

THE MUSIC TRADE MAGAZINE

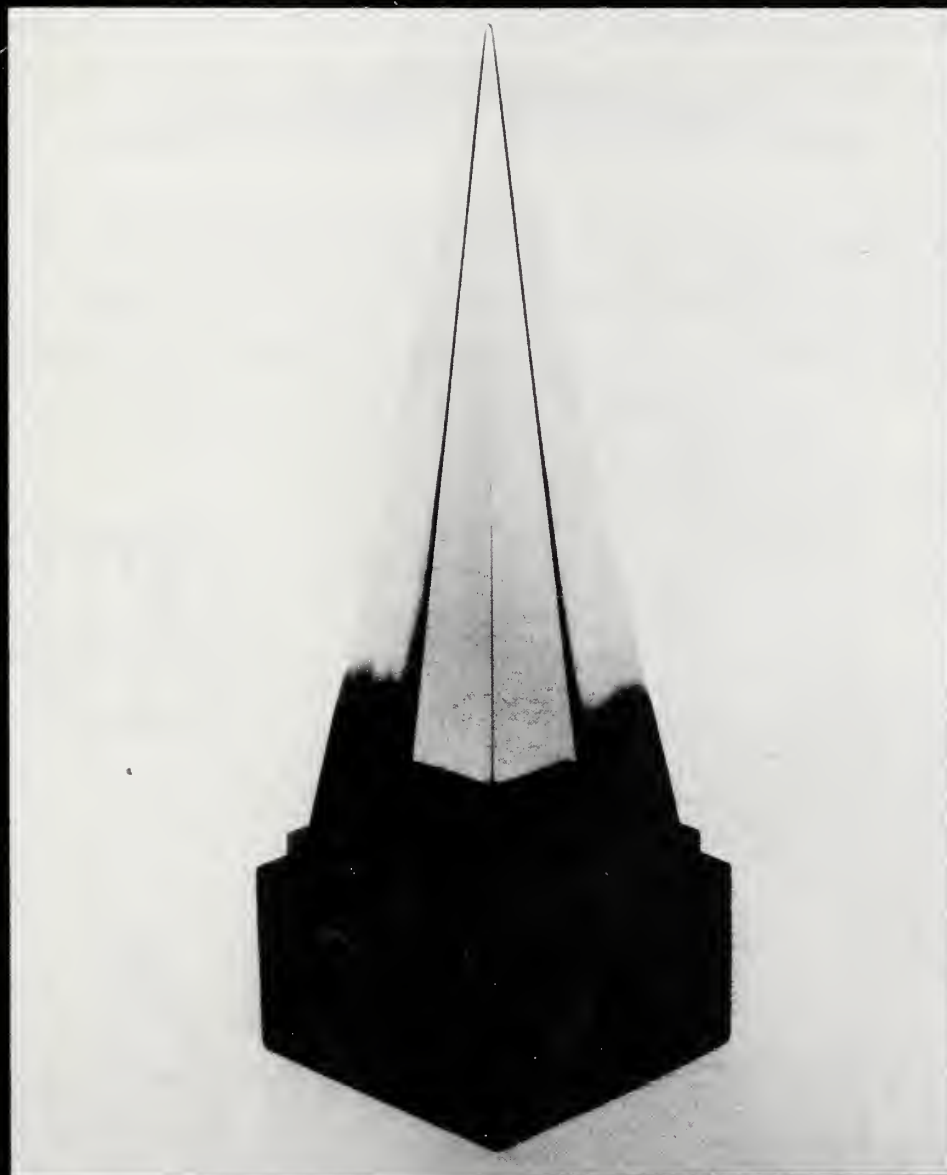
CASH BOX

THE COIN-OP TRADE MAGAZINE

February 3, 1990

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AMERICAN MUSIC AWARDS



THE 17TH ANNUAL AMERICAN MUSIC AWARDS

☆ **CONGRATULATIONS TO ALL
NOMINEES & WINNERS OF THE 17TH
ANNUAL AMERICAN MUSIC AWARDS
ON JAN. 22, 1990**

NEW KIDS ON THE BLOCK (*CBS*)
RANDY TRAVIS (*WB*)
BOBBY BROWN (*MCA*)
GUNS N' ROSES (*GEFFEN*)
M.C. HAMMER (*CAPITOL*)
JANET JACKSON (*A&M*)
MILLI VANILLI (*ARISTA*)
TONE LOC (*DELICIOUS VINYL*)
YOUNG M.C. (*DELICIOUS VINYL*)

PAULA ABDUL (*VIRGIN*)
THE O' JAYS (*EMI*)
ALABAMA (*RCA*)
CLINT BLACK (*RCA*)
SKID ROW (*ATLANTIC*)
ANITA BAKER (*ELEKTRA*)
REBA McENTIRE (*MCA*)
LUTHER VANDROSS (*EPIC*)



☆ **THANKS TO THE AMA FOR OUR CONTINUED
INVOLVEMENT IN SELECTING THE NOMINEES.
ALL NOMINEES WERE SELECTED FROM CASH BOX
MAGAZINE'S YEAR END CHARTS.**

AMA IS THE NATIONS #1 MOST WATCHED
MUSIC AWARDS SHOW OVER THE LAST FIVE
YEARS. (AVG.) ACCORDING TO NEILSON.

**CASH
BOX**

AMERICAN MUSIC AWARDS



THE MUSIC TRADE MAGAZINE

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THE BUZZ

The 17th Annual AMA Awards: You Know It's True

BY KEITH GORMAN



Milli Vanilli (photos: Ron Wolfson)

IT WAS THE BEST OF TIMES, IT WAS THE WORST OF TIMES... (Sorry, "Call me Ishmael" just doesn't fit here.) Soul II Soul versus Milli Vanilli. New Kids on the Block versus Old Folks in the Audience. Janet Abdul versus, er, Paula Jackson...

Snide comments aside, the 17th Annual American Music Awards (broadcast from the Shrine Auditorium in Los Angeles) delivered on all its promises (this is a *popularly* determined—not critically determined—awards show, after all), and in the process, proved once again to the three of four lost souls who don't already know it, that Dick Clark is the *hardest* working executive producer in show business. The show, despite (or maybe because of) many dire warnings to keep the acceptance speeches brief, clocked in precisely on the dot. The performers for whom the balcony audience sacrificed their vocal chords all won, heavily. Hey, there was even a pinch of controversy had by all.

sy to spice things up. And a good time

Unless, of course, you count Soul II Soul, nominated for five awards and walking away with a hearty hand-clasp and a thank-you-for-flying-AMA-Airlines. Sure, every time a Soul II Soul clip slunk its way onto the video screens, most of the audience did a spontaneous bob-and-weave in their seats, but it just wasn't Jazzy B.'s night. Keep on movin', indeed. (Neither was it hometown fave Eazy-E's, whose three nominations in the rap categories were greeted with rabid applause from the locals. He struck out on three pitches.)

The hits belonged to the pop (that's *popular*, chief) stars: Milli Vanilli (winner of three awards), New Kids on the Block (two), Paula Abdul (two), Janet Jackson (two), Bobby Brown (two), Guns N'Roses (two—it was a night for dunces, um, *dueces*) and the country Brook Benton, Randy Travis (three). (See below for a complete listing of the awards.) MC Hammer's two awards were something of a surprise, given his competition (Tone Loc, Young MC), but were also well deserved.



Guns N'Roses' Slash, McKagan



New Kids on the Block

Between the screams for Milli Vanilli and New Kids on the Block, the show managed to squeeze in a bunch of well-oiled live performances. The moonwalking triumvirate of Abdul, Jackson and New Kids on the Block (the latter falling prey to a serious boobird backlash) jerked out show-cases of the modern art of video choreography, which was quite impressive until about halfway through Jackson's routine, when the wheels and cogs began to poke through the spandex in a bewildering display of human machination (oh, for just two minutes of Fred and Ginger...). Later, the Judds (Naomi Judd, incidentally, walked away with the Best Costume of the Night no-prize for her emerald-green Wizard-of-Oz's-Doorkeeper outfit she wore as a co-host) and especially Rod Stewart chugged onstage for heartfelt versions of their latest hits. It was nice to hear the Regal Rooster in such fine voice.

The gagged voice of controversy belonged to those tiresome bad boys,



Randy Travis

Brown, *Don't Be Cruel*.

Heavy Metal Category: Guns N'Roses, *Appetite For Destruction*.

Rap Category: MC Hammer, *Let's Get It Started*.

Favorite Single

Dance Category: Janet Jackson, "Miss You Much."

Pop/Rock Category: Milli Vanilli, "Girl You Know It's True."

Country Category: Randy Travis, "Deeper Than the Holler."

Soul/R&B Category: Janet Jackson, "Miss You Much."

Favorite New Artist

Dance Category: Tone Loc.

Pop/Rock Category: Milli Vanilli.

Rap Category: Young MC.

Soul/R&B Category: Milli Vanilli.

Country Category: Clint Black.

Heavy Metal Category: Skid Row.

Guns N'Roses. Slash and Duff McKagan tried to add some jalepeno sauce to the proceedings, by standing up in their seats and chest-butting after Milli Vanilli won their first trophy, and then by accepting their two awards with slurred speeches sprinkled with indiscreet adjectives, which got them the dubious distinction of shortest acceptance speeches of the night (and left the television audience wondering, "Huh?"). Ah, youth.

Following is a complete listing of the night's winners.

Favorite Album

Pop/Rock Category: New Kids on the Block, *Hangin' Tough*.

Country Category: Randy Travis, *Old 8 x 10*.

Soul/R&B Category: Bobby



Janet Jackson

Favorite Artist

Dance Category: Paula Abdul.

Rap Category: MC Hammer.

Heavy Metal Category: Guns N'Roses.

Favorite Duo or Group

Pop/Rock Category: New Kids on the Block.

Soul/R&B Category: The O'Jays.

Country Category: Alabama.

Favorite Female Vocalist

Soul/R&B Category: Anita Baker.

Country Category: Reba McEntire.

Pop/Rock Category: Paul Abdul.

Favorite Male Vocalist

Country Category: Randy Travis.

Soul/R&B Category: Luther Vandross.

Pop/Rock Category: Bobby Brown.



Paula Abdul

MUSIC PUBLISHING

BY SHELLY WEISS

SPOTLIGHT:

DOUG CAMERON: Passion clearly plays a central role in each selection found on *Mil Amores*, Cameron's third career album and his first for the Narada Equinox label. It joins *Passion Suite* (1988) and *Freeway Mentality* (1986, both released on Spindletop Records) as the newest addition to Cameron's discography. On his new LP he coordinates the talents of 30 guest musicians, including guitarist **Dann Huff** (from the group **Giant**), bassist **Jimmy Johnson** and, in Cameron's mind "the most incredible drummer I've ever known," **Vinnie Colaiuta**. With the addition of his trademark blue violin, Cameron successfully builds what has been described as "an ingenious bridge between fusion's urban feel and new age." Also, guitarist **Lee Ritenour** plays on several tracks, and switches to flamenco guitar for a classic duet on the album's closing track, "The Gypsy's Tear."



Doug Cameron

Transplanted to the New York City suburb of Rye, Cameron was five when he was given his first violin. He was still in grade school when he played in the Westchester Conservatory Orchestra and the New York State Youth Orchestra, and he also attended the famed Interlochen Conservatory. He won several violin competitions, and frequently invited other classical talents over to the Cameron home to "jam" as part of his group, the Baroque Bums. Contemporary music caught his ear in high school, and with his gift of perfect pitch, he discovered improvisation was an effortless pleasure.

He moved on to the University of Buffalo, where he studied with violinist Peter Salaff of the famed Cleveland String Quartet. Cameron formed a jazz quartet while at Buffalo, and Salaff would often invite Cameron and his group to play for violin master classes. When Salaff encouraged students to step in and improvise with Cameron's group, Cameron was surprised to find that other students were completely baffled by the prospect of improvisation. "I think the rigidity of classical music makes it difficult for many musicians to play anything but the music in front of them," he says. "For me, improvising and playing by ear has always come naturally."

That ability led to Cameron's big career break. One night during his senior year at Buffalo, one of his pals convinced Cameron to bring his violin to a local club and sit in with some musician friends. Also attending that night was Gregg Allman, who was doing some recording in the area. "I used to love playing along with Allman Brothers records," Cameron says. "I could play every Duane Allman guitar solo note for note on the violin. I approached Gregg and asked him to sit in with us. We played, and just after one set he hired me to tour and record with him."

After graduating in 1978, he agreed to join Allman in Los Angeles. Cameron moved to Southern California, was introduced to the heart of the music industry and quickly emerged as a popular session player. He has since worked with a diverse range of artists, including David Benoit, Doc Severinson, George Benson, Nelson Riddle & his orchestra, Michael Sembello, Earth, Wind & Fire, Russ Freeman (of the Rippingtons), Jose Feliciano and many others. He has also performed on countless film scores and television soundtracks.

An avid athlete, Cameron sometimes combines his love for music and sports to participate in celebrity tennis, golf and skiing events. "I really feel a similarity

between the physical aspects of playing sports and the way I approach my music and violin," he says. "At times I feel as though I'm playing my violin with the same aggressive energy I would use handling a tennis racket."

Cameron's new *Mil Amores* album, which he composed, arranged and produced, showcases the remarkable range of emotions that he can coax from his violin: the Latin-tinged exuberance of the "Magia Espanola" ("Spanish Magic") and "Cuban Spice," the evocative romanticism of the title track and "The Journey" and the uplifting propulsion of "The Time Is Now" all show that this creative, energetic artist is one of the best.

IN THE STUDIO: Famous Music writer/producer **Tina Clark** is in the studio in Los Angeles with **Dee Harvey** for Motown Records...

HOT NEW SIGNING: **Almo/Irving** staffer **Lenny Sims** informs us that the company has signed **Walk the West** to an exclusive worldwide publishing agreement. Sims went backstage after their recent performance at The Nashville Extravaganza, Saturday, January 13, and handed the group a check on the spot. **WTW** is set to go into the studio and start cutting tracks for their forthcoming LP...

RELEASED-ANY-MINUTE DEPARTMENT: **Mike Gormley**, from L.A. Personal Development, Mgt., reports that two of his acts will have new product available. **Bobby Z's** Virgin LP is set for a January 26 release, with the single "Lie by Lie" out on February 5. **Danny Elfman** also just completed the soundtrack for horror-master **Clive Baker's** new film *Night Breed*...

FILM: **Mitchell Leib** at Touchstone/Disney music informs us that the new Richard Gere/Julia Roberts picture, previously titled *3000*, has been retitled *Pretty Woman*. The private-recruit screenings have rated this movie's audience response as spectacular—in the neighborhood of Touchstone's mega-hit *Three Men and a Cradle*, which grossed over \$180 million. The soundtrack to *Pretty Woman* (on EMI Records) will be released in February, and includes such superstars as **Robert Palmer**, **David Bowie**, **Natalie Cole**, the **Red Hot Chili Peppers**, **Chris Ocasek** (Ric's son), **Roxette**, and **Lauren Wood**, to name just a few. The first single—by Natalie Cole, entitled "Wild Women Do"—is slated for a late January release. The buzz is that this gonna be a killer movie and soundtrack...

To be continued...



Donovan and Marvin Etzioni share the spotlight at the Peer Music Christmas Party.

Director of NU MEDIA PRODUCTIONS/ Clinical Assistant Professor,* Department of Music

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Following **Steve Jones' December show at the Palace in Hollywood**, the singer/guitarist met with executives of **MCA Records**, home of Jones' hard-hitting album, *Fire and Gasoline*. Pictured from left: **John Loscalzo**, national director of metal/alternative promotion, **MCA Records**; **John Hey**, VP album promotion, **MCA Records**; **Steve Jones**; **Luke Lewis**, VP field marketing, **MCA Records**; **Jim Cardillo**, national director of metal/alternative marketing, **MCA Records**.

Lenny Kravitz: Just an Ex-Choirboy With the Bell-Bottom Blues

BY KAREN WOODS

YOU'VE READ THE STORIES, you've seen the pictures, you've heard the gossip. Lenny Kravitz is one hip cat. He's well on his way to being the poster child for the '90s, as a matter of fact: half-black, half-white, with the sort of face that is not categorizable as either; a guy who grew up on the Upper East Side, but was every bit as comfortable with his Bed-Stuy roots; a guy who embodies downtown bohemian cool/chic, but knows more about Beethoven and Mahler than the average music teacher.

He's also a guy with one hell of a record to his credit, one that is every bit as difficult to categorize as he is. It's not black, it's not white, it's not grey. It's kind of what you would see if you looked at the world through realistic glasses with rose-colored lenses.

When *Let Love Rule* (Virgin) came out, you couldn't hear Kravitz' name without hearing about his wife, actress Lisa Bonet, as well. Now the record has gone beyond the hype. It's alternative, it's CHR, it's AOR. It's been on the charts for two months, and is climbing steadily, and Kravitz is setting out on tour with Tom Petty—all of which is pretty cool for a guy who up until a couple of years ago couldn't for the life of him figure out who or what he was.

Kravitz has a million stories, some of them touching, some of them funny, all of them interesting. It would take ten pages to recount them all, but the one thing you get out of all of the stories is a sense of good karma, for lack of a better word. This, surprisingly enough, is the same "vibe," as he says, one gets from the album.

Kravitz got his professional start at an age when the challenge facing his peers was junior high school; for Kravitz, it was the California Boys Choir. "I did that for for three years. A

lot of people don't know, they think of a boy's choir as something like a glee club, but this was a traditional European boy's choir. It's a whole way of life," he says. "It's like the army, but it's music. It's very disciplined."

He laughs. "My first concert was the opening of the Hollywood Bowl, in 1977 or '78. It was the Mahler Third Symphony, my first gig—the Hollywood Bowl, a million people out there, this symphony and all. It was wild."

The other highlight as far as he was concerned was opera. "In the winter time we did the operas," Kravitz remembers. "The Metropolitan Opera came to L.A. That was really fun, because we did stuff like Carmen, and the sets were incredible, the make-up was incredible, because we played these street kids, we were all in these raggedy clothes, and mud, and there were real horses. It was wild."

Then the inevitable happened. His voice changed. "You get what's called 'graduated,' which is basically being booted," he explains. "There's a whole ceremony. It's really sad. Then I went off to high school. It was really weird, because you've had this whole career, this intense career for three years, and all of sudden you don't know what's going on. All your friends up to that point were in the choir, you have this classical background, and you can't talk about it to anybody. You can't talk about Philharmonics, or Mahler or opera or anything."

"When I got to high school, I joined the choir, but... I don't remember if I got kicked out or if I left," he continues. "I didn't have an attitude, but the teacher thought I knew more than he did, which was sort of the case. I'd stop and correct him... I wasn't being a brat, I was just going 'No, this is how its



Lenny Kravitz

done.' Anyway, I left all that behind and got back into rock and roll, started a band, all the normal stuff."

All the normal stuff went on for a few years, during which he made demos, played on other people's demos, played with Herb Albert, almost got signed seven or eight times, and went through several different musical phases.

"I didn't know what was going on, I didn't know what to do. I played a lot of instruments, I could play different styles, but I didn't know if I should do funk or this or that or whatever," he explains. "I went through this phase where I couldn't decide whether I wanted to do this real English-sounding Tears for Fears/Simple Minds sort of stuff..." He laughs. "I had a band that sounded like that, and I heard a tape of it yesterday, that I haven't heard in four of five years, and I bugged out."

Kravitz is having fun with this. He leans forward, with a major grin on his face. "Then I went through this David Bowie phase, where I wanted to be David Bowie more than anything else in the world." He laughs. "I discovered him only on *Let's Dance*. I'd heard him when I was younger, when he did 'Fame,' but I thought it was a black dude, because that song was played on this black station in L.A. Then this friend said 'Hey, I got David Bowie tickets, you want to come?,' and I said

'Sure,' and on the way, he said 'This is David Bowie,' and put in *Let's Dance*, and I flipped. Then I went to the concert, and I heard all these tunes, and I knew so many of them, I just flipped. From then I was wearing all these cool suits, had slicked-back hair, wore trenchcoats—really slick. I sang like David Bowie, I wrote like David Bowie. It took me a couple years to get out of it. My friends were like, 'Look, you're not David Bowie.' It wasn't happening."

He tells a couple more stories, mostly about people he's met along the way, good ones and bad ones, mostly good ones. "Then me and Lisa got together, we fell in love, it was really nice..." he pauses, shrugs in a manner that's almost shy. "Until that time, I didn't know what I was supposed to do, and then I saw myself in her, because we're really similar. She had this vibe that was really cool and laid-back, and spiritual. She's a real flower child, not like the '60s, or a throwback, or something, but a real flower child, and she inspired me. I just started writing, in this little spare room in her house. All of a sudden, this stuff just started coming."

While Bonet was on hiatus, she and Kravitz came to New York so he could do some recording in a studio he liked with a guy he liked, and the word got out. As he puts it, "because of the hype, the phone started ringing off the hook," calls from people who liked his stuff but said "it wasn't black enough" for years, but wanted to hear it now. He doesn't take it seriously or personally, and accepts it as a matter of course. The end result, after much industry machination, was *Let Love Rule*—a happy ending to the whole series of stories, this one again based on good karma. ○

Gary Busey's Back, Ready to Wax

BY DAVID BYRNES

ONE OF MY ENDURING DISAPPOINTMENTS in the space program has been the lack of insight displayed by astronauts upon their return. You'd think that looking back at Earth would lead to a degree of spiritual awareness or, at least, a new level of consciousness. You'd think they'd have some insights to share about the human condition. Instead we get John Glenn's

Well, Gary Busey has been on a journey through inner space this past year and has come back all the wiser. The near-fatal motorcycle accident that he miraculously survived last year has focused Busey's priorities and lead to an amazing spiritual evolution. To celebrate his recovery, the actor/musician, who catapulted to stardom with his Oscar-nominated performance in *The Buddy Holly Story*, has just signed a record production agreement with Saban Music. Ron Kenan, Saban's senior vice president who is currently shopping the project (Busey calls it an "event") for a label deal, signed Busey after hearing "the incredible heart and soul" poured into some rough tapes that Busey had put together with the help of friend Billy Burnette.

