

THE MUSIC TRADE MAGAZINE

# CASH BOX

THE COIN-OP TRADE MAGAZINE

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# Johnny Gill



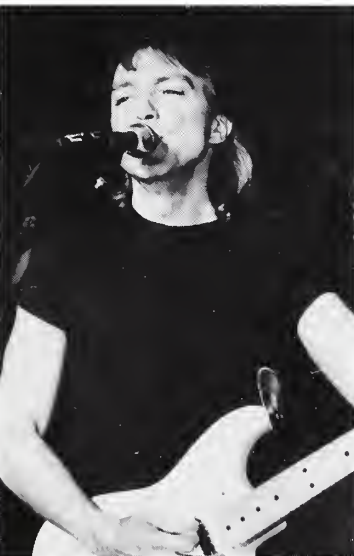
### AT LEAST THEY AGREE ON ONE

**THING:** Twenty-three record labels have recently joined forces to promote environmental education. Among the participating labels are A&M, Arista, BMG-RCA, Capitol, Chameleon, Columbia, Elektra, EMI, Enigma, MCA, Rhino and Virgin. All have agreed to rotate a series of pro-environmental consumer messages on their packaging as early as June, 1990. The messages are specific, consumer-oriented tips that advise the record-buying public as to how they may contribute to the lessening of air pollution, waste-water production and other environmental concerns. In total, there will be ten messages that will rotate among the companies and be affixed to a minimum of 100 million units.

**REMEMBER NOT TO FORGET:** The New Music Seminar will take place July 14-18 at New York City's Marriot Marquis Hotel. Laurie Anderson and Irving Azoff will be keynote speakers, but the usual nonsense will take place. For info, call (212) 751-9852.

### RADIO & RECORDS & EXPENSE

**ACCOUNTS:** The 1990 Radio & Records Convention will be held at the Century Plaza Hotel in L.A., May 9-13. The convention will provide attendees an opportunity to discuss the latest trends, technologies and business strategies. Topical issues to be tackled include: format fragmentation, labeling and censorship, corporate buy-outs of radio stations, and the music industry's responsibility for improving our environment. Besides all that, it should be fun.



### KEITH PARTRIDGE STILL BRINGIN' THE HOUSE DOWN:

Enigma Records hosted the last bash ever to be held at the legendary Cocoanut Grove in Los Angeles. Too many years ago to remember, when Los Angeles was a paradise awash in money, glamor and style, the palm trees swayed nightly to the big-band swinging that emanated from the Cocoanut Grove. The club's imminent destruction by its new owner, Donald Trump, marks the end of many industry memories and forever closes a chapter in our grandparents' lives. In recognition of the significance of the club, Enigma and Fuji Tape held a grand old party at the Cocoanut Grove, in conjunction with the NARM convention this past March. The palm trees

swayed for one last time as several Enigma recording artists, including David Cassidy, entertained the crowd.

### YOU WIN FOUR GRAND AND A

**BLACK T-SHIRT:** Jennifer Terami of Seattle's Shorecrest High School, won the \$4,000 scholarship first prize in the "Tracy Chapman Crossroads in Black History" essay contest, sponsored by Chapman and Elektra Entertainment. Yvonne Bermudez of the Bronx won second place (a \$3,000 scholarship). Elsa Chiu of Oakland took third place (\$2,000). Gil Lahav of Panorama City, California, and New York's City's Bruce Ruiz and Rashida Harris were runners-up (\$1,000 each).

### SOUNDS LIKE A LAW FIRM:

Leonard Bernstein, Stephen Sondheim and Stevie Wonder will be honored with the Third Century Awards for creative genius in music, as part of the Bicentennial Celebration for U.S. Patent and Copyright Legislation, May 8-13 in Washington, D.C.

### NOW FOR THE REALLY BIG PIC-

**TURE:** Granada Television has committed to financing a new U.K. company, Big Pictures, which will provide worldwide television and music programming for international broadcast and home video distribution. Big Pictures will enter screaming with its first broadcast—the highly touted Rolling Stones *Steel Wheels* Tour, for which it has all global broadcast rights, excluding North America and Japan. In addition, it has acquired the broadcast rights to Tina Turner's *Foreign Affair* Tour, and the New Kids on the Block's *Live in Your House* special. Big Pictures also has access to Granada's archives, which contain early footage of the Beatles, the Doors, and Rolling Stones—along with various music shows featuring such heavyweights as Michael Jackson, Elton John, David Bowie, Whitney Houston and Elvis Costello.

### YIKES, I SCRATCHED MY NOSE AND NOW I'M STUCK WITH

**MEATLOAF'S OVERALLS:** The third annual Rock & Roll Spectacular Auction and Sale to benefit the Philadelphia Music Foundation's educational and scholarship programs and Stop Child Abuse Now will be held April 29 at that city's Holiday Inn City Line. Lots of stuff will be for sale, from Nikki Sixx's leather pants, an Eric Clapton guitar, and a Sting bass to autographed T-shirts. It starts at 4 p.m. and costs five bucks to get in. Call (215) 561-4338 if there's more you'd like to know.

### HOROWITZ: THE LAST RECORD-

**ING TO BE AIRED VIA PUB RADIO:** CBS Record's Sony Classical division will premiere over public radio the last Vladimir Horowitz recording, made days before his death last November. The hour-long broadcast is co-produced by KNPR-FM, Las Vegas and American Public Radio, Minneapolis-St. Paul. The program will be distributed to 375 American Public Radio Station affiliates, which began airing the program April 18.

**ROAD HOGS:** UB40 begins a three-month American tour on May 4 in Hawaii (can you blame them?), in sup-

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## EXECUTIVES ON THE MOVE

■ **CBS** has the following announcements this week. At **CBS International**, **Julian Shapiro** has been promoted to vice president, marketing. Shapiro has been with CBS Records since 1979, when he joined as director, field communications. He moved to CBS International later that year; his most recent position was director, marketing and sales. **Bob Garland** has been named vice president, singles promotion for **Columbia**, a move up from director, singles promotion, West Coast, a position he held since 1988. He has been with the label since 1977. **Michele Anthony** has been appointed to the newly created position of senior vice president of **CBS Records**. She comes to CBS from Manatt, Phelps, Rothenberg & Phillips, where she was a partner. **Karen Jacob** has been named director, print media for CBS Records. She joined the media department of CRU Advertising, CBS Records' in-house advertising agency, in 1986; prior to that, she was Midwest branch administrator for five years. In the personnel department, **Mary Moriarty** has been named director, retirement plans, **Judith Calandra** has been named director, insured benefits, **Donald Burgham** is the new manager, employee investment fund, and **Virginia O'Leary** has been appointed supervisor, insured benefits. ■ **Geffen Records** has put its newly restructured AOR department in order with the appointments of **Mark Di Dia** as national AOR director, with **Warren Christensen** and **Susan Naramore** to handle national AOR and secondary AOR/metal respectively. Di Dia joined Geffen Records in 1988 as co-head of national AOR promotion. ■ **Virgin Records** has announced the following appointments: **Cledra White** has been promoted to national director, artist development, while **Paule Micallef** and **Jean Rousseau** have respectively been promoted to international director and international coordinator. White has been with the label since its 1987 inception and will now coordinate and oversee the touring and promotional activities of Virgin artists, as well as liaising with management and all of the various departments within the label. Micallef will be responsible for planning the international releases of Virgin artists and overseeing the day-to-day communication between Virgin International departments worldwide. Rousseau's duties include departmental project organization and communication coordination. ■ At **EMI**, **Nancy Brizzi** has been promoted to associate director, production. She has been with the label for over four years, most recently as manager, production. Also, **Shari Siegel** has been named director, business affairs. Prior to being named director, Siegel was an attorney for EMI. She has been with the label for two years. EMI also gave **Glynice Coleman** the title of national director, urban promotion, a promotion from her previous position as director, urban promotion, Northeast. She will now oversee her staff's activities, as well as product management activity for Dianne Reeves, Natalie Cole and Caron Wheeler. ■ **Capitol Records** appointed **Domenique Leomporra** and **Joanne Brown** to the respective posts of director, East Coast media and artist relations, and manager, East Coast media and artist relations. Leomporra's duties involve the implementation of national press based in N.Y. She previously held the manager position that Brown now inherits. Brown's duties include Eastern U.S. tour publicity and special national publicity projects, such as **Lloyd Cole**. She formerly served as editorial publicity manager for *Cable Guide* and *TV Time* magazines, and was VP for Kathryn Schenker & Associates Public Relations. ■ **Island** has the following sales and marketing announcements: **Dave Yeskel** has been promoted to director of product development, a move up from national sales director. **Fred Kelly** has been promoted to national sales director, special projects. He most recently was manager, special projects. **Julie Freeman** joins the Los Angeles staff as national retail director. She was formerly regional sales director for Enigma. And **Lisa Scott** is the new national director, urban retail for the label. She comes to Island from Best Performances, an independent marketing firm. ■ In Nashville, **Bonnie Rasmussen** and **Tammi Jackson** have opened Creative Media Services, Inc., a full-line public relations firm on Music Row. Rasmussen, who has 18 years experience in the country music business, will be acting as president of the company. Prior to forming Creative Media Services, she was director of creative services for Capitol Records/Nashville. Jackson, who fills the position of vice president, has ten years of media experience, having most recently served as publicity coordinator for Capitol Records/Nashville.



Shapiro



Anthony



Di Dia



Micallef



Brown



Scott



Rasmussen



Jackson



# CASH BOX

THE MUSIC TRADE MAGAZINE

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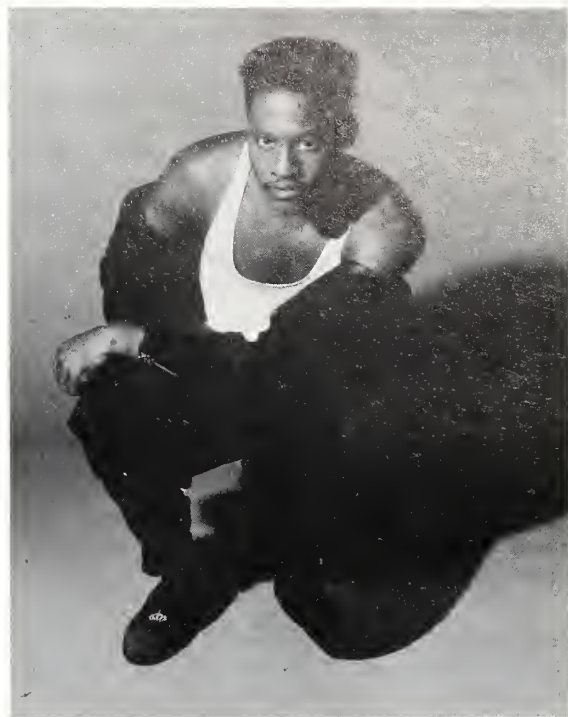
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### ON THE COVER

## JOHNNY GILL

BY ALEX HENDERSON

JOHNNY GILL'S THIRD SOLO ALBUM was supposed to hit the streets in 1988. That year, Gill was in the process of recording the album when a pleasant interruption came in the form of an invitation to replace Bobby Brown as New Edition's lead vocalist. Accepting the offer meant putting *Johnny Gill* on hold, but it also meant exposure on New Edition's platinum *Heartbreak*.

"This solo project was two and a half years in the making," notes Gill, who records for Motown as a solo artist and for MCA as a New Edition member. "When it was finished, I was ready to jump up in the sky."

Now that *Johnny Gill* has finally been released, Motown is giving it a major promotional push. The album's first single, "Rub You the Right Way," has rapidly climbed the R&B charts. Most of *Johnny Gill* was produced by either L.A. & Babyface or Jimmy Jam & Terry Lewis—two of the most successful production teams in contemporary R&B. While L.A. & Babyface have produced hits for Bobby Brown, Karyn White, Paula Abdul, the Whispers, Pebbles, Sheena Easton, After 7 and the Boys, Jam & Lewis have done the same for Janet Jackson, Alexander O'Neal, Cherrille, Morris Day, the S.O.S. Band, the Human League and New Edition. Having L.A. & Babyface and Jam & Lewis produce material for the same album may be unprecedented.

Gill asserts that the danceable "Rub You the Right Way" was an excellent choice for *Johnny Gill*'s first single because he hasn't had enough exposure in the dance market. During his years with Atlantic (for which he recorded two solo albums), Gill became known primarily for ballads like 1984's "Perfect Combination," a duet with Stacy Lattisaw.

"Uptempo-wise, I haven't had many hits," Gill explains. "If you notice, Johnny Gill has always been known for ballads—and I didn't want to get stuck in that mold. 'Rub You the Right Way' has become the most successful single of my solo career. So I think I've finally mastered the game of uptempo records. I enjoy dancing as well as singing ballads, and I think this album solidifies that." ○



## NY

**IT'S PUPPIES AND PUPPIES AND PUPPIES ALL THE WAY, BOO:** Couple of interesting kibbles 'n' bits of the canine persuasion this week.

Item one: didja notice that the new Hewlett-Packard advertisements look an *awful* lot like the Animal Logic logo? The IRS band's logo has three dalmations in a row. The H-P ad has three dalmations in a row (reversed, so it's not a *direct* nick) and a dalmation puppy. So, that for a...um, calculated move, wouldn't you say? They say, however, that imitation is the sincerest form of flattery, which leads us to...

Item two: this band called Atrophy is releasing a 12-inch single called "Puppies and Friends" in the near future. It's about cruel and unnecessary animal testing. Get a life. A rip-off that blatant should be called "Skinny Puppies and Friends."

**PARTIES AND PARTIES AND PARTIES:** IRS threw a soiree for the Aquanettas last week, at a East Village club called Spiral. Nice little party, nice little venue, nice band. If you like the Bangles and were a Go-Go's fan, this band combines the better elements of both, with a distinctly New York edge. The album is called *Love With the Proper Stranger*, and like MC 900 Foot Jesus (I know I mentioned both last time; it's been Nettwerk and IRS Week in these parts), comes to IRS via Nettwerk Productions. Keep an ear out.

**ALSO KEEP AN EAR OUT FOR:** Second Self's *Mood Ring*, on EMI, which has one of the prettiest acoustic tracks I've heard in a while, in "I Stand, You Spin"; and the Sundays' first American release, *Reading, Writing and Arithmetic*, the latter of which I have a hard time spelling, let alone doing (Oh! Taxes are due, aren't they?). On Geffen. Last but never least, keep 'em peeled for the new Revolting Cocks record from Wax Trax. I think it's called *Steers, Beers and Queers*. Leave it to the Cocks to make people regret asking what you're listening to.

The t-shirt of the month award goes to *Underneath What*. It has the band logo in graffiti on the front, and says something on the back, but I have no idea what I have trouble reading, as well. Cool shirt, though.

Recycle.

—KAREN WOODS



## NA

**COUNTRY MUSIC HAS FOUND** its answer to Michael Bolton in newcomer Donnie Marsico. His hair might not be quite as long as Bolton's but his voice is just as powerful and spellbinding. "Awesome" is the first word that comes to mind in trying to describe this fellow's voice and his musical style.

Marsico recently showcased at the Cannery in Nashville and had the SRO crowd eating out of his hand. He opened the show with a rockin' tune called "Bolt Out of the Blue" and the electricity was in the air the remainder of the night. Not only is Marsico a class act, his band is one of the best I've heard in ages, especially the red-hot keyboard player named Al.

Things only got better as the show progressed, with Marsico charming the audience with his stage presence and with the delivery of top-notch tunes like "Don't Let a Good Thing Die," "Heaven Help Me" and "Into the Night." This talented newcomer can also go straight to the heartstrings with soul-moving ballads like "Your Kisses Don't Lie" and his current chart-climber, "I Will Stand By You."

Marsico topped off the night's entertainment with a stunning *cappella* version of the Eagles' "Heartache Tonight" (with a little help from fellow bandmembers Al and Curt) and with a fun-filled tune called "I'm Havin' Fun," in which Marsico left center stage to treat us to a fine display of his expertise on the drums.

Before coming to Nashville to showcase his stellar talents, Marsico had made a name for himself recording commercial jingles for such companies as Coca Cola, McDonald's and Lay's Potato Chips. He has also gathered a large following in nightclubs in his native Pittsburgh.

Marsico, who I've already described as a country Michael Bolton, with maybe a touch of Lee Greenwood (but with his own distinct style), admits that his biggest musical influences have been people like the Rascals, Three Dog Night, Stevie Wonder and Hank Williams. "I know that may sound like a pretty diverse group of people," explained Marsico. "But in my book, music falls into two categories no matter what genre it is: good and bad."

If good or bad were the only simple adjectives allowed to describe Donnie Marsico and his unique sound and style, I would have to say that this talented singer/songwriter is definitely in the extreme upperclass of GOOD.

—KAY KNIGHT

## UK

**PEARSON TO PERSON:** Remember Five Star? The heroes of Romford? Possibly not. The three girls and two boys, who believed themselves to be the British Jacksons—a belief encouraged by their father/manager, Buster Pearson—disappeared for a couple of years, but have returned, with what they hope is a world-shattering vengeance, to a new deal with Epic.

There is a feeling that this family-cutsie-dancey-soulless soul is outmoded, but not old-fashioned enough to be nostalgic. The first single, "Treat Me Like a Lady," is okay, but when you know the Lorraine Pearson story behind it, it becomes pathetic in the Greek tragedy mode.

Lorraine does the interviews. This is because where Lorraine lives is a world of her own, a bubble, from which she sees out. The others live in loopy cloud—a very thick cloud built high in the sky of fantasy from which there is possibly no way out.

This family is weird: cossetted, over-protected. Their mother, a Jamaican-Indian, makes sandwiches and *vol au vents* for visiting journalists and is often mistaken for the family maid. They live in a huge mansion set on picture-book grounds once owned by the Queen Mother. Various limos, Mercedes and Ferraris litter the gravelly drive (all the Pearsons owned a matching one of these sporty status symbols before they were old enough to drive them).

Lorraine was forced to enter the real world via a kind of romance with Eddie Murphy.

"All my life I have watched old movies of dreamy romance," she says. "Clark Gable." She wanted her life to be like those movies until she met a real-life movie star.

"The bubble burst, but I grew from it," she says, coming on a touch like the tragic heroine. "I feel so strange when I watch those movies now, I don't believe in them. I wanted so much the happy ending and it didn't work out for me."

Goggle-eyed and motor-mouthed, Murphy as first boyfriend is a hard act to follow. They shared a taste in hefty security and heftier gold jewelry, with diamonds on the pinkies. She says they were brought up in the same way, to have respect. But it seems that Eddie got a little too fresh with this particular freshman.

"He wanted too much, too soon. He wanted to marry me, and although the time might have been right for him—he's already a star—I couldn't leave my career, leave Five Star." (The Five Star family remains not only united as a singing sensation, but firmly under their father's roof.)

"I tried to tell him that we must be friends, but it didn't sink in. He was so ready for it. All men want classy ladies, and Eddie was my ideal man. But he shouldn't have tried to rush me. Above anything else, I want to be treated like a lady."

So there you have it, the romance became a song. But it also became a novella.

"A year after the split, I still think about him. He inspired me. He is an original. He brought me into reality, and I've written a book about me growing up."

"When I go back into my dream world, my writing sorts me out. I worry about my brothers and sisters because if we want to grow as a group and write our own songs and sing the words with real meaning, we will have to have relationships. But I don't want anyone lesser than myself, which doesn't mean I need someone very famous. I've already known men who were afraid of it and felt emasculated with the woman earning the money. No matter how much I earn I expect the man who takes me out to dinner to pay for it as well. Treat me like a lady."

Five Star will begin an international tour later this year. One can only hope that the articulate Lorraine will be an educating influence on her brothers and sisters, who tend to do too much squealing and squeaking. All of them have been inbred with determination "to make Five Star the biggest group in the world." They believe in themselves so strongly that with sheer guts alone they may go at least halfway towards achieving their goal.

—CHRISSE ILEY



**TOO CROWDED FOR US:** Everybody's favorite sensitive pop dude, Jules Shear, recently hosted *MTV Unplugged*, starring New Zealand's pop gods Crowded House and solo god Tim Finn. Crowded House and Finn jammed on a damn fine buncha tunes, including an achingly wonderful cover of an old Hunters and Collectors tune. The show will air Sunday, May 13 at 11:00 p.m. (ET/PT). Don't you dare miss it, chum. Pictured are Crowded House, with Tim Finn on the right and Jules Shear (bar-chording like a crazy man) in the middle. Hidden behind Tim Finn, are *Cash Box* editor Keith Gorman and ex-*Cash Box* associate editor Robb Moore. Really.



BY SHELLY WEISS



BMI hosted and toasted Chameleon recording artists Mary's Danish at its L.A. office to welcome the band members as BMI writers. Gathered, (l to r): (kneeling) BMI assistant VP Barbara Cane, Atomic Management's Thomas Herens, BMI's Julie Gordon and Rick Schwanke; (standing) Atomic Management's John Switzer, Mary's Danish (James Bradley Jr., Julie Ritter, Chris Wagner, Gretchen Seager and David King); and attorney Gary Wishik.



Parc/Epic recording artist Ana is welcomed to the label's New York office by staffers preparing for the release of her new album, *Body Language*. Pictured (l-r): Miguel Rodriguez, Ana's manager; Dave Glew, president of Epic Records; Polly Anthony, Epic senior VP of promotion; Ana; Tony Martell, senior VP and general manager, Epic Associated Labels; and Dan Beck, Epic VP of product management.



Lance Freed of Almo/Irving Music Publishing signed with A&M recording artist Wendy MaHarry an administrative agreement. Also present is her manager, Perry Watts Russell.



Martin Page has signed an exclusive worldwide administration deal with the Famous Music Publishing Companies, it was announced recently by Robert Fead, president. Under the terms of the deal, Famous Music will administer the catalogue for Page's publishing company, Martin Page Music. Pictured (l-r): Alan Melina, VP, Famous Music; Jody Graham Dunitz, attorney; Diane Poncher, manager; Bob Fead, president, Famous Music; Martin Page; Jim Vellutato, creative director, Famous Music.



Warner Brothers recording artist Jane Child (center), currently dancing up the charts with "I Don't Wanna Fall in Love," put all her cards on the table with Warner/Chappell Music. Commemorating her signing of an exclusive worldwide publishing agreement are (left) Michael Sandoval, VP creative, Warner/Chappell Music and (right) Rick Shoemaker, senior VP, creative, WCM.



Jane Wiedlin is set to release her second album, titled *Tangled*, on June 18. To be launched stateside by EMI Records, the album's first single, "World on Fire," will be issued June 25, in tandem with the launch of the album. Wiedlin also has a track on the current EMI soundtrack to *Pretty Woman*, called "Tangled." Spotted backstage at the recent Go-Go's reunion in L.A. is Jane Wiedlin (center) with EMI executives Rob Gordon (left) and Ron Fair (right).



