pure vocal amazement and that touch of Alabama magic creates another treasure of a tune.

FEATURE PICKS

THE FORESTER SISTERS: “Nothing’s Gonna Bother Me Tonight” (Warner Brothers 7-19744)

Wow! What’s kindled the Forester engine? Along with emotion-stirring lyrics and the elite harmonies that have brought their sound and charisma to fame, is an extra boost of spunk and spice. There’s fire trailing the tempo and the Foresters expertly lead the way with a refined, sassy approach. Produced by Wendt Waldman and written by Bernie Nelson and Allen Shamblin, “Nothing’s Gonna Bother Me Tonight,” assures us that nothing’s gonna slow down the Forester Sisters when it comes to musical challenge.

KELLY WILLIS: “River of Love” (MCA 79053)

She just could be the next female country sensation of all time. With the second release from her debut, Will Turned Love, Willis puts only positive vibes in this assumption—plus a quavering voice that’s utterly phenomenal. “River of Love,” produced by Tony Brown and John Gues, pumps out punching energy and sultry guitar licks with a rockin’ country flavor.

SWEETHEARTS OF THE RODEO: “What It Does to Me” (Columbia 3873475)

With every new release, the Sweethearts somehow add another dimension to what’s now a vague of incomparability. From their successful Buffalo Zoo LP comes the heart-touching mellowness of “What It Does to Me,” produced by Steve Vegh. Stimulating lyrics penned by Janis Gill, crisp vocals and a contemporary freshness create an all-around grade-A performance.

MARK CHESNUTT: “Too Cold at Home” (MCA 79054)

Get ready to witness the swift success of this hot-off-the-roster MCA artist. Combined with a sheer natural voice steeped in a growing tradition are vivid lyrics, superb production credited to Mark Wright, and an overall charisma that states #1 potential. Chesnutt’s sensuous delivery of “Too Cold at Home” sparks an ultimate country daze, and we can’t wait to hear more.

TAMMY WYNNETTE: “Let’s Call It a Day Today” (Epic 3473427)

The first lady of country continues to pump out amazing performances, and this ballad proves her long-time superstardom to be strengthened even more now than ever. “Let’s Call It a Day Today,” produced by Bob Montgomery, flaunts heart and soul-erupting lyrics and Wynette’s vigorous, yet tender vocal perfection. Without a doubt, this cut should instantly blossom into a radio favorite.

SOUTHERN PACIFIC: “Reckless Heart” (Warner Brothers 7-19877)

JONATHAN EDWARDS: “Guitar Talk” (Curb NR-76289)

GEORGE FOX: “No Trespassing” (Warner Brothers 7-19764)

TIM MENSY: “Too Close to Tulsa” (Columbia 3873446)

BAILIE AND THE BOYS: “Fool Such as I” (RCA 2641-7)

EDDIE RABBIT: “Lonely Out Tonight” (Capitol 791883)

ANNE MURRAY: “Feed This Fire” (Capitol 79189)

ALBUM RELEASES

KEVIN WELCH: Kevin Welch (Reprise 26771-2)

Kevin Welch is quickly establishing himself as somewhat of a maverick—a maverick with a most passionate and intelligent voice. He sings his style of music from the heart, and it goes straight to the listener’s. This debut project includes top-notch tunes like “When I See You Again,“ “Hello, I’m Gone,” and “Long Way Home,” as well as the heart-touching love song “I’d Be Missing You.” Stellarly produced by Paul Worley and Ed Seay, this album is a straightforward country that gives us a personal look at Welch, and the desire to hear more from this multi-talented newcomer.
Michael W. Smith signed a long-term print product agreement with Word Music. The contract extends Smith's relationship with Word beyond his recording with Word-Distributed Reunion Records. Under the agreement, Smith will work closely with Word Music to write songs and develop music products for the church. Smith is a prominent contemporary Christian music songwriter, known for penning church standards such as "Great Is the Lord," "How Majestic Is Your Name" and "Thy Word.