Cash Box hooked up with the effusive, incredibly fit Busey (he's training with Arnold Schwarzenegger for *Predator II*) at Saban's recording studios, where he strolled in, picked up an acoustic guitar and pounded out the

chords to his new tune, "Second Chance."

With a voice equally strong and vulnerable, tinged by a hint of his Okie roots, Busey energetically conveyed a wide range of emotions. That, more than anything, defines Gary Busey. During a 20-minute interview that lasted 60, he blazed through a variety of subjects without inhibition. Interspersed between comments, Busey played snippets of Holly tunes and originals, and animated his stories with creative bursts that were, at once, captivating and contagious. More than anything, Busey insists that he is poised to make a musical statement that "is not a lark. This is one of the reasons I'm here." What follows are Busey's musings on the signposts of his life.

On the accident and his recovery:

Last year at this time I was pre-announced dead on the table. I had major brain surgery. 60% of the head traumas this severe die, 95% come back with a motor skill gone. What happened was, I don't remember seven weeks of my life. I was conscious all that time, doing funny things. Psychics called me and they said they saw me traveling with silver cords coming out of my body. They told me I was given the choice to come back in this life to finish what I was here to do or be through with this life and come back later. I said "Well, hmmm, I kinda like



Ron Kenan and Gary Busey

it out here." This is what dream analysts and the psychics have told me—that I chose to come back.

On the desire to make a record:

Music has always been the first forerunner in my heart of hearts, which is where the real truth is. Film has just been natural for me. They're both the epitome of committee art. My own opinion in my heart of hearts is that the highest art form of all is music because it comes from so deep within.

The thing with music is it's a sensitive sport. It's not something you can rush, push or cajole. It's something that must manifest in its own way, with its own pacing and with the awareness and the energy you bring to it, it will come out, like "Second Chance" did. [Busey strums through the song.] That's how it happened. It happened that fast.

On playing Buddy Holly:

I said things on the screen that weren't scripted that Buddy Holly said, personal things... That was the first movie I starred in and it just shot me out of the cannon. I was sent to do that part. I was dispatched. After the movie, I felt like I just returned home from a

trip I didn't know I was on. On Paul McCartney, Gary Busey and Buddy Holly:

Paul McCartney asked to meet the guy that played Buddy Holly when he was in town. I'd never met him before. So I went to the concert. They brought me down there in a room and I'm standing there talking to a manager and I hear this [Liverpool accent] "Hello Gary. How are ya?" And it's McCartney, one of my heroes. All the other people in the room just went [in hushed tones] silent. So there's Paul McCartney, Gary Busey and there was one more of us standing there—Buddy Holly. You could feel the energy there. We struck it off so good, it was like two old friends who hadn't seen each other for a hundred years.

Life!

What's really important about having an accident that takes you to the door of death, where you get to dance with those guys on the other side, you really get to see what life is and what you are, what your situation is and the self-recognition that you have. All of a sudden everything becomes more clear. Your introspection gets more fine-tuned and focused. Your whole attention is fine-tuned and focused. You're not so goal-oriented. You're process-oriented. You're a-b-c-d, not a-z, and when you get to z you go "Now what?" There's a lot of growth going on here...

I'm really fortunate to be here and be alive. I have no reason to be here except the angels sent me. I'm going through some things now, but aren't we all? C'est la vie. ○

SHOCK OF THE NEW

SO I GET THIS TAPE IN THE MAIL THE OTHER DAY, along with a letter from the publishing company that was just flattering enough (re: my musical taste) for me to immediately pop the tape into the deck, turn up the volume a bit, make a couple phone calls. Hang up, wait a minute. Rewind. Turn up the volume a bit more, then a bit more. Rewind, let's listen to that again.

That was five days ago. Since then, I have physically forced at least six people to listen to this tape. They loved it. I am literally wearing this thing out.

The band is the **I-Rails**, the tape is called *Nine Songs from Nowhere* (on Primal Records). In my humble opinion, flattery aside, this is the best unsigned band I've heard in about eight months.

The appeal of the nine songs on this tape, the first the band has made for public consumption (they have two previous



The I-Rails

fans-only sort of things called *Valentino Says* and *Unfocussed*) is two-fold, the most immediate being the music itself. The songs are based on rock and roll fundamentals, but with quirky bridges and intricacies that make them unique. Jeff Sparks' guitar work fluctuates from feedback to jangle to arena-band riffs, sometimes within the same song. Bassist/vocalist Chris O'Connor likewise can go from sweet melancholy to passion or anger in a heartbeat, particularly on songs like "Not My World" or "Meaning of Life."

Once the music has had its impact, the words start sinking in. No cars and girls and beaches here, though I did spot the word "dude" in "Sticks and Stones." Most of the songs either have a personal or a political bent, sometimes that of personal politics. Subject matter on *Nine songs...* varies from the downside of being in a band ("Slave to a Dream") to loneliness ("One Day Older") to hatred and intolerance ("Sticks and Stones"), all addressed with a clear-eyed, adult attitude—statements rather than soapboxes.

The core of the I-Rails is O'Connor and Sparks, who met in junior high school and started writing songs together. O'Connor headed south from their near-Fresno, California hometown, and Sparks followed sometime after. The first incarnation of the band was a four-piece; the other two members were dropped, O'Connor switched from guitar to bass, and drummer Tim (no last name) was recruited. This line-up has been the I-Rails for the past three years.

Sparks says he and O'Connor still write together, but rarely. "It's pretty much one person will come in with a whole song, then we'll play around with it. I write a lot of the guitar parts for Chris' songs, he'll come in with the basic chords but it will need riffs, stuff like that. But lyrically, it's pretty tough to collaborate."



Two songwriters in a band has a tendency to make the overall sound uneven, but the I-Rails manage to make it work, perhaps because the O'Connor/Sparks collaboration has been going on so long. "On this particular tape, it worked out that Chris wrote about 60 percent, and I wrote 40 percent," Sparks says. "The whole first side is Chris, except I wrote the guitar parts, and the second side is mostly me, except for 'Slave to a Dream'; Chris wrote the lyrics and I wrote the music. It's funny, because people around here that know us are always trying to guess who wrote which song. And they still get them wrong, because we imitate each other. He'll write a Jeff song, and I'll write a Chris song. Like 'Sticks and Stones,' most people thought that was one of mine, because I more of a power-pop kind of guy. He was pretending to be me, or something. Doesn't matter, it turned out to be a great song."

I'll second that one, but don't take my word for it. *Nine Songs from Nowhere* is available in some Southern California record stores, or contact Emerald Forest Entertainment at (213) 285-9660. Either way, get this tape, listen to it, force your friends to listen to it. Like the Nike commercial says, *Just Do It*.

Stay Tuned.

Karen Woods

ROCK & ROOTS



James "Son" Thomas

MONEY FOR THE BLUES: "The blues is the roots of all American music," said Willie Dixon not long ago, "and to get the roots of anything you've got to get the true history of it."

It seems that attention is finally being focused, brightly, on the true history of the fertile blues region of the Mississippi Delta. On February 4, at New York's Delta 88 club, a benefit will be held for the **Mississippi Delta Blues Project**, the baby of one **John Allison**, whose father happens to be one **Mose Allison**. The Project is to educate people about the region's history and the benefit is to raise money for *It Hurts Me Too*, a documentary that **Edward Rosentein** and Allison have been working on for the past three years, during which time they've filmed some 400 minutes of interviews and performances.

The evening, at 75 tax-deductible bucks a head, ain't cheap, but it promises to be exciting, with **James "Son" Thomas**, **Mick Taylor** and **John Campbell** among the performers. There will also be an auction of all sorts of blues *chaserai* (including a **Frederick Brown** painting, an autographed biography of Dixon, 30 of Mose Allison's rare 78s, various antiques, and whatnot), a "complete Mississippi supper," a preview of *It Hurts Me Too*, and all other kinds of excitement.

It sounds like a couple of benefits at the Lone Star late last year for **Clarksdale**, Mississippi's **Delta Blues Museum**, which is the personal mission of **ZZ Top**, who were recording in Memphis a few years back when they got wind of a blues museum down the road.

"We took off to visit it," said ZZ Top's **Billy Gibbons**, flanked by **Dusty Hill** and **Frank Beard**, before one of those Lone Star shows, "and got there in time to meet **Sid Graves**, the director, who asked us if we had any interest in driving up the road to see **Muddy Waters**' cabin."

"Sid said that Muddy Waters' family had been asked by the highway department to take the cabin down—it was hit by high winds, the roof was down, they thought it was a hazard," Gibbons said. "We got there and, upon leaving, Sid offered us a stick of wood as a souvenir, from the discard pile. And on the way back we thought, 'How funny, let's have a guitar made out of Muddy Waters' house.'"

When the band donated the guitar to the museum, the 2,000-square-foot adjunct of **Clarksdale**'s Carnegie Public Library had itself some welcome attention and ZZ Top had themselves a cause.

"I had never been to a blues museum," says Hill. "I thought, 'What an idea, man, this is great! And what a secret. Let's don't let it be a secret anymore.'"

Painter **Frederick Brown**, who concentrates on painting blues musicians, is a supporter of the museum too, and he allowed a New York gallery opening of his solo blues show last fall to serve as a showcase for the museum. Sid Graves was there, standing proudly in front of a proposed guitar-shaped addition to the library that currently holds the museum. The addition'll cost about \$2 million, but Graves is confident.

"There are many places where the blues started," he says, "but **Clarksdale** is where the most important people—**Charley Patton**, **Robert Johnson**, **Son House**, **Muddy Waters**, **Howlin' Wolf**—lived and came to play, 70 miles south of Memphis, at the intersection of Highways 61 and 49, in that flat, fertile agricultural region—but poor economic region—where so much great music came from."

It's also a region where **John Allison** and **Edward Rosenstein** intend to spend the summer filming. Call (212) 924-3499 for information about that Delta 88 benefit.

A BLUES MUSEUM FOR YOUR LIBRARY: The Center for the Study of Southern Culture at the University of Mississippi has just assembled what it calls a first-of-its-kind bibliography on the blues. *The Blues: A Bibliographic Guide* was edited by Center staff members **Mary L. Hart**, **Brenda M. Eagles** and **Lisa N. Howorth**, is 636 pages long, includes alphabetized author and title references for books, journal and newspaper articles and album liner notes, and sections on Afro-American history and folklore, musicology, lyrics, sociological perspectives, blues and literature, blues and films, blues instruction, blues research and blues performers, as well as commentaries by a variety of blues experts. Now, I haven't seen this tome, but it sounds impressive, and it's got the right pedigree. It's available for \$66 from **Garland Publishing Co.**, 136 Madison Ave., New York, NY 10016. To date, the best single volume blues source that I know of is **Sheldon Harris**' encyclopedia, *Blues Who's Who*, a book I dip into again and again and again.

Lee Jeske

RAP

NEWS: The big music stories of the last few weeks have been the announcement of this year's **Grammy** nominations (which, to steal a line from a promo for *Green Acres* re-runs, "[aren't] goofy; [they're] surreal") and the fifth annual **Rock and Roll Hall of Fame** ceremonies. The overlap in these two events, and their relevance to this column, is the treatment of/acknowledgement of "rap."

Despite the inclusion this year of a rap category in the Grammy awards, the academy still seems hopelessly out of step with the marketplace; the category, though strong, feels like mere token. How, for example, can the academy justify not nominating **Tone Loc**, **Neneh Cherry**, or **De La Soul** in pop categories? Not only did these artists capture the "mainstream" audience (which really *shouldn't* be a measure of artistic quality and/or statement—but that's an old argument I'm too tired to regurgitate), but they significantly reinvigorated and broadened the rap arena. Why, for that matter, wasn't Cherry nominated in the rap category for "Buffalo Stance"? Not only is it a much better song, record, and rap than "I Think I Can Beat Mike Tyson," it was one of the best songs/records of 1989. It boggles the mind to wonder what possesses the academy members when they take pen in hand.

Even more stomach-turning, we get "We Didn't Start the Fire" (one of the most god-awful, pretentious, vacant songs recorded in the last decade) and "Wind Beneath My Wings," which is currently the sedative of choice for hyperactive little tykes, both nominated for record *and* song of the year. Where's "Fight the Power," "Me, Myself and I," etc.?

Neneh Cherry is nominated for best new artist, with no example of her *work* being nominated as proof of this. What gives? Another Best New Artist nominee, **Soul II Soul**, who seduced audiences above, beyond and across all sorts of outdated categorical divisions, are otherwise only nominated in R&B categories. And are pseudo-pseudo-rappers-cum-balladeers, **Milli Vanilli**, nominated for Best New Artist, in any way, shape or form to be seriously considered over...*anybody*?

To tie this all in with the recent Rock and Roll Hall of Fame ceremony, Ray Davies, of the Kinks, upon accepting the band's induction, stated, "Rock and roll has become respectable." The yuppie-scum who populated the audience roared and whistled their misplaced and wholly inappropriate applause. Davies held up his hand to silence them, looking for all the world like a foreign visitor who has just had his attempts at communication completely misunderstood. He continued, "What a bummer." *Scattered applause.* Pete Townshend took the point even further saying that the true innovation and power in today's music was not in the area of rock, but in rap. Said Townsend of rap, "It's not up to us [the rock establishment and its fans] to try to understand it. It's not even up to us to buy it. We just have to get the [beep] out of the way."

Uknowhutahmean?
As the countdown to the Second Annual Dance Music Awards Show continues, the list of confirmed performers becomes ever more impressive. Scheduled to perform so far: **Bardeux**, **Bianca**, the **Boyz**, the **Commodores**, **Cover Girls**, **Dee Holloway**, **Dino**, **DJ K-Rock**, **D-Mob**, **Fast Eddie**, **Jomanda**, **Kon Kan**, **Li'l Louis**, **MC Lyte**, the **Outlaw Posse**, **Kevin Page**, **Pajama Party**, **Seduction**, **Shana**, **Techno**, **Tony Toni Tone**, and **Was/Not Was**. More acts are expected to be announced.



A&M recording artists Seduction with their producers Robert Clivilles and David Cole. Seduction are among the scheduled performers at the upcoming Dance Music Awards.

Ernest Hardy
NEW BEATS
Pick O' the Week
RICHARD CROWLEY'S D.O.D. FEATURING THE ROLLA BOYZ: "Warhol Machine" (Lime Skull Records LS0001)
Where Nine Inch Nails molded industrial tracks 'til they were danceable—progressive dance music, if you will—onto lyrics that wouldn't be (and actually

CASH BOX MICRO CHART

RAP LPs

February 3, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	1	8
2	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	2	17
3	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	3	26
4	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	5	10
5	THE INCREDIBLE BASE (Profile 1285)	Rob Base	DEBUT	
6	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	6	8
7	BIG TYME (MCA 42302)	Heavy D. & The Boyz	7	30
8	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)	Ice-T	4	13
9	AND IN THIS CORNER...(Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	8	
10	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	9	16
11	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	10	13
12	LARGE AND IN CHARGE (MCA 6354)	Chunky A	11	6
13	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	12	24
14	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	15	46
15	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	19	52
16	A SHADE OF RED (Virgin 91269-4)	Redhead Kingpin & the F.B.I.	DEBUT	
17	EAZY DUZ IT (Priority 57100)	Eazy-E	17	52
18	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	14	15
19	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros.	DEBUT	
20	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)	The Ghetto Boys	30	3
21	THE MIC STALKER (Jive/RCA 1249)	Doctor Ice	20	11
22	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	16	52
23	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	21	10
24	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore	22	12
25	BROTHER ARAB (Orpheus)	Arabian Prince	23	8
26	JUST A POET WITH SOUL (Delicious Vinyl 30001)	Def Jef	27	3
27	GOING STEADY (Jive/RCA 1284)	Steady B	28	3
28	D.J. MAGIC MIKE & THE ROYAL POSSE (Cheetah 9401)	D.J. Magic Mike & the Royal Posse	30	3
29	TO HELL AND BACK (Profile 1283)	Nemesis	36	3
30	HOW MUCH CAN YOU TAKE (4-Sight 5526)	M.C. A.D.E.	32	3
31	RIDE THE RHYTHM (Wild Pitch 2002)	Chill Rob G	34	3
32	BAD SISTER (Cold Chillin'/Reprise 25809)	Roxanne Shante	DEBUT	
33	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	13	24
34	NOTORIOUS (Rhyme Syndicate/Epic 45298)	Donald D	25	11
35	SILENT ASSASIN (Island 91277)	Sly & Robbie	26	6
36	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	18	50
37	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.D.	24	24
38	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grandmaster Slice & Izzy Chill	33	6
39	YOUNGEST IN CHARGE (Profile 1280)	Special Ed	29	36
40	WALKING WITH A PANTHER (Def Jam/Columbia 45172)	L.L.Cool J	35	30

aren't) out of place on your typical, cutting-edge, college/alternative radio stations, Crowley and his crew take an industrial foundation, and toss in *liberal* doses of acid, hip-house, rap and basically every significant club/street trend of the last few years (both here and in Crowley's native England). The orchestrated chaos that results would make Warhol proud and Malcolm McClaren peel his own flesh in envy. It's not really rap. It's not really dance. It's the bastard son of a hundred influences, and every one pays off. Special appearances by Marilyn Monroe and Andy Warhol. Call (213) 658-6354.

Singles

□ BLVD. MOSSE: "All Praises Due to Outstanding" (Scorpio SM1201)

Blvd. Mosse advocate knowledge and self-awareness/responsibility/respect over an instrumental of the Gap Band classic, "Outstanding." If Michael Jackson's "Man in the Mirror" had been a rap, this would have been it. Not groundbreaking, but noteworthy. Blvd. Mosse seem an act to keep an eye on.

□ MAJESTIC PRODUCTIONS: "Cold Sweat" b/w "Frontline" (DNA International DNA-1005)

Though the guys don't really have anything to say, they say it extremely well. Seriously. It's the *attitude* that drives this disc, and though I listened to it many times in succession trying to discern something resembling a fresh idea (it wasn't there), I immediately latched on to the delivery. They're in need of stronger material to match the energy and enthusiasm of the performance.



BOPPING TO THE BONE: New Island president Mike Bone joined other label folk in dropping in on new signee Frank Morgan at the Village Vanguard recently. Here, flanking the saxman, are (from left) Bone, Bob Catania, Fred Kelly, Rick Bleiweiss, manager Ken Greengrass and Mood Indigo producer John Snyder.

HARRYS: Down in New Orleans, Harry Connick Jr. is known simply as "Harry Jr.," thanks to the fact that his dad, Harry Connick, has been known a little longer than the fast-rising pianist. Harry Connick, you see, has been New Orleans' District Attorney for the past 16 years.

During a recent trip to New Orleans, I had the good fortune to spend an evening with the senior Connick, a man very much responsible for—and very much interested in—his son's career. A warm, instantly likeable gentleman, Connick seems somewhat bemused by his son's enormous success. He says he had his doubts when Harry Jr. said he wanted to move to New York to make it as a musician. He went to **Ellis Marsalis**—Jr.'s teacher—and Marsalis said that Harry Jr. was like a racehorse ready to go. He went; you know the rest.

The evening with the D.A. ended at Snug Harbor, a snug jazz club just beyond the French Quarter, where Ellis Marsalis was in residence. Harry Jr. and his sister, an Army sergeant stationed in Germany, were at the club and so, as it turns out, was **Wynton Marsalis** (was it Father's Day in New Orleans?). Wynton (dressed in sweats and sneakers) sat in with his dad for most of the set and sounded great, particularly on a ripe version of "I Want a Butter and Egg Man." Harry Jr. then sat in with Wynton and a good time was had by all.

Harry Jr. says he's got a few more... *When Harry Met Sally* shows before a trio tour and the recording of a trio album. His movie debut, *Memphis Belle*, comes out on Labor Day and he answered the question, "How are you?" with the response, "Tired." Harry Sr., by the way, says he's got a stash of the two dixieland albums he produced when Harry Jr. was just a lad—albums destined to become collector's items, although Harry Jr.'s playing, at age 10 and 11, sounds, well, like the playing of a talented 10 or 11 year old.

A few days later, I read in the *Times-Picayune* that Harry Connick is under federal indictment for racketeering charges, charges that everybody in New Orleans seems to think are bogus at best; they feel an old political rival is out to railroad the D.A. The trial begins March 1.

As for the D.A.'s bemusement at his son's success, a woman I know who has been in the jazz business for many years called to say that she bought the... *When Harry Met Sally* album and didn't get it: "What's all the fuss about?" I suggested, as I did to Harry Sr., that, Harry Jr.'s talents notwithstanding, I think the fuss is caused by the fact that Harry Jr., somehow, has connected some fantastic musicians—a bit of Longhair, a bit of Garner, an ever-increasing bit of Monk, a bit of Armstrong, a bit of Sinatra—to audiences who aren't very familiar with those great-artists. See, Sinatra is for *them*, the older generation. Harry Jr., as mediocre a singer as he still is, is a Sinatra for a younger generation—their own crooner. They don't know from Monk and Garner, they just know that the pianists they're used to hearing—Billy Joel, Elton John, etc.—never played the piano like *that*. Sure, old jazz fans say, "Geez, this isn't nothing new"—something Harry Jr.'s the first to admit—but *they're* not the ones making the fuss. A lot of jazz people just don't seem to be able to register this.

Incidentally, listening to Wynton Marsalis playing "Butter and Egg Man" (and considering Harry Jr.'s love of Louis Armstrong, and the fact that Armstrong was just elected to, of all places, the Rock and Roll Hall of Fame) made me think that Columbia Records should get their New Orleans-born roster together—there's **Branford Marsalis**, the **Dirty Dozen Brass Band** and **Terence Blanchard** as well—to do an Armstrong album, possibly to benefit the Louis Armstrong project at the Queens Museum (which has Armstrong's papers and is restoring his home as a museum). I'm sure some of the label's pop stars would be willing to pitch in. Sounds good, no?