## Jay Williams and the House of "Sweat"

By LINDSEY HARDY

IF YOU'VE ONCE REFERRED TO HOUSE MUSIC as "de-Blackened, de-politicized" music, KRS-One of Boogie Down Productions recently took issue with the hybrid form, *hip-house*, saying it diluted the message of pure hip-hop. Many music critics (particularly champions of rap) still view House as a form devoid of substance or relevance.

As rap purists get themselves worked up over the relevance and/or validity of House, though, it's quickly evolving into a rich and diverse form, from the pop-house that is currently storming radio to the latest strain, *ambient house*, which comes courtesy of British devotees (who, by and large, have been far more responsive to the music than their American counterparts).

What promises to be the most-watched trend in House—certainly the most accessible to many of its harshest critics—is the emergence of a social/political conscience. Already, except in the more underground or experimental of clubs, the hypnotic, monotonous groove is no longer

enough. People like Joe Smooth, On Top, Dancin' Danny D (of D-Mob), and the Beloved are either writing or covering real songs for the genre, in some instances with overtly political themes.

Jay Williams' club phenomenon, "Sweat," will one day go down as the forerunner to a specific offshoot of House: politically or socially charged dance anthems. A checklist of the evils in South Africa, "Sweat," with Williams' throaty gospel inflections and call to "sweat to free this land," is already taking on the trappings of myth. After its genesis as a demo that the record company didn't want to release (too political), a reel-to-reel copy of the track was given to a New York club deejay at the Sound Factory and quickly became the most-requested item. Soon, unauthorized copies were turning up in clubs all over town. Famed radio deejay Frankie Crocker started playing it on his show and chaos ensued. At one point, the Greenwich Village record store, Vinyl Mania, put up a sign begging customers not to ask for the single—it

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## Now Is the Lilac Time

By KAREN WOODS



ONCE UPON A TIME, there was an English kid, like many other English kids, who happened upon a Clash record during a very impressionable period of his life. The kid was Stephen Duffy, and his reaction was fairly typical. "The Clash were everything to me," he says. "For three years, I lived for the Clash. I saw them four times in 1977 and '78. I saw them on the 'White Riot' tour, and it just basically changed my life. When the album came out, I had long hair. I listened to the album once, and I just leant over and sheared my hair off. It was great."

Over lunch at a loud, trendy restaurant in midtown Manhattan, the sort of place where the eponymous

Trixie's mother comes over to the table to see what you're doing, the man behind the Lilac Time recounted his initial fascination with music, his current thoughts on music and revolution and musical revolution, and admitted to being as big a fan of Winnie the Pooh as I am. "Pooh is god bear," he says.

But back to the Clash. "Did you see *Rude Boy*, the Clash film? I'm in it, for about five seconds, dancing in a most useless manner." He shakes his head. "But when they released *Sandinista!*, I felt incredibly let down, because punk hadn't changed everything. And I actually made 'Kiss Me' to get back at them."

"Kiss Me" was a lovely little techno-

pop single that came out in the early '80s. You probably still hear it on radio stations like New York's WDRE. It's the sort of sweetly innocuous thing that commercial alternative stations will play forever. But that was years ago. Since then, Duffy gathered 'round family members to form the Lilac Time—namely brother Nick on various stringed instruments, cousin Mickey Hawkins on bass, and drummer Michael Giri, who isn't a relative. Duffy is in charge of acoustic guitar, words, melodies and sly, gentle humor. The first Lilac Time album came out in 1988, self-titled, quiet, acoustic, pretty. Then came *Paradise Circus* at the end of 1989, still quiet, still acoustic, even pret-

tier. So much for "Kiss Me," techno pop or anything of that ilk. This is the future of pop music.

Going back to acoustic music was a calculated move on Duffy's part, in the sense that it was a direct reaction to everything that had gone before, starting with his lopping off his long hair.

"[Punk] did have an effect on people," he explains, "that there was going to be a revolution and there wasn't. It was like, if the Sex Pistols were the last rock and roll group, what could we do but make dance records and promote them in discos? Because you couldn't be in a rock and roll group

(Continued on page 18)



# SHOCK OF THE NEW

BY KAREN WOODS

**FIREBOMB TELECOM.** Last week, in a fit of passion over a demo tape, I decided to do a column on former Lucy Show frontman Mark Bandola's new project, the Chamberlains. So I got him on the phone, from the UK, where he is in the studio, playing guitar with a band called Vagabond Joy. No problem. He sent me photos. They got here on time. No problem there, either.



Mark Bandola

Spanish radio station better. It's funny, because the salsa has shown up before, but very faintly. This time it was just music, no interview at all. I must have asked some dumb questions...

But it doesn't matter. Poltergeist or no poltergeist, I'm going to do the column anyway. You'll just have to take my word for it that the story you're about to hear is true, and none of the names have been changed to protect anyone. So there.

The saga begins in Winnipeg, Canada, where young Bandola started messing around with music. He left Winnipeg for England, where in 1982 he and another Canadian named Rob Vandeven formed a band called the Lucy Show. They released a single, called "Leonardo da Vinci," then signed to A&M and released a four-song EP.

Then came the first album, *Undone...* in 1985. It quickly became one of my favorite records of 1985, 1986, and all the years between then and now. *Undone* was one of those truly rare records by a truly rare band that could walk the line between pragmatic and mystical without getting mired down by either, that could blend guitar-based pop with experimental keyboards without sounding either pretentious or naive. The Lucy Show landed squarely and solidly in the middle of the entire alternative music genre, and consequently no one knew what the hell to do with them. They were dropped by A&M.

Then came *Mania*, which was released by Big Time. This one was a good follow-up, but not as perfect as *Undone*. The Lucy Show toured for that one, I remember. I saw them three times, twice in Washington, once in Philadelphia. I really liked this band. Bad luck struck again, and when Big Time folded, the Lucy Show was again without a label, and this time decided to call it a day. No syndication. No reruns. No Lucy Show.

That was 1988. In the interim, Bandola got back in touch with John Leggett, the Lucy Show's drummer, and enlisted former China Crisis bass player Gary Johnson to form the Chamberlains, a name that Bandola says was just sort of there. They needed to call it something, and that happened to pop into someone's head. The Chamberlains sent a demo to legendary Southern jangle-guy Mitch Easter (Let's Active, Drive In Studios), who lent production skills, guitars and backing vocals to what is now known as *The Album*.

During our ill-fated phone call, Bandola said that in the Lucy Show's songwriting team of Bandola and Vandeven, he was more or less the lighter half, the pop grounding to Vandeven's more ethereal, enigmatic stuff. That pop sensibility is readily apparent on *The Album*, particularly on songs like "These Mad Occasions" or "9th Life" or "Last Song of Summer" or even in the choice of a cover, a song Three Dog Night made immensely popular in the mid-'70s, called "One." Combined with Bandola's distinctive phrasing, both lyrically and musically, and the caliber of playing, the rather generically titled *Album* is anything but generic. Instead it has its own easily identifiable character, one that is both familiar and different and is a peculiar combination of warmth and something that borders on sadness or isolation as well. It does not, however, sound like the Lucy Show.

I'd really like to chuck this mis-taped interview out the window at this point, because my rattling on about this tape and this guy and this band doesn't have quite the same impact as letting Bandola speak for himself. Bloody Spanish radio station... I'll make a deal with you. Contact Michael Kattou at RK Management, (213) 469-8106, and ask him nicely for a copy of *The Album*. You won't be sorry. Then, when Bandola and Co. come over for the showcases they expect to be doing in the next couple of months, I'll sit down with him face to face, out of range of any radio stations, and we'll try this again. Shock of the Nueva, indeed. Rats.

Stay Tuned.

Then today, I go to transcribe the tape. I hear something weird. I shake my head, think I haven't gotten enough sleep, rewind it, start all over again. Same thing. No Karen voice. No Mark voice. Just a Spanish voice. Then salsa music. More Spanish. More salsa. Instead of recording the phoner, the ghost in my tape machine decided it liked this

## TICKERTAPE

(Continued from page 2)

port of their *Labour of Love II* album (gee, we miss being able to call those LPs)... And Sinéad O'Connor will be keeping haircutting salons busy all across the land, starting May 1, the day she kicks off her *I Do Not Want What I Haven't Got* American tour in Atlanta. Look for her on *Saturday Night Live* May 12, just after two Beacon Theatre dates.

**WHOSE SORRY NOW?** The Los Angeles Wherehouse record store that hosted the Depeche Mode mob last March 20 still feels bad about the in-store promotion that turned into a "disturbance" when thousands of fans unexpectedly blew in from the four corners to get a glimpse of the group. The Wherehouse has reimbursed the city \$25,000 in expenses for police crowd control, and this week announced that it was sending apologies to neighboring residents. More importantly, it also included a 30% discount voucher with the apology. Finally, the store manager went over the top and announced that, for a limited time, \$1 from every sale of Depeche Mode's *Violator* album will be given to the neighborhood's Free Clinic. Imagine the costs if Zamfir had granted an in-store audience...

**BRIGHT LIGHTS, BIG CITY:** Applications for the BMI-Lehman Engel Musical Theatre Workshop and Librettist Workshop are now being accepted. If the Great White Way beckons you, contact Norman Grossman, BMI, 320 W. 57th St., New York, NY 10019, (212) 586-2000 for details.

**HIRE AND HIRE:** *Jobs in Arts and Media*

## Williams

(Continued from page 6)

hadn't even been released yet.

"I stopped in front of Macy's one day," recalls Williams, "and I was talking to one of my friends, who had a radio in his hand, when 'Sweat' came on. I got so scared. I said, 'How the heck did he get a copy of that?' Up to this day I still don't know how they got that song. But my friend told me, 'This is the hottest song in the clubs now.' That was around Christmas time. I talked to my record company about it and they said they'd taken the reel-to-reel around to various clubs and the clubs were now asking for bookings and test pressings and the record... The label had had no intention of putting it out at the time, and were kind of [forced] into it in a way. They were pushed by deejays and club-goers and record stores... I remember going to Vinyl Mania and introducing myself and they said, 'Do you know what you're doing to us? We have teenagers coming in here every single day. What is this song? That's the song [everyone wants].' It really amazed me."

Though the song injected a bit of harsh reality onto the dancefloor, Williams doesn't view himself as a political artist, saying "Sweat" was merely an outpouring of his feelings at a specific time. Not only does he have no plans to follow up the hit with another political piece, he's leery of recording artists who make careers out of mixing politics into their music.

"It's not that I can't sit down and

*Management: What They Are and How to Get One* by Stephen Langley and James Abruzzo has just been published by the American Council for the Arts. If you call (800) 321-4510, you can order a copy for \$21.95 plus \$3 shipping and handling.

**DEAD FLOWERS:** Audubon, the 600,000-member organization dedicated to "protecting and improving environmental quality of life," has produced its first music video, to the tune of the Grateful Dead's "We Can Run," the first of an intended series of "environmental music videos."

## SO THIS IS WHAT THEY'RE TEACHING IN COLLEGE

**NOWADAYS:** AEMMP Records, Columbia College Chicago's record company (!?), has helped negotiate a five-year, multi-album contract between the Bad Examples and Holland's CNR Records—"the first time," they tell us, "a non-profit, student-run record company has helped arrange a substantial record contract with a major label for one of its artists." Major label?

**SEIZED:** U.S. Optical Disc, a CD manufacturing plant in Sanford, Maine, was the subject of an FBI raid in late March that yielded over 76,000 allegedly pirated CDs, many of them previously uncollected anthologies of major artists. The RIAA aided the six-month investigation. "Sources close to the investigation," says the RIAA, claim the product was manufactured at the request of Tony Harrington and T.H.E. company and were to be shipped to Japan.

—Lee Jeske and  
Scott Harvey

write something [else that is political]," Williams insists. "But there's a difference between sitting down and writing a message song and singing it, and sitting down, writing a message song, singing and feeling it at the same time. And that's the whole thing. The majority of songs on my [upcoming] album... [pause] If I'm gonna write about something meaningful, something with a message, I'm not gonna just open up the music and say, 'Ooo, let me write about cancer today.' It has to be something I really feel. So, as to whether or not the rest of the album will be political...no. All my music is positive and uplifting, whether it's about love or whatever."

Williams, who was easygoing and wisecracking throughout the interview, only chafed once during the conversation—when Chuck D's comment about House music being "de-Blacked" was brought up.

"De-Blacked? Please. That's Public Enemy? Well, my feeling is that anyone who would say that is the public's enemy. House music appeals to all people. As far as Black and White and all of that, I'm not really into that when it comes down to music. Nor politics. 'Cause I'm not a political person at all. I'm really not into politics. I'm into people. Whether it's for a White, Black or whatever audience, I'm not looking to direct myself at any particular [group]. Whoever wants to come along for the ride, then fine, come on. That's really what it's all about. Some people are just overly conscious of their race. I make music for everyone." O



# HEAVY METAL

BY ALEX HENDERSON

**METAL NOTES:** *Hungry*, Lita Ford's first album since 1988's platinum *Lita*, is scheduled for a May 25 release on RCA. The album will include a cover of Alice Cooper's "Only Women Bleed." *Hungry's* first single, which ships to radio May 14, is tentatively titled "I'm Hungry for Your Sex." Talk about a healthy appetite... More than six years of struggle on the competitive L.A. rock scene finally paid off for hard-rock bad girls Vixen when, in 1988, EMI released their debut album, and it went platinum. *Rev It Up*, Vixen's second album, is scheduled for a July release... That same month, the third album by fellow L.A. femme fatales Precious Metal is due out on Chameleon... *Full Frontal Attack* is the title of the Kings of the Sun's new RCA album, which is scheduled for May release. The album's first single is "Drop the Gun"... Speed-metallers Megadeth have started working on the follow-up to 1988's outstanding *so far so good...so what*. Capitol is looking at a possible August release date... Bruce Dickinson, lead vocalist for Iron Maiden, has completed his first solo album for Columbia, *Tattooed Millionaire*, which will be released May 8. Dickinson, who's scheduled to tour as a solo artist in July and August, hasn't left Maiden. Nor has Maiden axeman Janick Gers, who'll join him on the road... Warrant is entering the studio with producer Beau Hill (Ratt, Winger) to record its second album for Columbia... Meanwhile, Big Apple speed-metallers Leeway are working on an album for Profile... Boston headbangers Extreme are in the studio with producer Michael Wagner, who has worked with Motley Crue, Skid Row, Dokken and White Lion. A&M is looking at a July or August release date for *Extreme II: Porno Graffiti*... Suicidal's amusingly-titled *Lights, Camera, Revolution* is scheduled for a June 18 release on Epic. This is one revolution that probably will be televised... On the thrash tip, Combat is releasing *Twisted Into Form*, the Forbidden's follow-up to *Forbidden Evil*, in May, and Dark Angel's first live album, *Live Scars*, in June... *Gumble Millennium*, the follow-up to metal/punk/funk/rap posse 24-7 Spyz' slammin' debut album, *Harder Than You*, is due out in June on Relativity. The album was originally going to be called *Woodstock 1990*, a title that was changed for fear of legal hassles... Hard rockers Nevada Beach are working on their first full-length LP for Metal Blade/Warner Brothers.

After almost a year on the road, the Cult has completed an extensive tour of the U.S. and Canada that started in May, 1989 and ended on April 3... Meanwhile, D.A.D. is presently touring Japan and will tour the headbanging Netherlands in May... On May 4, Slaughter begins a national tour, opening for Kiss. *Stick It to Ya*, the hard-rock foursome's debut album on Chrysalis, is rapidly climbing the pop charts and has exceeded sales of 250,000, two months after its release... Britny Fox leaves Joan Jett's current tour on April 22, after which time the Philly rockers will concentrate on club dates... In mid-May, Love/Hate leaves for a national tour in coordination with Z-Rock... Metal Blade thrashers D.R.I. will mosh it up on a European tour in April and May... Finally, Seattle speed-metalheads Forced Entry are touring with Coroner and Atrophy...

Raunchy comedian/rock and roller Sam Kinison has invited the manic Ozzy Osbourne to appear in his video for "Under My Thumb." Kinison's interpretation of the Rolling Stones' '60s classic is the first single from his *Leader of the Banned* album on Warner Brothers.

Metal Blade, which now has a distribution deal with Warner Brothers, is helping its distributor with street-level PR on Jane's Addiction. It seems that Warner appreciates Metal Blade's many contacts in the land of underground metal mags...

The Heavys' "Metal Marathon" single on RCA is an amusing Stars on 45-like, non-stop mega-medley of hard-rock and metal classics, including Deep Purple's "Smoke on the Water," Ted Nugent's "Catch Scratch Fever," Kiss' "Rock 'n' Roll All Night," AC/DC's "Highway to Hell," the Scorpions' "Rock You Like a Hurricane" and quite a few others. Hardcore metalheads will probably cringe at this lightweight novelty item, but it's better to laugh than tear your hair-extensions out.

## ■ EAR RINGERS

**VICIOUS RUMORS:** *Vicious Rumors* (Atlantic 7 82075-4)

Blistering and bombastic, yet with a strong sense of melody and harmony, *Vicious Rumors* is among 1990's most appealing metal efforts thus far. The versatile album ranges from the haunting "Ship of Fools," which is almost a metal ballad, to the relentless aggression of "On the Edge" and "Hellraiser." Carl Albert's lead vocals at times suggest Judas Priest's Rob Halford and Ronnie James Dio, although Albert's clearly no imitator. Neither speed metal nor so-called "pop-metal," *Vicious Rumors* is heavy metal with a difference.

**LOSTBOYS:** *Lost and Found* (Atlantic 7 82023-4)

What hard-rock posse the Lostboys lack in innovation they make up with gutsy vocals, strong melodies and commanding guitar riffs on the engaging *Lost and Found*. While lead singer/lyricist Randy O.—whose emotional vocals often take on an obsessive quality—and lead guitarist Jeff Duncan can handle full-fledged rockers like "The Boulevard" and "Cool Me Down," they are especially impressive on moodier, mid-tempo material such as "Cryin' Out," "Seaside Lover" and the eerie ballad, "Flying Free." No innovation here, just powerful rock.

# ROOTS

BY LEE JESKE

**LEON:** The pop music of the early '70s, contrary to popular opinion, wasn't all bad. Because there, buried amid the growing pile of musical muck and mire, was Leon Russell.

Leon was my man in those days. His boozy Southern blend of rock, gospel and country, displayed on a superb series of albums for his and Denny Cordell's Shelter Records, was my escape from the goo. He was a dandy piano player, his voice was an effectively abrasive instrument, and he was a terrific songwriter. "Delta Lady," "This Masquerade," "A Song for You," "Hummingbird"... Leon Russell penned standards. His country album, *Hank Wilson's Back*, was a delightfully authentic nod to traditional country music recorded when Randy Travis and Dwight Yoakam were but sprouts. Leon live—I saw him at the Fillmore East in his heyday (it was a typical Bill Graham triple bill: Donny Hathaway and Taj Mahal's tuba band opened)—was freewheeling, loose, cares-to-the-wind rock and roll.

Russell was a huge star in those days, thanks mainly to the traveling Mad Dogs and Englishmen road circus he had assembled for Joe Cocker. He even played at the Concert for Bangladesh.

In any case, I hadn't thought much about Leon Russell in recent years, except to notice his bearded visage—if possible, even greyer and hairier—in ads for his occasional New York appearances, frequently double-billed with another grey ghost of the '70s, Edgar Winter.

So, when I first noticed that Digital Compact Classics was reissuing Leon Russell's Shelter albums on CD, I was intrigued and a bit skeptical. Too much music that bedazzled me in my youth has made me cringe with embarrassment in recent years.

The bottom line is this: these are great albums, particularly *Leon Russell* (the all-star debut whose title was to be *Can a Blue Man Sing the Whites?*), *Leon Russell and the Shelter People*, *Carney* and *Hank Wilson's Back*, although *Will O' the Wisp* and *Stop All That Jazz* are also worth seeking out. Together they represent an impressive body of work—Southern roots-rock with brains and heart. With some extra tracks rounded up (...*Shelter People* includes three additional Dylan covers; Russell was one of Bob Dylan's finest and more original interpreters), and excellent engineering by the inestimable Steve Hoffman, Leon Russell's Shelter output deserves—*demand*s—rediscovery and reevaluation.

I don't know what "The Master of Space and Time" is up to these days, but for five years he was the top of the heap. It was a pretty lousy heap, I'll admit, but these albums need no excuses. Check 'em out.

**LEON:** Another musical saving grace of the early '70s was Leon Redbone, a man whose antic take on '20s crooning grabbed me from the day I caught him opening for Maria Muldaur at Boston's Passim folk club in 1973. He was loopy, sure—the hat, the glasses, the walking stick, the patter—but the bottom line for these ears was the music.

He didn't just sing old music in an old style, he re-created a unique vaudeville hybrid that was part blues, part New Orleans-style jazz, part country, and part early-20th Century showbiz corn. His syrupy bass-baritone, his ability to sniff out great old songs, and his attention to the musical details of the period were often buried by the *schtick* (and, yes, it's him on all those commercials), but Leon Redbone wouldn't have lasted this long on just *schtick*. As of last weekend, he's on the road again, in support of his fine debut Private Music album, *Sugar*.

"What I do is basically re-creating renditions of tunes from a certain time in the way that a character from that period might have done it if perhaps that same individual was transported into the future," says Redbone. "Because obviously my rendition of a tune, even back in the '20s, would be a little unusual. So it's sort of a glimpse back into the past almost."

"Most of what I do comes from the tradition of vaudeville and minstrel shows. There was a great crossover when the minstrel shows were going out of style—some of that music, some of that humor, was somehow filtered into the jazz thing of the '20s."

Redbone is a serious student of the music he performs—it's evident in the music—although he says "most of my interest in music is my desire to pick out those wonderful melodies that always will remain constant and valid, beautiful songs. That's basically what interests me. I'm not really interested in who recorded what in what year and just the novelty/nostalgia related in that kind of music."

Still, he'd like to bring his interest and research to radio.

"I have some different ideas for a radio show," Redbone says. "I think it can be entertaining, not only to play the 78s, but to also talk about the people involved in a slice of the Americana music scene of the first 20 years of this century. It's a subject not too many people know much about."





## ON JAZZ

BY LEE JESKE

**OVER THERE:** For centuries we've been told that the Europeans love and respect American jazz more than Americans. Me, I'm not so sure about that (I mean, the Europeans love and respect lots of things American, like Jerry Lewis and Kentucky Fried Chicken). Wynton Marsalis, I think, had it right a few years ago, when he told me that the Europeans liked the *idea* of jazz more than they liked jazz. What he meant was that they liked the fact that it was the expression of an American minority—of Americans, to their Eurothinking, disenfranchised. They liked embracing something that America's pop culture was, for the most part, ignoring.