**CONTEMPORARY CHRISTIAN TOP 40 SINGLES**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Sales (Week of 7/28/90)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Imperials</td>
<td>I Will Follow You</td>
<td>27,200</td>
</tr>
<tr>
<td>2</td>
<td>The Imperials</td>
<td>Where There Is Faith</td>
<td>18,400</td>
</tr>
<tr>
<td>3</td>
<td>Jon &amp; Hannah</td>
<td>Father</td>
<td>14,800</td>
</tr>
<tr>
<td>4</td>
<td>The Imperials</td>
<td>I'm Yours</td>
<td>13,600</td>
</tr>
<tr>
<td>5</td>
<td>The Imperials</td>
<td>To The Glory Of God</td>
<td>11,400</td>
</tr>
<tr>
<td>6</td>
<td>The Imperials</td>
<td>Marvelous</td>
<td>10,300</td>
</tr>
<tr>
<td>7</td>
<td>The Imperials</td>
<td>Your Love</td>
<td>9,600</td>
</tr>
<tr>
<td>8</td>
<td>The Imperials</td>
<td>Everyday the Same</td>
<td>9,100</td>
</tr>
<tr>
<td>9</td>
<td>The Imperials</td>
<td>Who Will Be Jesus</td>
<td>8,700</td>
</tr>
<tr>
<td>10</td>
<td>The Imperials</td>
<td>When I See Your Smile</td>
<td>8,200</td>
</tr>
</tbody>
</table>

**CONTEMPORARY CHRISTIAN TOP 40 SINGLES**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Sales (Week of 7/28/90)</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>The Imperials</td>
<td>Don't Wait</td>
<td>7,900</td>
</tr>
<tr>
<td>12</td>
<td>The Imperials</td>
<td>We'll Be There</td>
<td>7,800</td>
</tr>
<tr>
<td>13</td>
<td>The Imperials</td>
<td>I'm So Glad</td>
<td>7,700</td>
</tr>
<tr>
<td>14</td>
<td>The Imperials</td>
<td>This Is My Church</td>
<td>7,600</td>
</tr>
<tr>
<td>15</td>
<td>The Imperials</td>
<td>Stand By Me</td>
<td>7,500</td>
</tr>
<tr>
<td>16</td>
<td>The Imperials</td>
<td>Walk Together</td>
<td>7,400</td>
</tr>
<tr>
<td>17</td>
<td>The Imperials</td>
<td>I'm Praying</td>
<td>7,300</td>
</tr>
<tr>
<td>18</td>
<td>The Imperials</td>
<td>Keep On Winning</td>
<td>7,200</td>
</tr>
<tr>
<td>19</td>
<td>The Imperials</td>
<td>Give Me A Reason</td>
<td>7,100</td>
</tr>
<tr>
<td>20</td>
<td>The Imperials</td>
<td>I'm Coming</td>
<td>7,000</td>
</tr>
</tbody>
</table>

**UP & COMING**

Product most likely to reach the Top 40 Contemporary Christian Chart

1. PHIL KEAGGGY (Myrrh) "Be in My Heart"
2. JULIE MILLER (Myrrh) "What Won't Jesus Do"
3. CARMAN (Benson) "Saved, Delivered and Healed"
POP REVIEWS

SINGLES
- MADONNA: "Hanky Panky" (Sire/Warner Brothers 9 21577-1)

When the woman protagonist in Pedro Almodovar's misfired black comedy Tie Me Up, Tie Me Down asks her kidnapper-cum-heroine supplier to tie her to the bed while he goes out to take care of some loose ends (you know how those days go), the "comedy" flies out the window and the "black" swells to unmanageable proportions. Women, sex, bondage, domination, comedy...if your navigational skills aren't just so, stay out of those turbulent waters. The choppy remix of "Hanky Panky" (imagine a slowed-down version of Adam Ant's "Goody Two Shoes" married to the brassy sounds of the LP version of Madonna's dirty) smacks and bruises in all the right places. Though it's not really a dance song—there's nothing to really latch onto from the dancefloor, here—it's a fun bit of would-be naughtiness. Ms. Ciccone handles the tricky area of sex, bondage, etc. by demanding, not asking, to be tied up—she's in control of the moment. It's not just a matter of semantics. (Ernest Hardy)

ALBUMS
- THE BLUE HEARTS: The Blue Hearts (Juggler JTD-1)