LIVING LEGEND: Speaking of Branford Marsalis, the saxophonist dedicated the Grammy-nominated *Trio Jeepy* to the memory of **Charlie Rouse**, **David Chertok**, and **Buddy Tate**. Thing is, Tate, the 74-year-old Count Basie veteran, is no memory: he's alive and playing and was surprised to hear about his passing. To make amends, Marsalis joined Tate at last week's reopening, after a year of renovations, of New York's West End Cafe, now the West End Gate (it's under the direction of Village Gate owner **Art D'Lugoff**, although **Phil Schaap**, who booked the old West End with Swing-era veterans for nearly 20 years, will still guide the music). The West End, near Columbia University, was a cheap, friendly joint, and D'Lugoff promises to keep it that way. The New York jazz club scene must be healthy, as another new club, Condon's (it has nothing to do with Eddie Condon, although the owner, also named Condon, is taking heat for his name) opened just before Christmas. Welcome back, West End and welcome Condon's, although I will miss the cheap Greek restaurant, Z, that the latter club replaced.

Lee Jeske

CONTEMPORARY JAZZ

February 3, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	QUINCY JONES	1	3
2	LIVE (Arista 8613)	KENNY G	5	3
3	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	3	12
4	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	6	14
5	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	8	6
6	MIGRATION (GRP 9592)	DAVE GRUSIN	2	16
7	TIME WILL TELL (Intima 73503)	FATBURGER	10	6
8	AT LAST (Blue Note 91937)	LOU RAWLS	4	24
9	COLOR RIT (GRP 9594)	LEE RITENOUR	7	16
10	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	13	22
11	FOR MY FRIENDS (Headfirst/K-Tel 215)	GREG MATHIESON	DEBUT	
12	FRONT SEAT (Elektra 60906)	SADAO WATANABE	23	3
13	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	9	27
14	FRIENDS TO LOVERS (Headfirst/K-Tel 31311)	GARY HERBIG	31	3
15	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	11	14
16	LOVE WARRIORS (Windham Hill JazzWH 0116)	TUCK & PATTI	12	31
17	UPTOWNSHIP (RCA 3070)	HUGH MASEKELA	DEBUT	
18	JIGSAW (Atlantic 82027)	MIKE STERN	14	20
19	LITTLE SECRETS (Windham Hill/A&M 0120)	ANDY NARELL	22	12
20	POINT OF VIEW (MCA 6309)	SPYRO GYRA	15	29
21	AURA (Columbia C2X 45332)	MILES DAVIS	16	12
22	TEN DEGREES NORTH (MCA 6328)	DAVE SAMUELS	24	6
23	PRISONER OF LOVE (Atlantic 82046)	KENNY GARRETT	27	3
24	MOSAIQUE (Elektra 60892)	GIPSY KINGS	DEBUT	
25	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	18	24
26	PENSYL SKETCHES #2 (Optimism 3223)	KIM PENSYL	DEBUT	
27	MOONSTONE (Verve Forecast/PolyGram 839 734-4)	TONINHO HORTA	22	6
28	THE SPIN (MCA 6304)	THE YELLOWJACKETS	19	24
29	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFIELD	20	24
30	MIDNIGHT TRAIN (Optimism 3216)	MAX GROOVE	21	14
31	BEAUTY WITHIN (Blue Note/Capitol 91650)	CHARNETT MOFFETT	DEBUT	
32	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	25	27
33	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	26	33
34	TOURIST IN PARADISE (GRP 9588)	THE RIPPINGTONS	28	33
35	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	29	39
36	THE PROMISE (Columbia FC 45215)	KIRK WHALUM	30	31
37	EAST (Hiroshima Epic 45022)	HIROSHIMA	32	44
38	BOTTOM'S UP (Atlantic 81978)	VICTOR BAILEY	33	35
39	MORNING PIPE (Verve Forecast 839307)	NESTOR TORRES	34	10
40	T LAVITZ AND THE BAD HABITZ (Intima/Enigma 73512)	T LAVITZ	35	24

■ JAZZ PICKS

□ BENNY GREEN: *In This Direction* (Criss Cross 1038)

One of the best of the current crop of young hard-bop pianists, ex-Messenger Green displays finesse, chops and sensitivity on this smooth trio date (with Buster Williams and Lewis Nash). As he matures, his playing breathes more, Bud Powell filigree supplanting McCoy Tyner density.

□ PETER LEITCH: *Portraits and Dedications* (Criss Cross 1039)

Fleet-fingered hard-bop guitarist turns in another engaging set, composed of originals and one each by Ellington and Wilder, with a tight/loose band of New York's finest (James Williams, Bobby Watson, Marvin "Smitty" Smith and Ray Drummond).

□ SAM RINEY: *At Last* (Spindletop SPT-129)

Slick, urban-fusion date from an alto saxophonist with bite. Includes some radio-aimed pre-fab Lite Jazz with a romantic sheen and some tougher jazz-pop/funk with Lennie Castro and Carlos Vega laying down some heady rhythms.

□ ROB MOUNSEY & FLYING MONKEY ORCHESTRA: *Dig* (Sona Gaia 62761)

Mounsey's the whole orchestra on this enchanting minimalist/jazz/new age/world music electronic brew. It's too gutsy to fall into the label's usual new-age pocket but too hard to pin down to fit anyplace else (those familiar with Jon Hassell will feel at home). It grabs the ears then sustains the interest.

□ CHICO & VON FREEMAN: *Freeman & Freeman* (India Navigation IN 1070)

Tenor bluster young and old. Big-toned, blues-based vet Von and big-toned, Coltrane-based son Chico square off during an '81 concert, with the style-spanning rhythm team of Kenny Barron, Cecil McBee and Jack DeJohnette. Two tunes feature both players; underrecorded Von gets four of the five others.

RHYTHM & BLUES

17TH AMA A HUGE SUCCESS: The Seventeenth Annual American Music Awards, telecast from the Shrine Auditorium in Los Angeles on January 22, was an overwhelming success. The event has been increasing in notoriety and popularity with each succeeding year. The list of attendees, performers and presenters continues to broaden in scope, and reads like a who's-who in the music business.

This writer would like to say a very special thanks to Dick Clark, his staff and his first-class production team for the professionalism with which the awards show is presented each year. It is *Cash Box's* pleasure working with you on this most important event. It is an honor to be able to work even closer with your organization in compiling the most accurate chart information possible, from which the nominees are selected.

Bob Long



Pictured (l-r): Russell, Ingram and Harris. Ingram's latest hit from his *It's Real* album is a remake of the Aretha Franklin classic, "(You Make Me Feel Like) A Natural Man." (photo: Mike Jones)



were released January 15, Martin Luther King's birthday, as a tribute to him. The Boys' new album is due out in April. Pictured are: Earth, Wind & Fire members (in background, l to r) Verdine White, Phillip Bailey, Sheldon Reynolds and Maurice White; and the Boys (leaning on console, l to r) Tajh, Hakeem, Bilal and Khiry. (photo: Arnold Turner)

LABELLE GARNERS GOLD:

MCA recording artist Patti LaBelle receives a gold copy of her current MCA Records album, *Be Yourself*, following a recent performance at the Universal Amphitheatre. Pictured during the presentation (from left): A.D. Washington, senior vice president, promotion and marketing, Black music, MCA Records; Al Teller, chairman, MCA Music Entertainment Group; LaBelle; Louil Silas, Jr., executive vice president, A&R, Black music, MCA Records; Geoff Bywater, vice president, marketing, MCA Records; Richard Palmese, executive vice president/general manager, MCA Records; and Zach Horowitz, executive vice president, MCA Music Entertainment Group.



COOP X COOP = VICTORY: When two of the most famous Michael Coopers got together at the Los Angeles Forum recently, the results were victorious for both the famous Warner/Reprise singer (left) and the famous Los Angeles Laker (right). The hoopster Cooper helped lead his Lakers to victory over the Orlando Magic, while the hipster Cooper lead a packed Forum in the singing of the national anthem. It was the first time the two Coopers met.



INGRAM TRIUMPHS IN L.A. DEBUT: Warner Brothers recording artist James Ingram made his Los Angeles concert debut on a smash bill with Patti LaBelle. Joining him backstage at the Universal Amphitheatre to offer congratulations are KJLH air personality Aundrae Russell and Warner Bros. vice president of promotion, Ray Harris.

LEARNING THEIR HERITAGE: Motown recording artists the Boys are really getting around these days. Shown here in the studio with Earth, Wind & Fire, the youngsters join the legendary group on their new single, "Heritage" (from the album of the same name), as well as the accompanying video. The single and video

R&B LPs

February 3, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼

Last Week ▼

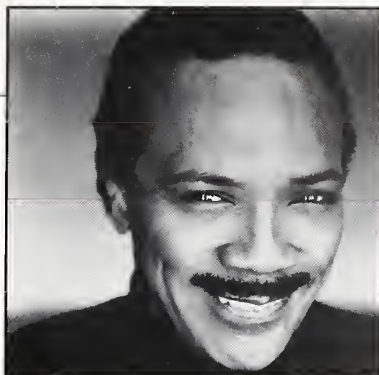
1	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	Quincy Jones	1	8
2	TENDER LOVER (Solar/CBS FZ45288)	Babyface	2	27
3	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	4	13
4	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	3	17
5	THE CACTUS ALBUM (Columbia FC 45415)	3rd Base	8	9
6	STAY WITH ME (Columbia FC 44367)	Regina Belle	5	19
7	BIG TYME (MCA 42302)	Heavy D. & The Boyz	7	31
8	Dance!...Ya Know It (MCA 6342)	Bobby Brown	12	8
9	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	11	11
10	HOME (MCA 6312)	Stephanie Mills	10	29
11	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	6	17
12	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	9	19
13	MIKI HOWARD (Atlantic 82024)	Miki Howard	14	11
14	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	13	18
15	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	16	18
16	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	15	13
17	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	17	14
18	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	18	13
19	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	19	14
20	THE INCREDIBLE BASE (Profile 1285)	Rob Base	22	9
21	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	20	12
22	SYBIL (Next Plateau 1018)	Sybil	21	18
23	ROUND TRIP (Capitol 90799)	The Gap Band	25	10
24	THE MAN IS BACK (A&M 5256)	Barry White	26	9
25	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	23	28
26	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	24	31
27	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	27	17
28	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	28	11
29	MICHEL'LE (Ruthless 91282)	Michelle	39	3
30	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	36	13
31	BEYOND A DREAM (Island 91319)	By All Means	32	10
32	ATTITUDE (Atlantic 82035)	Troop	37	11
33	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	30	29
34	PUMP UP THE JAM - THE ALBUM (SBK 73422)	Technotronic	41	6
35	LIVE (Arista 8613)	Kenny G	35	3
36	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	47	11
37	BE YOURSELF (MCA 6292)	Patti LaBelle	29	29
38	AFTER 7 (Virgin 91061)	After 7	31	18
39	UNDER A NOUVEAU GROOVE (Warner Bros. 25991)	Club Nouveau	44	7
40	ALL NIGHT (Elektra 60858)	Entouch	40	27
41	ALL FOR YOUR LOVE (Motown 6278)	The Good Girls	54	7
42	MIDNIGHT RUN (Malaco 7450)	Bobby "Blue" Bland	43	25
43	LARGE AND IN CHARGE (MCA 6354)	Chunky A	34	8
44	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	52	55
45	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	58	3
46	ACE JUICE (Capitol 90925)	Ace Juice	55	3
47	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros	48	6
48	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	33	18
49	SERIOUS (EMI 90921)	The O'Jays	38	37
50	NICE & SMOOTH (Sleeping Bag 82013)	Nice N' Smooth	59	6
51	SPECIAL (Motown 6275)	The Temptations	42	21
52	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	45	25
53	BAD SISTER (Cold Chillin'/Warner Bros. 25809)	Roxanne Shante	50	9
54	RAW (Def Jam FC 45015)	Alyson Williams	46	43
55	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	49	46
56	GOING STEADY (Jive/RCA 1284)	Steady B	56	8
57	CRAZY BOUT YOU (Malaco 7452)	Johnnie Taylor	71	2
58	YOU WANNA DANCE WITH ME? (MCA 6343)	Jody Watley	51	9
59	UNFINISHED BUSINESS (Fresh 92012)	E.P.M.D.	53	25
60	BROTHER ARAB (Orpheus/EMI 75614)	Arabian Prince	57	6
61	CAUGHT IN THE ACT (Orpheus/EMI 75603)	Eric Gable	60	24
62	SMOOVE (Columbia FC 45216)	Full Force	63	3
63	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	65	21
64	NOTHING MATTERS WITHOUT LOVE (Vandetta/A&M 5280)	Seduction	70	2
65	ADVENTURES IN PARADISE (Geffen 24220)	Christopher Williams	66	23
66	D.J. MAGIC MILE & THE ROY (Cheetah 9401)	D.J. Magic Mike	67	3
67	GREATEST HITS (Jive/RCA 1271)	Billy Ocean	DEBUT	
68	KASHIF (Arista 8595)	Kashif	61	14
69	I JUST WANNA LOVE YOU (Polydor/PolyGram 841 249)	The Main Ingredient	DEBUT	
70	2ND WAVE (Columbia 44284)	Surface	62	65
71	ALL ABOUT LOVE (Sleeping Bag 52017)	Joyce Sims	DEBUT	
72	HERE I AM (Wing/PolyGram 837 313)	Sharon Bryant	64	26
73	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	73	14
74	SPEND THE NIGHT (Warner Bros. 25940)	The Isley Brothers	68	23
75	EVERYBODY WANTS SOME (Gucci 3314)	Gucci Crew II	69	20

CASH BOX CHARTS

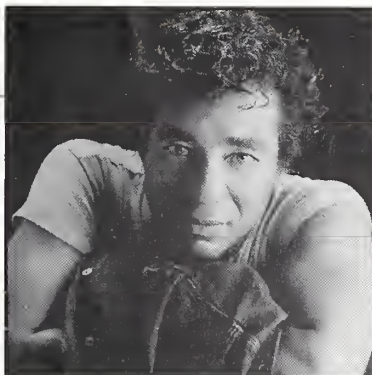
TOP R&B SINGLES

The grey shading represents a bullet, indicating strong upward movement.

February 3, 1990



#1 Single: Quincy Jones



#1 Debut: Smokey Robinson #44



To Watch: Earth, Wind & Fire #36

		Total Weeks ▼	Last Week ▼
1	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	1 13
2	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle	2 13
3	REAL LOVE (Atlantic 7-88816)	Skyy	3 15
4	WALK ON BY (Next Plateau 50111)	Sybil	5 9
5	I WANNA BE RICH (Solar 74005)	Calloway	7 13
6	LET'S GET IT ON (Island 96522)	By All Means	4 16
7	YOUR SWEETNESS (Motown 1976)	Good Girls	14 13
8	SPECIAL (Motown 2004)	Temptations	8 13
9	SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824)	Prince	11 10
10	NO MORE LIES (Ruthless Atlantic 7-99149)	Michelle	12 9
11	NO FRIEND OF MINE (Warner Bros. 7-22769)	Club Nouveau	13 13
12	SILKY SOUL (Warner Bros. 7-22738)	Maze Featuring Frankie Beverly	9 13
13	ALL NITE (Elektra 7-79260)	Entouch Featuring Keith Sweat	10 13
14	IT'S GONNA BE ALLRIGHT (Jive 1290)	Ruby Turner	15 8
15	TURN IT OUT (Profile 5275)	Rob Base	16 10
16	SHOULD HAVE BEEN YOU (Geffen 3533)	Michael Cooper	19 64
17	RHYTHM NATION (A&M 1455)	Janet Jackson	6 13
18	OPPOSITES ATTRACT (Virgin 7-19578)	Paula Abdul	21 8
19	CAN WE SPEND SOME TIME (Columbia 38-73028)	Surface	20 10
20	JAZZIE'S GROOVE (Virgin 7-99145)	Soul II Soul	22 7
21	PUMP UP THE JAM (SBK 19701)	Technotronic featuring Felly	18 12
22	WHERE DO WE GO FROM HERE (Motown 2026)	Stacy Latisaw (With Johnny Gill)	24 6
23	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface	17 15
24	EXPRESSION (Next Plateau 50101)	Salt-N-Pepa	27 3
25	(I'LL BE YOUR) DREAM LOVER (Sam 5004)	Richard Rodgers	23 10
26	HEAVEN (Island 7-99136)	Miles Jaye	28 9
27	PROMISES, PROMISES (Geffen/Reprise 7-22781)	Christopher Williams	32 3
28	WHAT CAN I DO (EMI 50111)	Pieces Of A Dream	33 10
29	WHATEVER IT TAKES (Virgin 7-99142)	Cheryl Lynn	30 8
30	(YOU MAKE ME FEEL LIKE) A NATURAL MAN (Warner Bros. 7-22862)	James Ingram	38 8
31	BUDDY (Tommy Boy 943)	De La Soul	34 7
32	TOUCH (Atlantic 7-88841)	Chucki Booker	35 7
33	NOT THRU BEING WITH YOU (Warner Bros. 7-22862)	Michael Jeffries	40 8
34	UNDER NEW MANAGEMENT (Atlantic 88766)	Miki Howard	37 3
35	I GET THE JOB DONE (Warner Bros. 7-22719)	Big Daddy Kane	39 6
36	HERITAGE (Columbia CSK 73205)	Earth, Wind & Fire	45 2
37	TO KNOW SOMEONE DEEPLY IS TO KNOW... (Columbia 38-73217)	Terrence Trent D'Arby	42 3
38	ESCAPADE (A&M 1490)	Janet Jackson	43 3
39	JUICY (Motown/ Sound Of New York 2005)	Wrecks-N-Effect	46 7
40	YOUR PRECIOUS LOVE (Orpheus/EMI 72254)	Tamika Patton (Duet with Eric Gable)	41 3
41	ALL AROUND THE WORLD (Arista AS1-9928)	Lisa Stansfield	54 2
42	SOMEBODY FOR ME (Uptown/MCA 53784)	Heavy D. & the Boyz	51 3
43	PIPE DREAMS (Columbia 38-73023)	Oran "Juice" Jones	53 8
44	EVERYTHING YOU TOUCH (Motown MOT 6268)	Smokey Robinson	DEBUT
45	HEARTBEAT (Vendetta/A&M 1473)	Seduction	50 3
46	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	New Kids On The Block	52 6
47	HELP THE CHILDREN (Capitol 4JM 44497)	M.C. Hammer	56 2
48	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	31 14
49	ALL OF MY LOVE (Capitol V-15493)	Gap Band	25 15

		Total Weeks ▼	Last Week ▼
50	YOU MAKE ME WANNA GIVE IT UP (Capitol 44476)	D'Atra Hicks	49 8
51	I NEED YOUR LOVIN' (Def Jam/Columbia)	Alyson Williams	57 3
52	SECRET WISH (Tabu/Epic 73089)	S.O.S. Band	55 3
53	FRIENDS B-4 LOVERS (Columbia 38-73110)	Full Force	29 13
54	SECRET GARDEN (Qwest/Warner Bros. 7-19992)	Quincy Jones	DEBUT
55	NEVER TOO FAR (EMI 92401)	Dianne Reeves	58 3
56	TREAT HER RIGHT (Epic XSS-01956A)	Luther Vandross	DEBUT
57	WHATCHA GONNA DO WITH MY LOVIN' (Virgin 96507)	Inner City	62 3
58	STAY (Warlock 7069)	Kim Waters (Featuring Juanita Daily)	65 2
59	SPREAD MY WINGS (Atlantic 4-88734)	Troop	63 2
60	STAY HERE, STAY NEAR (Tabu/Epic 73088)	Rhonda Clarke	67 3
61	WE'RE ALL IN THIS TOGETHER (Geffen 19950)	David Peaston	64 3
62	ALL NIGHT LONG (Jive/RCA 1307)	Kool Moe Dee	66 3
63	OWWWW! (MCA 53736)	Chunky A	44 11
64	SERIOUS HOLD ON ME (EMI 50231)	O'Jays	47 16
65	KNOCK ME OFF MY FEET (Orpheus/EMI)	Mikki Bleu	69 2
66	GOING HOME (Arista 9913)	Kenny G	72 3
67	FOOLISH HEART (Wing 889 878-7)	Sharon Bryant	61 19
68	BABY DON'T FOOL AROUND (Sedona 7611)	Cardell	71 6
69	WHATCHA GONNA DO? (RCA 9094)	Tyler Collins	26 16
70	KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22865)	Randy Crawford	48 19
71	SORRY (BABY I CAN'T HOLD YOU) (Pow Wow 452)	Foxy Brown	76 3
72	WELCOME TO THE TERRORDOME (Def Jam/Columbia 44-73135)	Public Enemy	75 2
73	THE COMFORT OF A MAN (MCA 53769)	Stephanie Mills	77 2
74	I AIN'T NOthin' IN THE WORLD (Atlantic 7-88826)	Miki Howard	59 19
75	I CHOOSE YOU (TONIGHT) (Magnolia/MCA 23991)	Eugene Wilde	78 2
76	I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Jive/RCA 1311)	Billy Ocean	DEBUT
77	IT'S THE REAL THING (Mercury 816 008)	Angela Winbush	60 18
78	THE GAS FACE (Def Jam/Columbia 38-73046)	3rd Bass	84 2
79	ALL AROUND THE WORLD (Arista 8554)	Lisa Stansfield	DEBUT
80	POISON IVY (Pandisc 036)	The Young And The Restless	DEBUT
81	HERE AND NOW (Epic E2 45320)	Luther Vandross	68 17
82	1-2-3 (Columbia 38-73087)	The Chimes	85 2
83	DON'T CHA' THINK (Virgin 99143)	After 7	36 13
84	ALL ABOUT LOVE (Sleeping Bag 40151)	Joyce Sims	88 2
85	WRAP YOU UP (Warner Bros. 719969)	Randy Crawford	DEBUT
86	I JUST WANNA LOVE YOU (Polydor 889-9107)	Main Ingredient	70 18
87	I FOUND LOVIN' (Uptown/MCA 53729)	Jeff Redd	DEBUT
88	YO MISTER (MCA 53728)	Patti Labelle	74 16
89	LOVE HAS GOT TO WAIT (Orpheus 72257)	Eric Gable	73 16
90	PLAYTOY (Outpost OET 3005A)	Carmin	DEBUT
91	HOME (MCA 53712)	Stephanie Mills	79 21
92	RIGHT AND HYPE (Reprise 7-22872)	Abstrac	80 14
93	JUST CALL MY NAME (Def Jam 38-69072)	Alyson Williams	81 20
94	CAN I? (Geffen 7-22795)	David Peaston	82 17
95	PRINCIPAL'S OFFICE (Delicious Vinyl 7-99137)	Young M. C.	83 9
96	DR. SOUL (Atlantic 7-88812)	Foster/McElroy	86 18
97	(DON'T U KNOW) I LOVE YOU (Atlantic 7-88831)	Chuckii Booker	87 23
98	PERSONALITY (Arista 1-9890)	Kashif	89 20
99	EVERYTHING (MCA 53714)	Jody Watley	90 22
100	SOMEBODY FOR ME (Uptown 53718)	Heavy D. & The Boyz	91 19

COCINANDO

IF THERE IS ONE RECURRING THEME IN MY CONVERSATIONS with music executives, it has to be the not-too-subtle references to the media's attitudes towards the various facets of the industry, as viewed by the record labels. One medium of utmost concern is Spanish-language television. There is a widely documented lack of entertainment programming produced in the continental United States for the Latin market, a market that has the highest per-capita disposable income of all Latin America. This void is filled with programs taped outside the U.S.: an unbeatable and profitable system that circumvents the mainland's more expensive production and union costs, while taking additional advantage of the burgeoning rise of the dollar in recent years. This is particularly true in Mexico, Argentina and Spain, principal providers of the visual nutrients consumed by U.S. *latinos*, whose respective currencies have suffered coincidental devaluations during the same period.