It is hard to deny, though, that European labels have filled an enormous number of gaps in the recording of American jazz. The cutting edge of jazz always seems to find a home in the recording studios of Europe before American labels feel the stuff is safe enough, sellable enough, for them. Hat Art, Black Saint/Soul Note, JMT, Owl, Sound Aspects... Much of the best jazz of the '70s and '80s would have gone unrecorded without those adventurous Europeans.



Cecil Taylor

Two things bring all of this to mind: a gigantic boxed set of CDs, *Cecil Taylor in Berlin '88*, released by Germany's FMP label; and notice that **Muhai Richard Abrams**, one of jazz's finest, and most neglected, pianists and composers, won Denmark's Jazzpar Prize for 1990, an honor that includes, among other niceties, a cash award of some \$30,000.

I guess it does say something about something (including business and economics) that the same month that Cecil Taylor—the most steadfast keeper of the avant-garde flame—releases his first album for an American label in ages (*In Florescence*, A&M Horizon), I receive this mammoth European set of Taylor: some 12

hours of music on 11 CDs, with what might be the most extravagant book to ever accompany a set of albums. (In addition, each CD has individual liner notes and there's a separate booklet with complete discographies of all the players.)

What's most amazing about the set is that this is not some historical anthology, but the fruits of a month that Cecil Taylor spent in Berlin in 1988, a month in which he taught, performed and was feted in European style (he is considered a great American artist in much of Europe).

Every disc in this set features Taylor in a different setting: from solo, to a series of duets with notable European percussionists (Paul Lovens, Han Bennink, Tony Oxley, Louis Moholo and Gunter Sommer), to a duet with British guitarist **Derek Bailey**, to an all-star European avant-garde jamboree (with **Enrico Rava**, **Tomasz Stanko**, **Peter Brotzmann**, etc.), to a session with students in his Berlin workshop.

How much you are going to want this depends on, basically, two things. One, how available it is here in the States (and what price it'll cost you once you find it). Two, how you feel about Cecil Taylor in general. This set is the ultimate expression of Cecil Taylor's talent at this point in his career, a point where he has so crystallized, so purified, the torrents of sound that he can coax out of a piano that they have little left in the way of surprise. Cecil Taylor—a supreme American musical original, a man whose music is just as difficult as it was 30 years ago, and just as repulsive to those who don't like it—has become a monument, like Louis Armstrong.

What I've listened to of the set has swept me up. When the mood is right, Cecil Taylor's music is filled with a brittle beauty that is incomparable. His is a voice so pure, so unique and, in a way, so American that it hits your emotions with an undistilled power: Bam!

When the mood is wrong, however, his music strikes me as too predictable—as predictable as a set by a dixieland group. His *modus operandi* changes little from disc to disc, from year to year, from decade to decade. This set is quite wonderful in that it gives you Taylor in settings that themselves are filled with variety (the five drummers don't sound anything like each other, and none of them sounds anything like Max Roach).

My friend Jeff Levenson made an analogy once between Cecil Taylor and new age music, and, listening here, it's not that far-fetched. Cecil's music washes over you the way new age music is meant to, but the difference is enormous. New age music ends at your ears. Cecil Taylor ends in your guts.

Without Europe, artists like Cecil Taylor and **Muhai Richard Abrams** would be a lot poorer. Despite the seemingly healthy state of American jazz recording, no American label is going to devote 11 CDs to Cecil Taylor (and no American city is going to host the kind of month-long residency that led to the set). Certainly no American jazz prize carries a \$30,000 cash award.

Europeans may not love jazz more than Americans, but, somehow, they sometimes treat it with the kind of artistic respect it deserves.

## CONTEMPORARY JAZZ

April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |  |                       |       |    |
|----|--|-----------------------|-------|----|
| 1  | NEVER TOO FAR (EMI 92401)                        | DIANNE REEVES         | 2     | 7  |
| 2  | LONDON WARSAW NEW YORK (Epic E 45472)            | BASIA                 | 3     | 7  |
| 3  | BACK ON THE BLOCK (Qwest/Warner Bros. 26020)     | QUINCY JONES          | 1     | 15 |
| 4  | INSIDEOUT (GRP 9601)                             | CHICK COREA           | 7     | 5  |
| 5  | PERSONAL (MCA 6335)                              | GEORGE HOWARD         | 18    | 3  |
| 6  | LIVE (Arista 8613)                               | KENNY G               | 4     | 15 |
| 7  | PENSYL SKETCHES #2 (Optimism 3223)               | KIM PENSYL            | 5     | 13 |
| 8  | BEAUTY WITHIN (Blue Note/Capitol 91650)          | CHARNETT MOFFETT      | 8     | 13 |
| 9  | UPTOWNSHIP (RCA 3070)                            | HUGH MASEKELA         | 6     | 13 |
| 10 | AT LAST (Spindletop 129)                         | SAM RINEY             | 13    | 7  |
| 11 | TIME OUT OF MIND (Columbia OC 45253)             | GROVER WASHINGTON JR. | 10    | 26 |
| 12 | RICH AND POOR (Warner Bros. 26002)               | RANDY CRAWFORD        | 9     | 18 |
| 13 | FRONT SEAT (Elektra 60906)                       | SADAO WATANABE        | 11    | 15 |
| 14 | SWEET AND SAXY (Warlock 2713)                    | KIM WATERS            | 17    | 9  |
| 15 | CORNUCOPIA (Blue Note/Capitol 92356)             | STANLEY JORDAN        | DEBUT |    |
| 16 | PUBLIC ACCESS (GRP 9598)                         | STEVE KAHN            | 16    | 5  |
| 17 | RAVEN (GRP 9602)                                 | DON GRUSIN            | 20    | 3  |
| 18 | DIFFERENT PLACES (NOVA 116)                      | TONY GUERREO          | 25    | 3  |
| 19 | LOVE IS GONNA GETCHA (GRP 9603)                  | PATTI AUSTIN          | DEBUT |    |
| 20 | HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)    | VARIOUS ARTISTS       | 12    | 24 |
| 21 | MIL AMORES (Narada 63010)                        | DOUG CAMERON          | 21    | 5  |
| 22 | STORYTELLING (Columbia FC 45252)                 | JEAN LUC PONTY        | 14    | 34 |
| 23 | TIME WILL TELL (Intima 73503)                    | FATBURGER             | 15    | 18 |
| 24 | RITUALS (PRIVATE MUSIC 2062)                     | MICHAEL COLINA        | 28    | 3  |
| 25 | STREET SMART (Columbia C 45397)                  | EDDIE GOMEZ           | DEBUT |    |
| 26 | FRIENDS TO LOVERS (Headfirst/K-Tel 31311)        | GARY HERBIG           | 19    | 15 |
| 27 | MOSAIQUE (Elektra 60892)                         | GIPSY KINGS           | 22    | 9  |
| 28 | PRISONER OF LOVE (Atlantic 82046)                | KENNY GARRETT         | 24    | 15 |
| 29 | FOR MY FRIENDS (Headfirst/K-Tel 215)             | GREG MATHIESON        | 26    | 13 |
| 30 | A LADY WITH A SONG (Columbia C 45378)            | NANCY WILSON          | DEBUT |    |
| 31 | LOVE WARRIORS (Windham Hill JazzWH 0116)         | TUCK & PATTI          | 27    | 43 |
| 32 | MIGRATION (GRP 9592)                             | DAVE GRUSIN           | 29    | 28 |
| 33 | CURRENT EVENTS (Verve Forecast/PolyGram 839 388) | CURRENT EVENTS        | 30    | 26 |
| 34 | COLOR RIT (GRP 9594)                             | LEE RITENOUR          | 31    | 28 |
| 35 | AT LAST (Blue Note 91937)                        | LOU RAWLS             | 32    | 36 |
| 36 | LETTER FROM HOME (Geffen 9-24245)                | PAT METHENY GROUP     | 33    | 39 |
| 37 | LITTLE SECRETS (Windham Hill/A&M 0120)           | ANDY NARELL           | 34    | 24 |
| 38 | TEN DEGREES NORTH (MCA 6328)                     | DAVE SAMUELS          | 35    | 18 |
| 39 | NOTHING BUT THE TRUTH (Artful Balance 7216/JCI)  | DAVID DIGGS           | 36    | 11 |
| 40 | JIGSAW (Atlantic 82027)                          | MIKE STERN            | 36    | 32 |

## JAZZ PICKS

MARLON JORDAN: *For You Only* (Columbia CK 45200)

The instrument (trumpet), hometown (New Orleans) and sidemen (including Branford Marsalis) sound familiar, as does the name (his brother is flutist Kent, his dad is altoist Kidd). A brassy, close-to-the-vest young hard-bopper, whose playing oozes of warmth, in an impressively focused debut.

JOHN SCOFIELD: *Time on My Hands* (Blue Note 92894)

The jazz guitarist of the moment debuts on Blue Note with a cool, skin-tight quartet session. Jack DeJohnette, Charlie Haden and Joe Lovano round out the band, but it's Scofield's date all the way. His hazy blue guitar sculpts craggy solos, on his own craggy tunes, in a style that's the missing link between mainstream and fusion guitar.

BENNY CARTER: *Cookin' at Carlos 1* (Musicmasters CIJD6 0230)

A man who helped define the alto sax in the '20s is still playing its pants off today. A loose, swinging '88 club date with Carter, a veteran rhythm section and a bunch of standards. Benny Carter blowing—nothing wrong with that.



# RAP

BY ERNEST HARDY

**NEWS:** For those of you who have seen the film *House Party*, you're already familiar with the rap trio Groove B Chill. Everyone else will know them soon. They have a single, "Hip Hop Music," coming out soon on A&M Records.

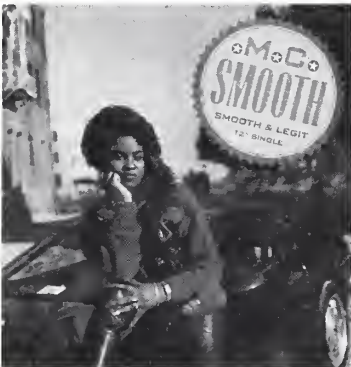


Groove B Chill

The following discs have all just been certified gold: the single "Just a Friend," from Biz Markie's gold album, *The Biz Never Sleeps*; *The Iceberg/Freedom of Speech...Just Watch What You Say*, Ice-T's latest album; and "The Secret Garden," the second single from Quincy Jones' album, *Back on the Block*.

## ■ SINGLES

**M.C. SMOOTH:** "Smooth & Legit" (Crush Music A 409-6)



Yet another resume set to beats. Credentials: she's tough, takes no sh—, and, of course, you want her. At least that's what she tells us. What she doesn't tell us is why we should care. A forceful rapper who is wasting her time with this self-serving (and dated) approach.

**MCJX:** Stand up for Something (LSN Records OET 30008)

**MCJX**  
STAND UP FOR  
SOMETHING



It's a bad sign when this newcomer tells us he's controversial. You know he's going to go out of his way to demonstrate it and, chances are, it won't be provocative so much as reactionary. "Stand up for something or

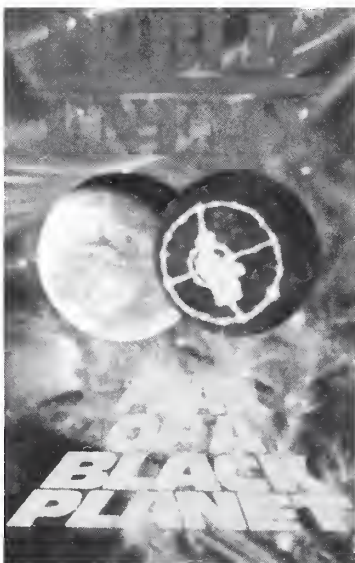
you'll fall for anything," we're told, and as an outline of foolish choices and misplaced priorities are outlined, the feeling of dread recedes. Then MCJX tells of a young man who is about to become a father and is skirting his responsibilities. A combination punishment and consequence of his not being "a man" about his responsibilities is that he eventually finds himself, "marching with the gays in the AIDS parade." Give me half a break.

**MC SHAN:** "It Don't Mean a Thing" (Cold Chillin'/Warner Bros. 9 21501-0)

For when frat boys wanna party, dude.

## ■ ALBUMS

**PUBLIC ENEMY:** *Fear of a Black Planet* (Def Jam/Columbia 45413)



Relentless. Dense tracks filled with artfully injected samples, create a jagged and jarring landscape that is often as hilarious ("Burn Hollywood Burn") as it is politically charged. Focused anger is what continues to set PE apart from their many clones—even if some of the anger is *mis*-focused (as in the AIDS-concerned "Meet the G That Killed Me" and its wrongheaded lyrics: "Man to man / I don't know if they can / From what I know / the parts don't fit / [ahh sh—l]"). Also tackled is the issue of inter-racial dating (surprise, surprise, PE come down heavily against it) as well as Black image and self-awareness. As promised, the *Eurocentric* view is challenged throughout. Though they don't actually say an awful lot they haven't already said, they are tighter, harder and much more concentrated; there isn't a superfluous syllable on the disc. They will continue to open cans of worms with *Fear* (some of their stands are *not* those of progressives) but dialogue *will* be sparked, and that is half the point anyway.

# RAP ALBUMS

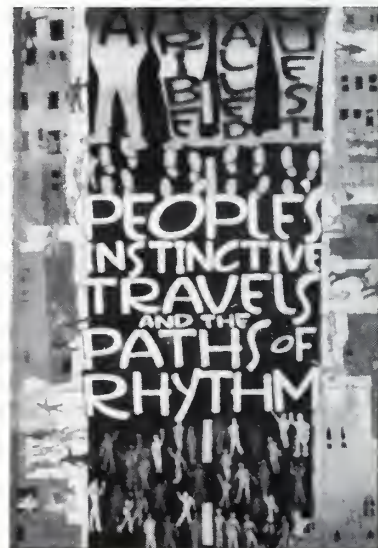
April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |   |  |       |    |
|----|---|--|-------|----|
| 1  | PLEASE DON'T HURT'EM (Capitol 92857)                            | M.C. Hammer                              | 7     | 5  |
| 2  | WRECKS-N-EFFECT (Motown 6281)                                   | Wrecks-N-Effect                          | 2     | 22 |
| 3  | DONE BY THE FORCES OF NATURE (Warner Bros. 26072)               | Jungle Bros.                             | 5     | 13 |
| 4  | A SHADE OF RED (Virgin 91269-4)                                 | Redhead Kingpin & the F.B.I.             | 4     | 13 |
| 5  | THE INCREDIBLE BASE (Profile 1285)                              | Rob Base                                 | 1     | 13 |
| 6  | THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)                   | 3rd Base                                 | 3     | 20 |
| 7  | AND IN THIS CORNER...(Jive/RCA 1188)                            | D.J. Jazzy Jeff & the Fresh Prince       | 6     | 24 |
| 8  | THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)                     | Biz Markie                               | 8     | 25 |
| 9  | BIG TYME (MCA 42302)  | Heavy D. & The Boyz                      | 9     | 42 |
| 10 | FUN HOUSE (Select 21638)  | Kid'N Play                               | 22    | 3  |
| 11 | PAWNS IN THE GAME (Skywalker XR111)                             | Profeser Griff And The Asiatic Disciples | 14    | 5  |
| 12 | 2-4 THE BASS (Sedona 7521)                                      | Def Dames                                | 15    | 7  |
| 13 | LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)        | Tony M.F. Rock                           | 16    | 10 |
| 14 | SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)               | Grand Master Slice & Izzy Chill          | 18    | 25 |
| 15 | 4 (Reprise 26049)   | Def Con 4                                | 25    | 3  |
| 16 | LARGE AND IN CHARGE (MCA 6354)                                  | Chunky A                                 | 10    | 18 |
| 17 | STONE COLD RHYMIN' (Delicious/Island 91309)                     | Young M.C.                               | 11    | 29 |
| 18 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)                | 2 Live Crew                              | 12    | 38 |
| 19 | HIP HOP PRANKSTER (Priority 57117)                              | Bobby Jimmy & The Critters               | 20    | 5  |
| 20 | SEX PACKETS (Tommy Boy TBC 1026)                                | Digital Underground                      | DEBUT |    |
| 21 | TO HELL AND BACK (Profile 1283)                                 | Nemesis                                  | 13    | 15 |
| 22 | DON'T SWEAT ME (On Top 9003)                                    | M.C. Shy D                               | 30    | 3  |
| 23 | SEMINAR (Nasty Mix 70150)                                       | Sir-Mix-a-Lot                            | 16    | 22 |
| 24 | THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003) | Ice-T                                    | 19    | 26 |
| 25 | NEW FUNKY TRIBE (4th & B'Way 4017)                              | Boo-Yaa T.R.I.B.E.                       | DEBUT |    |
| 26 | NO ONE CAN DO IT BETTER (Atlantic 91275)                        | The D.O.C.                               | 19    | 36 |
| 27 | THE DOGS (On Top 2003)  | The Dogs                                 | 34    | 3  |
| 28 | IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)          | Big Daddy Kane                           | 22    | 28 |
| 29 | "C" YA (Profile 1284)   | Ron C                                    | 24    | 7  |
| 30 | PETERS POSSE (Peters 1001)                                      | Various Artists                          | DEBUT |    |
| 31 | NO MORE MR. NICE GUY (Wild Pitch 2001)                          | Gang Starr                               | 26    | 9  |
| 32 | STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)                | N.W.A.                                   | 27    | 58 |
| 33 | ALL HAIL THE QUEEN (Tommy Boy 1022)                             | Queen Latifah                            | 27    | 20 |
| 34 | EAZY DUZ IT (Priority 57100)                                    | Eazy-E                                   | 29    | 64 |
| 35 | FUNKT TECHNICIAN (Wild Pitch 2003)                              | Lord Finesse & D.J. Mike Smooth          | DEBUT |    |
| 36 | IT TAKES TWO (Profile 1267)                                     | Rob Base & D.J. E-Z Rock                 | 31    | 64 |
| 37 | GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)                     | The Ghetto Boys                          | 32    | 15 |
| 38 | PAUL'S BOUTIQUE (Capitol 92844)                                 | Beastie Boys                             | 32    | 36 |
| 39 | LET'S GET IT STARTED (Capitol 90924)                            | M.C. Hammer                              | 35    | 64 |
| 40 | JUST A POET WITH SOUL (Delicious Vinyl 30001)                   | Def Jef                                  | 36    | 15 |

**A TRIBE CALLED QUEST:**  
*People's Instinctive Travels and the Paths of Rhythm* (Jive 331-4-J)

This is a tough one to call. Quite obviously, there's an incredible collective imagination at work here, and their huge jazz influence is both refreshing and a means of taking you off-guard. Having worked with De La Soul and the Jungle Brothers, among others, Tribe are firm members of hip-hop's eccentric/eclectic branch. Unfortunately, they never really rocket into the realm of the *truly* inspired. It's frustrating because they come so close and their lyrical/world perspective is just left enough of center that you wish they'd gone just a little further with it. Definitely worth checking out, if for no other reason than to start the complete set of what promises to be a rich career.





# COCINANDO

BY TONY SABOURNIN

**THIS WEEK NEW YORK RADIO LOST SOME OF ITS LUMINESCENCE**, and maybe more. It started with the departure of Gilda Mirós from WJIT (Radio America) to relocate to Miami's WCMQ (FM-92). For 17 years Mirós created a demographically important daily audience, fed by her caressing, sensually groaning patterns and topics. Always affectionate, intelligent and very ladylike, her segment was prime time for balladeers' interviews and record-buyers' pockets. It's not quite certain whether she will have a similar format at FM-92, which must fill the gaping crater caused by Betty Pino's transfer to Ritmo 98.

What is sure is that Mirós will not have nearly the programming influence Pino had at FM-92. Consequently, this: 1.) consolidates Raul Alarcon, Sr.'s homogeneous (it is hoped) programming format for his respective FMs in New York and Miami; 2.) blindsides Pino with a formidable, chiseled-contoured *faccia* competitor, Mirós, with extensive credentials in radio, TV, theater and *el cine*; since 3.) Pino's other potential competitor, Maria Cristina Ruiz, is out of the Latin jock/programming scene. As the proven winner she is, Mirós will do well anytime, anywhere. However, it's the Jimmy Jimenez situation that looms as the circuit-breaker in this *tinglado*.

**JIMMY JIMENEZ HAS BEEN THE MOST ENIGMATIC POWER** figure of the New York music scene for the past decade. From his throne at New York's WKDM-AM, this Newark-born 31-year-old wielded the most indecipherable type of power: not a fearing one, but the type affably repressed behind a courteous smile—intellectual, though firm—that separated a hit from a flunk. No other PD has been more impervious to every promotional hype technique known. Jimenez was always faithfully guided by his own ears, and the unending programming-and-ratings chess-game carried against his main competitor, WSKQ.

Jimenez's 10-year climb to this pinnacle of power was most deserving. Freshly graduated with a communications degree, he came to WBNX to establish a semblance of programming continuity to a station optimistically remembered, as a result of FCC sanctions, as a chaotic milieu. Fighting the extra distraction of ballads' blossoming in the Big Apple's gusto, Jimenez developed a faithful following with tropical-heavy programming and uncanny microphone talents, headed by the venerable Polito Vega, he with the Orson Wellesian tenor and bod.

By 1984, luck came to assist hard work. The FCC lifted WBNX's sanctions, allowing the station to change its call letters to WKDM and elevating its programming to 24-hour status. Jimenez's programming style provided a marked counterpoint to other *Gran Manzana's* stations. All jock shifts played the same format consistently, its 10 top hits broadcast, approximately but infallibly, every three hours.

The results were, defined understatedly, explosive. WKDM's ratings roared upward, as its public developed an honest audience loyalty to hit songs. Labels were even happier, with sales increasing as the result of radio repetition. Albums, the system-fueling nutrient, *lived* longer, thanks to the synchronization between the station and the projected single sequence. More than playing otherwise-unwanted tropical icons, WKDM fiercely supported young and local artistic talent. Subsequently, it became, justifiably, the labels' and clubs' primary advertising route to reach the young, money-spending, dancing, record-purchasing audience.

Eventually, the station acquired such an importance that orchestras' dancing tours around the Northeast were determined singularly on whether the group's single was on WKDM's rotation. Since then, Jimenez, in his dual position as general manager and programming director, has maintained a fierce ratings fight, intensified with the advent of New York's first full-time Spanish FM station, WSKQ, which has raided away valuable WKDM mike talent, including Polito Vega.