Thank God for the Blue Hearts. Japan's loopest pop/punk band, the Blue Hearts have finally released their much-awaited (by me anyway) six-song debut EP in the States. (The group has released at least three full LPs back home) Ever think rock and roll is turning into an old man's game, that it's growing stale and no fun? Heh, heh, heh. Trace a line from the Coasters to the Trashmen to the Ohio Express to the Ramones and on into eternity, and you'll find the Blue Hearts right there, sawing away at their guitars, whacking at their drums, and generally jumping around the place like all this is supposed to be one hell of a lot of fun, or something. Whas-samata? Don't like "bub-ble gum music," you say? Well, like the band says on "Dance Number," "Anybody who laughs at you / Just say fall into tofu and drop dead." Thank God for rock and roll. (Juggler Co. Ltd., 1101 SW Washington #134, Portland, OR 97206) (Keith Gorman)

- INDECENT OBSESSION: Indecent Obsession (MCA 6426)

Indecent Obsession has hit big with the teen audience in its native Australia, and this self-titled pop and pop-rock album indicates that the group has the potential to do the same with American adolescents and young adults. "Tell Me Something," "Say Goodbye," "Survive the Heat" and other highly commercial album cuts have the potential for exposure on top-40/CHR formats. Other songs like "Going Down" should appeal to the dance crowd as well as the pop crowd. (Alex Henderson)

- CAMEO: Real Men Wear Black (Atlantic Artists/PolyGram 846-297-4)

While Slave, the Ohio Players and other 70s funk posses aren't the chartbusters they were in the 70s, Cameo has managed to remain successful in this high-tech era without sacrificing its integrity. As high-tech as things get on Real Men Wear Black, Cameo's producer and lead vocalist Larry Blackmon keeps the funk hard, gritty and uncompromising. Blackmon does some dope rapping on "Nan-Yoo" and "Get Paid," the latter a tune examining the way money can corrupt. Cameo chills on "Time, Fire & Space," a reminder of just how powerful straight-up soul ballads can be. (AH)

- ROBERT OWENS: Rhythms in Me (4th & Broadway 444 022-2)

Hard rockin' singer/guitarist Gary Moore takes us back to hard rock/metal's roots with an album consisting primarily of blues-rock. While it may fall short of the splendor of Jimi Hendrix, the Yardbirds, Ten Years After, Cream and others who greatly influenced metal/hard rock with their '60s blues-rock, Still Got the Blues is a ballyhoo, passionate work underscoring the fact that headbangers owe a debt to those '60s rockers, as well as to their influences such as Muddy Waters, Willie Dixon, Howlin' Wolf and Albert King. (AH)
Dillon Returns To Williams

CHICAGO—Ken Fedesna, vice president and general manager of Williams Electronics Games, Inc., announced the appointment of Joe Dillon as vice president-sales for the Williams/Bally Midway product line. In making the announcement Fedesna stated, "Joe certainly is no stranger to Williams/Bally Midway and we are happy to have him back to help reorganize our sales efforts to meet the challenges of the 90s."

Joe Dillon has an impressive background in the coin-op industry. Prior to rejoining Williams/Bally Midway he served as president of Taito America Corp.

"It's great to be home," Dillon commented, "I am looking forward to working with the greatest creative team and distributing organization in the industry today."

Steve Blattspieker, who was vice president of sales and marketing at Bally Midway; and Marty Clazman, who served in a similar capacity at Williams, have departed the company to pursue personal interests.

Over 450 Attend Northeast Regional Trade Show

CHICAGO—The recently held second annual Northeast Regional state convention, at the Trump Regency in Atlantic City, New Jersey, attracted over 450 operators, technicians, distributors, and manufacturers, New York, New Jersey and the surrounding area.

There were 26 exhibitors displaying their products/services in a block of 51 booths.

Among convention highlights were various awards presentations, the annual Jack Lal Hart Memorial Golf Tournament, the popular Saturday afternoon drawing for a variety of contributed prizes, an educational seminar titled "Games of Chance Legislation" conducted by Robert Stern of Montana Music Rentals and Bill Treger of Betson Enterprises and a "Pinball Session" which featured Premier's Gil Pollock, Williams' Lesley Ross, Data East Pinball's Gary Stern and Bally/Midway's Bob Lentz. Additionally, there was a heated pinball tournament which saw many attendees participating.