Although radio is still considered essential for an artist's sales success, the advent of MTV and its derivations during the early '80s, and the medium's inherently convincing visual power, threatened to become a most viable alternative for the labels' promotion. The Latin market, in its usual role of innocent bystander to mainstream trends, got some of the spillover. One of the most notable is **MTV International**, transmitted in the U.S. and Puerto Rico through the **Telemundo Network** on Sundays at 5 p.m. and Saturdays at 6 p.m. Additionally broadcast to nine Latin American countries through Viacom International, MTVI has attained national average weekly ratings of 6.2 for its Saturdays show and 5.1 on Sundays, stated Telemundo's director of public relations **Rosemary Ravinel**, based on Strategy Research Corporation's November, 1989 report for the preceding six months.

Barbara Corcoran, MTVI's executive producer, recently discussed the programming strategy pursued by the program to reach the desired median-core target audience of 12-34, and the determining programming criteria for those countries to which MTVI is broadcast. "One type of videos are those of superstars who are being played worldwide, even if they are not Spanish-speaking," Corcoran explains. "Another is Latin hip-hop, a genre we embraced from its beginnings. The third is *rock en espanol*, a very strong trend mostly found [among] Latinos who came to the United States in recent years, who enjoyed the music in their native countries and want to see it here."

Corcoran candidly admits that, with the time limited to one hour of weekly programming, this does not augur well for regional Mexican, Tejano or tropical videos. Also, she steadfastly maintained that there have been hardly any clips in these genres that qualified for programming at MTVI. According to Corcoran, assuming the music is good, two additional factors enter in the programming judgement. One is the artist's projection toward the youthful target audience sought by MTVI. This demarcation, Corcoran mentioned, is what limits many of the multinationals' ballad or pop acts, as they are targeted for older demographics. The other is the videos' quality, which she defined as shooting with some cinematic thought behind them. "No one will believe the amount of labels that promise to send us clips. What we eventually receive is nothing more than a copy of a television performance where the artist is lip-synching to a track," she said with an incredulity that only an executive producer can muster, adding that the programming of these tapes is totally contrary to the likes of the youth market sought by MTVI, a segment whose viewing alternatives include other programs with music clips of top quality. "Often I regret turning down a clip," she said, "but I believe these strict standards will serve the culture better in the long run by bringing Latin video production standards to Anglo levels."

Corcoran believes this lack of quality clips forces MTVI to program almost half of its hour with English-speaking videos, and she alleged there were minimal efforts made by the Latin music industry of the United States to produce videos of the quality demanded by MTV International. "Once truly qualitative Latin video clips are made, I'll be happy to re-structure our programming to include them in MTV International," she said. Almost as an afterthought, Corcoran's red lips curled, parted and said, "After all, once an artist has a recording contract, the next phase toward international prominence is a good video clip."

SALPICOS Y MORDISCOS: Away from the corporate *muela* and puppy-litter talk, **David Maldonado**, during a recent interview, demurred on questions regarding his alleged involvement in the creation of an amphitheater on his na-

CASH BOX MICRO CHART

LOS ANGELES LATIN LPs

1	RAICES(CBS Discos)	JULIO IGLESIAS
2	Y PARA SIEMPRE(Fonovisa)	LOS BUKIS
3	MARISELA(BMG)	MARISELA
4	TIERRA DE NADIE(CBS Discos)	ANA GABRIEL
5	14 EXITOS ORIGINALES(BMG)	JUAN GABRIEL
6	COMO TU MUJER(BMG)	ROCIO DURCAL
7	15 IDOLOS SUPERPOPULARES(Video Visa FT)	VARIOS
8	DE LO NUESTRO LO MEJOR(CBS)	VARIOS ARTISTAS
9	SONRIE(CBS)	ROBERTO CARLOS
10	RUMBAMANIA(TH/Rodven)	RUMBA TRES

February 3, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

CASH BOX MICRO CHART

MIAMI LATIN LPs

1	ACUARELA DEL CARIBE(CBS Discos)	WILLIE CHIRINO
2	LAMBADA(TH/Rodven)	TERESITA GUERRA
3	SE ME ENAMORA EL ALMA(BMG)	ISABEL PANTOJA
4	SUSPIROS(Capitol-EMI/Latin)	DYANGO
5	Y PARA SIEMPRE(Fonovisa)	LOS BUKIS
6	COCO BAND(Kubaney)	LA COCO BAND
7	MAS GRANDE QUE NUNCA(TH/Rodven)	FRANKIE RUIZ
8	MI MUNDO(CBS Discos)	LUIS ENRIQUE
9	ANIMATION(Sonotone)	WILFRIDO VARGAS
10	TIERRA DE NADIE(CBS Discos)	ANA GABRIEL

February 3, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

ive Bronx's Orchard Beach... O.k., it's official now: **lambada** has arrived in New York. The first evidence was last week's city charts. Although it showed **Kaoma's** version listed over **Teresita Guerra's**, the fact is both are selling at similar levels. What is the basis of the wildfire success of the new fad, besides its reported European sales success? According to **Oscar Monsalve**, manager of Bate Records' Latin department, "It's just a sound that people have taken a liking to. Simply put, it's the 'Bamboleo' of 1990." Then there was Kaoma's house-packed performance January 12 at the Palladium and the announcement of weekly Friday *re-meneos* on the 14th Street dancing nest. At the latter, I ran into my old co-worker **Eckhard Tamakun Von Krauhp** and I agree with his observations that *lambada* is not for the weak of heart—or, for that matter, the weak of leg, as the constant intertwining of loins forces the man to provide a thigh-saddle for his female partner's contortions. "Ahh den't knew about you peeople," Herr Von K. said in his slurred German-Puerto Rican accent that he tries to pass for English, "but I'm in no kind of shape for this nonsense." Ditto here... My Smart Money Representative called me to have the 1-900-SMART-\$\$ number reinstated. As an inducement to continue the service, he offered the following tips: "First of all, look for Capitol/EMI-Latin to sign a big-time pop artist. Then, look for MTV International to announce an increased programming schedule very soon. Last but not least, cash your *lambada* stock while the market is in *toro* and before it goes to *caca*." Asked about CBS' signing of a top Puerto Rican *salsero* who used to sing with Willie Rosario, Mr. Smart M. confirmed it unequivocally as a *fait accompli*, rather than just another rumor, with the signed paper safely tucked inside **Angel Carrasco's** desk waiting for the *cantante's* go-ahead. Hmm... Maybe SM is worth another chance... Almost overshadowed on last week's story of Cara's purchase by Capitol-EMI/Latin and CBS's signing of La Mafia was the three-record deal, signed by CBS, for my personal favorite **Danny Rivera**, a man of unswerving convictions and unquestioned talent and credentials. I am happy that Rivera, a man who has known his fair share of intimate good and bad times, has finally seen his career take a definite upswing with this deal... Not mentioned in any of the multiple reports in the Cara sale was that each of the remaining artists in Cara has, at minimum, four-year attachments to the label. Also unsaid was Capitol/EMI's silent promise to release a new Mafia album in February, 1991 and another in February, 1992. This poses an interesting *gato and raton* game. It's all a question as to which label will play which role... Stay tuned, the fat lady ain't ready to sing on this matter just yet...

Tony Sabournin

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CASH BOX CHARTS

TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement.

February 3, 1990



#1 Single: Rod Stewart



#1 Debut: Madonna #70



To Watch: Taylor Dayne #53

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	4	11	52	OH FATHER (Sire/Warner Bros. 4/7-22723)	Madonna 32 14
2	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)				53	LOVE WILL LEAD YOU BACK (Arista AS1-9938)	Taylor Dayne 69 2
		Michael Bolton	2	15	54	DON'T CLOSE YOUR EYES (Atlantic 7-88902)	Kix 43 18
3	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Felly)	1	15	55	LIVING IN SIN (Mercury Polygram 876 070-7)	Bon Jovi 39 18
4	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)	Seduction	10	12	56	THE WAY THAT YOU LOVE ME (Virgin 7-99982)	Paula Abdul 53 20
5	EVERYTHING (MCA 53714)	Jody Watley	5	16	57	ROCK AND A HARD PLACE (Columbia 38-73057)	Rolling Stones 42 14
6	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm	6	15	58	WAIT FOR YOU (WTC 31-73034)	Bonham 60 3
7	FREE FALLIN' (MCA AC-53728)	Tom Petty	8	14	59	HEART (Virgin 7-99153)	Neneh Cherry 54 8
8	OPPOSITES ATTRACT (Virgin 7-99168)	Paula Abdul	18	7	60	ANGELIA (EMI B-50218)	Richard Marx 49 18
9	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	3	14	61	NEVER 2 MUCH OF U (4th & B'Way/Island 7495)	Dino 65 3
10	I REMEMBER YOU (Atlantic 7-88886)	Skid Row	11	11	62	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)	Biz Markie 75 2
11	LOVE SONG (Geffen 7-22856)	Tesla	9	16	63	A GIRL LIKE YOU (Enigma 44480)	The Smlthereens 66 7
12	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith	15	11	64	EVERYTHING YOU DO (YOU'RE SEXING ME) (Atlantic 7-88823)	Fiona (Duet with Kip Winger) 56 7
13	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker	13	14	65	THE DEEPER THE LOVE (Geffen 19951)	Whitesnake 71 3
14	PEACE IN OUR TIME (Columbia 38-68996)	Eddie Money	19	10	66	FOOL FOR YOUR LOVING (Geffen 4-22715)	Whitesnake 63 14
15	RHYTHM NATION (A&M 1455)	Janet Jackson	7	13	67	DON'T MAKE ME OVER (Next Plateau 325)	Sybil 58 17
16	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago	25	10	68	WHEN I SEE YOU SMILE (Epic 34-69082)	Bad English 61 20
17	TENDER LOVER (Solar 4-74003)	Babyface	21	11	69	ANYTHING I WANT (Chrysalis 23444)	Kevin Paige 83 2
18	DANGEROUS (EMI 50233)	Roxette	28	8	70	KEEP IT TOGETHER (Sire 7-19986)	Madonna DEBUT
19	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	22	12	71	STEAMY WINDOWS (Capitol 44473)	Tina Turner 62 10
20	TELL ME WHY (Arista 9916)	Expose	24	9	72	SUMMER RAIN (MCA 53783)	Belinda Carlisle 72 3
21	DON'T KNOW MUCH (Elektra 7-69261)	Linda Rondstadt with Aaron Neville	12	19	73	FOREVER (Mercury/PolyGram 876 716)	Kiss DEBUT
22	SWING THE MOOD (Atco 7-99140)	Jive Bunny And The Mastermixers	14	12	74	SACRIFICE (MCA 53750)	Elton John 77 2
23	ALL OR NOTHING (Arista 9923)	Milli Vanilli	29	6	75	DIRTY DEEDS (Epic 45473)	Joan Jett 81 2
24	HERE WE ARE (Epic 34T-73084)	Gloria Estafan	30	8	76	LEAVE A LIGHT ON (MCA 53709)	Belinda Carlisle 59 19
25	PRICE OF LOVE (Epic 34-73094)	Bad English	38	7	77	WHOLE WIDE WORLD (RCA 9098)	A'me Lorain 78 2
26	WAS IT NOTHING AT ALL (A & M 1451)	Michael Damian	31	11	78	ALL NITE (Vintertainment/Elektra 7-69260)	Entouch Featuring Keith Sweat 89 2
27	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	23	18	79	THE ARMS OF ORION (Warner Bros. 7-22757)	Prince (with Sheena Easton) 76 15
28	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls	35	9	80	ALL MY LIFE (Elektra ED5440)	Linda Rondstadt 86 2
29	KICKSTART MY HEART (Elektra 7-69248)	Motley Crue	27	10	81	HOUSE OF FIRE (Epic 34-73085)	Alice Cooper 87 2
30	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne	20	16	82	THE LAST WORTHLESS EVENING (Geffen 7-22771)	Don Henley 70 18
31	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher	16	16	83	ALL AROUND THE WORLD (Arista 8554)	Lisa Stansfield DEBUT
32	ESCAPADE (A&M 1490)	Janet Jackson	40	3	84	TO KNOW SOMEONE DEEPLY IS TO LOVE SOMEONE SOFTLY (Columbia CSK 73217)	Terrence Trent D'Arby 91 2
33	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)	New Kids On The Block	17	12	85	WALK ON BY (Next Plateau 327)	Sybil DEBUT
34	WE DIDN'T START THE FIRE (Columbia CSK 73021)	Billy Joel	26	17	86	REAL LOVE (Atlantic 7-88816)	Sky 92 2
35	ROAM (Reprise/Warner Bros. 4/7-22667)	B 52's	41	7	87	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic DEBUT
36	NO MORE LIES (Atco Ruthless 7-99169)	Michel'le	37	9	88	POISON (Epic 34-68958)	Alice Cooper 67 22
37	WOMAN IN CHAINS (Fontana/Polygram 8762487)	Tears For Fears	44	9	89	WOULDN'T CHANGE A THING (Geffen 22794)	Kylie Minogue DEBUT
38	I GO TO EXTREMES (Columbia 38-73091)	Billy Joel	48	3	90	IF U WERE MINE (Enigma 75051)	U-Krew DEBUT
39	C'MON & GET MY LOVE (Polydor FFRR 886)	D-Mob Introducing Cathy Dennis	47	6	91	PRETENDING (Reprise/Warner Bros. 4/7-22732)	Eric Clapton 79 13
40	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	33	17	92	THERE'S A PARTY GOING ON (Cutting 228)	Yvonne DEBUT
41	HERE AND NOW (Epic 34-73029)	Luther Vandross	51	3	93	TIMELESS LOVE (From "Shocker") (SBK 07316)	Saraya 85 6
42	PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137)	Young MC	36	10	94	DIRTY DEEDS (Epic 2SK 73215)	Joan Jett DEBUT
43	TOO LATE TO SAY GOODBYE (EMI 90380)	Richard Marx	45	3	95	LET LOVE RULE (Virgin 7-99166)	Lenny Kravitz DEBUT
44	PERSONAL JESUS (Sire/Reprise 21328)	Depeche Mode	46	8	96	FLY HIGH MICHELLE (Atco 7-99135)	Enuff Z' Nuff DEBUT
45	SOMETIMES SHE CRIES (Columbia 38-73095)	Warrant	55	8	97	DON'T SHUT ME OUT (Chrysalis 23389)	Kevin Paige 82 24
46	LOVE SHACK (Reprise 7-22817)	B-52's	34	24	98	SOWING THE SEEDS OF LOVE (PolyGram 874 4710)	Tears For Fears 73 23
47	ELECTRIC BOOGIE (Mango 1264/Island)	Marcia Griffiths	50	8	99	I LIVE BY THE GROOVE (Chrysalis B-23427)	Paul Carrack 74 16
48	NO MYTH (RCA 9111)	Michael Penn	64	3	100	GET ON YOUR FEET (Epic 34-69064)	Gloria Estefan 80 19
49	I WILL SURVIVE (FROM "SHE DEVIL") (Mercury 876 369-4)	Sa-fire	52	7			
50	GOING HOME (Arista AS1-9913)	Kenny G	57	7			
51	BLACK VELVET (Atlantic 4-88742)	Allanah Miles	68	6			

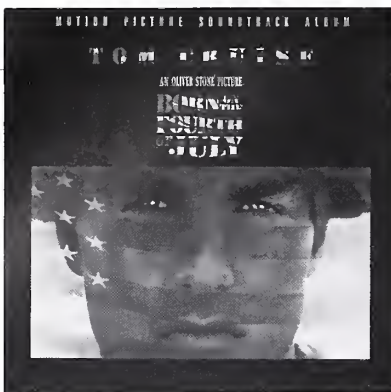
CASH BOX CHARTS

TOP 200 ALBUMS

The grey shading represents a bullet, indicating strong upward movement.

(G) = GOLD (RIAA Certified)
(P) = PLATINUM (RIAA Certified)

February 3, 1990



#1 Debut: *Born on the 4th of July* #110

		Total Weeks ▼	Last Week ▼
1	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	5	62
2	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)RCA 8.98	1	46
3	COSMIC THING (Reprise 25854)WEA 8.98	4	30
4	...BUT SERIOUSLY (Atlantic)WEA 8.98	2	10
5	STORMFRONT (Columbia 44366)CBS	3	14
6	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)RCA 8.98	6	18
7	PUMP (Geffen GHS 24254)WEA 8.98	7	19
8	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)WEA 8.98	8	9
9	FULL MOON FEVER (MCA 6253)MCA 9.98	10	39
10	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	9	16
	LINDA RONDSTADT (Featuring Aaron Neville)		
11	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	14	10
12	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	12	75
13	JOURNEYMAN (Reprise 26074)WEA 8.98	13	11
14	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	15	20
15	STEEL WHEELS (Columbia 45333)CBS	11	21
16	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	16	31
17	DR. FEELGOOD (Elektra 60829)WEA 8.98	17	20
18	KENNY G LIVE (Arista 8613)RCA 8.98	18	9
19	REPEAT OFFENDER (EMI 90380)CAP 9.98	19	38
20	TENDER LOVER (Solar 45288)CBS	22	28
21	SOUL PROVIDER (Columbia 45012)CBS	23	28
22	SKID ROW (Atlantic 81936)WEA 8.98	24	52
23	PRESTO (Atlantic)WEA 8.98	21	10
24	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	20	11
25	HEART OF STONE (Geffen 24239)WEA 8.98	25	29
26	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	26	29
	2 LIVE CREW		
27	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98	31	6
	JIVE BUNNY & THE MIXMASTERS		
28	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	28	14
	LUTHER VANDROSS		
29	TECHNOTRONIC THE ALBUM (SBK 93422)CAP 8.98	39	7
30	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	30	12
31	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	29	30
32	FREEDOM (Reprise 25899)WEA 8.98	32	16
33	CROSSROADS (Elektra 60888)WEA 8.98	27	16
34	THE SEEDS OF LOVE (Fontana 838730)POL	33	18
35	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	35	17
	NEW KIDS ON THE BLOCK		
36	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98	37	8
37	LIKE A PRAYER (Sire 25844)WEA 9.98	38	44
38	LOOK SHARP! (EMI 91098)CAP 9.98	41	42
39	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	44	14
40	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	36	18
41	BAD ENGLISH (Epic OE 45083)CBS	42	30
42	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98	45	7
43	TRASH (Epic 45137)CBS	34	26
44	THE SENSUAL WORLD (Columbia 44164)CBS	49	14
45	CAN'T FIGHT FATE (Arista 8581)RCA 8.98	46	12
46	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	40	16
	BARBARA STREISAND		
47	THE INCREDIBLE BASE (Profile 1285)IND 8.98	47	8
48	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	48	10
49	BIG TYME (MCA 42302)MCA 8.98	52	32
	HEAVY D. & THE BOYZ		
50	WE TOO ARE ONE (Arista 8606)RCA 8.98	43	19
51	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	50	48
52	GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS	60	8
	EDDIE MONEY		
53	ONE NIGHT OF SIN (Capitol 92861)CAP 8.98	53	19
54	DECADE (Capitol 93178)CAP 9.98	54	8
55	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98	51	9
	ROD STEWART		
56	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	67	10
57	MOTHER'S MILK (EMI-92152)CAP 8.98	55	22
58	SMITHEREENS 11 (Capitol 91194)CAP 8.98	63	13
59	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	59	82
60	LET LOVE RULE (Virgin 91290)WEA 9.98	74	9
61	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)RCA 8.98	88	14
	SEDUCTION		
62	RUNAWAY HORSES (MCA 6339)MCA 8.98	61	15
63	BRAVE AND CRAZY (Island 91285)WEA 8.98	56	18
64	WHEN HARRY MET SALLY... (Columbia 45319)CBS	75	26
	SOUNDTRACK (FEATURING HARRY CONNICK JR.)		
65	FLYING COWBOYS (Geffen 24246)WEA 8.98	64	17
66	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	68	51
67	CUTS BOTH WAYS (Epic 45217)CBS	57	28
68	LABOUR OF LOVE II (Virgin 91324)	93	3
69	AND IN THIS CORNER... (Jive 1188)RCA 8.98	58	12
	D.J. JAZZY JEFF & THE FRESH PRINCE		
70	BLOW MY FUSE (Atlantic 81877)WEA 8.98	62	18
71	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	83	7
	THE KENTUCKY HEADHUNTERS		
72	DISINTEGRATION (Elektra 60855-1)WEA 9.98	70	38
73	SEMINAR (Nasty Mix 70150)	73	12
74	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	82	21
75	LEGACY (RCA 9694-1-R)RCA 8.98	65	20
76	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	66	16
77	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	69	7
78	BUILT TO LAST (Arista)RCA 8.98	71	12
79	MARCH (RCA 9692-1-R)RCA 8.98	99	7
80	ALANNAH MYLES (Atlantic 81956)WEA 8.98	110	2
81	SIMPLE MAN (Epic FE 45316)CBS	81	9
82	FOREIGN AFFAIR (Capitol 91873)CAP 8.98	72	18
83	MICHEL'LE (Ruthless/Atco 91282)	97	3
84	NICK OF TIME (Capitol 91268)CAP 8.98	109	44
85	STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL	89	8
	VARIOUS ARTISTS		
86	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	92	10
87	STAY WITH ME (Columbia 44367)CBS	90	22
88	HOT IN THE SHADE (PolyGram 838 913)POL	76	14
89	BOYS N HEAT (Columbia FC 45300)CBS	78	10
90	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	77	15
	ICE-T		
91	TWICE SHY (Capitol 90640)CAP 9.98	79	40
92	YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98	80	7
93	ATTITUDE (Atlantic 82035)WEA 8.98	91	12
94	WHAT YOU DON'T KNOW (Arista)RCA 8.98	141	32
95	MOSAIC (Elektra 60892)WEA 8.98	96	9
	GIPSY KINGS		
96	WILD! (Sire/Reprise 26026)WEA 8.98	95	13
97	24/7(4TH & B'Way/Island 4011)WEA 8.98	94	32
98	NEW JERSEY (P/4) (Mercury 836 345-1)POL	84	70
99	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	98	18
	BIG DADDY KANE		
100	ADDICTIONS VOL.1 (Island 91318)WEA 8.98	100	9
	ROBERT PALMER		
101	LONG HARD LOOK (Atlantic 81915)WEA 8.98	103	11
	LOU GRAMM		
102	THE HEALER (Chameleon D1-74808)CAP 8.98	101	15
	JOHN LEE HOOKER		
103	BEACHES (G) (Atlantic 81933)WEA 9.98	102	55
	Original Motion Picture Soundtrack		
104	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	128	15
	BIZ MARKIE		
105	WRECKS-N-EFFECT (Motown 6281)MCA 8.98	106	7
	WRECKS-N-EFFECT		
106	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	105	26
	THE D.O.C.		
107	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	104	49
	N.W.A.		
108	BATMAN SOUNDTRACK (Warner Bros. 25936) 8.98	86	31
	PRINCE		
109	XYZ (Enigma 73525)CAP 9.98	113	7
	XYZ		