Doubling for the past two years as WKDM's general manager in addition to his programming duties has exacted its toll on Jimenez's body. His hair now has a white Tongolele-like streak atop the head. Coffee and cigarettes are consumed at a faster rate than liberal doctors would allow. It has now been reported that, as of April 27, Jimmy Jimenez will cease his duties at WKDM to become vice president/general manager at KCOR, a San Antonio station focused on the international pop and Mexican regional sounds, and owned by Tischner Communications, widely considered the largest Spanish radio group in the nation.

"The only reason was an opportunity to grow at a corporate level," said Jimenez of his career move, before adding his eternal gratitude to United Broadcasting for giving him the opportunity to grow to his current status. He was quick and emphatic in dispelling the various rumors surrounding his departure, particularly the one that has him returning to the New York market to work on a soon-to-open commercial FM station.

Jimenez's departure leaves a hard-to-duplicate historic legacy. Those of us who have depended on his decisions for business continuity, and have disagreed—vociferously and to his face—with his programming choices, will now admit openly they were often better than our clients, and always more consistent and accessible than the competition's. But more importantly, Jimenez also leaves the station's future quite murky, as United Broadcasting commences the search for two individuals to replace his dual duties, especially program-

## MIAMI LATIN LPs

April 28, 1990 The square bullet indicates strong upward chart movement.

- 1 WORLD BEAT (CBS Discos) . . . . . KAOMA
- 2 EN ACCION (Sonotone) . . . . . JOE ARROYO
- 3 SE ME ENAMORA EL ALMA (BMG) . . . . . ISABEL PANTOJA
- 4 LOS GRANDES EXITOS (CBS Discos) . . . . . J.L. RODRIGUEZ
- 5 SALSA EN CALLE OCHO '90 (TH/Rodven) . . . . . VARIOUS
- 6 LOS GRANDES DEL MERENGUE (Karen) . . . . . VARIOUS
- 7 UN TOQUE DE MISTERIO (TH/Rodven) . . . . . RICARDO MONTANER
- 8 CON EL MARIACHI VARGAS (PolyGram) . . . . . J.L. RODRIGUEZ
- 9 12 ESTRELLAS DEL MERENGUE (Sonotone) . . . . . VARIOUS
- 10 MARAVILLOSO CORAZON (CBS Discos) . . . . . RAPHAEL

## NEW YORK LATIN LPs

April 28, 1990 The square bullet indicates strong upward chart movement.

- 1 LOS GRANDES EXITOS (CBS Discos) . . . . . J.L. RODRIGUEZ
- 2 LAMBADA (CBS Discos) . . . . . KAOMA
- 3 SALSA EN CALLE OCHO '90 (TH/Rodven) . . . . . VARIOUS
- 4 UNA PRUEBA DE AMOR (WEA Latina) . . . . . SUZY GONZALEZ
- 5 MAS GRANDE QUE NUNCA (TH/Rodven) . . . . . FRANKIE RUIZ
- 6 SONRIE (CBS Discos) . . . . . ROBERTO CARLOS
- 7 UNA AVENTURA (WEA Latina) . . . . . TONY RIVAS
- 8 QUE SERA DE MI (Combo) . . . . . MARIO ORTIZ
- 9 CUMBIAS CON SABOR NORTEÑO (Fonovisa) . . . . . VARIOUS
- 10 QUIEN COMO TU (CBS Discos) . . . . . ANA GABRIEL

ming—ratings being constantly threatened by New York audiences' fickle fads and the absence of a dependable research methodology.

This is an unwanted added strain to N.Y.'s music industry, already hurt by format changes to talk-radio effected at WADO (also half-owned by Tischner), and Radio America, whose firesale *remata* was substantially leavened with the bye-bye of Mirós' solid six-digit salary. Jimenez's PD replacement will have to learn to delicately balance Hispanic New York's consistently convoluting *caldero*, without becoming a carbon copy of Raul Alarcon, Sr.'s eclectic (and often off-the-wall) programming style at WSKQ, and the station's permanent penchant for self-promotion. Until this person is selected, there will be, understandably, considerable concern about the region's future as a productive sales market.

Either way, I will miss the geographical-nearness comfort of Jimmy Jimenez, the friend who always made time to talk about current market trends, future projects and life aspirations; one who stood by on bad days, when life wasn't as rosy as today. He'll do a good job at KCOR. He'll give the station 200% dedication, and whoever deals with him with earnest respect will have a true friend. As much as I am happy for the betterment of his and Gilda Mirós' financial future, I can't help feeling spiritually poorer for their departure.



# RHYTHM & BLUES

BY BOB LONG

**THE SECOND-HARDEST WORKING MAN IN SHOW BUSINESS:** From the road with the popular Janet Jackson Rhythm Nation Tour, we heard reports that Atlantic recording artist Chuckii Booker was preparing his second album. It's not that uncommon for a musician to write on the road, but this is on top



of performing a solo spot as the opening act and, after a brief rest, returning to lead Jackson's group as the musical director and main keyboardist during her 90-minute show. Whew!

In a recent chat from Chicago, Booker stated he isn't pushing his recording at this point. "I've recorded a couple of songs in various studios on my down-time," Booker says, "but it has gotten a little crazy doing two shows a night and then going into the studio. I wasn't getting any rest. I would rather wait until after the tour, because when I start to record I like to go all night."

While the new material awaits, Booker's debut is getting a revived push because of his high visibility on this major, sold-out tour. His first single, "Turned Away," still gets airplay, which he finds very satisfying. "It was the last song I recorded, a rush job recorded and mixed in one day," Booker recalls. "I was just clowning on the piano when I came

up with it and it has been the song that's commanded the most attention."

As for life on the road, he cautions, "while it looks glamorous, it's very hard work and serious business. One must stay in shape and get lots of rest with all the traveling and pacing." As for working with Jackson, Booker says what started as a simple meeting has launched his career into the big leagues. "Janet's a lot of fun. She's a hard worker and a real motivator. She cares about everyone and I couldn't be in a better position than I'm in now." The tour hits their hometown of L.A. this week before continuing its cross-country trek.

**BORN TO SING:** It would be impossible to find a more fitting title for Atlantic recording artist En Vogue's debut album than *Born to Sing*. The four young women who make up the group all started singing at about the same time they started walking. They grew up in separate parts of the country, but when they converged at an audition in California's Bay Area in 1988, they found themselves harmonizing with the ease of childhood friends.



Cindy Herron (from San Francisco), Terry Ellis (from Texas), Maxine Jones (from New Jersey), and Dawn Robinson (from Connecticut) continued their string of chance meetings when all four women showed up at auditions being held by the hot production team of Denzil Foster and Thomas McElroy. At that time, Foster and McElroy were looking to put together a female vocal group for their Atlantic Records concept album, *FM2*. Herron, Ellis, Jones and Robinson were chosen, and the group En Vogue was born.

The album, produced by Foster and McElroy, blends a variety of musical styles: R&B, rap, hip-hop and soul. The four singers' skills are brilliantly showcased in such cuts as "Hold On," the first single, which opens with a beautiful *cappella* passage. Other standout tracks include a clever '90s rendition of the '40s standard "Boogie Woogie Bugle Boy," retitled "Hip-Hop Bugle Boy." *Born to Sing* debuted at number 42 with a bullet on *Cash Box's* Black album charts—this week's highest debut.

"Working with Foster and McElroy was great," says Jones. "They really wanted our input and made this a real collaborative effort. We're all very excited about the group. It's where we want to be right now." With the recording of their debut album behind them, and live performances on tap, En Vogue's excitement is justified. It is very evident these young women were born to sing—together.

## R&B ALBUMS

April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

|    |  |   |       |    |
|----|--|---|-------|----|
| 1  | PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P)                      | M.C. Hammer                               | 3     | 7  |
| 2  | TENDER LOVER (Solar/Epic FZ45288)                                    | Babyface                                  | 1     | 39 |
| 3  | BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)                      | Quincy Jones                              | 2     | 20 |
| 4  | POISON (MCA 6387)  | Bell Biv DeVoe                            | 10    | 3  |
| 5  | AFTER 7 (Virgin 91061)   | After 7                                   | 6     | 30 |
| 6  | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)                    | Janet Jackson                             | 4     | 29 |
| 7  | AFFECTION (Arista 8554)  | Lisa Stansfield                           | 7     | 6  |
| 8  | ATTITUDE (Atlantic 82035)  | Troop                                     | 5     | 23 |
| 9  | MIKI HOWARD (Atlantic 82024)   | Miki Howard                               | 8     | 23 |
| 10 | THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)                      | Luther Vandross                           | 9     | 25 |
| 11 | STAY WITH ME (Columbia FC 44367)(G)                                  | Regina Belle                              | 11    | 31 |
| 12 | KID N'PLAYS FUN HOUSE (Select 21638)                                 | Kid N' Play                               | 14    | 5  |
| 13 | MICHEL'LE (Ruthless 91282)   | Michelle                                  | 18    | 15 |
| 14 | NEVER TO FAR (EMI 92401)   | Diane Reeves                              | 13    | 9  |
| 15 | BLACK'S MAGIC (Next Plateau 1019)                                    | Salt 'N' Pepa                             | 23    | 3  |
| 16 | THE CACTUS ALBUM (Columbia FC 45415)                                 | 3rd Bass                                  | 15    | 21 |
| 17 | SEX PACKETS (Tommy Boy 1026)   | Digital Underground                       | 25    | 3  |
| 18 | HOME (MCA 6312)(G)   | Stephanie Mills                           | 12    | 41 |
| 19 | LOVE, SMOKEY (Motown 6288)   | Smokey Robinson                           | 19    | 7  |
| 20 | GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)                          | The Ghetto Boys                           | 22    | 15 |
| 21 | BIG TYME (MCA 42302)(P)  | Heavy D. & The Boyz                       | 16    | 43 |
| 22 | KEEP ON MOVIN' (Virgin 91267)(P)                                     | Soul II Soul                              | 21    | 43 |
| 23 | LIVE (Arista 8613)(G)  | Kenny G                                   | 20    | 15 |
| 24 | HOWARD HEWETT (Elektra 60904)  | Howard Hewett                             | 42    | 3  |
| 25 | HOUSE PARTY (Motown 6269)  | Soundtrack                                | 30    | 4  |
| 26 | ADVENTURES IN PARADISE (Geffen/Reprise 24220)                        | Christopher Williams                      | 26    | 6  |
| 27 | ALL HAIL THE QUEEN (Tommy Boy 1022)                                  | Queen Latifah                             | 29    | 23 |
| 28 | THE REAL THING (Mercury/PolyGram 838 366)                            | Angela Winbush                            | 33    | 26 |
| 29 | RAW (Def Jam FC 45015)   | Alyson Williams                           | 34    | 55 |
| 30 | RICH AND POOR (Warner Bros. 26002)                                   | Randy Crawford                            | 28    | 24 |
| 31 | SPECIAL (Motown 6275)  | The Temptations                           | 27    | 33 |
| 32 | PAWNS IN THE GAME (Skiyywalker 1111)                                 | Professor Griff And The Asiatic Disciples | 36    | 4  |
| 33 | WHAT YOU NEED (Motown 6280)  | Stacy Lattisaw                            | 24    | 23 |
| 34 | HERITAGE (Columbia C45268)   | Earth Wind & Fire                         | 17    | 10 |
| 35 | ROUND TRIP (Capitol 90799)   | The Gap Band                              | 35    | 22 |
| 36 | LIVING LIKE HUSTLERS (Ruthless 46041)                                | Above The Law                             | 47    | 2  |
| 37 | PUMP UP THE JAM - THE ALBUM (SBK 73422)(G)                           | Technotronic                              | 32    | 18 |
| 38 | PERSONAL (MCA 6335)  | George Howard                             | 39    | 5  |
| 39 | GIRLS NIGHT OUT (RCA 9642)   | Tyler Collins                             | 41    | 5  |
| 40 | THE MAN IS BACK (A&M 5256)   | Barry White                               | 44    | 21 |
| 41 | SOMETHING TO GET YOU HYPED (Pandisc 8809)                            | Young & Restless                          | 48    | 5  |
| 42 | BORN TO SING (Atlantic 82084)  | En Vogue                                  | DEBUT |    |
| 43 | SILKY SOUL (Warner Bros. 25802)(G)                                   | Maze Featuring Frankie Beverly            | 38    | 31 |
| 44 | THE INCREDIBLE BASE (Profile 1285)(G)                                | Rob Base                                  | 40    | 21 |
| 45 | ALL OF YOUR LOVE (Motown 6278)                                       | The Good Girls                            | 45    | 19 |
| 46 | AS NASTY AS THEY WANNA BE (Luke Skyywalker 107)                      | 2 Live Crew                               | 43    | 40 |
| 47 | INTRODUCING...DAVID PEASTON (Geffen 24228)                           | David Peaston                             | 31    | 41 |
| 48 | A QUIET STORM (MCA 42299)  | Jeff Redd                                 | 46    | 5  |
| 49 | BEYOND A DREAM (Island 91319)  | By All Means                              | 66    | 2  |
| 50 | TOO MUCH PAIN (Malaco 7453)  | Little Milton                             | 59    | 4  |
| 51 | LAYIN' IN WAIT (Crush 230)   | Lenny Williams                            | 54    | 4  |
| 52 | ALL THE WAY (Solar 75310)  | Calloway                                  | 56    | 2  |
| 53 | A LADY WITH SONG (Columbia 45378)                                    | Nancy Wilson                              | 57    | 3  |
| 54 | THE REAL DEAL (London 838 593)                                       | Marvin Sease                              | 60    | 2  |
| 55 | FOREVER YOUR GIRL (P) (Virgin 90943)(P6)                             | Paula Abdul                               | 49    | 67 |
| 56 | SYBIL (Next Plateau 1018)  | Sybil                                     | 55    | 30 |
| 57 | LOVE GODDESS (4021)  | Lonnie Liston Smith                       | 63    | 2  |
| 58 | COLOR TAPESTRY (Compose 9904-1)                                      | Dunn Pearson Jr.                          | 58    | 6  |
| 59 | ALWAYS AND FOREVER (THE ALEUM)(Select 21635)                         | Whistle                                   | DEBUT |    |
| 60 | 2-4 THE BASS (Sedona 7521)   | Def Dames                                 | 50    | 7  |
| 61 | CONTROVERSY (Rap A Lot 104)  | Willy Dee                                 | 65    | 4  |
| 62 | TIME OUT OF MIND (Columbia OC 45253)                                 | Grover Washington Jr.                     | 51    | 8  |
| 63 | THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)              | Biz Markie                                | 52    | 25 |
| 64 | NEW FUNKY NATION (4th & B'way 4017)                                  | Boo Yaa Tribe                             | 68    | 2  |
| 65 | FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)                     | Public Enemy                              | DEBUT |    |
| 66 | LOVE IS GONNA GETCHA (GRP 9603)                                      | Patti Austin                              | DEBUT |    |
| 67 | DON'T SWEAT ME (On Top 9003)   | M.C. Shy-D                                | 70    | 2  |
| 68 | STONE COLD RHYMIN' (Delicious/Island 91309)(P)                       | Young M.C.                                | 67    | 30 |
| 69 | TOKYO BLUE (EMI 92248)   | Najee                                     | DEBUT |    |
| 70 | PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331) | A Tribe Called Quest                      | DEBUT |    |
| 71 | WE'RE IN THIS TOGETHER (Priority 57116)                              | Low Profile                               | 53    | 6  |
| 72 | Dance!...Ya Know It (MCA 6342)(P)                                    | Bobby Brown                               | 37    | 20 |
| 73 | WRECKS-N-EFFECT (Motown 6281)  | Wrecks-N-Efect                            | 61    | 30 |
| 74 | THREE THE HARD WAY (Atlantic 82082)                                  | Rodney O                                  | 62    | 4  |
| 75 | SEPERATE WAYS (Tabu/Epic 40978)                                      | Mary Davis                                | 64    | 4  |