Seven exhibitors, including Betson Enterprises, Stern Inc., Don Brechner & Co., Don Records Corp., JS Sales Co., Inc., Syracuse Coin Machine and Valley Recreation Products Inc., received commemorative plaques for "five successive years of support of the northeastern coin machine industry."

During the annual banquet, Tony Yula Sr. of Monida Dist. was honored "Man of the Year" and Pat Baker was presented with the AMOA and AMOA-NY scholarship.

This group of trade luminaries includes (l-r) Ralph Ceraldi (NYSSCMA proxy); Frank Senisky (AMOA-NJ proxy); Curt Matterson (exec. dir. NYSSCMA, AMOA-NJ and AMOA-NY); Phil Benson (Montana Music Rentals); Bob Herman (AMOA-NY proxy); and Bill Treger (Betson Enterprises).

Pictured with executive director Curt Matterson (r) are three of the exhibitor award recipients (l-r) namely, Emil Marcat (Valley Recreation Products); Bill Treger (Betson Enterprises); and Don Liberatore (Don Records).

Among the special guests at this event was AMOA president Jack Kerner who is pictured with Pat Baker following her acceptance of the AMOA and AMOA-NY scholarship.

Atari Games Buys Back Stock From Namco

CHICAGO—Atari Games Corp. has signed an agreement to repurchase its stock that is presently held by Namco America Inc., the wholly-owned subsidiary of Namco Ltd., Japan.

While complete details are confidential, part of the agreement calls for Namco Ltd., one of Japan's largest manufacturers of video games and a major shareholder in Atari Games, to sell all of the shares it owns back to Atari Games, along with cash and other considerations. In turn, Namco will receive ownership in Atari Operations, Inc. which operates approximately 40 video game arcades in the western and southeastern United States.

According to Atari Games, the company will benefit greatly from this transaction. The repurchase of the stock and subsequent sale of Atari Operations will provide Atari Games with new opportunities to conduct business in Japan and the Far East.

Closure of the transaction is subject to the approval of both parties' board of directors.

CASH BOX JULY 28, 1990

AROUND THE ROUTE

BY CAMILLE COMPSASIO

ENJOYED ATTENDING THE RECENT Data East distribs showing in Chicago earlier this week...I was able to break bread and converse a little with two trade people I hadn't seen in quite some time—prexy Joe Keenan and junior vpeepee Gene Lipkin. I bumped into Gene initially in the lobby of the Westin O'Hare as he was rushing to his room to freshen up after his flight in from Japan. All of the Data East Pinball people were there, of course, including Gary Stie. Joe Kaminkow, Shelly Sax, Arnie Aarstad, et al, to give Back To The Future, The Pinball a good send-off. The new pin got a terrific reception. You'll see further details and photos elsewhere in this issue.

SPEAKING OF SHOWINGS, Sega will be hosting a Product Introduc-

tion, Aug. 9-10 at the Silverado in Napa Valley, California, where dis-

tribs will see two new games—including Moonwalker (the Michael Jackson piece)...and then, during the period of Sept. 13-16, Rowe will be hosting its international distributors meeting at the La Quinta Resort in La Quinta (Palm Springs), California.

SPOKE WITH TAITO AMERICA's marketing manager Natalie Kuli, who is reporting the arrival of her first baby, due around Sept. 11. She told us she intends to continue working throughout the month of August and has no plans for motherhood retirement, so she'll be back at her post, in due time, after the baby's birth. Right now, Taito America is concentrating on shipment and delivery of its recent released pieces such as the Top Landing cockpit machine, along with the American Horseshows and Thunder Fox kits. They're also continuing to ship the Cadash and Champion Wrestling kits. And you can bet there is something else in the offing for release around AMOA Expo '90 time! Keep tuned.