110	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	DEBUT
111	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	VARIOUS ARTISTS	85 12
112	OH MERCY (Columbia 45281)CBS	BOB DYLAN	107 18
113	BABYLON A.D. (Arista AL 8580)RCA 9.98	BABYLON A.D.	111 6
114	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	112 11
115	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	108 20
116	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	114 64
117	STEADY ON (Columbia FC 45209)CBS	SHAWN COLVIN	123 2
118	WORLD BEAT (Epic 46010)CBS	KAOMA	166 2
119	PURE (RCA 9934-1-R)	THE PRIMITIVES	124 3
120	CAPTAIN SWING (PolyGram 838 878)POL	MICHELLE SHOCKED	122 13
121	KILLIN' TIME (RCA 9668)RCA 8.98	CLINT BLACK	119 36
122	THE MOODY BLUES GREATEST HITS (Threshold 840 659 1)POL	THE MOODY BLUES	121 6
123	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	135 32
124	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	118 27
125	NOTHING FACE (MCA 6326)	VOIVOD	130 3
126	FLOWERS IN THE DIRT (Capitol 91653)CAP 8.98	PAUL McCARTNEY	115 33
127	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	116 127
128	THE MAN IS BACK (A&M 5256)RCA 8.98	BARRY WHITE	117 6
129	ZIG ZAG (Columbia OC 45058) 8.98	HOOTERS	131 6
130	LET'S GET IT STARTED (G) (Capitol C1-90924)CAP 8.98	M.C. HAMMER	129 67
131	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	120 35
132	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	125 33
133	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	140 17
134	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	127 40
135	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	136 128
136	...AND JUSTICE FOR ALL (P) (Elektra 60812)WEA 9.98	METALLICA	137 72
137	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	150 71
138	HEART LIKE A GUN (Atlantic 81903)WEA 8.98	FIONA	143 2
139	STRANGE FIRE (Epic FE 45427)	INDIGO GIRLS	132 3
140	THE STONE ROSES (Silvertone/RCA 1184-1-J)RCA 8.98	STONE ROSES	147 2
141	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	145 17
142	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	159 29
143	LIFE IS...TOO SHORT (RCA 1149-1-J)RCA 8.98	TOO SHORT	142 51
144	HIT LIST (Epic 45473)CBS	JOAN JETT	DEBUT
145	A SHADE OF RED (Virgin 91269-4)WEA 8.98	REDHEAD KINGPIN & The F.B.I.	161 2
146	HANDLE WITH CARE (In-Effect/Realtivity 3010)IND 8.98	NUCLEAR ASSAULT	DEBUT
147	ACADIE (Opal/Warner Bros. 25969)WEA 8.98	DANIEL LANOIS	154 2
148	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	164 27
149	GIUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	144 16
150	LOUDER THAN LOVE (A&M SP 5252)RCA 8.98	SOUNDGARDEN	DEBUT
151	WARM AND TENDER (Geffen GHS 24257)WEA 9.98	OLIVIA NEWTON JOHN	156 6
152	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	87 16
153	WE CAN'T GO WRONG (Capitol 91041)CAP 8.98	COVER GIRLS	DEBUT
154	A BLACK & WHITE NIGHT - LIVE (Virgin 91295)WEA 8.98	ROY ORBISON & FRIENDS	160 10
155	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	158 29
156	DONE BY FORCES OF NATURE (Warner Bros. 26072)WEA 8.98	JUNGLE BROS.	175 2
157	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL	D-MOB	DEBUT
158	THE FABULOUS BAKER BOYS (GRP GR2-002)MCA 8.98	SOUNDTRACK	126 11
159	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	169 16
160	SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98	SHOTGUN MESSIAH	171 15
161	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	168 64
162	BEST SHOTS (Chrysalis 21715)CBS	PAT BENATAR	133 7
163	WHERE DO WE GO FROM HERE (Cypress/A&M 90130)RCA 9.98	MICHAEL DAMIAN	DEBUT
164	Y U I O R T A (Mercury 838 9731)POL	IAN HUNTER/MICK RONSON	167 9
165	SINGLES COLLECTION: THE LONDON YEARS (Abkco Records 1218)POL	THE ROLLING STONES	139 23
166	SMOKING IN THE FIELDS (RCA 9860-1-R)RCA 9.98	THE DEL FUEGOS	149 6

167	MANHEIM STEAMROLLER CHRISTMAS (American Gramophone AG 1984)IND 8.98	MANHEIM STEAMROLLER	134 9
168	A FRESH AIRE CHRISTMAS (American Gramophone AG 1988)IND 9.98	MANHEIM STEAMROLLER	138 9
169	LEAVE THE LIGHT ON (RCA 9594-1-R)RCA 8.98	LORRIE MORGAN	DEBUT
170	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)IND 8.98	GHETTO BOYS	181 2
171	THE MUSIC OF NATURE (American Gramophone AJCD 3089)IND 8.98	MANHEIM STEAMROLLER	146 7
172	A VERY SPECIAL CHRISTMAS (Special Olympics/A&M SP 3911)RCA 9.98	VARIOUS ARTISTS	148 8
173	CHANGE (I.R.S. 82018)MCA 8.98	THE ALARM	176 18
174	DECEMBER (Windham Hill/A&M WH 1025)RCA 8.98	GEORGE WINSTON	151 7
175	FLOOD (Elektra 60907)WEA 8.98	THEY MIGHT BE GIANTS	DEBUT
176	ANIMAL LOGOC (I.R.S. 82020)MCA 9.98	ANIMAL LOGIC	DEBUT
177	DON'T TAKE IT PERSONAL (Arista AL 8493)RCA 9.98	JERMAINE JACKSON	152 9
178	REI-MOMO (Sire 1-25990)	DAVID BYRNE	153 15
179	ELECTRIC YOUTH (P/2) (Atlantic 81932)WEA 9.98	DEBBIE GIBSON	155 52
180	RAW LIKE SUSHI (Virgin 91252)WEA 8.98	NENEH CHERRY	183 34
181	SUPRISE LOGIC (A&M SP 5261)RCA 8.98	TORA TORA	194 28
182	AN OLD TIME CHRISTMAS (Warner Bros. 25972)WEA 8.98	RANDY TRAVIS	157 8
183	RAGING SLAB (RCA 9680)RCA 8.98	RAGING SLAB	191 13
184	RICH AND POOR (Warner Bros. 26002)WEA 9.98	RANDY CRAWFORD	162 6
185	COCKED & LOADED (Vertigo 838 592)POL	L.A. GUNS	187 22
186	BILLY OCEAN'S GREATEST HITS (Jive 1271-1-J)RCA 8.98	BILLY OCEAN	163 11
187	AFTER 7 (Virgin 91061)WEA 8.98	AFTER 7	165 11
188	EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	170 17
189	BIG ONES (Columbia 45411)CBS	LOVERBOY	172 8
190	SHOCKER (SBK 93233)CAP 9.98	SOUNDTRACK	179 9
191	DANGER DANGER (Imagine/E.P.A. FZ 44342)CBS	DANGER DANGER	200 23
192	STRANGE ANGELS (Warner Bros. 25900)WEA 8.98	LAURIE ANDERSON	173 13
193	THE MIND IS A TERRIBLE THING TO TASTE (Sire/Warner Bros. 26004)WEA 8.98	MINISTRY	174 10
194	ROCK ISLAND (Chrysalis F121708)CBS 8.98	JETHRO TULL	177 19
195	CHRISTMAS IN AMERICA (Reprise 25973)WEA 8.98	KENNY ROGERS	178 7
196	THE REAL THING (Mercury 838 366)POL	ANGELA WINBUSH	180 13
197	GORKY PARK (Mercury 838628)POL	GORKY PARK	182 22
198	LAST OF THE RUNAWAYS (A&M SP 5272)RCA 8.98	GIANT	184 16
199	STILL CRUSIN' (Capitol 92639)CAP 8.98	THE BEACH BOYS	185 22
200	BIG GAME (Atlantic 81969)WEA 8.98	WHITE LION	186 31

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 26	Cure / 72	177	New Kids (1st LP.) / 35	Sybil / 141
Abdul, Paula / 1	Damian Michael / 163	Jethro Tull / 194	New Kids (Hangin') / 12	Taylor Dayne / 45
Aerosmith / 7	Daniels, Charlie / 81	Jett Joan / 144	New Kids (Christmas) / 152	Tears For Fears / 34
After 7 / 187	Danger Danger / 191	Jive Bunny & The Mix-masters / 27	Nuclear Assault / 146	Technocrones / 29
Alarm / 173	Dangerous Toys / 155	Joel, Billy / 5	N.W.A. / 107	Tesla / 39
Anderson, Lorie / 192	Darby, Terrence Trent / 114	John, Olivia Newton / 151	Ocean, Billy / 186	They Might Be Giants / 175
Animal Logic / 176	Del Fuegos / 166	John, Elton / 74	Orbison, Roy / 154	Third Base / 56
B 52's / 3	Def Leppard / 135	Jones, Quincy / 8	Palmer, Robert / 100	Too Short / 143
Babyface / 20	D.J. Jazzy Jeff / 69	Jones, Rickie Lee / 65	Paige, Kevin / 159	Tora Tora / 181
Babylon A.D. / 113	Dino / 97	Jungle Bros. / 156	Penn, Michael / 79	Travis, Randy / 76
Bad English / 41	D.O.C. / 106	Kaoma / 118	Petty, Tom / 9	Travis, Randy (X-Mas) / 182
Bang Tango / 148	D-Mob / 157	Kenny - G / 18	Phantom Of Opra / 124	Poco / 75
Base, Rob / 137	Duran Duran / 54	Kentucky Head-hunters / 71	Poo / 75	Troop / 93
Base, Rob (2nd LP.) / 47	Dylan, Bob / 112	Kiss / 88	Primitives / 119	Turner, Tina / 82
Beach Boys / 199	Eazy-E / 161	Kix / 70	Queen Latifah / 86	UB40 / 68
Beck, Jeff / 149	Enuff'Nuff / 133	Kravitz, Lenny / 60	Raging Slab / 183	Vandross, Luther / 28
Belle Regina / 87	Erasure / 96	L.A. Guns / 185	Raitt, Bonnie / 84	Very Special X - Mas / 172
Benatar, Pat / 162	Estefan, Gloria / 67	Lang K.D. / 131	Redhead Kingpin / 145	Vaughn, Stevie Ray / 123
Big Daddy Kane / 99	Ethendge, Melissa / 63	Lanois, Daniel / 147	Red Hot Chilipeppers / 57	Voivod / 125
Biz Markie / 104	Eurythmics / 50	Living Colour / 116	Rogers, Kenny / 195	Warrant / 66
Black, Clint / 121	Exposé / 94	Loverboy / 189	Rolling Stones (L.P.) / 15	Watley, Jody (Dance) / 92
Blue Magic / 170	Fiona / 138	M.C. Hammer / 130	Rolling Stones (Box) / 165	White, Barry / 128
Bonham / 40	Fine Young Cannibals / 51	M.C. Lyte / 188	Rondstant, Linda / 10	White Lion / 200
Bolton, Micheal / 21	Full Force / 188	Madonna / 37	Roxette / 38	Whitesnake / 24
Bon Jovi / 98	Ghetto Boys / 170	Manheim Steamroller (Fresh) / 168	Rush / 23	Winbush, Angela / 196
Britny Fox / 89	Giant / 198	Manheim Steamroller (X-Mas) / 167	Satriani, Joe / 30	Winston, George / 174
Brown, Bobby / 59	Gibson, Debbie / 179	Manheim Steamroller (Nature) / 171	Scorpions / 48	Wrecks n Effect / 105
Brown, Bobby(Dance) / 11	Gorky Park / 197	Marx, Richard / 19	Seduction / 61	XYZ / 109
Bush, Kate / 44	Gramm, Lou / 101	Maze / 115	Shocked, Michele / 120	Young M.C. / 14
Byrne, David / 178	Great White / 91	McCartney, Paul / 126	Sir Mix Alot (Seminar) / 73	Young, Neil / 32
Carlisle, Belinda / 62	Greatful Dead / 78	Metallica / 136	Soundtracks:	Soundtracks: / 108
Chapman, Tracy / 33	Guns N' Roses / 127	Michelle / 83	Soul 2 Soul / 16	Stratman (Prince) / 108
Cher / 25	Gypsy Kings / 95	Miles, Alanna / 180	Stairway To Heaven/Highway To Hell / 85	Stewart, Rod (Box) / 55
Cherry, Nina / 180	Happy Anniversary Charlie Brown / 111	Mills, Stephanie / 142	Stearway To Heaven/Highway To Hell / 85	Stewart, Rod (Box) / 55
Chicago / 36	Heavy D & The Boyz / 49	Milli Vanilli / 2	Stewart, Rod (Box) / 55	Stewart, Rod (Box) / 55
Chunky - A / 77	Henley, Don / 31	Ministry / 193	Stone Roses / 140	Stewart, Rod (Box) / 55
Clapton, Eric / 13	Hooker, John Lee / 102	Money, Eddie / 52	Streisand, Barbara / 46	
Clay, Andrew Dice / 134	Hooters / 129	Moody Blues / 122		
Cocker, Joe / 53	Hunter/Ronson / 164	Morgan Laurie / 169		
Collins, Phil / 4	Ice - T / 90	Morrison, Van / 132		
Colvin, Shawn / 117	Indigo Girls / 139	Motley Crue / 17		
Cooper, Alice / 43	Jackson, Janet / 6			
Cover Girls / 153	Jackson, Jermaine /			
Crawford, Randy / 184				



□ **THE MAGNOLIAS: *Dime Store Dream*** (Twin/Tone TTR 89159-1)

Because the Magnolias hail from the twin cities, everybody feels obligated to pin them down with references to Husker Du, Soul Asylum, and the Replacements. While that's not necessarily bad, it's not really apropos. Sure, like all of those bands, the Magnolias have a bit of circa-1978 punk mixed in to their brew...but it's more the sound of the Undertones and Buzzcocks than the usual hardcore slop-pop. Besides, John Freeman has enough snotty spite in his voice to pass off for a modern-day Pete Shelley. With guitars that nail you to the wall and enough hooks to hang your hat on, *Dime Store Dream* is further proof that the Magnolias remain the brightest hope in the Mid-West. (Robb Moore)



□ **REQUIEM FOR THE AMERICAS: *Songs From the Lost World*** (Enigma 7 73354-2)

Jonathon Elias composed and produced this tribute to the "spirit and vision" of the Native American. It is an ambitious recording, seeking to meld seemingly disparate musical personalities—Jon Anderson and Grace Jones on the same track, for instance—into a cohesive whole. That Elias succeeds is a tribute to his own spirit and vision. More than a collection of tunes, *Songs From the Lost World* works as one long uplifting meditation that manages to convey the mystery and haunting beauty of its subject. The bonus of the project is Elias' pairings of material with artists. For the album's poppiest number, "Follow in My Footsteps," the vocal interplay of Simon Le Bon and Susanna Hoffs is featured. For chants, Elias adapts the poetry readings of Jim Morrison, who sounds eerily at home in this musical context. *Songs...* is an album of strength, intelligence and care, and one of life's unexpected pleasures. (David Byrnes)

□ **VARIOUS ARTISTS: *Badger A Go-Go*** (Atomic Records 12002)

Have you been wondering where the next musical hot spot is going to be? Seattle? Nope, it rains too much and let's face it, Sub Pop is all hype and little substance. Little Rock? You have to

be kidding...have you ever been to Arkansaw? No, I suggest you give *Badger A Go-Go* a spin, then try to tell me that Wisconsin, or more exactly Milwaukee, is not a leading candidate.

The only thing that these various artists have in common is the fact that they hail from the same state. Other than that, this compilation is a stylistic stew. It runs the gamut from Paul Cebal's rhythm and blues swing to the industrial drone of Boy Dirt Car. The other parameters vary from the straight guitar pop of E-I-E-I-O, to Die Kreuzen's metallic post-punk version of Aerosmith's "Seasons of Wither," to the melting wax-museum world of Plasticland. Also included are fab trax from Dummy Club, Couch Flambeau, F/i, Cherry Cake, Appliances-SFB and many more. Suggestion: pop the extra bucks for the CD version, for it contains six excellent bonus cuts by Liquid Pink. (Atomic Records, 1813 E. Locust St #2, Milwaukee, WI 53211) (RM)

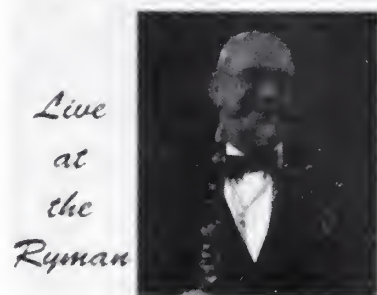
□ **SHAKING FAMILY: *Dreaming in Detail*** (Elektra 9 60900-2)

The Shaking Family has a satchel full of worldly goods to offer. Barbara Carter sings with authority and sultry allure, often on the same song. The band cranks their blend of '90s acoustic/electric guitar pop with audacity. The songs are crisp and smart. The whole record hangs together. Besides, *Dreaming in Detail* is one of the best titles I've heard in years. Favorite radio-ready cuts are "Hold On," "R-Man" and "Do You Believe." Check it out. (DB)

□ **NATURE RECORDINGS: *Wilderness*** (Nature Recordings Vol. XVII)

Is this music? Where's that water coming from? If you can't afford a ticket to the mountains, but crave the sounds, this may be the thing. Otherwise, be forewarned: nature sounds in an urban environment can be disturbing. (DB)

Pete Fountain



□ **PETE FOUNTAIN: *Live at the Ryman*** (Sacramento Jazz SJS-33)

Boy howdy, when they named Pete Fountain "New Orleans' Ambassador of Jazz," they weren't whistling "Dixie." Recorded in Nashville, this album spreads its merry cheer all over the map—from Kansas ("Kansas City Stomp"), to Missouri ("St. Louis Woman"), to Arkansas ("Little Rock Getaway"), and, of course, to good ol' N'Awlins ("Do You Know What It Means to Miss New Orleans"). Throughout it all, Fountain plays lazily swinging modern Dixieland, gleefully tooting his audience for a lighthearted jaunt down Bourbon Street. For their part, the lovingly appreciative audience applauds each song, and each solo, like a warm summer rain falling on the worn wooden porches of the French Quarter.