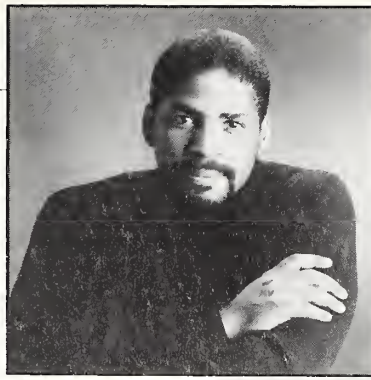
# TOP R&B SINGLES

April 28, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Poison



#1 Debut: Miles Jaye #73



To Watch: Melba Moore #33

|           |  |   | Total Weeks ▼ | Last Week ▼ |            | Total Weeks ▼  | Last Week ▼                    |       |    |
|-----------|--|---|---------------|-------------|------------|--|--------------------------------|-------|----|
| <b>1</b>  | <b>POISON</b> (MCA 53772)  | Bell Biv DeVoe                            | 5             | 8           | <b>51</b>  | <b>LOVE'S ON THE RUN</b> (Warner Brothers)                         | Maze featuring Frankie Beverly | 15    | 11 |
| <b>2</b>  | <b>READY OR NOT</b> (Virgin 98995)                                   | After 7                                   | 2             | 12          | <b>52</b>  | <b>ADDICTED TO YOUR LOVE</b> (Capitol 4JM 44490)                   | Gap Band                       | 10    | 12 |
| <b>3</b>  | <b>SHOW ME</b> (Elektra 7-64978)                                     | Howard Hewett                             | 7             | 9           | <b>53</b>  | <b>UNDER NEW MANAGEMENT</b> (Atlantic 88766)                       | Miki Howard                    | 28    | 15 |
| <b>4</b>  | <b>WHAT GOES AROUND</b> (Columbia 38-73201)                          | Regina Belle                              | 6             | 10          | <b>54</b>  | <b>SECRET GARDEN</b> (Qwest/Warner Bros. 7-19992)                  | Quincy Jones                   | 46    | 13 |
| <b>5</b>  | <b>RUB YOU THE RIGHT WAY</b> (MCA 1982)                              | Johnny Gill                               | 8             | 7           | <b>55</b>  | <b>WRAP YOU UP</b> (Warner Bros. 719969)                           | Randy Crawford                 | 47    | 13 |
| <b>6</b>  | <b>WHIP APPEAL</b> (Solar/Epic 816008)                               | Babyface                                  | 1             | 10          | <b>66</b>  | <b>HOW' BOUT US</b> (RCA 9163)                                     | Grayson Hugh & Betty Wright    | 62    | 4  |
| <b>7</b>  | <b>LOVE YOU HONEY</b> (A&M)  | Randy & The Gypsys                        | 18            | 10          | <b>57</b>  | <b>PARADISE</b> (Jive/RCA 1341-1-JD)                               | Ruby Turner                    | 60    | 4  |
| <b>8</b>  | <b>ALRIGHT</b> (A&M SP-18021)  | Janet Jackson                             | 20            | 4           | <b>58</b>  | <b>FRIEND OF A FRIEND</b> (EMI 50295)                              | O'Jays                         | 63    | 4  |
| <b>9</b>  | <b>THE HUMPTY DANCE</b> (Tommy Boy 944)                              | Digital Underground                       | 9             | 3           | <b>59</b>  | <b>GOOD LOVE</b> (MCA 24000)                                       | Klymaxx                        | 80    | 2  |
| <b>10</b> | <b>ALL OVER YOU</b> (Orpheus/EMI 7277)                               | Freddie Jackson                           | 12            | 9           | <b>60</b>  | <b>U CAN'T TOUCH THIS</b> (Capitol 44552)                          | M.C. Hammer                    | 73    | 3  |
| <b>11</b> | <b>GET A LIFE</b> (Virgin 4-9881)                                    | Soul II Soul                              | 21            | 5           | <b>61</b>  | <b>THE COMFORT OF A MAN</b> (MCA 53769)                            | Stephanie Mills                | 22    | 14 |
| <b>12</b> | <b>HOLD ON</b> (Atlantic 86234)                                      | En Vogue                                  | 24            | 7           | <b>62</b>  | <b>HELP THE CHILDREN</b> (Capitol 4JM 44497)                       | M.C. Hammer                    | 35    | 14 |
| <b>13</b> | <b>SOUL TO SOUL</b> (Mowtown-2023)                                   | Temptations                               | 13            | 10          | <b>63</b>  | <b>I NEED YOUR LOVIN'</b> (Def Jam/Columbia)                       | Alyson Williams                | 37    | 15 |
| <b>14</b> | <b>LOVE IS LIKE A ITCHIN'</b> (Mowtown 8765)                         | Good Girls                                | 14            | 10          | <b>84</b>  | <b>ONE GIRL</b> (Geffen 4-19877)                                   | Christopher Williams           | 67    | 4  |
| <b>15</b> | <b>GIRLS NITE OUT</b> (RCA 9174-1-RD)                                | Tyler Collins                             | 82            | 11          | <b>65</b>  | <b>SWEAT YOU</b> (Def Jam/Columbia 73301)                          | Newkirk                        | 64    | 3  |
| <b>16</b> | <b>SACRED KIND OF LOVE</b> (Columbia 38-73234)                       | Grover Washington Jr. Feat. Phyllis Hyman | 16            | 8           | <b>66</b>  | <b>I WONDER WHO SHE'S LOVIN'</b> (Epic ZST73306)                   | Something Special              | 70    | 2  |
| <b>17</b> | <b>NO MORE TEARS</b> (Mercury 876 367)                               | Angela Winbush                            | 17            | 10          | <b>67</b>  | <b>HELLO STRANGER</b> (Warlock 078)                                | She                            | 69    | 3  |
| <b>18</b> | <b>FOOTSTEPS IN THE DARK</b> (MCA 53768)                             | Body                                      | 19            | 10          | <b>68</b>  | <b>RADIO DRIVER</b> (RCA 9172)                                     | Domino Theory                  | 71    | 2  |
| <b>19</b> | <b>SPREAD MY WINGS</b> (Atlantic 4-88734)                            | Troop                                     | 3             | 14          | <b>69</b>  | <b>(TWO SHIPS) IN THE NIGHT</b> (Arista AL-8493)                   | Jermaine Jackson               | 48    | 12 |
| <b>20</b> | <b>DO YOU REMEMBER</b> (Island PR3193)                               | By All Means                              | 23            | 7           | <b>70</b>  | <b>GET UP! (BEFORE THE NIGHT IS OVER)</b> (SBK 07315)              | Technotronic                   | 32    | 11 |
| <b>21</b> | <b>TOMORROW (A BETTER YOU,BETTER ME)</b> (Qwest/Warner Bros. 4-9881) | Quincy Jones Featuring Tevin Campbell     | 33            | 4           | <b>71</b>  | <b>MY HEART BEATS FOR YOU</b> (MCA 53773)                          | The Newtrons                   | 72    | 3  |
| <b>22</b> | <b>ALWAYS AND FOREVER</b> (Select 62362)                             | Whistle                                   | 25            | 7           | <b>72</b>  | <b>THE FORMULA</b> (Ruthless/Atlantic 0-96500)                     | The D.O.C.                     | 74    | 3  |
| <b>23</b> | <b>I WANT TO DO IT GOOD TO YA</b> (A&M SP-17997)                     | Barry White                               | 41            | 9           | <b>73</b>  | <b>IRRESISTIBLE</b> (Island DMD1482)                               | Miles Jaye                     | DEBUT |    |
| <b>24</b> | <b>THE BLUES</b> (Polygram 873995-1)                                 | Tony Toni Tone                            | 53            | 3           | <b>74</b>  | <b>MAKE IT LAST</b> (Atlantic 87944)                               | Paul Jackson                   | DEBUT |    |
| <b>25</b> | <b>NEVER TOO FAR</b> (EMI 92401)                                     | Dianne Reeves                             | 31            | 15          | <b>75</b>  | <b>GOT TO HAVE YOUR LOVE</b> (Capitol 15521)                       | Mantronix Featuring Wondress   | 66    | 12 |
| <b>26</b> | <b>IT'S TIME</b> (Qwest/Warner Bros. 4-19911)                        | Winans                                    | 39            | 5           | <b>76</b>  | <b>ESCAPADE</b> (A&M 1490)   | Janet Jackson                  | 40    | 15 |
| <b>27</b> | <b>MY BABYS HOUSE</b> (Reprise 7-19937)                              | Micheal Cooper                            | 44            | 6           | <b>77</b>  | <b>I CAN'T COMPLAIN</b> (MCA 53774)                                | Patti Labelle                  | 76    | 4  |
| <b>28</b> | <b>BLACK MAN</b> (Columbia CSK 73229)                                | Tashan                                    | 49            | 7           | <b>78</b>  | <b>KISS THOSE LIPS</b> (Columbia 38-73227)                         | Full Force                     | 77    | 3  |
| <b>29</b> | <b>SAY U LOVE ME</b> (Reprise 7-19965)                               | Def Con 4                                 | 52            | 7           | <b>79</b>  | <b>MOTHER FUSSIN'</b> (S.D.E.G. PO34)                              | Daddy D                        | 79    | 5  |
| <b>30</b> | <b>GET UP AND HAVE A GOOD TIME</b> (Profile 7292)                    | Rob Base                                  | 30            | 6           | <b>80</b>  | <b>NICETY</b> (Atco 7-98980)                                       | Michel'le                      | DEBUT |    |
| <b>31</b> | <b>EVERYTHING YOU TOUCH</b> (Motown MOT 6268)                        | Smokey Robinson                           | 4             | 13          | <b>81</b>  | <b>IF AT FIRST YOU DON'T SUCCEED (TRY AGAIN)</b> (Lection/Mercury) | Edwin Hawkins                  | 81    | 3  |
| <b>32</b> | <b>I WANT YOU YOU WANT ME</b> (Elektra 64979-4)                      | Starpoint                                 | 36            | 8           | <b>82</b>  | <b>SPIN THAT WHEEL</b> (SBK 07320)                                 | High Tech 3 Feat. Ya Kid K     | DEBUT |    |
| <b>33</b> | <b>LIFT EVERY VOICE AND SING</b> (Capitol 4450)                      | Melba Moore                               | 55            | 3           | <b>83</b>  | <b>DON'T WANNA FALL IN LOVE</b> (Warner Bros. 7-19933)             | Jane Child                     | 86    | 2  |
| <b>34</b> | <b>SHAKE IT UP</b> (Reprise 4-19963)                                 | Jamaican Boy                              | 57            | 5           | <b>84</b>  | <b>CAN'T GET ENOUGH OF YOU</b> (Alpha Int'l 73004)                 | Robble Mychals                 | 91    | 5  |
| <b>35</b> | <b>HARD UP</b> (ORPHEUS 72271)                                       | Eric Gable                                | 34            | 9           | <b>85</b>  | <b>THROUGH THE TEST OF TIME</b> (GRP 3032)                         | Patti Austin                   | 90    | 2  |
| <b>36</b> | <b>AIN'T NO WOMAN (LIKE THE ONE I GOT)</b> (Arista 9926)             | Kashif                                    | 51            | 7           | <b>86</b>  | <b>THE SEX OF IT</b> (Columbia 73256)                              | Kid Creole                     | DEBUT |    |
| <b>37</b> | <b>HERES A TICKET</b> (Crush 866)                                    | Lenny Williams                            | 45            | 7           | <b>87</b>  | <b>DON'T WEAR IT OUT</b> (Tabu/Epic 73005)                         | Mary Davis                     | 75    | 11 |
| <b>38</b> | <b>WHY IT GOTTA BE LIKE THAT</b> (Wing/Polygram)                     | Shades Of Lace                            | 54            | 6           | <b>88</b>  | <b>BODY TALK</b> (Wing/Polygram 873-599-1)                         | Sharon Bryant                  | 87    | 10 |
| <b>39</b> | <b>GHETTO HEAVEN</b> (Atlantic4-87997)                               | Family Stand                              | 61            | 4           | <b>89</b>  | <b>B-GIRL</b> (Pandisc 056)  | Young & The Restless           | DEBUT |    |
| <b>40</b> | <b>SIR LANCELOT</b> (Solar/Epic 4-74008)                             | Calloway                                  | 65            | 4           | <b>90</b>  | <b>MERCY MERCY ME</b> (Apollo/Mowtown MOT-6297)                    | Milira                         | DEBUT |    |
| <b>41</b> | <b>WHY YOU GET FUNKY ON ME</b> (Mowtown 2036)                        | Today                                     | 43            | 5           | <b>91</b>  | <b>WE'RE ALL IN THIS TOGETHER</b> (Geffen 19950)                   | David Peaston                  | 50    | 15 |
| <b>42</b> | <b>SHOWER YOU WITH LOVE</b> (MCA 53697)                              | George Howard Introducing John Pagano     | 42            | 10          | <b>92</b>  | <b>HERITAGE</b> (Columbia CSK 73205)                               | Earth, Wind & Fire             | 38    | 14 |
| <b>43</b> | <b>JINGLING BABY</b> (Def Jam/Columbia 44-73147)                     | L.L. Cool J                               | 27            | 8           | <b>93</b>  | <b>KEEP IT TOGETHER</b> (Sire/Warner Bros. 7-19933)                | Madonna                        | 88    | 6  |
| <b>44</b> | <b>RISE TO THE TOP</b> (Mega Jam MJDJ-7278-0)                        | Phalon                                    | 58            | 7           | <b>94</b>  | <b>VIRGIN GIRL</b> (RCA 9182)                                      | Troy Johnson                   | 78    | 4  |
| <b>45</b> | <b>CRAZY 4 U</b> (Next Plateau JDM50115)                             | Sybil                                     | 56            | 5           | <b>95</b>  | <b>ONE OF A KIND</b> (Warner Bros.19910)                           | The Isley Brothers             | 83    | 9  |
| <b>46</b> | <b>911 IS A JOKE</b> (Def Jam/Columbia 73309)                        | Public Enemy                              | 59            | 3           | <b>96</b>  | <b>I FOUND LOVIN'</b> (Uptown/MCA 53729)                           | Jeff Redd                      | 85    | 13 |
| <b>47</b> | <b>TREAT HER RIGHT</b> (Epic XSS-01956A)                             | Luther Vandross                           | 29            | 13          | <b>97</b>  | <b>JUICY GOTCHA CRAZY</b> (Capitol 15510)                          | Oaktowns 3-5-7                 | 89    | 8  |
| <b>48</b> | <b>FUN HOUSE (THE HOUSE WE DANCE IN)</b> (Select 62356)              | Kid N Play                                | 26            | 6           | <b>98</b>  | <b>PRECIOUS LOVE</b> (MCA 53790)                                   | Jody Watley                    | 94    | 9  |
| <b>49</b> | <b>OOH LA LA</b> (Columbia 38-73211)                                 | Perfect Gentlemen                         | 68            | 2           | <b>99</b>  | <b>PROMISES, PROMISES</b> (Geffen/Reprise 7-22781)                 | Christopher Williams           | 96    | 15 |
| <b>50</b> | <b>ALL AROUND THE WORLD</b> (Arista AS1-9928)                        | Lisa Stanfield                            | 11            | 14          | <b>100</b> | <b>GIRLS, THEY LOVE ME</b> (Uptown/MCA 53784)                      | Heavy D. & the Boyz            | 98    | 15 |



# TOP 200 ALBUMS

April 28, 1990

The square bullet indicates strong upward chart movement

(G) = GOLD (RIAA) Certified

(P) = PLATINUM (RIAA) Certified



#1 Debut: Public Enemy #72

|            |  |   | Total Weeks ▼ | Last Week ▼ |
|------------|--|---|---------------|-------------|
| <b>1</b>   | <b>I DO NOT WANT WHAT I HAVE'NT GOT</b> (Chrysalis 21759)                  | <b>SINEAD O'CONNOR</b>                    | 5             | 4           |
| 2          | <b>NICK OF TIME</b> (Capitol 91268)CEMA 8.98(P)                            | BONNIE RAITT                              | 1             | 56          |
| 3          | <b>SOUL PROVIDER</b> (Columbia 45012)CBS(P)                                | MICHAEL BOLTON                            | 3             | 40          |
| 4          | <b>RHYTHM NATION 1814</b> (A&M 3920)BMG 8.98(P3)                           | JANET JACKSON                             | 4             | 30          |
| <b>5</b>   | <b>PLEASE HAMMER DON'T HURT 'EM</b> (Capitol 92857)                        | M.C. HAMMER                               | 9             | 7           |
| 6          | <b>FOREVER YOUR GIRL</b> (Virgin 90943)WEA 9.98(P6)                        | PAULA ABDUL                               | 2             | 74          |
| 7          | <b>ALANNAH MYLES</b> (Atlantic 81956)WEA 8.98                              | ALANNA MILES                              | 6             | 14          |
| <b>8</b>   | <b>VIOLATER</b> (Sire/Reprise 26081)                                       | DEPECHE MODE                              | 12            | 4           |
| 9          | <b>...BUT SERIOUSLY</b> (Atlantic)WEA 8.98(P2)                             | PHIL COLLINS                              | 7             | 22          |
| 10         | <b>PUMP</b> (Geffen GHS 24254)WEA 8.98(P2)                                 | AEROSMITH                                 | 8             | 31          |
| <b>11</b>  | <b>AFFECTION</b> (Arista 8554)   | LISA STANSFIELD                           | 14            | 7           |
| <b>12</b>  | <b>MANIC NIRVANA</b> (Atlantic 91336)                                      | ROBERT PLANT                              | 17            | 4           |
| 13         | <b>COSMIC THING</b> (Reprise 25854)WEA 8.98(P)                             | B-52'S                                    | 11            | 42          |
| 14         | <b>TECHNOTRONIC THE ALBUM</b> (SBK 93422)CEMA 8.98(G)                      | TECHNOTRONIC                              | 10            | 19          |
| 15         | <b>BACK ON THE BLOCK</b> (Qwest/Warner Bros 26020)WEA 8.98(P)              | QUINCY JONES                              | 15            | 21          |
| 16         | <b>CRY LIKE A RAINSTORM HOWL LIKE THE WIND</b> (Elektra 60872)WEA 8.98(P2) | LINDA RONDSTADT (Featuring Aaron Neville) | 13            | 27          |
| 17         | <b>GIRL YOU KNOW IT'S TRUE</b> (Arista AL-8592)BMG 8.98(P6)                | MILLI VANILLI                             | 16            | 58          |
| 18         | <b>TENDER LOVER</b> (Solar 45288)CBS(P)                                    | BABYFACE                                  | 18            | 40          |
| 19         | <b>THE END OF INNOCENCE</b> (Geffen 24217)WEA 8.98(P)                      | DON HENLEY                                | 23            | 42          |
| <b>20</b>  | <b>POISON</b> (MCA 6387)   | BELL BIV DeVOE                            | 27            | 3           |
| 21         | <b>BLUE SKY MINING</b> (Columbia 45398)                                    | MIDNIGHT OIL                              | 19            | 6           |
| 22         | <b>DR. FEELGOOD</b> (Elektra 60829)WEA 8.98(P2)                            | MOTLEY CRUE                               | 22            | 32          |
| 23         | <b>LONDON WARSAW NEW YORK</b> (Epic 45472)CBS                              | BASIA                                     | 26            | 9           |
| <b>24</b>  | <b>DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER</b> (Warner Bros 26158)      | ROD STEWART                               | 29            | 5           |
| 25         | <b>STORMFRONT</b> (Columbia 44366)CBS(P2)                                  | BILLY JOEL                                | 24            | 26          |
| <b>26</b>  | <b>STICK IT TO YA</b> (Chrysalis 21702)CEMA 9.98                           | SLAUGHTER                                 | 37            | 10          |
| 27         | <b>KENNY G LIVE</b> (Arista 8613)BMG 8.98(G)                               | KENNY G                                   | 20            | 21          |
| 28         | <b>FULL MOON FEVER</b> (MCA 6253)MCA 9.98(P2)                              | TOM PETTY                                 | 21            | 51          |
| 29         | <b>JOURNEYMAN</b> (Reprise 26074)WEA 8.98(G)                               | ERIC CLAPTON                              | 30            | 23          |
| <b>30</b>  | <b>PRETTY WOMAN</b> (EMI 93492)  | SOUNDTRACK                                | 56            | 3           |
| 31         | <b>CAN'T FIGHT FATE</b> (Arista 8581)BMG 8.98(G)                           | TAYLOR DAYNE                              | 25            | 24          |
| 32         | <b>STONE COLD RHYMIN'</b> (Delicious/Island 91309)WEA 8.98(P)              | YOUNG M.C.                                | 28            | 32          |
| <b>33</b>  | <b>SEX PACKET</b> (Tommy Boy 1026)   | DIGITAL UNDERGROUND                       | 79            | 3           |
| 34         | <b>CUTS BOTH WAYS</b> (Epic 45217)CBS(P)                                   | GLORIA ESTEFAN                            | 34            | 40          |
| 35         | <b>LOOK SHARP!</b> (EMI 91098)CEMA 9.98(P)                                 | ROXETTE                                   | 32            | 54          |
| 36         | <b>MARCH</b> (RCA 9692-1-R)BMG 8.98  | MICHAEL PENN                              | 33            | 19          |
| 37         | <b>MICHEL'LE</b> (Ruthless/Atco 91282)                                     | MICHEL'LE                                 | 31            | 15          |
| <b>38</b>  | <b>PAINTING IN MY MIND</b> (Sire/Warner Bros 26148)WEA 9.98                | TOMMY PAGE                                | 40            | 5           |
| 39         | <b>THE BEST OF LUTHER</b> (Epic 45320-EK45423)CBS(P)                       | LUTHER VANDROSS                           | 35            | 26          |
| 40         | <b>BEACHES</b> (G) (Atlantic 81933)WEA 9.98(P2)                            | ORIGINAL MOTION PICTURE SOUNDTRACK        | 36            | 67          |
| <b>41</b>  | <b>BRIGADE</b> (Capitol 91820)   | HEART                                     | 94            | 2           |
| <b>42</b>  | <b>BLACK'S MAGIC</b> (Next Plateau PL1019)                                 | SALT -N- PEPA                             | 60            | 3           |
| 43         | <b>HANGIN' TOUGH</b> (P) (Columbia FC 40985)CBS                            | NEW KIDS ON THE BLOCK                     | 43            | 87          |
| <b>44</b>  | <b>DEEP</b> (Beggars' Banquet 9877-1-H)BMG 9.98                            | PETER MURPHY                              | 47            | 12          |
| <b>45</b>  | <b>THE CAUTION HORSES</b> (RCA 2058)                                       | COWBOY JUNKIES                            | 45            | 5           |
| 46         | <b>SKID ROW</b> (Atlantic 81936)WEA 8.98(P3)                               | SKID ROW                                  | 39            | 64          |
| 47         | <b>HEART OF STONE</b> (Geffen 24239)WEA 8.98(P)                            | CHER                                      | 53            | 41          |
| <b>48</b>  | <b>CHANGESBOWIE</b> (Rykodisc RALP 0171)                                   | DAVID BOWIE                               | 54            | 3           |
| 49         | <b>REPEAT OFFENDER</b> (EMI 90380)CEMA 9.98(P3)                            | RICHARD MARX                              | 44            | 50          |
|            |  | THE NOTTING HILLBILLIES                   | 55            | 6           |
| 51         | <b>WORLD BEAT</b> (Epic 46010)CBS(G)                                       | KAOMA                                     | 41            | 14          |
| 52         | <b>AS NASTY AS THEY WANNA BE</b> (Luke Skywalker XR107)IND 8.98 2          | LIVE CREW                                 | 50            | 41          |
| 53         | <b>JANE CHILD</b> (Warner Bros. 25858)WEA 9.98                             | JANE CHILD                                | 51            | 8           |
| <b>54</b>  | <b>DAMN YANKEES</b> (Warner Bros. 26159)                                   | DAMN YANKEES                              | 62            | 5           |
| 55         | <b>DANCE!...YA KNOW IT</b> (MCA 6342)MCA 8.98(P)                           | BOBBY BROWN                               | 38            | 22          |
| 56         | <b>KID 'N PLAY'S FUN HOUSE</b> (Select 21638)                              | KID 'N PLAY                               | 57            | 4           |
| 57         | <b>SLIP OF THE TONGUE</b> (Geffen 24249)WEA 8.98(P)                        | WHITESNAKE                                | 42            | 23          |
| 58         | <b>SMITHEREENS 11</b> (Capitol 91194)CEMA 8.98                             | THE SMITHEREENS                           | 46            | 25          |
| 59         | <b>SLEEPING WITH THE PAST</b> (MCA 6321)MCA 8.98(G)                        | ELTON JOHN                                | 48            | 33          |
| 60         | <b>THE LITTLE MERMAID</b> (Walt Disney 6403B)IND 8.98(P)                   | SOUNDTRACK                                | 61            | 19          |
| <b>61</b>  | <b>MY ROMANCE</b> (Arista 8582)  | CARLY SIMON                               | 65            | 4           |
| 62         | <b>AFTER 7</b> (Virgin 91061)  | AFTER 7                                   | 63            | 23          |
| 63         | <b>KEEP ON MOVIN'</b> (Virgin 91267)WEA 9.98(P)                            | SOUL II SOUL                              | 49            | 43          |
| 64         | <b>NOTHING MATTERS WITHOUT LOVE</b> (Vendetta/A&M SP 5280)BMG 8.98         | SEDUCTION                                 | 52            | 26          |
| 65         | <b>HOT IN THE SHADE</b> (PolyGram 838 913)POL(G)                           | KISS                                      | 58            | 26          |
| 66         | <b>THE GREAT RADIO CONTROVERSY</b> (Geffen GHS 24224)WEA 8.98(P)           | TESLA                                     | 59            | 26          |
| <b>67</b>  | <b>WAKE ME WHEN ITS OVER</b> (Elektra 60883)                               | FASTER PUSSYCAT                           | 74            | 3           |
| 68         | <b>ATTITUDE</b> (Atlantic 82035)WEA 8.98                                   | TROOP                                     | 69            | 23          |
| <b>69</b>  | <b>MANNERS &amp; PHYSIQUE</b> (MCA 6315)                                   | ADAM ANT                                  | 80            | 8           |
| 70         | <b>STAY WITH ME</b> (Columbia 44367)CBS(G)                                 | REGINA BELLE                              | 70            | 34          |
| <b>71</b>  | <b>WILSON PHILLIPS</b> (SBK 93745)   | WILSON PHILLIPS                           | 104           | 2           |
| <b>72</b>  | <b>FEAR OF A BLACK PLANET</b> (Def Jam/Columbia 45413)                     | PUBLIC ENEMY DEBUT                        |               |             |
| 73         | <b>HIGHWAY MAN 2</b> (Columbia/CBS 45240)                                  | WILLIE,WAYLON,JOHNNY & CRIS               | 73            | 6           |
| <b>74</b>  | <b>THE LANGUAGE OF LIFE</b> (Atlantic 82057)                               | EVERYTHING BUT THE GIRL                   | 82            | 6           |
| 75         | <b>GOLDEN AFTERNOON FIX</b> (Arista 8579)                                  | THE CHURCH                                | 64            | 5           |
| 76         | <b>BORN ON THE FOURTH OF JULY</b> (MCA 6340)MCA 9.98                       | SOUNDTRACK                                | 66            | 13          |
| 77         | <b>FREEDOM</b> (Reprise 25899)WEA 8.98(G)                                  | NEIL YOUNG                                | 67            | 28          |
| 78         | <b>STEEL WHEELS</b> (Columbia 45333)CBS(P2)                                | THE ROLLING STONES                        | 68            | 33          |
| 79         | <b>JIVE BUNNY THE ALBUM</b> (Atlantic 91322)WEA 8.98(G)                    | JIVE BUNNY & THE MIXMASTERS               | 71            | 18          |
| 80         | <b>HIT LIST</b> (Epic 45473)CBS  | JOAN JETT                                 | 72            | 12          |
| 81         | <b>THE RAW &amp; THE COOKED</b> (P) (I.R.S. 6273)MCA 8.98(P2)              | FINE YOUNG CANNIBALS                      | 75            | 60          |
| 82         | <b>JUST SAY OZZY</b> (CBS 45451)   | OZZY OSBOURNE                             | 76            | 9           |
| 83         | <b>PRESTO</b> (Atlantic)WEA 8.98(G)  | RUSH                                      | 77            | 22          |
| 84         | <b>NEVER TOO FAR</b> (EMI 92401)   | DIANNE REEVES                             | 78            | 7           |
| 85         | <b>THE SEEDS OF LOVE</b> (Fontana 838730)POL(P)                            | TEARS FOR FEARS                           | 81            | 30          |
| <b>86</b>  | <b>ALL THE WAY</b> (Solar/Epic 75310)                                      | CALLOWAY                                  | 114           | 4           |
| 87         | <b>BEST OF ROCKERS &amp; BALLADS</b> (PolyGram 842002-1)POL(G)             | SCORPIONS                                 | 83            | 22          |
| 88         | <b>HOWARD HEWETT</b> (Elektra 60904)                                       | HOWARD HEWETT                             | 89            | 3           |
| <b>89</b>  | <b>HERE IN THE REAL WORLD</b> (Elektra 8623)                               | ALAN JACKSON                              | 105           | 4           |
| 90         | <b>WHEN HARRY MET SALLY...</b> (Columbia 45319)CBS(G)                      | SOUNDTRACK (FEATURING HARRY CONNICK JR.)  | 84            | 38          |
| 91         | <b>DIRTY ROTTEN FILTHY STINKING RICH</b> (Columbia 44383)CBS(P2)           | WARRANT                                   | 85            | 63          |
| 92         | <b>LET LOVE RULE</b> (Virgin 91290)WEA 9.98                                | LENNY KRAVITZ                             | 86            | 19          |
| <b>93</b>  | <b>COUNTRY CLUB</b> (Warner Bros. 126094)                                  | TRAVIS TRITT                              | 109           | 4           |
| <b>94</b>  | <b>LIVIN' LIKE HUSTLERS</b> (Ruthless 46041)                               | ABOVE THE LAW                             | 128           | 3           |
| <b>95</b>  | <b>BEHIND THE MASK</b> (Warner Bros. 26111)                                | FLEETWOOD MAC DEBUT                       |               |             |
| 96         | <b>PORCELAIN</b> (Virgin 91325)WEA 9.98                                    | JULIA FORDHAM                             | 87            | 10          |
| 97         | <b>THE HEALER</b> (Chameleon D 1-74808)CEMA 8.98                           | JOHN LEE HOOKER                           | 88            | 27          |
| 98         | <b>ENUFF Z'NUFF</b> (Atco/Atlantic 91262)WEA 8.98                          | ENUFF Z'NUFF                              | 99            | 29          |
| <b>99</b>  | <b>LOVE IS GONNA GETCHA</b> (GRP 9603)                                     | PATTI AUSTIN                              | 125           | 2           |
| <b>100</b> | <b>THE DAY THE LAUGHTER DIED</b> (Geffen 24287)                            | ANDREW DICE CLAY                          | 111           | 2           |
| <b>101</b> | <b>HOUSEPARTY</b> (Mowtown 6296)   | SOUNDTRACK                                | 129           | 3           |
| <b>102</b> | <b>REPRESENTING THE MAMBO</b> (Warner Bros. 26163)                         | LITTLE FEAT DEBUT                         |               |             |
| 103        | <b>PICKIN' ON NASHVILLE</b> (Mercury 838 744 1)POL                         | THE KENTUCY HEAD HUNTERS                  | 90            | 19          |
| <b>104</b> | <b>TEENAGE MUTANT NINJA TURTLES</b> (SBK 91066)                            | SOUNDTRACK DEBUT                          |               |             |
| 105        | <b>PRETTY HATE MACHINE</b> (TVT 2610)IND                                   | NINE INCH NAILS                           | 106           | 11          |
| 106        | <b>HERITAGE</b> (Columbia C45268)CBS                                       | EARTH WIND & FIRE                         | 91            | 11          |
| <b>107</b> | <b>HATS</b> (A&M 5284)BMG 9.98   | THE BLUE NILE                             | 108           | 10          |
| <b>108</b> | <b>THE LEADER OF THE BANNED</b> (Warner Bros. 26073)                       | SAM KINISON                               | 145           | 2           |
| 109        | <b>BIG TYME</b> (MCA 42302)MCA 8.98(P)                                     | HEAVY D. & THE BOYZ                       | 92            | 44          |
| <b>110</b> | <b>SHAKE YOUR MONEY MAKER</b> (Geffen GHS 24278)                           | THE BLACK CROWES                          | 118           | 5           |