WITH THE NEW BUILDING just about completed, the target date for the opening of Cleveland Coin's new facilities in Indianapolis is Aug. 1. From what we hear, the place is really beautiful. It is located at 8735 Bohne-

ning Lane, Indianapolis, IN 46219—so be sure to stop by! As to other happen-

Nings at Cleveland Coin Machine Exchange, Inc., expansion has been a key word this summer. The distribs have leased an additional 20,000 sq. ft. of warehousing in its Cleveland head-

quarters, to make for a total of 54,000 sq. ft. out there; and preparations are underway to move the Orlando branch to more spacious facilities in the outskirts of the city. Art Zurawski has joined the CCME staff in Detroit to head up the game sales division;

Jim Brandt has also been transferred from Southern Ohio to the Michigan area; and Vance Venesky has been promoted to plant manager in Cleveland. There's been no summer slowdown at this company! CCME prez Ron Gold, besides overseeing all of these developments, has been involved in a lot of other activities these past weeks. He was guest speaker in Pittsburgh at the groundbreaking for the new Strip development on the bank of the Allegheny River. It was quite a thrill for me to speak immediately after the mayor of Pittsburgh, Ms. Masloff," he told us. "This is a tremendous project, covering 12 acres and I am pleased to be a general partner in the Wetco Corporation which is developing this 12 acre area." Ron added that, in his spare time, he's been spending a few days each month in Costa Rica, "with an investment group that is studying the feasibility of expanding one of the only parks in the country, Fantasy Park, located a few miles north of San Jose. It is an exciting project that has been endorsed by the government of Costa Rica."

HAD A QUICKIE CONVERSA-

TION with Rock-Ola's Frank Schulz who advised that the factory's Laser 2000 CD juke has been earning very well and bringing in a lot of good feedback from distribs.
At The Data East Gala

Distributora along with luminaries from Data East USA and Data East Pinball came out to the Westin O'Hare in Chicago (6/21) for the regional showing of the factory's hot, new Back To The Future, The Pinball, which went into delivery accompanied by extensive promotional back-up and outstanding grades on test. In his opening remarks, company president Joe Keenan reaffirmed Data East's commitment to the coin-op market. "We have 160 engineers working on product, in three different labs, and more than half of this product is geared to the coin machine industry," he said, noting that there's evidence of an impending softness in the consumer market, which should "spell out good times for coin-op." He also advised distributors that in addition to Data East's ongoing activities in Japan, the company will be starting two engineering labs in California. Newly appointed senior vice president Gene Lipkin (who got off a plane from Japan less than an hour before the start of this event) told of the "initiation of a development staff in California" and praised the "pinball guys" for their efforts in the creation and design of BTTF. He told distributors they can expect a continuous flow of pins, videos and redemption equipment from Data East. "Hopefully, by AMOA Expo '90 you will see some new redemption products from us" he added. Data East's Game Of Doom was among the co-stars at this showing and it represents a total departure from the punching, fighting, kicking format. Sales and marketing veepke Steve Walton described it as a two-player, interactive, "very different kind of game" which is luring those players who are interested in something other than what they've been seeing on location. "We saw the need to move out of the mode we've been in," he said. Game Of Doom has been drawing consistent earnings on test and attracting a wide range player base, he added. The new model is currently in delivery in both upright and tilt versions. Jolly Backer talked about the factory's concentration on the redemption market, with emphasis on their current Whacky Gator, and the appeal redemption has to players of all ages. Data East Pinball's general manager Gary Stern focused on the terrific earnings Back To The Future, The Pinball has been garnering on test. He also outlined the factory's goals with respect to future models. "We don't want our games to be too complicated," he said. "We are concentrating on licensing and our main objective is recognition in the marketplace and the broadening of the player base for our games." (Accompanying photos by Pam Caposieno)

As you can see, Data East Pinball's director of design Joe Kaminkow is mighty proud of this latest creation—Back To The Future, The Pinball! And he dressed for the occasion, we might add!

Here's a trio of prominent coin-op distrbs who attended the big unveiling—namely (l-r) Jay Waldman (Kentucky Cohn), Jerry Marcus (Atlas Dist.) and Terry Moss (Moss Dist.).

Data East proxy Joe Keenan (l-r) couldn't resist lending a hand as Brady Dist. proxy Jon Brady took his turn at the new pin.

As we said, director of design Joe Kaminkow (r) got all suited up for this special evening. He is pictured with Data East Pinball's general manager Gary Stern and CB's Camille Compasio.

Took this shot of World Wide Dist. proxy Fred Skor as he was making his way to the bank of BTTF machines that were installed throughout the room.

Must admit we got this group off guard they were shouting BTTF instead of "cheese!" Pictured (l-r) are Ed Pellegrini (Atlas Dist.), Jon and Joel Kleiman (Pioneer Sales) and Data East veepke Gene Lipkin.
CLASSIFIED AD RATE
35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash.