EXECUTIVES ON THE MOVE

■ **Elektra** announced four appointments this week. **Steve Heldt** has been named director of national sales. Heldt comes to Elektra from Chrysalis Records where he served as national sales director for a year and a half. **Ann Litin** has been upped to director of national singles sales. Litin joined Elektra in 1985 and became national singles sales manager in 1986. **Wenda Kenney** will be national sales director for Elektra/International Classics. Kenney comes to the label from PolyGram. In the business affairs department, **Virginia Vasquez** has been promoted to associate director, contract administration. Vasquez has been with Elektra since 1985, last serving as manager, contract administration. ■ **Virgin Records** announced the appointment of **Joyce Castagnola** to the position of director of national sales. Castagnola joined Virgin in 1987 as West Coast regional sales manager. Also at Virgin, **Diana Fried** has been promoted to director, national singles sales. Fried has been with Virgin since 1987 as sales operations manager. ■ **EMI** named **Jim Cawley** senior vice president, marketing for the label. Cawley spent 14 years at Arista, last holding the position of senior vice president, sales and distribution. He began his career in the Arista mailroom. ■ **Ken Lane** has been promoted to senior director, national singles promotion for **SBK**. He was director of national singles promotion; prior to that, he held the same position at Chrysalis. ■ **Kid Leo**, vice president, artist development at **Columbia**, has been made responsible for the alternative, dance, jazz and metal departments at the label. Leo has been with Columbia for a year; prior to that, he was operations manager at Cleveland's WMMS, with 15 years experience at the station. ■ **Kim Jakwerth** has been promoted to the position of manager of publicity West Coast for **Arista Records**. She's been with the company's publicity department for a year and a half. In addition, **Hope Wolman** has been appointed manager, business affairs for the label. Wolman has spent the past two years in the real estate business. ■ **I.R.S. Records** has promoted **Tom Callahan** to the position of national promotion manager, adult formats. Callahan last held the position of promotion manager, special projects at I.R.S., and, before that, headed his own management and promotion firm and did metal promotions for Enigma. ■ **PolyGram** has appointed **Lauren Murphy** manager, editorial services. She comes to the label from *Rolling Stone*, where she contributed to *Random Notes* and the *Notable News* columns. ■ **Lou Vacarelli** has been promoted to senior director, production for **RCA**. His last position was director of production; prior to that, he was associate director of purchasing for CBS. ■ **Cathy Jackson** has been promoted to associate director, writer/publisher relations at **BMI**. Previously, she served as an administrative assistant in the department. ■ **MTV Networks** has named **Edward A. Bennett** president of Ha! The TV Comedy Network. Bennett will continue to serve as president of VH-1 in addition to overseeing the April 1 launch of MTV's new 24-hour channel. At **MTV**, **Steve Seidmon** has been named vice president, programming. He most recently was director of the entertainment division at Decision Research Corp. **Carole Robinson** has been promoted to vice president, press relations for MTV, moving up from director, MTV program publicity; and **Kristy Loveman** has been named manager of corporate public relations, MTV Networks. She most recently was senior publicist, VH-1. Also at **VH-1**, **Karen Glass** has been named vice president of production and program development. Glass will be responsible for all original program production and new program development. Glass has been with VH-1 since July 1988, most recently as executive producer, program development. ■ **Tom Mehren** has been named marketing services manager at **Windham Hill Productions, Inc.** Mehren has been with the label for three years serving in a variety of marketing capacities. ■ **Narada Productions** made two key staff appointments this week. **John Azzaro**, the label's director of sales for the past three years, has been promoted to the position of vice president, international sales and marketing. Joining Narada and filling the position of director of sales is **Bill Shaler**. Shaler was, most recently, executive vice president of JEM. ■ **Wallace Ross** has joined **Norman Winter/Associates, Jakwerth Public Relations** as a member of the staff. Ross will head up the alternative and hard-rock press divisions. Before joining Winter, Ross served as director of publicity for SST Records and began his music career with Island Records' A&R department. Also at Winter, **Luis Vega** has been appointed to head up the newly created international division as vice president. Vega last served at Condor Video where he was responsible for marketing, public relations and movie-trailer production.



Heldt



Litin



Castagnola



Fried



Cawley



Lane



Leo



Jakwerth

COUNTRY MUSIC

Sweethearts of the Rodeo: Reaching Their Destination the Right Way

BY KAY KNIGHT

IT HAS BEEN SAID that the versatility of the Sweethearts of the Rodeo is so strong that this duo can get in front of a George Jones crowd and please those people, and then get in front of a Bob Dylan crowd and please those people, too—quite an accomplishment, to say the least.

After hearing their just-released album, the third for the Sweethearts on Columbia Records, it is clear that this statement is true. The album, *Buffalo Zone*, while rooted firmly in the tight harmonies and pop/country influences that marked their first two projects, represents a stretch in style for the Sweethearts.

"We really wanted to be a little more open, material-wise, on this project than in the past," says Janis, who sings harmony and plays guitar for the sister act. "I think something else that helped us this time is that we didn't necessarily look for songs that are duet-oriented—two voices. We never want to paint ourselves into a corner with our musical style, but that is something that we maybe *did* before. This time we either just looked for something or wrote something that was a good song and was something that we could identify with."

Kristine agrees, "We still wanted to keep that old Sweethearts sound in there because we still love that, too. We didn't want to stray too far from that, but we love many different styles of music and we've been influenced by so many, too—country, bluegrass, R&B, pop. I hope that we can always continue to change."

Change is something the Sweethearts of the Rodeo have been doing since they began singing together as youngsters. They have always been partial to country, and sang it while in high school even though others their age thought it a little strange that they weren't strictly into rock and roll, like most teenagers.

"We *will* have to admit that we've been hams and have loved to perform from a very young age," says Kristine. "When relatives would come to town, they would always come to the house and ask us if we had any new songs or any new dances we would perform for them. They were so proud of us and it made us feel real special. And even when family *wasn't* in town, we would dress up in gypsy outfits with scarves on our heads and dance to this gypsy record we had—anything to be able to break out of the norm."

That love of music and performing seems also to come naturally for members of both Janis' and Kristine's families. Janis and husband, Vince Gill, have an eight-year-old daughter, Jennifer, who Janis says loves to sing and is enrolled in ballet and tap classes.

"Jennifer often expresses an interest in entertaining," explains Janis. "As a matter of fact, my daughter kind of assumes that one of these days she will just come up on stage with us and sing. She once said to me, 'I'll just get up there with you and I'll sing a song, okay?'"

Kristine and her husband, Leonard Arnold, who is also a songwriter, recently welcomed a second daughter to their family—little Annabelle—and Kristine says their older daughter, seven-year-old Mary Dell, is also very interested in music.

"Mary Dell performed in a talent show last year and I suggested she work up a song like 'Rock Around the Clock' or something that I would be able to help her with, but she said, 'Well, Mommy, I want to do 'La Bamba.' I thought that would be too hard for her, especially the Spanish part. Anyway, she worked up 'La Bamba' with her daddy and he recorded the tracks for her in our little studio at home, and this child got up on stage and performed that song and won that



Sweethearts of the Rodeo

show! So it looks as if our children are going to be as hooked on entertaining as we have always been."

Watching the way Janis and Kristine laugh together and react to each other, it is very obvious that the sisters are very close, both personally and professionally. The admiration and respect for each other is evident.

"We call each other several times a day and it drives my husband crazy," Kristine laughs. "He says, 'You work with her, do you have to talk to her four or five times a day on the phone.' But we do. We just call each other up. She's my best friend. We have so many things that we share an interest in besides the music."

"It's so apparent with us when something comes up that's wrong," adds Janis. "I'll look at Kristine and say, 'Why do you have that wierd look on your face?'"

"Yeah," Kristine jumps in again, "we have this thing that happens between us when something *is* wrong that drives people crazy. Without even saying a word, we'll just look at each other and say, 'WHAT?!' Or we have this communication that goes on be-

tween us with just facial expressions."

All the people that work with the Sweethearts of the Rodeo may look at them as if they *are* crazy when the facial expressions and the WHATs?! begin, but it is very clear that this closeness and deep understanding between the two is a very big part of the uniqueness of this multi-talented duo—the unique performance and musical style that *is* Sweethearts of the Rodeo.

And as we wrapped up our interview, I asked Kristine and Janis about a line that comes from the song "Uphill All the Way," off *Buffalo Zone*, and it really fit when Janis described the uncertainty and the hard work that has gone into the success they have achieved in country music. The song says "It's not the destination, it's the journey that makes you strong," and both sisters agree that "Uphill All the Way" was the perfect song with which to begin their new album.

"It sort of says it all, you know. You may have goals that you want to meet, but it's not just attaining that goal that makes you go—yes!," Janis says, excitedly. "It's all the dues that you pay and the time it takes that really goes into making us how strong we are."

Kristine continues, "I asked Janis about another line in that song that I didn't understand—'Every bridge you cross / You burn...' I said, 'Wait a minute, what is that supposed to mean?,' and she said, 'Well, Kristine, that just means that there is no turning back,' and that's true. You can never really go back and try to fix things that you've done. It just means that we need to go through life being the best that we can and try to learn from that. We *are* stepping in a little bit of a new direction here with this new album and we want to be able to do the best job that we can—and we hope that we are." ○

21st Annual Country Radio Seminar: CRS 21—Road Map For the '90s

TALENT WILL ABOUND at the 1990 Country Radio Seminar, as it promises to be one of the most talent-laden gatherings in the event's 21-year history. In addition to stargazing, participants of this year's seminar will have the opportunity to take part in over three days of informal panels, keynote addresses, discussions and workshops featuring some of the best-known names in country music and radio.

"It is still *primarily* an educational seminar, but there is also an ample, and in the past three years, a *growing* number of talent from a standpoint of artists," says CRS executive director Frank Mull. "It has become the catalyst for the communications league and has been a major asset in helping the industry grow, and helping the industry share its problems by helping it communicate—both the music industry among itself and with the radio industry. It's become the best way for *each* to communicate with the other."

The classroom activities will include topics from management, sales, research, programming, promotion and music. The popular Music Industry Professional Seminar (MIPS) sessions take an inside look at the key creative and management issues affecting the music industry. The Artist Radio Tape Sessions (ARTS) give radio programmers a one-on-one opportunity to tape customized IDs, spots and promos with their favorite country music artists. Aristo Publicity

and Media Services president Jeff Walker says this year's ARTS will feature a stellar lineup of artists.

CRS 21 will kick off with a bang this year. Confirmed to participate in the seminar's opening ceremonies are four of country music's most legendary performers—**Johnny Cash, Kris Kristofferson, Waylon Jennings and Willie Nelson**, known collectively as the **Highwaymen**.

That excitement will continue with the annual Super Faces Show, presented once again by the Academy of Country Music. This year's show will feature "super" group **Alabama**, last year named Artist of the Decade by the Academy of Country Music and by *Cash Box*.

The line-up for the seminar's annual New Faces Show, widely regarded as one of country music's most prestigious artist showcases, consists of **Daniele Alexander, Suzy Bogguss, Jann Browne, Mary Chapin Carpenter, Lionel Cartwright, the Kentucky Headhunters, the Lonesome Strangers, Lorrie Morgan, Travis Tritt and Wild Rose**.

In addition, two separate seminar luncheons will also feature top-name entertainers. The annual ASCAP (American Society of Authors, Composers and Publishers) luncheon will feature performances by **Billy Hill, Alan Jackson and Garth Brooks**. The Canadian Country Music Association (CCMA) will also host a luncheon featuring two top-name acts from north of the border, **George Fox** and the duo of

Gary Fjellgaard and Linda Kidder. The CCMA luncheon marks the first time the organization has sponsored a seminar activity.

"In addition to the classwork, and all the other activities, people learn a lot from each other in the hallways," says Mull. "There's a little slogan I've been using for a long time—'Growth through sharing'—and that's always very, very true."

"It's hard sometimes to believe that this voluntary effort to bring about the Country Radio Seminar is now going into its third decade," Mull muses, "but it's this degree of volunteerism, from both the radio and the music industry, that makes the CRS work. Overall, the CRS is a rather unique animal."

The Country Radio Seminar, presented by the Country Radio Broadcasters Inc., is scheduled for February 28 to March 3 at Nashville's Opryland Hotel and Convention Center, with registration for the event already underway and expected to well exceed last year's registration. For complete registration and related information, contact Frank Mull at the CRB Inc. offices, (615) 327-4487 or (615) 327-4488, or write the Country Radio Broadcaster Inc., 50 Music Square West, Suite 604, Nashville, TN 37203. For publicity information, contact Jeff Walker or Darlene Williams, Aristo Publicity, Box 22765, Nashville, TN 37202. Their phone number is (615) 269-7071/2, their fax number is (615) 269-0131.

Kay Knight

COUNTRY MUSIC

COUNTRY ALBUMS

February 3, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼

Last Week ▼

1	KILLIN' TIME (RCA 8781-7)	Clint Black	1	37
2	SOUTHERN STAR (RCA 8587-1)	Alabama	4	48
3	BEYOND THE BLUE NEON (MCA 42266)	George Strait	2	48
4	REBA LIVE (MCA C2-8034)	Reba McEntire	3	17
5	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	7	10
6	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	5	22
7	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	6	15
8	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	9	25
9	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	8	32
10	ALONE (Columbia FC65104)	Vern Gosdin	10	24
11	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	13	66
12	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	12	46
13	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	14	8
14	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	11	22
15	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	15	69
16	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	16	38
17	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	18	10
18	I GOT DREAMS (MCA MCA 42272)	Steve Wariner	20	3
19	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	17	37
20	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	19	35
21	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	22	16
22	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	23	26
23	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Headhunters	21	10
24	KENTUCKY THUNDER (Epic-45027)	Ricky Skaggs	25	26
25	TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)	Tanya Tucker	26	3
26	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	29	10
27	BACK IN THE FIRE (Warner Bros. 1-25832)	Gene Watson	28	3
28	TURN THE TIDE (RCA-8454-2-R)	Baillie & The Boys	30	3
29	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	24	8
30	GREATEST HITS III (Warner Bros./Curb 1-25834)	Hank Williams, Jr.	31	48
31	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	32	40
32	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	35	91
33	FIRST MOVE (Mercury/PolyGram 838352)	Daniele Alexander	27	7
34	OLD 8 x 10 (Warner Bros. 25738)(P)	Randy Travis	36	78
35	LIONEL CARTWRIGHT (MCA MCA-42272)	Lionel Cartwright	33	3
36	DON'T CLOSE YOUR EYES (RCA 6494-1)	Keith Whitley	37	83
37	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	34	15
38	LIVE AND SOLD OUT (Mercury/PolyGram 838231)	Statler Brothers	39	2
39	PAGES OF LIFE (MCA/Curb MCA-A9479)	Desert Rose Band	DEBUT	
40	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	38	71

Album Releases



■ MARSHA THORNTON: *Marsha Thornton* (MCA 42319)

This newcomer, only 24, sings with a maturity far beyond her years, pouring her heart out in haunting ballads like "Deep Waters," "Climbing the Walls," and the current single, "A Bottle of Wine and Patsy Cline," which is sure to really turn some heads in the industry and in country radio. Thornton also belts out some uptempo tunes like "Don't Tell Me What to Do" and "Wasn't It You" in a fashion that rings loud and clear of true traditional country. Expert production by one of the industry's best, Owen Bradley, and Thornton's unique sound is sure to make this album only the beginning of a long, successful career for this talented young lady.

Single Releases

■ Out of the Box



■ RANDY TRAVIS: "Hard Rock Bottom of Your Heart" (Warner Bros. 7-19935-A)

Alright, Travis! We were beginning to wonder if you still had the knack for putting out a *good* down-to-earth country tune. Travis proves he can do just that with his new release, "Hard Rock Bottom of Your Heart." This cut, produced by Kyle Lehning and written by Hugh Prestwood, offers clever lyrics dealing with an uncompromising heart. Travis *does* compromise, however. It's been quite a while since he's delivered vocals that state "talent" instead of mere "twang." "Hard Rock Bottom of Your Heart" presents an excellent music ensemble set to a comfortable mid-tempo. Even though Travis has never left, this is a splendid comeback.

Country Feature Picks

■ RONNIE MILSAP: "Stranger Things Have Happened" (RCA 9120-7-RAA)

O.k., let's admit it—most of us love this guy and it's rare if he doesn't give us an incredible tune. Once again, Milsap seems to incorporate every ounce of his soul into a song. "Stranger Things Have Happened," produced by Milsap, Rob Galbraith and Tom Collins, works its way to the heart and forces us to relate. As usual, expect a charming piano emphasis, along with Milsap's guaranteed voice of perfection.

■ SAWYER BROWN: "Did It For Love" (Capitol P-B-44483)

Sawyer Brown proves their album title to be true with this cut from *The Boys Are Back*. "Did It For Love," produced by Miller and Randy Scruggs, gives us a slow/mid tempo tune with heartfelt lyrics. These ingredients seem to work best at flaunting Miller's gravely vocals and labeling Sawyer Brown once more as a truly talented band.

■ SHENANDOAH: "See If I Care" (Columbia 3873237)

The name alone strikes a plus, but Shenandoah definitely proves to have a taste for selecting the right material. Produced by Rick Hall & Robert Byrne, "See If I Care" is another fine example. If you're looking for a song to melt one's heart, this ballad about truly caring for someone can do the trick. Soothing harmonies and sweet instrumentation create a country tune that will perhaps please your preference a bit more every time you hear it.

■ THE CHARLIE DANIELS BAND: "Mister DJ" (Epic 3473236)

Somewhat different compared to the usual "outlaw-oriented" tunes delivered by Daniels, "Mister DJ" allows us to hear a more sensitive side of this long-time country great. Produced by James Stroud and Daniels, "Mister DJ" expresses the significance of country radio and its impact on those who call the 18-wheeler home. Daniels straps his vocals onto this ballad with a lot of heart, which creates an incredible song that's sure to grow on us all.

COUNTRY HOT CUTS

1. RANDY TRAVIS: "No Stopping Us Now" *No Holdin' Back GM* (Warner Bros.)
2. SAWYER BROWN: "I'm Gonna Miss You After All" *The Boys Are Back GM* (Capitol)
3. STEVE WARINER: "Language of Love" *I Got Dreams GM* (MCA)
4. CONWAY TWITTY: "Play Ruby Play" *House on Old Lonesome Road GM* (Epic)
5. MARTY STUART: "When the Sun Goes Down" *Hillbilly Rock GM* (MCA)

TOP 5 SINGLES—10 YEARS AGO

1. THE OAK RIDGE BOYS: "Leaving Louisiana in the Broad Daylight" (MCA)
2. KENNY ROGERS: "Coward of the County" (United Artists)
3. DON WILLIAMS: "Love Me Over Again" (MCA)
4. T.G. SHEPPARD: "I'll Be Coming Back for More" (Warner Bros.)
5. MOE BANDY & JOE STAMPLEY: "Holding the Bag" (Columbia)

CASH BOX CHARTS

COUNTRY SINGLES

The grey shading represents a bullet, indicating strong upward movement.

February 3, 1990



#1 Single: Tanya Tucker



#1 Debut: Lorrie Morgan #41



To Watch: Restless Heart #10

		Total Weeks ▼	Last Week ▼
1	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	3 14
2	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	2 15
3	SOUTHERN STAR (RCA 9083-7-RAA)	Alabama	10 8
4	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	6 13
5	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	5 14
6	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	7 15
7	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	1 12
8	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	12 10
9	IN MY EYES (MCA 53727)	Lionel Cartwright	9 13
10	FAST MOVIN' TRAIN (RCA 9115-7-RAA)	Restless Heart	17 7
11	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	11 12
12	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	14 9
13	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	15 10
14	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	18 10
15	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	4 17
16	ON SECOND THOUGHT (Universal UVL-66025)	Eddie Rabbit	20 8
17	NO MATTER HOW HIGH (MCA MCA-53757)	Oak Ridge Boys	24 6
18	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	8 17
19	TIME'S UP (Warner Bros. 7-22714-A)	Southern Pacific & Carlene Carter	22 8
20	LITTLE GIRL (MCA MCA-53763)	Reba McEntire	28 3
21	HEARTBREAK HURRICANE (Epic 3473078)	Ricky Skaggs	26 7
22	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	23 10
23	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	13 15
24	CHAINS (MCA MCA-53764)	Patty Loveless	30 3
25	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	27 9
26	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	16 20
27	SEEIN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	35 3
28	QUITTIN' TIME (Columbia 38-73202)	Mary-Chapin Carpenter	33 3
29	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	19 18
30	KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)	Exile	36 6
31	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	37 10
32	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	21 15
33	WHO'S GONNA KNOW (MCA MCA-53759)	Conway Twitty	42 6
34	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	25 17
35	SOONER OR LATER (Universal UVL-66029)	Eddy Raven	50 6
36	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	29 18
37	THE LONELY SIDE OF LOVE (MCA-53702)	Patty Loveless	31 20
38	GHOST TOWN (Columbia 3873096)	Zaca Creek	47 6
39	TELL ME WHY (Curb CRB-10568)	Jann Browne	32 10
40	HE'S ALIVE (Columbia 3873200)	Dolly Parton	40 7
41	FIVE MINUTES (RCA 9118-7-RAA)	Lorrie Morgan	DEBUT
42	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	44 9
43	JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA)	Don Williams	DEBUT
44	SIMPLE MAN (Epic 34-73030)	Charlie Daniels	34 16
45	HERE IN THE REAL WORLD (Arista AS1-9922)	Alan Jackson	49 2
46	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	55 3
47	THERE YOU ARE (Columbia 38-73015)	Willie Nelson	38 17
48	THIS HEART (Columbia 3873213)	Sweethearts Of The Rodeo	52 2
49	TWO DOZEN ROSES (Columbia 38-69061)	Shenandoah	39 19
50	EVERYBODY WANTS TO BE HANK WILLIAMS (Mercury 876-426-7)	Larry Boone	DEBUT
51	THE CENTER OF MY UNIVERSE (MCA MCA-53719)	The Bellamy Brothers	41 11