|     |   |   |       |    |
|-----|---|---|-------|----|
| 111 | ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98                         | k.d.lang                                  | 93    | 47 |
| 112 | FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98(G)                     | PAUL McCARTNEY                            | 95    | 46 |
| 113 | GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98(G)                  | CHICAGO                                   | 96    | 20 |
| 114 | DARK AT THE END OF THE TUNNEL (MCA 6365)                            | ..OINGO BOINGO                            | 97    | 7  |
| 115 | ROAD TO HELL (Geffen GHS 24276)                                     | CHRIS REA                                 | 98    | 6  |
| 116 | LEATHER BOYZ WITH ELECTRIC TOYZ (MCA 6341)                          | PRETTY BOY FLOYD                          | 117   | 2  |
| 117 | FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98(G)           | JOE SATRIANI                              | 100   | 24 |
| 118 | LONE WOLF (Curb/Warner 26090)WEA 8.98                               | HANK WILLIAMS JR.                         | 101   | 11 |
| 119 | TOKYO BLUE (EMI CAP90096)   | ..NAJEE                                   | DEBUT |    |
| 120 | ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98                           | JOE COCKER                                | 102   | 31 |
| 121 | THE INCREDIBLE BASE (Profile 1285)IND 8.98(G)                       | ..ROB BASE                                | 103   | 20 |
| 122 | THE U-KREW (Enigma 73524)CEMA 9.98                                  | ..THE U-KREW                              | 107   | 10 |
| 123 | PERSONAL (MCA 6335)   | GEORGE HOWARD                             | 124   | 5  |
| 124 | GUTTER BALLETT (Atlantic 82008)WEA 9.98                             | ..SAVATAGE                                | 179   | 10 |
| 125 | HAPPINESS (Atlantic 82047)  | ..THE BELOVED                             | 131   | 2  |
| 126 | UP TO NO GOOD (MCA 6349)  | PETER WOLF                                | 110   | 4  |
| 127 | CARVED IN THE SAND (Mercury 842 251)                                | ..THE MISSION U.K.                        | 112   | 6  |
| 128 | SEMINAR (Nasty Mix 70150)   | ..SIR MIX-A-LOT                           | 113   | 24 |
| 129 | FAST MOVIN' TRAIN (RCA 9961)BMG 9.98                                | ..RESTLESS HEART                          | 115   | 10 |
| 130 | LIKE A PRAYER (Sire 25844)WEA 9.98(P3)                              | ..MADONNA                                 | 116   | 56 |
| 131 | FLOOD (Elektra 60907)WEA 9.98                                       | ..THEY MIGHT BE GIANTS                    | 118   | 13 |
| 132 | THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)                         | ..BIZ MARKIE                              | 120   | 27 |
| 133 | PAWNS IN THE GAME (Skywalker XR111)                                 | PROFESSOR GRIFF AND THE ASIATIC DISCIPLES | 135   | 4  |
| 134 | TRAVEL-LOG (Silvertone/RCA 1306)                                    | ..J.J. CALE                               | 161   | 6  |
| 135 | PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Columbia 1831) | A TRIBE CALLED QUEST                      | DEBUT |    |
| 136 | BABYLON A.D. (Arista AL 8580)BMG 9.98                               | ..BABYLON A.D.                            | 121   | 18 |
| 137 | TAKING ON THE WORLD (A&M SP5285)                                    | ..GUN                                     | 155   | 4  |
| 138 | LOVE,SMOKEY (Mowtown 6288)  | ..SMOKEY ROBINSON                         | 180   | 6  |
| 139 | THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98                   | ..STONE ROSES                             | 122   | 14 |
| 140 | BORN TO SING (Atlantic C82084)                                      | ..EN VOGUE                                | DEBUT |    |
| 141 | LABOUR OF LOVE II (Virgin 91324)                                    | ..UB40                                    | 123   | 14 |
| 142 | CROSSROADS (Elektra 60888)WEA 8.98(P)                               | ..TRACY CHAPMAN                           | 126   | 28 |
| 143 | WILLOW IN THE WIND (Mercury 836 9501)                               | ..KATHY MATTEA                            | 127   | 8  |
| 144 | BOYS N HEAT (Columbia FC 45300)CBS                                  | ..BRITNY FOX                              | 133   | 22 |
| 145 | SLAVE TO THE THRILL (Enigma/Capitol 73577)                          | ..HURRICAN                                | 151   | 2  |
| 146 | THREE THE HARD WAY (Atlantic 82082)                                 | ..RHODNEY O                               | 132   | 4  |
| 147 | CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS                        | ..3RD BASS                                | 130   | 22 |
| 148 | THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA                | ..FAITH NO MORE                           | 150   | 9  |
| 149 | XYZ (Enigma 73525)CEMA 9.98   | ..XYZ                                     | 160   | 8  |
| 150 | TRASH (Epic 45137)CBS(P)  | ..ALICE COOPER                            | 134   | 38 |
| 151 | BAD ENGLISH (Epic OE 45083)CBS(P)                                   | ..BAD ENGLISH                             | 136   | 42 |
| 152 | GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS               | EDDIE MONEY                               | 137   | 19 |
| 153 | LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98                           | ..LORRIE MORGAN                           | 138   | 13 |
| 154 | WAKING HOURS (A&M 5287)   | ..DEL AMITRI                              | 173   | 3  |
| 155 | THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS(G)                      | ..BONHAM                                  | 139   | 30 |
| 156 | ORIGINAL LONDON CAST (Polydor 8315631)                              | ORIGINAL LONDON CAST                      | 167   | 39 |
| 157 | NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98(P)                     | ..RANDY TRAVIS                            | 141   | 27 |
| 158 | NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS(P2)                    | ..NEW KIDS ON THE BLOCK                   | 142   | 29 |
| 159 | THIS SHOULD MOVE YA (Capitol 91119)                                 | ..MANTRONIX                               | 149   | 6  |
| 160 | STEADY ON (Columbia FC 45209)CBS                                    | ..SHAWN COLVIN                            | 143   | 14 |
| 161 | JOIN TOGETHER (MCA 19501)   | ..THE WHO                                 | 162   | 2  |
| 162 | CLOSER TO THE FLAME (Capitol 90372)                                 | ..DAVE EDMUNDS                            | 144   | 5  |
| 163 | THE SENSUAL WORLD (Columbia 44164)CBS                               | ..KATE BUSH                               | 146   | 26 |
| 164 | THE INNOCENCE MISSION (A&M SP 5274)                                 | ..THE INNOCENCE MISSION                   | 166   | 5  |
| 165 | MIKI HOWARD (Atlantic 82024)Atl 9.98                                | ..MIKI HOWARD                             | 147   | 8  |
| 166 | AH VIA MUSICOM (Capitol 90517)                                      | ..ERIC JOHNSON                            | DEBUT |    |
| 167 | EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98(P)                | ..EAZY-E                                  | 148   | 76 |
| 168 | AUTOMATIC (Warner Bros. 26015)WEA 9.98                              | ..JESUS AND MARY CHAIN                    | 152   | 12 |
| 169 | AND IN THIS CORNER... (Jive 1188)BMG 8.98(G)                        | D.J. JAZZY JEFF & THE FRESH PRINCE        | 153   | 24 |
| 170 | THE SILOS (RCA 2051-1)  | ..THE SILOS                               | DEBUT |    |

|     |  |                         |     |     |
|-----|--|-------------------------|-----|-----|
| 171 | ANIMAL LOGIC (I.R.S 82020)MCA 9.98   | ..ANIMAL LOGIC          | 154 | 13  |
| 172 | STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98(P)            | ..N.W.A.                | 156 | 61  |
| 173 | MOTHER'S MILK (EMI-92152)CEMA 8.98   | ..RED HOT CHILI PEPPERS | 157 | 34  |
| 174 | EVERY DOG HAS ITS DAY (Geffen GHS24270)                                    | ..SALTY DOG             | 174 | 3   |
| 175 | HIGH WIRE (Elektra 60902)  | ..ERNIE ISLEY           | 175 | 4   |
| 176 | THE LION AND THE COBRA (Ensign/Chrysalis 21612)                            | ..SINEAD O'CONNOR       | 176 | 2   |
| 177 | WHAT YOU DON'T KNOW (Arista)BMG 8.98(G)                                    | ..EXPOSE                | 197 | 44  |
| 178 | PARTY OF ONE (Reprise 26132)   | ..NICK LOWE             | 177 | 3   |
| 179 | A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS(G)                | BARBARA STREISAND       | 158 | 28  |
| 180 | KILLIN' TIME (RCA 9668)BMG 8.98(P)   | ..CLINT BLACK           | 200 | 48  |
| 181 | WE TOO ARE ONE (Arista 8606)BMG 8.98                                       | ..EURYTHMICS            | 159 | 31  |
| 182 | LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98(P)                    | ..M.C. HAMMER           | 163 | 79  |
| 183 | RUNAWAY HORSES (MCA 6339)MCA 8.98(G)                                       | ..BELINDA CARLISLE      | 164 | 27  |
| 184 | COMPANY OF WOLVES (Mercury 842184)POL                                      | ..COMPANY OF WOLVES     | 165 | 10  |
| 185 | PHANTOM OF THE OPERA (Polydor 831 273-1)POL(P)                             | ORIGINAL LONDON CAST    | 167 | 39  |
| 186 | PARADISE (RCA 1298-I-J)  | ..RUBY TURNER           | 168 | 4   |
| 187 | ORIGINAL LONDON CAST (Geffen GHS 23271)                                    | ..MISS SAIGON           | 169 | 6   |
| 188 | BRAVE AND CRAZY (Island 91285)WEA 8.98(G)                                  | ..MELISSA ETHRIDGE      | 188 | 30  |
| 189 | APPETITE FOR DESTRUCTION (Geffen GHS 24148)WEA 8.98(P8)                    | GUNS N' ROSES           | 189 | 139 |
| 190 | KEVIN PAIGE (Chrysalis 21683)CBS   | ..KEVIN PAIGE           | 170 | 28  |
| 191 | THE SWEET KEEPER (Reprise/WB 26091)WEA 8.98                                | ..TANITA TIKARAM        | 171 | 11  |
| 192 | THE FRONT (Columbia 45260)CBS  | ..THE FRONT             | 172 | 9   |
| 193 | RVS III (Columbia 45250)CBS  | ..RICKY VAN SHELTON     | 178 | 12  |
| 194 | A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL             | ..D-MOB                 | 194 | 13  |
| 195 | STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98(G) | ..ROD STEWART           | 180 | 20  |
| 196 | DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98(P6)                               | ..BOBBY BROWN           | 182 | 94  |
| 197 | LOUDER THAN LOVE (A&M SP 5252)BMG 8.98                                     | ..SOUNDGARDEN           | 183 | 13  |
| 198 | HOME (MCA 6312)(G)   | ..STEPHANIE MILLS       | 184 | 5   |
| 199 | DECADE (Capitol 93178)CEMA 9.98  | ..DURAN DURAN           | 185 | 20  |
| 200 | SIMPLE MAN (Epic FE 45316)CBS  | ..CHARLIE DANIELS       | 186 | 21  |

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

|                           |                           |                             |                            |                                     |
|---------------------------|---------------------------|-----------------------------|----------------------------|-------------------------------------|
| 2 Live Crew / 52          | Daniels, Charlie / 200    | John, Elton / 59            | Professor Griff / 133      | Tribe Called Quest / 135            |
| Abdul, Paula / 6          | Del Amitri / 154          | Johnson, Eric / 166         | Public Enemy / 72          | Trit, Travis / 93                   |
| Above The Law / 94        | Depeche Mode / 8          | Jones, Quincy / 15          | Raitt, Bonnie / 2          | Troop / 68                          |
| Adam Ant / 69             | Digital Underground / 33  | Kaoma / 201                 | Rea, Chris / 115           | Turner, Ruby / 186                  |
| Aerosmith / 10            | D.J. Jazzy Jeff / 169     | Kenny - G / 27              | Red Hot Chilipeppers / 173 | UB40 / 141                          |
| After 7 / 62              | Animal Logic / 171        | Kentucky Head-hunters / 103 | Reeves Dianne / 84         | U - Krew / 122                      |
| Austin Patti / 99         | Austin Patti / 99         | Kid 'N Play / 56            | Restless Heart / 129       | Van Shelton, Rickie / 193           |
| B 52's / 13               | Base, Rob / 121           | Kinison, Sam / 108          | Robinson, Smokey / 138     | Vandross, Luther / 39               |
| Babyface / 18             | Belle Regina / 70         | Kiss / 65                   | Rhodney O / 146            | Warrant / 91                        |
| Babylon A.D. / 136        | Beloved / 125             | Kravitz, Lenny / 92         | Rolling Stones (L.P.) / 78 | Whitesnake / 57                     |
| Bad English / 151         | Biz Markie / 132          | Lang K.D. / 111             | Rolling Stones (Box) / 184 | Who / 161                           |
| Base, Rob / 121           | Black Crowes / 110        | Low, Nick / 178             | Rondstant, Linda / 16      | Williams, Hank Jr. / 118            |
| Basia / 23                | Black Crowes / 110        | M.C. Hammer / 182           | Roxette / 35               | Wilson Phillips / 71                |
| Bell Biv DeVoe / 20       | Blue Magic / 170          | M.C. Hammer (new) / 5       | Rush / 83                  | XYZ / 149                           |
| Belle Regina / 70         | Blue Nile / 107           | Madonna / 130               | Rush / 83                  | Young M.C. / 32                     |
| Beloved / 125             | Bonham / 155              | Mantronix / 159             | Salt N Pepa / 42           | Young, Neil / 77                    |
| Biz Markie / 132          | Bolln, Michael / 3        | Marx, Richard / 49          | Salty Dog / 174            | Soundtracks:                        |
| Black, Clint / 180        | Britny Fox / 144          | Mattea, Kathy / 143         | Sabiani, Joe / 117         | Beaches / 40                        |
| Black Crowes / 110        | Bowie, David / 48         | McCartney, Paul / 112       | Savatage / 124             | Born On The Fourth Of July / 76     |
| Blue Magic / 170          | Brown, Bobby / 196        | Metallica / 171             | Scorpions / 87             | House Party / 101                   |
| Blue Nile / 107           | Brown, Bobby (Dance) / 55 | Michael / 37                | Seduction / 64             | Little Mermaid / 60                 |
| Bonham / 155              | Bush, Kate / 163          | Midnight Oil / 21           | Silence / 199              | Miss Saigon / 187                   |
| Bolln, Michael / 3        | Cale, J.J. / 134          | Mills, Stephanie / 198      | Simon, Carly / 61          | Phantom Of Opera / 185              |
| Britny Fox / 144          | Calloway / 86             | Mission U.K. / 127          | Sir Mix A Lot / 128        | Phantom of Opera (Highlights) / 156 |
| Bowie, David / 48         | Carlisle, Belinda / 183   | Moby / 159                  | Skid Row / 46              | Pretty Woman / 30                   |
| Brown, Bobby / 196        | Chapman, Tracy / 142      | Motley Crue / 22            | Slaughter / 26             | Teenage Mutant Ninja Turtles / 104  |
| Brown, Bobby (Dance) / 55 | Cher / 47                 | Murphy, Peter / 44          | Smithereens / 57           | When Harry Met Sally / 89           |
| Bush, Kate / 163          | Chicago / 113             | Najee / 119                 | Soundgarden / 198          |                                     |
| Cale, J.J. / 134          | Child, Jane / 53          | New Kids (1st L.P.) / 158   | Soul II Soul / 63          |                                     |
| Calloway / 86             | Church / 75               | New Kids (Hangin') / 43     | Stansfield, Lisa / 11      |                                     |
| Carlisle, Belinda / 183   | Clapton, Eric / 29        | Nine Inch Nails / 105       | Stewart, Rod (Box) / 195   |                                     |
| Chapman, Tracy / 142      | Clay, Andrew Dice / 100   | Notting Hillbillies / 50    | Stewart, Rod (New) / 24    |                                     |
| Cher / 47                 | Cocker, Joe / 120         | N.W.A. / 172                | Stone Roses / 139          |                                     |
| Chicago / 113             | Collins, Phil / 9         | O'Conner, Sinead (new) / 1  | Streisand, Barbara / 179   |                                     |
| Child, Jane / 53          | Collins, Phil / 9         | O'Conner, Sinead / 176      | Taylor Dayne / 31          |                                     |
| Church / 75               | Colvin, Shawn / 160       | Oingo Boingo / 114          | Tears For Fears / 85       |                                     |
| Clapton, Eric / 29        | Company Of Wolves / 184   | Osbourne, Ozzy / 82         | Technronic / 14            |                                     |
| Clay, Andrew Dice / 100   | Cooper, Alice / 150       | Page, Tommy / 38            | Tesla / 66                 |                                     |
| Cocker, Joe / 120         | Cowboy Junkies / 45       | Paige, Kevin / 190          | They Might Be Giants / 131 |                                     |
| Collins, Phil / 9         | Damian Michael / 200      | Penn, Michael / 36          | Third Base / 147           |                                     |
| Colvin, Shawn / 160       | Damn Yankees / 54         | Petty, Tom / 28             | Tikaram, Tanita / 191      |                                     |
| Company Of Wolves / 184   |                           | Plant, Robert / 12          | Travis, Randy / 157        |                                     |
| Cooper, Alice / 150       |                           | Joel, Billy / 25            |                            |                                     |
| Cowboy Junkies / 45       |                           |                             |                            |                                     |
| Damian Michael / 200      |                           |                             |                            |                                     |
| Damn Yankees / 54         |                           |                             |                            |                                     |



# LONG ON GOSPEL

BY BOB LONG

**HELEN BAYLOR PROFILE:** The oldest of seven children, Helen Baylor received Christ at an early age and began singing in the church choir by the time she was seven. Shortly after her eleventh birthday, her family moved from Tulsa, Oklahoma to Los Angeles. There she began her secular career singing in local



Word/A&M Records recently held its marketing and promotional meetings for the gospel music division. Attending were officials from the Dallas, Nashville and Los Angeles offices. Each artist gave a brief testimonial during the luncheon. Pictured are (l to r): Roger Holmes and Joe Wesley (A&M Maryland), Helen Baylor and Dick Bozzi (A&M Los Angeles), Joyce Logan (Word Records Los Angeles), Chuck Gullo (A&M Los Angeles), Phillip Nicholas (Command recording artist), and James Bullard (executive director gospel music division Word Records, Los Angeles).

nightclubs. At age thirteen, Baylor recorded her first single, entitled "The Richest Girl." "Little Helen," as she was called, began to open for artist such as Stevie Wonder, Aretha Franklin and others.

She was a member of the cast of *Hair*, the rock musical of the late sixties and early seventies. From there Baylor went on to record and tour with many groups and solo artists, including Chaka Kahn, Les McCann and the Captain and Tennile, in such noted spots as Madison Square Garden, the Greek Theater, the Coconut Grove, the Grand Ole Opry and the London Paladium. Her most recent secular success was with the Los Angeles-based group, Side Effect.

But Baylor will be the first to tell you that all that glitters is not gold. During her 15-year secular career she became hooked on drugs. Marijuana was a staple and cocaine became a very close friend. There were pep pills to wake up and downers to go to sleep. After many years of this downward spiral, and coming near death from free-basing cocaine, it was as if God himself said, "Helen that's enough."

In 1982 Baylor re-dedicated her life to God, and was delivered from drug abuse and addiction. She rediscovered the loving God of her childhood, and, like the prodigal son, she came home. She joined a local church and did not sing for six years except as a background singer in the choir.

Baylor is now dedicated to serving the Lord Jesus Christ. She ministers the Word through song and candidly shares her testimony with many. She knows first-hand the power of God to save, deliver, heal and to restore hope. During the last two years Baylor has ministered to many people, including drug addicts, alcoholics, unwed mothers, the homeless, elderly and many hurting people.