NOTE: $20 Classified Advertiser (Outside USA add $80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified each week if you so desire. All words over 40 will be billed at a rate of $3.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: Escape From The Planet; Arch Rival U/R; Cyberball; Skull 'N Crossbones; Robotkop; Showdown (Button & Gun Model); Crime Fighter (2 Pi); Crime Fighter (4 Pi); All Am. Football; Super Off Road; Gain Ground (3 Pi); Thunder Blade; Crackdown; Tetris C/T; Mechanized Attack; Tecno Bowl (4 Pi Football). FLIPPERS: Playboy; Bone Buster; Jokzer. COIN CHANGERS: Standard Changers. USED KITS: Arch Rivals H; Bloody Wolf H; Demon of Ninth H; Cabal H; Castle of Dragon H; Championship Bowling V; Cyberball H; Heavy barrel V; Ikari Warrior V; King Fu Masters H; Leader Board Golf S; Ninja Goldens H; Omega Fighter V; P 47 H; Plotting H; Rally Bike V; Ring King V; Robo Cop H; Showdown H; Sly Spy H; Twin Cobra H; V Ball H; Wrtele War V; 88 Games H. Dual VS (Two-Screen) Cabinets Perfect Shape, Very Cheap. Call Celie or Naomi for lowest prices on best used games anywhere and Darren in parts for used kits, old and new P.C. boards. New Orleans Novelty Co., 3030 N. Arnauld Road, Metairie, LA 70002. Tel: (504) 888-3500. Fax: (504) 888-3506.

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

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

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

FOR Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrell O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 268-9611.

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

OPERATOR/ DISTRIBUTOR

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

FOR SALE. Old Bingo Pinballs. Great Collectors Item $300.00 up. Call (503) 782-3097 for more info. Also old jukes.

RECORDS/ CASSETTES

BPMs & HARMONIC KEYS Labels and Listings of the Latest Dance Music. $10.00 monthly, International $15.00. 1 free issue. Send money order to: Ed Carlton, 2256-A Sunrise Blvd., #304, Rancho Cordova, CA 95670. (916) 362-5758.

MUSICIAN/ARTIST OPPORTUNITIES

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

PROMOTION

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

PRODUCTIONS

NASHVILLE SKYLINE PRODUCTIONS - We're here to serve you: record producing, showcasing, publishing, artist development, promotions, and manufacturing. Country, Gospel, Adult Contemporary, etc. A special thanks to all participants of Super Showcase '90. Contact Steve Bivins, Nashville Skyline Productions, 1328 39th Avenue North, Nashville, TN. Tel: (615) 298-4366.

SONGWRITERS

NATIONAL SONGWRITERS PITCH SHEET is here and available to you! Major recording artists are always looking for new material. Finally an opportunity for you to find out who is looking and when they are cutting. Also where to send your songs for review and possible admission to these major artists. COUNTRY MUSIC HOTLINE, 1-900-535-2900 Ext. 412.82.00 per minute.

REAL ESTATE

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

MISCELLANEOUS


SUBSCRIPTION ORDER:
PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME

COMPANY

ADDRESS [BUSINESS] [HOME] APT. NO.

CITY [STATE/PROVINCE/COUNTRY] ZIP

NATURE OF BUSINESS [PAYMENT ENCLOSED]

SIGNATURE

DATE

SUBSCRIBE NOW. SPECIAL INTRODUCTORY RATE ON CASH BOX at $150.00 PER YEAR (USA & CANADA ONLY)

FOREIGN SUBSCRIPTIONS $195.00 PER YEAR

LIMITED TIME ONLY

6464 SUNSET BLVD. #605, HOLLYWOOD, CA 90028
SUZI DEVERAUX

"Soft Spoken Lies ...IS HOT!!!"

CHIGGER HILL MUSIC (SESAC)
(Written by Michael John Clausen)

MSR RECORDS & TAPES
DIST. BY: SUPER TRAX - EMI
CD and VIDEO AVAILABLE

PROMOTION TEAM:
Ann J. Morton, Ray Ruff,
Chuck Dixon,
Gary Bradshaw

MSR In-House Promotions
Tracy Parsons,
Gina Golden