		Total Weeks ▼	Last Week ▼
52	MORNING TRAIN (Tra-Star TS-1236)	Patsy Cole	56 7
53	OKLAHOMA SWING (MCA MCA-53780)	Vince Gill w/Reba	57 2
54	I'VE BEEN LOVED BY THE BEST (RCA 9017-7-RAA)	Don Williams	43 20
55	GO DOWN SWINGIN' (Universal UVL-66033)	Wild Rose	59 3
56	WITHOUT YOU (Oak 1074)	Carlette	61 2
57	ROUTE 66 (Warner Bros. 7-22666-A)	Michael Martin Murphy	62 3
58	I REFALL IN LOVE (SOA SOA-011)	Lariat	45 10
59	MAYBE (Reprise 5-3904)	Kenny Rogers Duet w/Holly Dunn	63 2
60	SEND IT TO HEAVEN (Badger BG-198AA)	Ernie Cash	60 7
61	COME ON MR. LONELY (Stop Hunger SHR-SWHN 1101)	Sweeter Than Honey	66 3
62	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	68 3
63	DON'T GET ME STARTED (16th Ave. PB-70436)	John Conlee	DEBUT
64	DOING THE TWO STEP (Wonder Horse DM-470)	Denny Marion	65 7
65	DOWN FOR THE LAST TIME (Carter Country 1206)	Keystone	75 2
66	HAVE IT YOUR WAY (Ridgewood R-3009-A)	Brittany	72 3
67	TIME FOR ME TO FLY (Columbia 38-73226)	Dolly Parton	DEBUT
68	THAT PREACHER MAN (Badger BG-197AA)	Burt Reed and Daddy	69 6
69	WHY SHOULD I (Columbia 3873216)	O'Kanes	82 2
70	HURT ME ONE MORE TIME (Master Sound 72252-2)	Paula N. Pyle	71 6
71	LONG WAY BACK HOME (Brykas BRY-1001)	Sonny Martin	78 2
72	A BOTTLE OF WINE AND PATSY CLINE (MCA MCA-53762)	Marsha Thornton	DEBUT
73	LET SLEEPING HEARTS LIE (Ridgewood R-3008-A)	Carol Persell	74 3
74	BEFORE THE BED GETS COLD (Evergreen EV-1111-A)	Holly Lipton	DEBUT
75	LATELY ROSE (Universal UVL-66031)	Trader Price	76 3
76	HOLDIN' A GOOD HAND (Gallery II G-2040)	Jimmy Williams	DEBUT
77	IF TOMORROW NEVER COMES (Capitol B-44430)	Garth Brooks	46 21
78	TOSSIN' AND TURNIN' (Ridgewood R-3010-A)	Stacy	DEBUT
79	I CAN'T GET OVER YOU (Horton HR-520-A)	Jack Nelson	80 2
80	ONE STEP OVER THE LINE (MCA MCA-53795)	Nitty Gritty Dirt Band	DEBUT
81	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R)	Jo-Ei Sonnier	48 13
82	YOU WOULDN'T KNOW LOVE (IF IT LOOKED YOU IN THE EYE) (Capitol PB-44494)	Barbara Mandrell	DEBUT
83	ROSE CAFE (New Act NA-004)	Robin Right	51 9
84	HALF STAFF (A.V.R. AVR-17A)	Rolf Petry	DEBUT
85	WHEN I LOOK INTO YOUR EYES (Overton Lee OLR-45-134A)	Touch Of Country	53 10
86	BACK WHERE I COME FROM (Warner Bros. 7-22662)	Mac McAnally	DEBUT
87	NOT TONIGHT I'VE GOT A HEARTACHE (Lamon LR-10212-7)	Gary Ray	54 8
88	GONE (Overton Lee OLR-45-137)	Marcy Carr	DEBUT
89	SHE'S A LITTLE PAST FORTY (Curb CRB-10558)	Ronnie McDowell	58 8
90	YELLOW ROSES (Columbia 3869040)	Dolly Parton	64 22
91	TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)	Billy Joe Royal	67 15
92	HONEY DO WEEKEND (Blue Ridge 001)	Randy Rhodes	70 7
93	BABY'S GONE AGAIN (NSD NSD-264)	John Penney	73 7
94	I'M A BELIEVER (Stop Hunger SHR-1102)	Missy Maxwell	77 11
95	QUIT WHILE I'M BEHIND (Warner Bros. 7-22763-A)	Jennifer McCarter & The McCarters	79 12
96	BLUE BONNET BLUES (American Cowboy Songs U-25934)	Chris LeDoux	81 11
97	BIG GIRLS DON'T CRY (Tra-Star TS-1233)	Linda Carol Forrest	83 10
98	DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-RAA)	K.T. Oslin	85 14
99	HE'S GOTTA HAVE ME (Atlantic 7-88791)	Girls Next Door	86 6
100	SHE'S GOT A MAN ON HER MIND (Airborne PB-75746)	Curtis Wright	87 9

COUNTRY MUSIC

Jeff Stevens & the Bullets: Look What Can Happen

WHEN A COUPLE OF GUYS REALIZE they have an musical talent at an extremely early age, just imagine what could eventually happen. While developing a genuine style, sharpening skills from every angle and building a rich vocal ability, they hit music with full force. After years of bustin' effort, what happens if these guys just don't seem to garner the recognition they deserve? The answer is a simple one: THEY NEVER GIVE UP.

Such a decision has proven to have worked for Atlantic recording artists, Jeff Stevens & the Bullets, and their philosophy of "never giving up" is certainly paying off.

"Well, I didn't think it would take this long," admits Stevens. "Ya know, even when you're a child, you've got these dreams and you think 'Ah...it'll just take about six months or so.' It's sure been a lot different than I thought it would be, before I moved here to Nashville."

Country music became a significant part of Stevens' and brother Warren's education while growing up in Alum Creek, West Virginia. When the two spent their early childhood listening to their dad play country records on the family stereo and watching Porter Wagoner's syndicated TV show every Saturday night, they initially had no idea what an impact the music would have on them.

After winning first place in a talent contest at the age of nine, Jeff Stevens got together with his brother and realized that country music was the dream to seek. Shortly after, the two had formed a band, calling themselves the Stevens Brothers. Along with friend Terry Dotson on drums, the group began to embark on every local gig possible and soon developed a comfortable demand along the East Coast.

After changing the name to Jeff Stevens & the Bullets, the band continued to build its touring schedule, and at the same time, began building a strong niche for writing. Eventually Stevens' niche for writing turned into his first national success. Two songs he co-wrote for country group Atlanta—"Sweet Country Music" and "Atlanta Burned Again Last Night"—became top-ten hits and provided Stevens with an introduction to the Nashville scene. It was only a matter of time before Stevens & the Bullets gained the support of producer Nelson Larkin, which led the band to sign with Atlantic America Records. After numerous television appearances, several single releases and opening up shows for acts such as Hank Williams Jr. and Alabama, it seemed as if Jeff Stevens & the Bullets were finally turning a dream into a reality. Reality eventually informed Stevens that his "progressive country" just wasn't progressing at the right time.

It's taken a couple of years, yet Stevens & the Bullets remain true to their progressive style of country music. Currently on the roster of Atlantic Records, they're finally hitting reality instead of watching reality hit them.

"I think back when we first tried it,



Jeff Stevens & the Bullets

maybe we *were* a little too rough for the first time out," Stevens remembers. "I feel like at that point, everybody felt that country music was going to take a *traditional* turn for the next three or four years, and that became true. Everyone in the music business knows that it's just like a pendulum. It swings back and forth. It's 1990 now, ya know...they've saturated the airwaves with traditional country music and now I think it's time for a change and people are going to go for that change. There's room for both—traditional and contemporary."

Already making an incredible impact on country radio is their current single, ~"Boontown." This sultry cut marks the first release from their debut Atlantic LP, which will be released in February. "There're a lot of stories in this album and a lot of good songs," says Stevens. "There are some real deep songs on there. Then there are some *fun* songs on there, too."

Although the band has left some highly commanding marks on the music industry, Stevens admits that their first real break is happening right now and they're still considered to be rising artists in this business, which means they still have several marks to make.

"Absolutely, man—if you have to sack groceries like I do for a living, you know you're still rising," he laughs. "I feel like that even though we've been hittin' at it forever and have learned quite a bit, we're still new and we need to make an impression, so this is just like a real start for us. When Atlantic opened up their offices here in Nashville last summer, it just opened up the gates for us."

In March, Jeff Stevens & the Bullets will hit the road again, which will mark their first actual tour in quite a while. Although Stevens enjoys all aspects of the music industry, he finds the *live* performances to be the most rewarding. "Oh, I got that licked, buddy," he says with an enormous smile. "I can do it live, man. I'm not bragging, though. I sure don't mean to do that, but I just *love* it. I love this whole business—I like making records and doing interviews, but getting up there, playing in front of people, jumping around and having a good time...there just ain't nothing like it."

For Jeff Stevens & the Bullets, perhaps it has been one of those long, hard roads, but unlike many who have traveled the same road, these guys just never gave up.

Kimmy Wix



J.D. HART INKS WINNING DEAL WITH HALSEY: Capitol Records artist J.D. Hart inked an exclusive booking agreement with the Jim Halsey Agency, and Halsey hosted a signing party for Hart. Pictured (l to r): manager Jerry Garren, Capitol vice president of A&R James Stroud, journalist Ruth Reese, WSM music coordinator Larry Pareigis, J.D. Hart, WSIX music director Ron Dini, Jim Halsey, ASCAP associate director Merlin Littlefield and Hart's co-writer Kim Tribble.



MCA RECORDING ARTIST Steve Wariner (right, seated) has recently been in the studio putting the finishing touches on his forthcoming LP, *Laredo*. The album brings together the talents of award-winning producers Tony Brown (left, seated), Randy Scruggs (left, standing) and Garth Fundis (right, standing), and is slated for release in mid-March. (photo: Beth Gwinn)



PRODUCER WENDY WALDMAN (left), Capitol artist Suzy Bogguss and Warner Brothers' artist Kevin Welch join BBJO Entertainment Group president Greg Janese in celebration of the newly formed full-service management and production company located on Music Row. BBJO's clients include Eddy Raven, Suzy Bogguss, Southern Pacific and Mason Dixon.



WSIX FM/AM was recently named Nashville's #1 radio station, according to the Arbitron ratings. Among the station's many contributions to the Nashville community is the annual Parade of Pennies concert to provide Christmas to needy area children. Pictured at the concert, from left, are: Lionel Cartwright, Les Taylor, WSIX air personality C.C. McCartney and Ricky Van Shelton. (photo: Beth Gwinn)

COUNTRY MUSIC

COUNTRY INDIE SINGLES

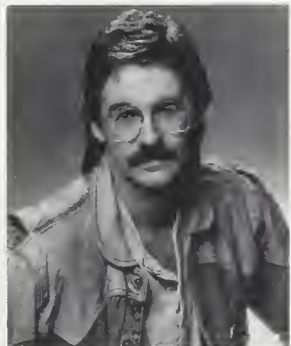
1	MORNING TRAIN (Tra-Star TS-1236)	Patsy Cole	2	7
2	WITHOUT YOU (Oak 1074)	Carlette	4	2
3	COME ON MR. LONELY (Stop Hunger SHR-SWHN 1101)	Sweeter Than Honey	6	3
4	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	6	3
5	DOWN FOR THE LAST TIME (Carter Country 1206-A)	Keystone	12	2
6	HAVE IT YOUR WAY (Ridgewood R-3009-A)	Brittany	10	3
7	LONG WAY BACK HOME (Brykas BRY-1001)	Sonny Martin	13	2
8	BEFORE THE BED GETS COLD (Evergreen EV-1111A)	Holly Lipton	DEBUT	
9	HOLDIN' A GOOD HAND (Gallery II G-2040A)	Jimmy Williams	DEBUT	
10	TOSSIN' AND TURNIN' (Ridgewood R-3010-A)	Stacy	DEBUT	
11	HALF STAFF (A.V.R. AVR-17A)	Rolf Petry	DEBUT	
12	GONE (Overton Lee OLR-45-137)	Marcy Carr	DEBUT	
13	LICENSE TO STEAL (Tra-Star TS-1234)	Rebecca Holden	1	9
14	I REFALL IN LOVE (SOA SOA-011)	Lariat	15	10
15	SEND IT TO HEAVEN (Badger BG-198-AA)	Ernie Cash	3	7
16	DOING THE TWO STEP (Wonder Horse DM-470)	Denny Marion	5	7
17	THAT PREACHER MAN (Badger BG-197AA)	Burt Reed and Daddy	8	6
18	HURT ME ONE MORE TIME (Master Sound 72252-1)	Paula N. Pyle	9	6
19	LET SLEEPING HEARTS LIE (Ridgewood R-3008-A)	Carol Persell	11	3
20	I CAN'T GET OVER YOU (Horton HR-520A)	Jack Nelson	14	2

Country Indies

Indie Spotlight

□ **JERRY LANSDOWNE:** "Lessons Of Love" (Step One SOR-411A)

If anyone should overlook this tune, the loss is theirs. "Lessons of Love," expertly produced by Ray Pennington, possibly sparks one of the best pieces of material I've heard on an independent label. With excellent lyrics and clever hooks building a solid foundation, Lansdowne's smooth, yet gutsy vocals puts the roof on the house. Already tearing up the airwaves and causing listeners to sing along, "Lessons of Love" should be a lesson for any independent artist who doesn't yet know the meaning of *successfully* cutting a record.



Indie Feature Pick

□ **TRACY RAMSEY:** "Lonestar Lonesome" (Player P.I.-143)

"Lonestar Lonesome," produced by John Fisher, seems to take us right out on the range with the lonesome cowboy. Complete with a fiddle background and a two-steppin' tempo, this tune marks a nice selection for the traditional country category. Ramsey delivers an interesting vocal range—very natural and most pleasing to the ear, and by all means, to this tune.

Up & Coming

□ **CURLEY SURLS:** "John Deere Letter" (Hilltop HT-127A)

□ **GWEN NEWTON:** "Your Love Keeps Bringing Me Back To You" (Halo HR90-01)

□ **LILLIAN STANDFIELD:** "Too Many Reasons" (TSMB TSMB-107)

COUNTRY TIDBIT: I KNOW FEMALE HEARTS will be breaking across the country, but the word is out. Mark Miller, the dynamic front man for Sawyer Brown, has been bitten by the marriage bug. Miller got married January 6, in Los Angeles to Lisa Knight (no relation, unfortunately...it *would* have been nice to have him in the family, huh?). The surprise wedding culminated a long-distance relationship begun three years ago when the couple met on a television show on which the band performed and for which Knight was the make-up artist. Miller's brother Frank was the best man, and bandmate Greg "Hobie" Hubbard served as an usher. The newlyweds honeymooned in the Pacific Islands and will be returning to a new home in Nashville. Good luck, Mark and Lisa, and be happy.

Indie Insight

GRAND OLE OPRY STARS Roy Acuff and Charlie Louvin recently received the 1989 *Cash Box* award for Independent Duet of the Year for their chart hit "Precious Jewel." Acuff and Louvin were not able to attend the *Cash Box* Nashville Music Awards show last December, so Hal Kat executives Wayne Anderson (public relations) and Bobby Unruh (marketing) presented the award to the legendary duo. Hal Kat Records executive producer Hal Wayne also won the 1989 *Cash Box* award for Independent Producer of the Year.



Left to right: Louvin, Acuff, Anderson and Unruh

Many independent artists are busy, busy, busy this year, beginning tours that will take them all across the United States and abroad. Bobby Bare will be starting off his hectic 1990 schedule performing at fairs and festivals, and will also be touring West Germany, England and Australia... Boxcar Willie will be performing in Nevada throughout February and will be touring the Midwest in March. During the months of May through October, Willie will be performing at his theater in Branson, Missouri... Recording artist Mark Farner (formerly of Grand Funk Railroad), will be touring Florida early this year. Farner will be performing at various venues from the Midwest to the East Coast during February, and then it's off to Japan in March.

Keep up the good work, guys.

CALENDAR OF EVENTS COMING UP:

THE INAUGURAL ROY CLARK CELEBRITY WEEKEND will take place March 22-25 in Nashville. The gala event will consist of four days of fun-filled, but very worthwhile events.

All proceeds from this, the initial Celebrity Weekend, will go toward increasing America's awareness of the needs of the world's children through UNICEF. Roy Clark has been appointed National Ambassador for the U.S. Committee for UNICEF and has vowed to do everything possible to make the many, many needs of all the world's children more viable to the general public. This is the reason behind the Celebrity Weekend.

Celebrity golf and tennis tournaments will be included in the weekend festivities, as well as a fashion show, sightseeing tours, a cocktail party, the Star-night Entertainment Gala and an awards banquet. Celebrities participating in the Weekend will represent a broad cross-section of professional sports notables and Hollywood, New York and Nashville superstars.

For more information, contact Taylor Seale, director of the Roy Clark Celebrity Weekend, at (615) 244-7900, 24 Music Square West, Nashville, TN 37203.

BACK IN TIME:

JANUARY 28—Elvis Presley makes his first national TV appearance, on CBS (1956)

JANUARY 29—Kenny Rogers' "Lucille" enters the charts, beginning his comeback (1977)

JANUARY 30—Happy Birthday to Jerry Bradley (1940) and to Jeanne Pruett (1937)

JANUARY 31—Steve Wariner's "You Can Dream of Me" tops the charts (1986)

FEBRUARY 1—Happy Birthday to Don Everly (1937)

FEBRUARY 2—Happy Birthday to Howard Bellamy (1946)

FEBRUARY 3—Buddy Holly dies in a plane crash (1959)

GOSPEL MUSIC

The Gospel Greats: Celebrating Its Tenth Anniversary

BY KIMMY WIX

AMERICA'S PREMIERE nationally broadcast Southern gospel music radio program, *The Gospel Greats*, celebrates its tenth anniversary this month as the most popular and widely heard program of its type ever.

Paul Heil, the program's originator, producer and host, feels this is a significant milestone. "To do something like this for ten years and, especially, to see the success the program has had is almost unbelievable. We thank God every day for the opportunities He has given us."

The Gospel Greats, a two-hour program originating weekly in Lancaster, Pennsylvania, presently airs in about 180 markets across America, although, considering separate AM and FM broadcasts in many areas, the actual number of stations carrying the program is well over 200.

That's a far cry, though, from the handful of stations that aired the first program back in February, 1980. Some of the stations that began that first month are still carrying the program, including a major country station, WCHY in Savannah, Georgia. The very first station to sign up was WRIS in Roanoke, Virginia. Heil recently presented a special plaque to WRIS' owner, Lloyd Gochenour, to commemorate that distinction.

Heil, who will celebrate 25 years in broadcasting later this year, had been interested in radio networking and syndication since childhood. After about 15 years as a radio and then a

television news director, he decided to bring together his radio production interests and his love for Southern gospel music in such a program—*The Gospel Greats*.

Each weekly program includes a featured artist, with whom numerous short interview segments are aired in fast-paced fashion. Other regular features include Jan Cain's "Gospel Music



Update," song introductions by listeners and by artists, chats by phone with gospel music DJs about favorite songs in their areas, "Top 10 Back Then" selections, occasional artist spotlight segments, recent releases and a "National Song Jury" comprised of listeners nationwide who call in their verdict on new songs.

Heil credits the show's numerous

features with setting it apart from any other Southern gospel program of its type, making it much more interesting than any music-only program could be, while still being primarily a music program.

Although an entirely Southern gospel program, *The Gospel Greats* has been very popular on country stations as well as on Southern gospel stations.

In many cases it's the only gospel music such country stations air. One major country station airing the broadcast is WSM, in Nashville, Tennessee, whose powerful signal can be heard in more than 30 states. Another new audience for the program was developed in 1989 when a special version of the program first aired around

the world on the Armed Forces Radio Network. With facilities in 67 nations around the world and on ships at sea, the AFRN first carried a half-hour version of the program. But, due to its popularity, the program was expanded to an hour last fall, becoming the first Christian music programming on AFRN's stereo FM service. The AFRN version of the program is made possible



Paul Heil

through underwriting by the Southern Gospel Music Guild.

"The most exciting thing about doing *The Gospel Greats* program for these past ten years has been hearing from listeners whose lives have been changed through the gospel message in the music I've played," Heil says. "We've heard from folks who've been saved as a result of the music or the artists' testimonies. In this sense, each program we do is exciting in its potential. And it's thrilling to see how God uses it—and to look forward to how He will use it over the next ten years."

Stations interested in information about *The Gospel Greats* program can call (717) 299-5899 for details. ○



THE 1990S KICK OFF WITH A POWER BLAST AT FRONTLINE RECORDS: Frontline introduces John Jacobs and the Power Team. The Power Team is known worldwide for their unique family ministry. To support the Power Team Crusades, top Christian artists have come together and recorded 14 original songs available only on the *Power Team* album. Captured in action at the Power Team recording session are Frontline artists (l to r): Tim Minor, Crystal Lewis, Brenda Beiden, Sharon Croghan, Cindy Cruse, Tim Melby (Liason), Rick Elias, Brian Tong, Doug Beiden, Lary Melby (Liason) and Steve Shannon (Idle Cure).



GARY MCSPADDEN AND TERRY V. SALYER take a mug shot while recording at Maxxum's studio in Nashville, Tennessee. Salyer's project is scheduled for an early February release. Four of the tunes on the project were produced by McSpadden.