In 1987 the Lord impressed upon her that it was time to go into full-time ministry. With the prayers and financial support of family and friends, she recorded a custom, four-song cassette, entitled *Fear Not*, to make available after ministry and concert dates. Almost immediately she received calls from local radio stations requesting permission to play "Lifting up the Name of Jesus."

Through no pursuit of her own, she was contacted by Bob Williams of W&W Wholesales, a local distributor of gospel music in Los Angeles, who was interested in distributing the *Fear Not* cassette and who also introduced her to James Bullard, general manager of the gospel music division of Word Inc. In June, 1989 she signed with Word Records.

She states, "It's my desire to create the type of music that is contemporary and progressive, yet is filled with the Word of God, that never returns void, that it may be received by and minister to the masses. I've been taught from an early age that we should live the life we sing, preach, talk and teach." Speaking of living, Baylor lives in Southern California with her husband, James, and their three children, Jeffrey, Jovan and James II. As often as schedules allow, they pray and read the Bible together. The sincerity of the Bayers' love for each other enabled them to instantly begin applying what they had learned from the living Word to perfect their roller-coaster marriage, a marriage that had previously found both of them heavily involved in drugs.

## BLACK GOSPEL ALBUMS

April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

|    |   |   |       |    |
|----|---|---|-------|----|
| 1  | MISSISSIPPI MASS CHOIR (Malaco 6003)                | Mississippi Mass Choir                          | 1     | 28 |
| 2  | CAN'T HOLD BACK (Light 7115-720-282)                | L.A. Mass Choir                                 | 2     | 26 |
| 3  | I REMEMBER MOMMA (Word/A&M 8447)                    | Shirley Ceasar                                  | 3     | 17 |
| 4  | HOLD ON, HELP IS ON THE WAY (Savoy 7098)            | Georgia Mass Choir                              | 6     | 10 |
| 5  | ORDINARY JUST WON'T DO (Light 72026)                | Commisioned                                     | 4     | 10 |
| 6  | WAIT ON HIM (Tyscot 89415)                          |   |       |    |
|    |   | New Life Community Choir (Featuring John P.Kee) | 5     | 10 |
| 7  | FAMILY + FRIENDS CHOIR 3 (Sparrow 7504)             | Ron Winans                                      | 16    | 6  |
| 8  | HE'S WORTHY (Savoy 14797)                           | Dr.Jonathan Greer/Cathedral of Faith Choir      | 8     | 10 |
| 9  | SAINTS IN PRAISE VOL. 1 (Sparrow 1190)              | The West Angeles C.O.G.I.C.                     | 13    | 23 |
| 10 | CAN'T YOU SEE... (Atlanta International 10149)      |   |       |    |
|    |   | Rev. Barnes & Co./Debra & Geraldine Barnes      | 2     |    |
| 11 | YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)     |   |       |    |
|    |   | Young Artist for Christ                         | 7     | 23 |
| 12 | WONDERFUL (Light 7115720215)                        | Bo Williams                                     | 9     | 28 |
| 13 | AIN'T LIFE WONDERFUL (Malaco 4420)                  | The Williams Brothers                           | 10    | 23 |
| 14 | THE RICKY GRUNDY CHORALE (Sparrow 1222)             | The Ricky Grundy Chorale                        | 30    | 4  |
| 15 | WHO'S ON THE LORD'S SIDE (Savoy 14794)              | Rev. Timothy Wright                             | 11    | 28 |
| 16 | HOLD BACK THE NIGHT (Sound Of Gospel 178)           |   |       |    |
|    |   | Rev.Nicks/St. James Baptist Church Choir        | 4     |    |
| 17 | WORTH THE WAIT (Light 72029)                        | Futrel  | 14    | 9  |
| 18 | BREATHE ON ME (Savoy 7097)                          | James Cleveland                                 | 12    | 23 |
| 19 | BRINGING IT BACK HOME (Word/A&M 8449)               | The Clark Sisters                               | 15    | 10 |
| 20 | ON THE THIRD DAY (Malaco 4435)                      | Jackson Southernaires                           | 17    | 28 |
| 21 | WE'RE GOING TO MAKE IT (Savoy 14795)                | Myrna Summers                                   | 20    | 28 |
| 22 | HEAVEN (Sparrow SPR 1169)                           | B.B. & C.C.Winans                               | 39    | 28 |
| 23 | TIME WINDING UP (Sound Of Gospel 182)               |   |       |    |
|    |   | Jerry Q. Parries & The Christian Family Choir   | 7     |    |
| 24 | HEROS (Light 7115720231)                            | N.J. Mass Choir                                 | 24    | 28 |
| 25 | SIMPLY DARIUS (Sound Of Gospel 185)                 | Darius Brooks                                   | 30    | 2  |
| 26 | MORE THAN MUSIC (Command/Word 80606)                | Nicholas  | 38    | 2  |
| 27 | TOTAL VICTORY (Light 7115720207)                    | Vicki Winans                                    | 18    | 28 |
| 28 | IN WORSHIP (Sound Of Gospel 190)                    | The New Jerusalem Baptist Choir                 | 33    | 4  |
| 29 | LIVE AT CAREGIE HALL (Sparrow 7501)                 | The Winans                                      | 35    | 2  |
| 30 | WE CAN MAKE A DIFFERENCE (Lectiom/Polygram 841810)  | Witness   | 32    | 2  |
| 31 | IN JESUS I HAVE EVERYTHING I NEED (Sound Of Gospel) |   |       |    |
|    |   | Donald Vails Choraleers                         | 34    | 2  |
| 32 | I'M YOURS LORD (Malaco 4439)                        | The Gospel Keynotes                             | 21    | 6  |
| 33 | FACE TO FACE (Lectiom/Polygram 841811)              | Edwin Hawkins                                   | 37    | 2  |
| 34 | I'M YOURS LORD (Mob Hop 03)                         | Russell Fox & Mount Olive Mass Choir            | 22    | 9  |
| 35 | NEW BORN SOUL (Sound Of Gospel 907)                 | Wanda Nero Butler                               | DEBUT |    |
| 36 | LIVE IN CHICAGO (Rejoice WR-WC CD8385)              | Shirley Ceasar                                  | 25    | 28 |
| 37 | REV. JAMES MOORE LIVE (Malaco 4429)                 | Rev. James Moore                                | 29    | 9  |
| 38 | THE STORM IS OVER (Savoy/Malaco 14796)              | Bishop Jeff Banks                               | DEBUT |    |
| 39 | SO SATISFIED (Air 10135)                            | Luther Barnes & Redd Budd Gospel Chor           | 26    | 28 |
| 40 | AVAILABLE TO YOU (Rejoice WR-WC 8418)               | Rev. Milton Brunson                             | 27    | 28 |

In regards to her new release, entitled *Highly Recommended*, James Bullard states that Baylor has expressed a strong desire to help in every way she can to support the product and will be available and willing to respond to any promotional requests from the sales staff or any other department needing her assistance.

From this writer's perspective, Baylor is a lady who has been through the ups and downs of life, and has lived to testify and minister positive messages to millions around the world. She fully understands the importance of having God in your life and giving freely of oneself for the betterment of all mankind. You are sure to find the same spiritually uplifting messages this writer found in her latest release on Word Records, *Highly Recommended*, which has my personal recommendation.



# TOP 100 SINGLES

April 28, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Sinéad O'Connor



#1 Debut: Richard Marx #52



To Watch: Basia #49

|           |   | Total Weeks<br>Last Week ▼ |           |           | Total Weeks<br>Last Week ▼   |
|-----------|---|----------------------------|-----------|-----------|--|
| <b>1</b>  | <b>NOTHING COMPARES TO YOU</b> (Chrysalis 23488)(C) . . . . .                   |                            | <b>3</b>  | <b>6</b>  | <b>52</b>  |
|           | Sinéad O'Connor   |                            |           |           | Gloria Estefan   |
| <b>2</b>  | <b>DON'T WANT TO FALL IN LOVE</b> (Warner Bros. 21476)(T)(C) . . . . .          |                            | <b>2</b>  | <b>12</b> | <b>53</b>  |
|           | Jane Child  |                            |           |           | GETTING AWAY WITH IT (Warner Bros. 4-19880)(T)(C)(M)(CD) . . . . . |
| <b>3</b>  | <b>ALL AROUND THE WORLD</b> (Arista 8554)(T)(C) . . . . .                       |                            | <b>4</b>  | <b>13</b> | <b>54</b>  |
|           | Lisa Stansfield   |                            |           |           | CHILDREN OF THE NIGHT (Capitol 72283)(C) . . . . .                 |
| <b>4</b>  | <b>I WANNA BE RICH</b> (Solar 74005)(T)(C) . . . . .                            |                            | <b>5</b>  | <b>10</b> | <b>55</b>  |
|           | Calloway  |                            |           |           | DRAG MY BAD NAME DOWN (Columbia 73243) . . . . .                   |
| <b>5</b>  | <b>I'LL BE YOUR EVERYTHING</b> (Sire/WB 38-73095)(C) . . . . .                  |                            | <b>1</b>  | <b>10</b> | <b>56</b>  |
|           | Tommy Page  |                            |           |           | THE WAY IT IS(Geffen 4-19948)(C) . . . . .                         |
| <b>6</b>  | <b>HOW CAN WE BE LOVERS</b> (Columbia 38T73257)(C) . . . . .                    |                            | <b>11</b> | <b>9</b>  | <b>57</b>  |
|           | Micheal Bolton  |                            |           |           | C'MON & GET MY LOVE(Polydor FFRR 886)(T)(C)                        |
| <b>7</b>  | <b>HERE AND NOW</b> (Epic 34-73029)(C) . . . . .                                |                            | <b>7</b>  | <b>15</b> |  |
|           | Luther Vandross   |                            |           |           | D-Mob Introducing Cathey Dennis                                    |
| <b>8</b>  | <b>FOREVER</b> (Mercury/PolyGram 876 716)(C) . . . . .                          |                            | <b>8</b>  | <b>13</b> | <b>58</b>  |
|           | Kiss  |                            |           |           | ALL THAT GLITTERS ISN'T GOLD (Capitol 44545)(T)(C) . . . . .       |
| <b>9</b>  | <b>WITHOUT YOU</b> (Elektra 64985)(C) . . . . .                                 |                            | <b>13</b> | <b>10</b> | <b>59</b>  |
|           | Motley Crue   |                            |           |           | CUTS YOU UP (Beggars Banquet/RCA 9140)(T)(C) . . . . .             |
| <b>10</b> | <b>WHIP, APPEAL</b> (Solar 4-74007)(C) . . . . .                                |                            | <b>17</b> | <b>9</b>  | <b>60</b>  |
|           | Babyface  |                            |           |           | HEAVEN IS A FOUR LETTER WORD (Epic 73307)(C) . . . . .             |
| <b>11</b> | <b>WHAT IT TAKES</b> (Geffen 19944)(C) . . . . .                                |                            | <b>16</b> | <b>7</b>  | <b>61</b>  |
|           | Aerosmith   |                            |           |           | DO YOU REMEMBER (Atlantic 87955) . . . . .                         |
| <b>12</b> | <b>HEARTBEAT</b> (Vendetta 1473)(T)(C) . . . . .                                |                            | <b>15</b> | <b>9</b>  | <b>62</b>  |
|           | Seduction   |                            |           |           | ALWAYS AND FOREVER (Select 2014)(T)(C) . . . . .                   |
| <b>13</b> | <b>LOVE WILL LEAD YOU BACK</b> (Arista AS1-9938)(C) . . . . .                   |                            | <b>6</b>  | <b>14</b> | <b>63</b>  |
|           | Taylor Dayne  |                            |           |           | NO MORE LIES(Atco Ruthless 7-99169)(T)(C) . . . . .                |
| <b>14</b> | <b>BLACK VELVET</b> (Atlantic 4-88742)(C) . . . . .                             |                            | <b>9</b>  | <b>18</b> | <b>64</b>  |
|           | Allanah Myles   |                            |           |           | MOONLIGHT ON WATER (Atlantic 4-87969)(C) . . . . .                 |
| <b>15</b> | <b>GET UP! (BEFORE THE NIGHT IS OVER)</b> (SBK 07315)(T)(C)(CD) Technotronic    |                            | <b>10</b> | <b>12</b> | <b>65</b>  |
|           | Heart   |                            |           |           | JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)(T)(C) . . . . . |
| <b>16</b> | <b>ALL I WANNA DO</b> (Capitol 44507)(C) . . . . .                              |                            | <b>23</b> | <b>5</b>  | <b>66</b>  |
|           | Linear  |                            |           |           | WILD WOMEN DO (EMI 4JM-50275)(T)(C) . . . . .                      |
| <b>17</b> | <b>SENDING ALL MY LOVE</b> (Atlantic 4-87961)(T)(C) . . . . .                   |                            | <b>20</b> | <b>9</b>  | <b>67</b>  |
|           | Don Henley  |                            |           |           | MAKE IT LIKE IT WAS (Columbia 38-73201)(C) . . . . .               |
| <b>18</b> | <b>THE HEART OF THE MATTER</b> (Geffen 4-19898)(C) . . . . .                    |                            | <b>21</b> | <b>10</b> | <b>68</b>  |
|           | Wilson Phillips   |                            |           |           | COMING OF AGE (Warner Bros. 4-19838)(C) . . . . .                  |
| <b>19</b> | <b>HOLD ON</b> (SBK 07322)(C) . . . . .   |                            | <b>27</b> | <b>6</b>  | <b>69</b>  |
|           | Sweet Sensation   |                            |           |           | SPIN THAT WHEEL (SBK 07320)(T)(C) . . . . .                        |
| <b>20</b> | <b>LOVE CHILD</b> (Atco PRCD 3242)(T)(C) . . . . .                              |                            | <b>22</b> | <b>7</b>  | <b>70</b>  |
|           | Janet Jackson   |                            |           |           | GET A LIFE (Virgin 4-98981)(T)(C)(CD) . . . . .                    |
| <b>21</b> | <b>ALRIGHT</b> (A&M SP-18021)(T)(C) . . . . .                                   |                            | <b>28</b> | <b>4</b>  | <b>71</b>  |
|           | Adam Ant  |                            |           |           | BLUE SKY MINE (Columbia 38T-73250)(C) . . . . .                    |
| <b>22</b> | <b>ROOM AT THE TOP</b> (MCA 6315)(T)(C) . . . . .                               |                            | <b>29</b> | <b>8</b>  | <b>72</b>  |
|           | Rod Stewart   |                            |           |           | NICETY (Atco 7-98980)(T)(C) . . . . .                              |
| <b>23</b> | <b>THIS OLD HEART OF MINE</b> (Warner Bros. 4-19983)(C) . . . . .               |                            | <b>31</b> | <b>6</b>  | <b>73</b>  |
|           | Cher  |                            |           |           | THE BALLAD OF JANE (Vertigo/Polydor 876 984-4)(C) . . . . .        |
| <b>24</b> | <b>HEART OF STONE</b> (Geffen 4-19953)(C) . . . . .                             |                            | <b>19</b> | <b>10</b> | <b>74</b>  |
|           | Phil Collins  |                            |           |           | TURTLE POWER (SBK 07325)(T)(C) . . . . .                           |
| <b>25</b> | <b>I WISH IT WOULD RAIN DOWN</b> (Atlantic 7-88738)(C) . . . . .                |                            | <b>12</b> | <b>12</b> | <b>75</b>  |
|           | Madonna   |                            |           |           | DUB BE GOOD TO ME (Elektra 4-64970)(T)(C)(CD) . . . . .            |
| <b>26</b> | <b>VOGUE</b> (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD) . . . . .                 |                            | <b>35</b> | <b>3</b>  | <b>76</b>  |
|           | Digital Underground   |                            |           |           | TRUE BLUE LOVE (Atlantic 7-88768)(C) . . . . .                     |
| <b>27</b> | <b>THE HUMPTY DANCE</b> (Tommy Boy 7944)(T)(C)(M) . . . . .                     |                            | <b>32</b> | <b>6</b>  | <b>77</b>  |
|           | Bell Biv DeVoe  |                            |           |           | LITTLE BIT OF LOVE (EMI 50239)(C) . . . . .                        |
| <b>28</b> | <b>POISON</b> (MCA 53772)(T)(C) . . . . .                                       |                            | <b>40</b> | <b>3</b>  | <b>78</b>  |
|           | A'me Lorain   |                            |           |           | HOW'BOU US (RCA 9163-2)(C) . . . . .                               |
| <b>29</b> | <b>WHOLE WIDE WORLD</b> (RCA 9098)(T)(C) . . . . .                              |                            | <b>14</b> | <b>14</b> | <b>79</b>  |
|           | Expose  |                            |           |           | YOU CANT TOUCH THIS (Capitol 44552) . . . . .                      |
| <b>30</b> | <b>YOUR BABY NEVER LOOKED GOOD IN BLUE</b> (Arista 2011)(C) . . . . .           |                            | <b>37</b> | <b>5</b>  | <b>80</b>  |
|           | Quincy Jones  |                            |           |           | PICTURES OF YOU (Elektra 4-64974)(T)(C)(CD) . . . . .              |
| <b>31</b> | <b>THE SECRET GARDEN</b> (Quest/Warner Bros. 7-19992)(T)(C)(M)(CD) Quincy Jones |                            | <b>30</b> | <b>7</b>  | <b>81</b>  |
|           | Linda Rondstadt   |                            |           |           | YOU MAKE ME FEEL (MIGHTY REAL) (London/Polydor 886 973-4)(T)(C)    |
| <b>32</b> | <b>ALL MY LIFE</b> (Elektra ED5440)(C) . . . . .                                |                            | <b>18</b> | <b>14</b> |  |
|           | U-Krew  |                            |           |           | Jimmy Somerville   |
| <b>33</b> | <b>IF U WERE MINE</b> (Enigma 75051)(T)(C) . . . . .                            |                            | <b>24</b> | <b>13</b> | <b>82</b>  |
|           | Roxette   |                            |           |           | PERSONAL JESUS(Sire/Reprise 21328)(T)(C)(M)(CD) . . . . .          |
| <b>34</b> | <b>IT MUST HAVE BEEN LOVE</b> (EMI 4JM-50283)(C) . . . . .                      |                            | <b>44</b> | <b>4</b>  | <b>83</b>  |
|           | Salt-N-Pepa   |                            |           |           | PRICE OF LOVE(Epic 34-73094)(C) . . . . .                          |
| <b>35</b> | <b>EXPRESSION</b> (Next Plateau 50101)(T)(M) . . . . .                          |                            | <b>46</b> | <b>7</b>  | <b>84</b>  |
|           | Janet Jackson   |                            |           |           | HAVE A HEART(Capitol 44501)(C) . . . . .                           |
| <b>36</b> | <b>ESCAPADE</b> (A&M 1490)(T)(C) . . . . .                                      |                            | <b>25</b> | <b>14</b> | <b>85</b>  |
|           | Madonna   |                            |           |           | LAMBADA(Epic 34-73090)(T)(C) . . . . .                             |
| <b>37</b> | <b>KEEP IT TOGETHER</b> (Sire 7-19986)(T)(C)(CD) . . . . .                      |                            | <b>26</b> | <b>13</b> | <b>86</b>  |
|           | B-52's  |                            |           |           | THIS AND THAT (RCA 2512RS) . . . . .                               |
| <b>38</b> | <b>ROAM</b> (Reprise/Warner Bros. 4/7-22667)(T)(C)(CD) . . . . .                |                            | <b>33</b> | <b>19</b> | <b>87</b>  |
|           | Fleetwood Mac   |                            |           |           | I COME OFF (Delicious Vinyl/Island 0-96499)(T)(C) . . . . .        |
| <b>39</b> | <b>SAVE ME</b> (Warner Bros. 19866)(C) . . . . .                                |                            | <b>49</b> | <b>4</b>  | <b>88</b>  |
|           | Faster Pussycat   |                            |           |           | DANGEROUS (EMI 50233)(T)(C) . . . . .                              |
| <b>40</b> | <b>HOUSE OF PAIN</b> (Elektra 7-64995)(C) . . . . .                             |                            | <b>50</b> | <b>9</b>  | <b>89</b>  |
|           | Michael Penn  |                            |           |           | LOVE ME FOR LIFE (LRG 84006)(C) . . . . .                          |
| <b>41</b> | <b>NO MYTH</b> (RCA 9111)(C) . . . . .  |                            | <b>34</b> | <b>15</b> | <b>90</b>  |
|           | Billy Joel  |                            |           |           | THATS THE WAY OF THE WORLD (Polydor 8869811) . . . . .             |
| <b>42</b> | <b>I GO TO EXTREMES</b> (Columbia 38-73091)(C) . . . . .                        |                            | <b>36</b> | <b>15</b> | <b>91</b>  |
|           | Elton John  |                            |           |           | WE CAN'T GO WRONG(Capitol 44498)(C) . . . . .                      |
| <b>43</b> | <b>SACRIFICE</b> (MCA 53750)(C) . . . . .                                       |                            | <b>38</b> | <b>14</b> | <b>92</b>  |
|           | Giant   |                            |           |           | HIDE AND SEEK(Atlantic 4-87973)(T)(C) . . . . .                    |
| <b>44</b> | <b>I'LL SEE YOU IN MY DREAMS</b> (A&M 1495)(C) . . . . .                        |                            | <b>58</b> | <b>5</b>  | <b>93</b>  |
|           | After 7   |                            |           |           | HERE WE ARE(Epic 34T-73084)(C) . . . . .                           |
| <b>45</b> | <b>READY OR NOT</b> (Virgin 7-98995)(C) . . . . .                               |                            | <b>65</b> | <b>4</b>  | <b>94</b>  |
|           | Perfect Gentleman   |                            |           |           | A FACE IN THE CROWD (MCA 53781)(C) . . . . .                       |
| <b>46</b> | <b>OOH LALA (I CAN'T GET OVER YOU)</b> (Columbia 38-73211)(C) . . . . .         |                            | <b>53</b> | <b>2</b>  | <b>95</b>  |
|           | Robert Plant  |                            |           |           | FLY HIGH MICHELLE(Atco 7-99135)(C) . . . . .                       |
| <b>47</b> | <b>HURTING KIND</b> (Atlantic 4-98985)(C) . . . . .                             |                            | <b>48</b> | <b>6</b>  | <b>96</b>  |
|           | B-52's  |                            |           |           | SOMETIMES SHE CRIES (Columbia 38-73095)(C) . . . . .               |
| <b>48</b> | <b>DEAD BEAT CLUB</b> (Reprise 19938) . . . . .                                 |                            | <b>55</b> | <b>2</b>  | <b>97</b>  |
|           | Basia   |                            |           |           | PRECIOUS LOVE (MCA 53790) . . . . .                                |
| <b>49</b> | <b>CRUISING FOR A BRUISING</b> (Epic 34-73239)(C) . . . . .                     |                            | <b>60</b> | <b>3</b>  | <b>98</b>  |
|           | Jude Cole   |                            |           |           | HOUSE OF BROKEN LOVE (Capitol 44491)(C) . . . . .                  |
| <b>50</b> | <b>BABY, IT'S ALRIGHT</b> (Warner Bros. 4-19869)(C) . . . . .                   |                            | <b>59</b> | <b>3</b>  | <b>99</b>  |
|           | Depeche Mode  |                            |           |           | OPPOSITES ATTRACT(Virgin 7-99168)(T)(C) . . . . .                  |
| <b>51</b> | <b>ENJOY THE SILENCE</b> (Sire/Reprise 0-21490)(T)(C)(M)(CD) . . . . .          |                            | <b>52</b> | <b>3</b>  | <b>100</b>   |
|           |   |                            |           |           | YOU CANT GET AWAY (Vision 4515)(T)(C) . . . . .                    |
|           |   |                            |           |           | Shana  |



## Lilac

(Continued from page 6)

any more, because it was sort of against your religion. Because the Sex Pistols were the last rock and roll group—at least that's how we felt."