**CONTEMPORARY
CHRISTIAN
TOP 40 SINGLES**

February 3, 1990 The grey shading represents a bullet indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	4	11
2	THE MISSION (Sparrow SPD-1196)	Steve Green	1	12
3	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner	3	11
4	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett	11	10
5	IT IS WELL WITH MY SOUL (Word 7019107508)	Wayne Watson	7	11
6	WELL DONE (DaySpring 9016396152)	Trace Balin	6	12
7	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz	8	12
8	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	2	14
9	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Camp	10	11
10	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	14	9
11	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	12	10
12	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	5	13
13	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford	17	9
14	MERCY FOR THE MEMORIES (Sparrow SPD-1762)	Geoff Moore & The Distance	16	9
15	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)	David Meece	19	8
16	SWEET LOVE (Myrrh 7016889386)	First Call	9	14
17	I CRY (Myrrh 7016880389)	Russ Taff	23	6
18	FRIENDS IN HIGH PLACES (Benson C02506)	Larnelle Harris	20	10
19	FAITH (Myrrh 7016886387)	Kim Boyce	13	14
20	CALLING ON LOVE (Myrrh 7016892387)	Shelia Walsh	15	16
21	WANDERING PILGRIM (Star Song SSC-8128)	Twila Paris	22	9
22	STAND IN MY PLACE (Myrrh 701460256X)	Bryan Duncan	29	7
23	I'LL MEET YOU THERE (Sparrow 176271194)	White Heart	26	7
24	IF IT WASN'T FOR GRACE (Frontline C09060)	Mark Farner	27	8
25	MASTERPIECE (Word 701-9059-503)	Sandi Patti	18	9
26	BEAT OF A DIFFERENT HEART (DaySpring 701417757)	Paul Smith	38	2
27	MORE TO THIS LIFE (Sparrow SPD-1201-1)	Steven Curtis Chapman	21	18
28	NO COMPROMISE (Myrrh 7016877612)	Philip Bailey	31	7
29	LOVE COMES DOWN (Star Song SSC-8120)	Mylon & Broken Heart	32	6
30	JESUS IS THE LIGHT (Benson C02598)	Carman	24	8
31	MORE LOVE TO THEE (New Canaan 7019986536)	Bruce Carroll	34	6
32	MY ONE THING (Reunion 7010053723)	Rich Mullins	35	3
33	BIGGER THAN LIFE (Day Spring 7014177575)	Paul Smith	25	19
34	BEST OF FRIENDS (Urgent 00013731888)	Billy Crockett	DEBUT	
35	JUBILEE (Sparrow SPC-1219)	Michael Card	DEBUT	
36	WE EXALT THEE (Day Spring 7014184571)	Petra	37	7
37	SOMEBODY SAY AMEN (Myrrh 701-6897-389)	David Mullen	28	9
38	I SHALL SEE GOD (Good News 901-647-3157)	Roby Duke	DEBUT	
39	YES YES (Reunion 7010046522)	Morgan Cryar	30	10
40	HEART OF THE HOMELESS (Day Spring 7014180576)	Farrell & Farrell	DEBUT	

Contemporary Top Slot

Artist: Kim Hill

Title: "Charm is Deceitful"

Album: *Talk About Life*

Label: Reunion 7010049726

Producers: Brown Bannister and Wayne Kirkpatrick

Writers: Wes King & Kim Hill

Publishers: Emily Boothe Inc.-BMI/Edward Grant Inc.-ASCAP



**CASH BOX
MICRO
CHART**

**SOUTHERN
GOSPEL
TOP 40 SINGLES**

February 3, 1990 The grey shading represents a bullet indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	2	26
2	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	1	11
3	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	4	14
4	THE PARTY'S OVER (Homeland HL-1014)	Hemphills	3	31
5	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	6	16
6	WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121)	Chosen	7	9
7	JESUS IS COMING FOR ME (RiverSong CO-2569)	Kingsmen	5	24
8	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	9	18
9	NEW MAN (Harvest HAR-1173)	Carrol Roberson	10	14
10	IT'S THE KING (RiverSong C02522)	Heaven Bound	8	23
11	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	11	31
12	GLORY DEVINE (Morning Star MST-4104)	Perrys	17	11
13	HE'S STILL IN THE FIRE (Homeland HL-8804)	Speers	21	19
14	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	12	20
15	THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-0002)	Johnny Minick & Family	16	10
16	COMING SOON (Peaceful Stream 28491-1600-1)	Spencers	18	31
17	THE JUDGEMENT (RiverSong C02569)	Kingsmen	25	2
18	I FORGIVE YOU (New Haven NHC-200064)	Florida Boys	20	8
19	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	13	24
20	BUILDING THIS HOUSE ON THE ROCK (Homeland HC-8914)	Allison Durham	22	2
21	I WANT TO MAKE A DIFFERENCE (Morning Star MST-45-11288)	Mid South Boys	14	31
22	WAVES OF GLORY (Dawn D-3056-S)	Reffeitts	23	3
23	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)	Ronnie Hinson	28	9
24	WHEN I KNELT, THE BLOOD FELL (American Christian Artists)	The Greens	15	31
25	IT'S A WONDERFUL DAY (Morning Star MSC-45-4105A)	Anchormen	27	2
26	HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)	Anchormen	19	11
27	GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)	Paynes	29	6
28	I WON'T HAVE TO WORRY (Harvest HAR-1174)	Wilburns	24	8
29	WHAT A WAY TO GO (Harvest HAR-1186)	Rainhardts	30	7
30	ARISE, MY LOVE (American Christian Artists ACA-0071)	Greens	34	2
31	LET THE REDEEMED SAY SO (Canaan 7019984533)	Nelons	26	6
32	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	31	28
33	PAID IN FULL (Homeland HC-8907)	Hemphills	DEBUT	
34	HEALING M (Morning Star U25628)	Dixie Melody Boys	DEBUT	
35	I WANT TO GO THERE (Sunlite FON120)	Cedar Ridge	32	22
36	WALK AROUND ME JESUS (New Canaan 7019967531)	Wendy Bagwell & The Sunliters	33	27
37	SHADOW OF THE STEEPLE (Homeland HC-8902)	Singing Americans	DEBUT	
38	SIN MET GRACE (Canaan 7019982530)	Mid South Boys	DEBUT	
39	HERE I AM (Sonlite SON-1235)	Hoppers	40	6
40	BRING MY CHILDREN HOME (New Canaan 693215-08)	Nelons	35	31

Southern Top Slot



Artist: The Fox Brothers

Title: "Carry on Children"

Album: *Musical Warriors*

Label: Morning Star MST-4095

Producers: Eddie Crook and Bill Vorndick

Writer: Jamie O'Hara

Publisher: Cross Keys-ASCAP

GOSPEL MUSIC



ALTHOUGH GOSPEL MUSIC PIONEERS J.D. Sumner & the Stamps have been singing for years, they continue to sharpen their craft. Shown recently in the studio polishing up their vocals under the direction of producer Dave Clark are (l to r): Jerry Trammell, Jack Toney, J.D. Sumner, Ed Hill and Clark. The yet-untitled project is an energetic collection of traditional Southern gospel music that focuses on the group's accomplished vocals. The group's RiverSong debut features songs written by several of the group members, as well as Clark, whose credits include the Southern gospel anthem "That's Why We're Here" and Larnelle's recent #1 hit, "I Can Begin Again." The project will release in March.



HAPPY BIRTHDAY JANET PASCHAL: Paschal was treated to a birthday party by the gang at Word while in Nashville picking songs for her new album, due out next April. Ladies shown are (l to r): Julie Ecrement, Debbie Atkins, Janet Paschal, Valerie Murray, and Amy Linde. Gentlemen are Bert Stevens, Rodney Hatfield, Mark Campbell, Todd Chatman, John Mays and producer Phil Johnson.

Gospel Hot Off the Press...

COUNTRY MUSIC ARTISTS RALLY TO HELP GOSPEL, SPIRITUAL AND RELIGIOUS WRITERS, PERFORMERS & PRODUCERS START GOSPEL MUSIC MUSEUM & ARCHIVES, INC.: During the 1989 National Quartet Convention, a group of Gospel Performers got together and decided to go forth and get the Gospel Museum and Archives, Inc. put together and get it going ASAP. To begin raising money for this venture, a concert has been scheduled for March 18 at the Nashville Municipal Auditorium, beginning at 2:00 p.m. Letters were sent to various entertainers and

the response has been unbelievable. As of now, the scheduled entertainers are: Glen Campbell, Paula Jean, Cristy Lane, the Forrester Sisters, Sammy Skiles, Sammi Smith, the Greenses, the Hoyle Miller Band, the Calloways, the Perrys, the Plainsmen, the Freemans, the Telestials, Fox Brothers, Jeff & Sheri Easter and many others. Willie Nelson and J. D. Sumner & the Stamps will host the extravaganza. For ticket information, call 1-800-877-7172 or (615) 822-1404.

FIRST CALL RECEIVES THIRD GRAMMY NOMINATION: Vocal group First Call has been nominated by the National Academy of Recording Arts & Sciences (NARAS) for the 32nd Annual Grammy Awards. The nomination, the group's third, is for the song "O Sacred Head Now Wounded" from the *Our Hymns* project in the Best Gospel Vocal Performance by a Duo or Group, Choir or Chorus category. First Call recently released their third album, *God Is*

Good, on Myrrh Records. Congratulations, First Call! **SANDI PATTI RECENTLY GAVE BIRTH TO A BABY GIRL, ERIN MICHELLE HELVERING:** Erin was born on January 11, 1990 at 7:59 a.m., weighing 8 lbs., 11 oz. In celebration of the newest member of The Friendship Company, Patti and husband John welcome a new "Masterpiece" to the family.

TNN INTRODUCES NEW GOSPEL SERIES: The Cathedral Quartet headlines the talent at TNN. The Nashville Network revives the Southern gospel sound with the production of a new music series, titled *Gospel Jubilee*. The program is slated to debut in TNN's Spring airing lineup.



Album Review

□ **MICHAEL CARD:** *The Beginning* (Sparrow SPC-1219)

MICHAEL CARD



If ever there was a musical package that holds a true representation of the scriptures, it's this one. *The Beginning*, superbly produced by Norbert Putnam, takes us deep into the Old Testament and presents us with its clear-cut, yet often misinterpreted message. With each cut focusing on various books of the Old Testament set to a majestic music ensemble, the impact is phenomenal. Perhaps "In the Wilderness" best displays the Michael Card we've so grown to love. This tune, as well as each cut on this project, gives us Card's highly manifest voice, but also incorporates his familiar acoustic delivery. My personal preference latches onto side two of this package, which includes "God Will Provide a Lamb," "They Called Him Laughter" and "A Face That Shone," all of which spark tender Christian ballads with sincere meaning. The production of *The Beginning* is unlimited, which only compliments Card's artistic strength.



LOOKS LIKE A PARTY: The Hemphills are celebrating their one-year anniversary with Homeland Recording and Publishing. Joel Hemphill, with sons Trent and Joey, are pictured here with Homeland President Bill Traylor at his home in Brentwood, Tennessee. It has been a great year for the Hemphills, with the chart-topping single, "The Party's Over," from the *Celebration* album, and the next single, "Paid in Full," on its way up the charts. Not to mention the Hemphill Band's debut album, *Band of Light* and the recently released *Hemphill Hits*. The coming year is a promising one, with even more coming from the pen of master lyricist Joel Hemphill. (photo Taunia Rice)

AROUND THE ROUTE

BY CAMILLE COMPASIO

TAITO AMERICA has been in the process of moving into its spacious new facilities for the past few weeks and hopes to be all settled in by January 29. New address is **390 Holbrook Drive**, Wheeling, Illinois 60090. Phone number and FAX number remain the same, since the new building is really not that far from the firm's previous location. **NAME CHANGE:** As you will read elsewhere in this issue, Mondial International of Springfield, NJ (subsidiary of Mondial International Corp.) is now called **Mondial Distributing, Inc.** But that's the only change; so you'll find **Tony Yula, Sr.** and **Jr.** doing business as usual at the Fadem Road digs. Speaking of business, Tony Jr. confided that while market conditions are a bit soft, operators are sportin' an improved outlook as a result of increased collections being generated by Konami's *Turtles*. While ops are justifiably imbued with *TMNT*, Tony Jr. mentioned a few other good pieces that deserve a second look, such as Taito's *S.C.I.*, Atari's *Klax* and Sega's *Shadow Dancer*, to name a few.

PLAY YOUR HEART OUT! Regarding the AMOA jukebox **Love Month Promotion**, scheduled to run throughout February (*Cash Box*, December 30, 1989), the association just announced three of the records that will be featured. They are: "How 'Bout Us" by **Grayson Hugh** (RCA), "Whole Wide World" by **A-Me Loraine** (RCA) and "Forever" by **Kiss** (Mercury/PolyGram). The various tie-in promotional items (poster and title strips) will be underwritten by AMOA, RCA and Mercury/PolyGram. As we mentioned before, the program is being coordinated through Sterling Title Strip. Operators are instructed to purchase the records and promo pieces through their one-stops.

FASTEN YOUR WIND BELTS! Coming soon from Williams is a "phenomenal" new pinball machine called *Whirlwind*, where you can actually feel the power of the wind as you play! Marketing chief **Roger Sharpe** is very excited about it. As he told us, "Williams is starting to create a storm for the '90s... Whirlwind will launch a new era in pinball!" Naturally, the pricing is 1/50 cents, 2/75 cents, 3/\$1. Watch for it. This is the year of the pinball, as you know; and have you noticed that the wheels of mass media publicity are already in motion via some major metropolitan newspapers thus far, along with TV, and you can bet there's more to come.

NOTES FROM ATEI: When you spend big bucks to travel to London for the annual ATEI convention (January 8-11, Grand Hall Olympia) you expect to at least see something new in the way of equipment, particularly if you're a distributor. C.A. Robinson & Co. prexy **Ira Bettelman** singled out three machines, in this category, that peaked his interest at the show. They are: Atari's *Klax*, Konami's *Alien* and Taito's *Violent Fight*. He praised management for producing a well-organized show but also noted that American attendance was very, very light... World Wide Dist. prexy **Fred Skor**, another regular at this annual event, also found it to be well-presented and also noticed that American attendance was "desperately" low. As for current sellers at World Wide, Fred singled out Taito's *S.C.I.* as doing "terrific" business and noted that early reports on Williams' new *Whirlwind* pin are "fabulous!"

Reorganization at Mondial

CHICAGO—Effective January 1, 1990, Mondial International Corporation organized a new distributing company, Mondial Distributing, Inc., which will take over Mondial International's distribution operations in its Springfield, New Jersey office (located at 55 Fadem Road). Mondial Distributing is a subsidiary of Mondial International Corporation.

The reorganization is intended to separate Mondial's domestic distribution operation from the rest of Mondial's activities. Aside from the formal change in name, however, Mondial's domestic distribution operations will continue as before.

Anthony P. Yula, Sr. is in charge of Mondial Distributing in the position of senior vice president of the company. Anthony J. Yula is the executive vice president. Both gentlemen are very well known and highly regarded in the trade. The combined experience of Tony senior and Tony junior add up to over 30 years in the coin-op business.

While there's been a slight change in name, with the two Yula's in charge of the operation, customers and suppliers will continue to deal with familiar faces in the Mondial organization.

For further information, contact Mondial Distg. at 55 Fadem Rd., Springfield, NJ 07081.

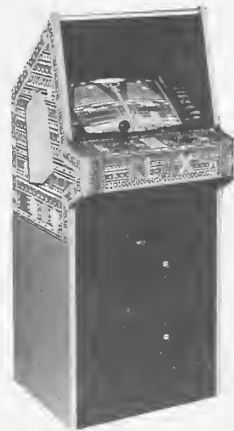
Atari's Klax

tiles (vertically, horizontally or diagonally) scores a "Klax" and causes the tiles to disappear. A variety of points are awarded depending on the difficulty of the "Klax." Titles that are not caught with the paddle fall into a volcanic pit and register a "drop" on the Drop Meter. Filling the Drop Meter or the bins with tiles results in end-of-game.

Players are given a choice of starting points, with each offering a different degree of difficulty. There is also the opportunity for a second player to join-in at the same wave for head-to-head competition. Each wave is unique in its own way and offers a progressively harder task. *Klax* has 100 waves of play and includes the Atari Games add-a-coin feature for continual play.

The new game is available in three configurations, including standard upright (full size), flexible "cabaret" (compact size) and universal kit; and all models are priced competitively, according to Atari. The kit includes a PCB, controls, JAMMA harness, bezel and artwork for header, control panel and side decals.

As displayed on the game's screen attract mode, players are able to purchase *Klax* t-shirts from Atari Games. This is not a contest but rather a novel approach that allows everyone to purchase and wear the t-shirts, whether they excel at the game or not.



ATARI'S KLAX

CHICAGO—*Klax*, the new video game from Atari Games Corp., is based on an abstract puzzle theme where players are called upon to think rather than kick, punch or shoot.

The game is easy to play, as you catch colored tiles with a paddle and flip them into bins to make stacks of the same color in rows of three. Each arrangement of three or more

COIN MACHINE

Women in Coinbiz: Konami's Mary Hermanson

BY CAMILLE COMPASIO

MARY HERMANSON'S ENTRY INTO THE WORLD of coin-op entertainment came by way of a rather diverse background. She has worked as a clerk in a toy store, as a lifeguard, as a water-meter reader for the Public Works system and as an undergraduate teaching assistant at Illinois State University. However, since she joined Konami, shortly after graduation from college in September of 1986, she considers this her "first real job."

How did you happen to choose Konami, we asked? The answer is simple enough, she responded to a help wanted ad in the newspaper. "I think the last video game I played until then

was *Space Invaders*," Hermanson noted, "so you can imagine how surprised I was to see how games had changed, and what the video game business was like." She went on to explain that at the time, the consumer business was beginning to take off, so Konami's marketing research coordinator was handling not only coin-op but consumer functions as well, until she eventually moved to consumer exclusively at which time Hermanson was promoted to marketing research coordinator for the coin-op division, which is the position she currently holds.

Although I've had much correspon-



MARY HERMANSON

dence with Mary Hermanson, and frequent conversations by telephone as well as in person at various trade shows, it wasn't until now that I realized the full extent of her duties, which go far beyond sitting behind a desk pumping out press releases. "My main responsibility is to handle the testing of all new games, both from Japan and in-house," she said, "and this includes choosing the test locations, keeping track of game earnings and hiring employees to monitor the opinions of test game players. From this information, together with coin-op department input, I suggest game alterations," she continued. "I visit test locations to check a game and to make any adjustments, such as changing ROM chips or swapping PC boards. While I'm not a technician by any means, at least I can understand some of the basics."

Promotion is another aspect of Hermanson's job in that she writes the game descriptions for Konami's brochures, prepares press releases and photos for the trade publications, prepares promotional material for trade shows as well as mailers, and also manages to attend the various trade shows and distributor gatherings. Sounds like a pretty hectic schedule, doesn't it? Well, we're not through yet. She also writes reviews of new games and game concepts, suggests game titles and assists the R&D departments in the U.S. and at Konami headquarters in Japan. With regard to the latter she added, "What I do is research different topics and then report all of the information I find to help them in the development of their new games."

Even with all of these responsibilities, this gracious lady has never once neglected to respond to a request from a trade press rep such as myself who absolutely, positively must have a specific brochure or photo in time for deadline. When she says she'll Federal Express it out to you immediately—she means it!

Market research covers many avenues, as we've learned thus far; so we asked Hermanson to elaborate a little on Konami's activities in this regard. Her response, "We usually choose an arcade location and a street location (either a convenience store, bowling alley or bar) to conduct the initial test of a game. The number of PCBs available for the first test are limited. Once the game is on location, I

keep in contact with the location managers or operators to find out income information and to make certain that the game is working properly. While the game is on location, we have people monitor the players to determine their reactions—positive and negative—with respect to playing time and difficulty level. From this information and income level, we can then decide if, and to what extent, the game should be changed."

Since this interview was conducted during the final weeks of the old year and at the threshold of a new one, Hermanson chose to focus a bit on Konami's accomplishments in the marketplace over the past 12 months. "This past year, we were very successful with the *Bottom of the Ninth* baseball kit, which was developed by our in-house R&D staff." She pointed out that, "*Crime Fighters* is also doing very well. Keeping the operator's needs in mind, we made it available in various configurations such as four-player upright, conversion kit for vs. *Dual* cabinet, *Gauntlet*, or *Main Event*, and two-player generic kit. Currently, of course, we are very proud to be manufacturing the hottest game on the market, *Teenage Mutant Ninja Turtles*. Based on our own testing, as well as the reports we are consistently receiving from distributors, this game is really breathing life into all locations and creating so much excitement in the industry."

As of this writing, TMNT is still hot, hot, hot!

What do you like most about your job, we asked? "One of the best things about my job is that it consists of several different functions so it always keeps me busy," she told us. "I enjoy seeing, and having some participation in, the steps of game development from concept to production. I enjoy traveling. I enjoy meeting and talking with the people in the industry. Quite simply, I like the fun involved in this business—and that's ultimately what we are selling."

Mary Hermanson was raised in Mt. Prospect, Illinois, which is a suburb of Chicago. She is single (simmer down, guys!) and she received her Bachelor of Science degree in Marketing, with a French minor, from Illinois State University. Her command of the French language came in mighty handy during the time she spent in France on a study abroad program for International Business.

She currently resides in suburban Rolling Meadows, Illinois. Although her schedule is a busy one, she still finds time for some hobbies which include playing softball during the summer on a Park District team, biking, aerobics and reading.

With each of these interviews I learn a little more about the people I come in contact with on a regular basis. There was a time when we might have wrapped up this Women in Coinbiz series with just a handful of subjects. But that is no longer the case and Hermanson certainly exemplifies what we're trying to project, which is the vital role of women in this industry—and their ranks keep growing and growing.

INDUSTRY CALENDAR 1990

January 23-24: AMOA-sponsored meeting for state association executives; Westin O'Hare Hotel; Rosemont, IL. For info contact Fred Newton of AMOA at (312) 644-6610.

January 23-26: IMA (International Amusement & Vending Trade Fair); Frankfurt Trade Center; Frankfurt, Germany.

February 9-11: Arkansas Music Operators Association; (site to be announced); Little Rock, AR; annual state convention.

February 23-25: Iowa Operators of Music & Amusements; Holiday Inn, Waterloo Civic Center; Waterloo, IA; state convention & trade show.

February 23-25: South Carolina Coin Operators Association, Inc. (SCCOA); Sheraton Hotel; Columbia, SC; state convention & trade show.

March 9-11: ACME '90 (American Coin Machine Exposition); Hyatt Regency; Chicago, IL; annual international trade show.

March 23-25: NAMA (National Automatic Merchandising Association); San Jose Convention Center; San Jose, CA; western convention & trade show.

March 23-25: Minnesota Operators of Music & Amusements (MOMA); Sheraton Park Place Hotel; Minneapolis, MN; state convention and trade show.

April 13-14: Washington Amusement & Music Operators Association (WAMOA); Red Lion Hotel; Bellevue, WA; state convention and trade show.

April 19-22: Florida Amusement & Vending Association, Omni International Hotel & Expo Center; state convention & trade show.

May 3-6: California Coin Machine Association; Hyatt Grand Champions; Indian Wells, CA; annual state convention.

May 4-6: Northeast Regional Amusement Machine Convention & Trade Show (NYSCMA, AMOA-NY, AMOA-NJ, PAAMMA); Trump Regency; Atlantic City, NJ. For info contact Sue Matterson at (518) 439-0981.

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

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

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

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

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

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

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

October 25-27: AMOA Expo '90; (Amusement & Music Operators Association); New Orleans Convention Center; New Orleans, LA; international convention & trade show.

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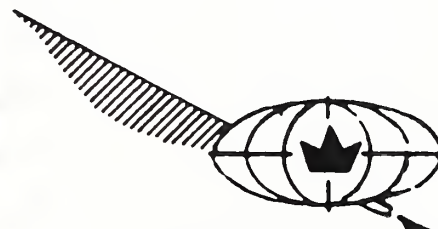
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