He smirks. "And unfortunately, we all started wearing suits and using great tubes of hair gel and it was just a bad move, because we played right back into the hands of the record companies. All that fighting that punk had done, to claw themselves out of the commercial...thing, we sort of like, in our disaffected way, crawled right back into the pocket of the record business. So the generation that came after punk—ABC, Heaven 17, all that sort of thing—we just threw it all away, and made it just like the '50s again. That's when I realized what had happened—there'd been this enormous, exciting, awesome revolution, and we'd turned it into high-school rock. We were really no more exciting than Neil Sedaka."

Raised eyebrows—Neil Sedaka? As in "Breaking Up is Hard to Do?" Duffy nods. That one. "That's when I thought, this is enough dance music. I thought people must be knackered after dancing for six years, and I decided it was time to sit cross-legged and play acoustic guitars again."

"It was not a feeling shared by the rest of the pop community," he adds, drily. "They went on to make more dance records. You might have heard a few of them."

This somehow leads into a discussion of music and politics, and how the

two are interrelated. Duffy says he believes music does influence politics, as much as politics have an effect on music. It's a two-way street. "In England, especially, the acid house thing is important as rallying point for people, like punk was, as an anti-Thatcherite vehicle, especially now since they're legislating against acid house parties," he says. "I mean, if you tried to have Woodstock in England right now, they probably wouldn't allow it, because they're frightened by people having expanded minds. In a way, though, it's great, because they're discussing ecstasy in the houses of Parliament. That in and of itself means something."

The Lilac Time, in a roundabout sort of way, takes the same sort of attitude, the same sort of anti-establishment route that is causing such a ruckus in London. "We feel a part of that, even though we're not making house music, because we're getting the same message across to the people who don't go out and dance, to the people who probably wear glasses. We've been doing these free tours, where we just put all the gear in a car and go out and play at colleges and universities. We don't have much gear, we play really quietly, but we've been getting like three and four hundred people in, as many as you can get into small bars. But it's been this really great feeling, this mood, like there really is this new love generation thing happening in England. I wouldn't have believed it, if we hadn't been going out and doing these free things. The warmth...there really is something happening." He

shrugs, looks around, is saved by Trixie's mum again, who comes to tell us that starting next week, they'll be having live entertainment during lunchtime, and that she'd love to have us come down.

When she abandons us for a more interesting-looking table, he picks up his train of thought. "It's quite obvious that we can all change the world, every day," he says simply. Think about that for a moment. It's true: if everyone did one thing, collectively, it would make a great amount of difference. "But this conspiracy of cynicism has sort of taken away people's desire to change things. It's too easy to be cynical. It's much harder to get up and be open to change."

Duffy also says that there was a revolution in the '80s, but most of us missed it because we were waiting for the next Pistols or the next Beatles or the next Clash, in his case, to show up. While we were waiting, a very quiet revolution occurred: technology. "It's like everyone is sitting around, wearing suits and programming computers. What's that? It's not like punk never happened, it's as if Elvis never happened. It's like rock and roll never happened, which is fantastic, because if rock and roll never happened, which in fact some days it feels like it hasn't, then it's going to happen. It's going to happen again."

Then, fearful perhaps that he's pontificating, he grins. "In about 15 seconds, as a matter of fact. As soon as we finish our lunch, rock and roll is going to happen. Elvis is at this moment girding his loins in the men's room, and he's going to let rip. That's

why the '90s are going to be great."

Of the Lilac Time's avoidance of technology, Duffy's abandoning it, and the current move toward acoustic stuff in general, he says "I think it's what you do with it, really. I think a lot of people think they can pick up an acoustic guitar and be wild and groovy. But you need the whole thing, you need a drummer who's a tree surgeon [like in the Lilac Time] or it won't work. Maybe I'm a being a bit too rigid, maybe you need a drummer who... Maybe you just need a drummer."

Please don't take all of the above to mean that *Paradise Circus* is any sort of anti-Thatcher, anti-apathy, politically anemic record. Quite the contrary. The subject matter in this collection of songs is about personal politics, relationships and their quirks, both good and bad, about sadness, about happiness, and also, in a slightly roundabout way, about movies.

For example, "Father, Mother, Wife and Child" was inspired by a Wim Wenders film called *Wings of Desire*. Why, Duffy says, was because "it was like seeing the Clash, it was like seeing something awesome, it was like 'Yeah, I believe in this.'" It is that sort of film, and oddly enough, the song sums it up pretty well, the sense of isolation the main character feels because of who he is and how he relates—or can't relate—to the world around him. "But I've never written a song about *Raging Bull*," he adds, "although that's how a lot of people describe my interviews." Two beat pause. He grins. "Raging bull..." ○



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### ALBUM RELEASE



#### TRAVIS TRITT: *Country Club* (Warner Brothers 9 26094-2)

This velvet-voiced newcomer from Georgia gives us ample evidence in this debut project that he will be a major contender in the country music industry for a long time to come. He takes us to the cutting edge of traditional country with tunes like "Put Some Drive in Your Country," "Dixie Flyer" and "Son of the New South," and belts out a soulful delivery on hauntingly beautiful ballads like "If I Were a Drinker," his self-penned "Help Me Hold On" and "Drift off to Dream." Tritt's unique sound, framed by Gregg Brown's expert production, is a breath of fresh air to country music, one that is sure to continue to charm both country radio and Tritt's peers. Great stuff.

—KAY KNIGHT



### SINGLE RELEASES

#### OUT OF THE BOX

##### ALABAMA: "Pass It on Down" (RCA 2519-7-RAC)

Put your music where your heart is—and Alabama does just that. Joining in with today's worldwide campaign to save the environment, the good ole boys from Fort Payne contribute well. "Pass It on Down" not only strikes a new and interesting ring from these '80s artist/kings, but the message that rings out proves to be a boiling pot of interest by itself. Produced by Josh Leo, Larry Michael Lee and Alabama, "Pass It on Down"

is a traditional up-beat stomper including spicy instrumental licks enhanced with a Southern banjo flavor.

### COUNTRY FEATURE PICKS

#### GARY MORRIS: "So Little Love in the World" (Capitol 79023)

A simple acoustic strum sets the pace and Morris follows with smooth vocals that pour out total sincerity. "So Little Love in the World," produced by Jimmy Bowen, is quite capable of causing some tears, but at the same time, this ballad displays pure radio happiness—its simple lyrics are an audience turn-on.

#### SAWYER BROWN: "Puttin' the Dark Back Into the Night" (Capitol 79040)

*The Boys Are Back* LP certainly holds nothing back with this burst of energy. Produced by Randy Scruggs and Mark Miller, this hot cut is a Sawyer Brown original complete with a harmonica hoe-down and catchy lyrics that throw out good-time country rock and roll.

#### JEFF STEVENS & THE BULLETS: "Roseanne" (Atlantic CD-3278-2)

This is a hot cut for the '90s country wave and no other artist could pull it off any better. "Roseanne," produced by Nelson Larkin and Ron "Snake" Reynolds, fires out a typical ditty about a gal who risks it all for the wild one. If ever a tune held a bizarre magnetic force, it's this piece of sultry work. This just could be the hard-driving bullet these guys have been looking to shoot—right on target.

#### THE FORESTER SISTERS (WITH THE BELLAMY BROTHERS): "Drive South" (Warner Bros. 7-19874-A)

An action-packed vocal celebration succeeds in tagging this nimble tune on the head. "Drive South," they say. Who else better from which to take such advice than the Foresters and the Bells? Offering a free-spirited lyrical attitude and excellent production by Wendy Waldman, "Drive South" is oozing with festive instrumentation and individual vocal vitality—FUN indeed.

—KIMMY WIX

## COUNTRY ALBUMS

April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

|    |  | Total Weeks                           | Last Week |
|----|--|---------------------------------------|-----------|
| 1  | RICKY VAN SHELTON III (Columbia 45250)               | Ricky Van Shelton                     | 1 12      |
| 2  | PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1) | Kentucky Headhunters                  | 6 22      |
| 3  | KILLIN' TIME (RCA 8781-7)                            | Clint Black                           | 3 49      |
| 4  | HIGHWAYMEN 2 (Capitol 45240)                         | Jennings, Nelson, Cash, Kristofferson | 18 8      |
| 5  | GARTH BROOKS (Capitol C1-1-90897)                    | Garth Brooks                          | 5 37      |
| 6  | NO HOLDIN' BACK (Warner Bros. 25988)                 | Randy Travis                          | 4 27      |
| 7  | COUNTRY CLUB (Warner Bros. 9-26094-2)                | Travis Tritt                          | 23 4      |
| 8  | LONE WOLF (Warner Bros./Curb 1-26090)                | Hank Williams Jr.                     | 2 10      |
| 9  | LEAVE THE LIGHT ON (RCA 9594)                        | Lorrie Morgan                         | 9 38      |
| 10 | FAST MOVING TRAIN (RCA 9961-R)                       | Restless Heart                        | 7 12      |
| 11 | HERE IN THE REAL WORLD (Arista AL-8623)              | Alan Jackson                          | 11 7      |
| 12 | ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)         | k.d lang                              | 31 11     |
| 13 | SIMPLE MAN (Epic E-45316)                            | Charlie Daniels Band                  | 10 22     |
| 14 | ALONE (Columbia FC5104)                              | Vern Gosdin                           | 8 36      |
| 15 | THE BOYS ARE BACK (Capitol 93258)                    | Sawyer Brown                          | 13 20     |
| 16 | HONKY TONK ANGEL (MCA 42223)                         | Patty Loveless                        | 20 78     |
| 17 | WHITE LIMOZEEN (Columbia 44384)                      | Dolly Parton                          | 21 44     |
| 18 | I WONDER DO YOU THINK OF ME (RCA 9889-1-R)           | Keith Whitley                         | 22 34     |
| 19 | BEYOND THE BLUE NEON (MCA 42266)                     | George Strait                         | 15 60     |
| 20 | SOWIN' LOVE (RCA 9717-1)                             | Paul Overstreet                       | 28 11     |
| 21 | WILLOW IN THE WIND (Mercury 422 836 950)             | Kathy Mattea                          | 12 50     |
| 22 | REBA LIVE (MCA C2-9034)                              | Reba McEntire                         | 14 29     |
| 23 | LOOKIN' FOR A HIT (Reprise 9-25939-1)                | Dwight Yoakam                         | 19 27     |
| 24 | KEYS TO THE HIGHWAY (Columbia C-45242)               | Rodney Crowell                        | 17 22     |
| 25 | THE ROAD NOT TAKEN (Columbia 44468/CBS)              | Shenandoah                            | 25 58     |
| 26 | PAGES OF LIFE (MCA/Curb MCA-A9479)                   | Desert Rose Band                      | 16 13     |
| 27 | LOVE ON ARRIVAL (Capitol 91782)                      | Dan Seals                             | DEBUT     |
| 28 | GREATEST HITS III (Warner Bros./Curb 1-25834)        | Hank Williams Jr.                     | 24 60     |
| 29 | LAREDO (MCA 42335)                                   | Steve Wariner                         | 35 2      |
| 30 | PAINT THE TOWN (Warner Bros. 1-25992)                | Highway 101                           | RE-ENTRY  |
| 31 | ALWAYS AND FOREVER (Warner Bros. 25568)              | Randy Travis                          | RE-ENTRY  |
| 32 | 12 GREATEST HITS (MCA-12)                            | Patsy Cline                           | DEBUT     |
| 33 | WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)    | Nitty Gritty Dirt Band                | 29 47     |
| 34 | BLACK VELVET (Atlantic 82085-2)                      | Robin Lee                             | 30 4      |
| 35 | RIVER OF TIME (Curb/RCA 9595)                        | The Judds                             | 38 3      |
| 36 | STATE OF THE HEART (Columbia 44228)                  | Mary-Chapin Carpenter                 | 27 20     |
| 37 | GREATEST HITS VOLUME 2 (RCA 2043-4-R)                | Earl Thomas Conley                    | DEBUT     |
| 38 | SOUTHERN STAR (RCA 8587-1)                           | Alabama                               | 32 5      |
| 39 | DIAMONDS & DIRT (Columbia 44076/CBS)                 | Rodney Crowell                        | RE-ENTRY  |
| 40 | DOUG STONE (Epic EK 45303)                           | Doug Stone                            | DEBUT     |

### COUNTRY HOT CUTS

1. THE HIGHWAYMEN: "Born and Raised in Black and White" *Highwayman 2* (Columbia)
2. STEVE WARINER: "L-O-V-E, Love" *Laredo* (MCA)
3. HANK WILLIAMS, JR.: "I Mean I Love You" *Lone Wolf* (Warner Brothers/Curb)
4. ROBIN LEE: "Love Letter" *Black Velvet* (Atlantic)
5. ALAN JACKSON: "Wanted" *Here in the Real World* (Arista)

### TOP 5 SINGLES—10 YEARS AGO

1. GEORGE JONES AND TAMMY WYNETTE: "Two Story House" (Epic)
2. CRYSTAL GAYLE: "It's Like We Never Said Goodbye" (Columbia)
3. DOTTIE WEST: "A Lesson in Leavin'" (United Artists)
4. EMMYLOU HARRIS: "Beneath Still Waters" (Warner Brothers)
5. DEBBY BOONE: "Are You on the Road to Lovin' Me Again" (Warner Brothers/Curb)



## CALENDAR OF EVENTS

### COMING UP:

THE CRITICALLY ACCLAIMED Sugar Hill recording act Hot Rize will be making one final appearance in Nashville on Tuesday, April 24, at 8 p.m. at the Cannery.

Long regarded for their standard-setting music, Hot Rize (Pete Wernick, Tim O'Brien, Nick Forster and Charles Sawtelle) will disband at the end of their current farewell tour to pursue individual interests.

Tickets are on sale through Ticketmaster for \$12 advance and \$14 at the door. Phone orders are available by calling 1-800-333-4TIX, or (615) 741-2787. Tickets are also available during business hours at Keith Case & Associates, 1016 16th Ave. South, Nashville, TN, (615) 255-1313.

### BACK IN TIME:

APRIL 22—Happy Birthday to Glen Campbell (1936)

APRIL 23—Roy Orbison was born (1936)

APRIL 24—Happy Birthday to Oak Ridge Boy Richard Sterban (1943)

APRIL 25—Barbara Mandrell is named the Academy of Country Music's Entertainer of the Year (1980)

APRIL 26—For the first time, women held the top five positions on the Cash Box Top 100 Country Singles chart: Tammy Wynette, Crystal Gayle, Dottie West, Emmylou Harris and Debby Boone (1980)

APRIL 27—Opryland opens in Nashville (1973)

APRIL 28—The Judds' first #1 hit, "Momma He's Crazy," debuts on the charts (1984)



THE NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL (NSAI) recently announced its new officers. Pictured are (l to r): Merle Kilgore, vice president; Norro Wilson, vice president; Keith Stegall, secretary; Roger Murrah, president; and Lewis Anderson, treasurer. Not pictured are Richard Leigh, sergeant-at-arms; and Wayland Holyfield, vice president. (photo: Alan Mayor)



BUCKY TRENT, famed country music instrumentalist, is joined by the Country Music Foundation director Bill Ivey in a recent donation ceremony at the Hall of Fame. Trent, who invented the electric banjo, donated the Vega banjo that has been used on many Porter Wagoner and Dolly Parton recordings, as well as his top-of-the-line Nudie stage costume. (photo: Tim Campbell)

**COUNTRY TIDBIT: WATCH FOR A SPECIAL** promotion involving Lacy J. Dalton and Maxwell House Coffee, spotlighting her single "Black Coffee." While her record was speeding up the charts, Dalton tells of speeding down the interstate with the song's writers, Even Stevens and Hilary Kanter, returning from an East Tennessee trip. Never having heard "Black Coffee" on the air, the group was excited when they heard the opening notes, but not so thrilled when they heard the Tennessee State Trooper's siren. The song got the bullet and the singer and writers got the ticket...

Bonsall has taken to wearing a big brown cowboy hat on stage just for that tune, all in good fun. Recently, Ricky Van Shelton opened an Oaks show in Michigan, and he boarded the group's bus before the concert to tell Bonsall that he wanted him to have one of his western hats to wear during the crying song. Van Shelton autographed it, and now Joe Bonsall tells the crowds that he's sporting the "official Ricky Van Shelton country cryin' hat."

**COUNTRY TIDBIT: COUNTRY SUPERSTAR** Ronnie Milsap is currently putting in 14-hour days at his Groundstar Laboratories Recording Studio. He's in the process of recording his 22nd album for RCA. Upon completion of that project, Milsap will begin a multi-city tour to promote his autobiography. The book, entitled *Almost Like a Song*, is being published in hardback by McGraw-Hill and is due to be released in late April.

**COUNTRY TIDBIT: OH, IT'S CRYIN' TIME AGAIN...** In their concerts these days, the Oak Ridge Boys perform a song called "If I Was to Start Crying," with Joe Bonsall on lead. The group recorded it—and they perform it—as a spoof of "country cryin' songs."



CBS/TREE INTERNATIONAL has purchased the Conway Twitty catalogues, including Twitty Bird Music, Conway Twitty Music and Never Break Music. Shown at the recent signing are (l to r): Dee Henry, Conway Twitty and Donna Hilley, senior vice president and chief operating officer of Tree International.

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# COUNTRY SINGLES

April 28, 1990  
The square bullet indicates strong upward chart movement.



#1 Single: Highway 101



#1 Debut: Ricky Skaggs #50



To Watch: Foster & Lloyd #39

|           |   | Total Weeks ▼ | Last Week ▼ |            | Total Weeks ▼   | Last Week ▼                              |
|-----------|---|---------------|-------------|------------|---|--|
| <b>1</b>  | <b>WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART</b> (Warner Bros. 7-1996B) | 2             | 11          | <b>51</b>  | <b>WALK ON</b> (MCA 79009)                                  | REBA McENTIRE DEBUT                      |
| <b>2</b>  | <b>HELP ME HOLD ON</b> (Warner Bros. 7-19918-A)                                     | 4             | 9           | <b>52</b>  | <b>LONELY TOWN</b> (Mercury CD-168)                         | DAVID LYNN JONES 57 3                    |
| <b>3</b>  | <b>WALKIN' AWAY</b> (RCA 2520-7-RAA)  | 5             | 6           | <b>53</b>  | <b>SEVEN WONDERS OF THE WORLD</b> (Tug Boat TG-1009)        | RICHIE BALIN 48 6                        |
| 4         | <b>LOVE ON ARRIVAL</b> (Capitol 44435)  | 1             | 11          | <b>54</b>  | <b>LOVE IN THE FAST LANE</b> (Stop Hunger SHR-LCF-1101)     | LINDA CAROL FORREST 60 3                 |
| <b>5</b>  | <b>I'M OVER YOU</b> (RCA 9122-7-RAA)  | 6             | 9           | <b>55</b>  | <b>EASY STREET</b> (Round Robin RR-1885)                    | ARNE BENONI 56 4                         |
| <b>6</b>  | <b>IF LOOKS COULD KILL</b> (Columbia 3873254)                                       | 7             | 8           | <b>56</b>  | <b>DANCY'S DREAM</b> (RCA 2503-7-RAA)                       | RESTLESS HEART DEBUT                     |
| <b>7</b>  | <b>THE DOMINO THEORY</b> (MCA MCA-53733)  | 9             | 7           | <b>57</b>  | <b>I WILL STAND BY YOU</b> (Barn Burner BBR-3133)           | DONNIE MARSICO 65 2                      |
| 8         | <b>HERE IN THE REAL WORLD</b> (Arista AS1-9922)                                     | 3             | 14          | <b>58</b>  | <b>MAMA DON'T BELIEVE IT</b> (Track TR-207)                 | DONNIE FIELDS 59 5                       |
| <b>9</b>  | <b>I WATCHED IT ALL (ON MY RADIO)</b> (MCA MCA-53779)                               | 10            | 9           | <b>59</b>  | <b>EVERY HEART</b> (Overton Lee OLR45-140A)                 | PAT MURPHY 61 4                          |
| <b>10</b> | <b>BRING BACK YOUR LOVE TO ME</b> (RCA 9121-7-RAA)                                  | 11            | 10          | <b>60</b>  | <b>IF YOU WANT MY LOVE</b> (Gallery II G-2039-A)            | JOY NORRIS 62 4                          |
| <b>11</b> | <b>I'VE CRIED MY LAST TEAR</b> (Columbia 38-73263)                                  | 13            | 5           | <b>61</b>  | <b>ANGELINA</b> (Warner Bros. 71989-A)                      | GEORGE FOX 75 3                          |
| <b>12</b> | <b>WALKING SHOES</b> (Capitol B-44520)  | 14            | 6           | <b>62</b>  | <b>STEP ASIDE</b> (LRJ LRJ-2022)                            | JERRY JARAMILLO 64 4                     |
| 13        | <b>HARD ROCK BOTTOM</b> (Warner Bros. 7-19935-A)                                    | 8             | 12          | <b>63</b>  | <b>COWBOY'S DREAM</b> (Brykas BRY-1002)                     | SONNY MARTIN 71 3                        |
| <b>14</b> | <b>GUARDIAN ANGEL</b> (Curb/RCA 2524-7-RAA)   | 19            | 4           | <b>64</b>  | <b>TAKE A WALK THRU THE PAIN</b> (Killer K-125AA)           | BETH HARRIS 68 4                         |
| 15        | <b>NOT COUNTING YOU</b> (Capitol 44492)   | 12            | 15          | <b>65</b>  | <b>WISH YOU DIDN'T LOVE HIM</b> (Spirit Horizon SH-1002)    | GARY LEE MICHAEL 66 4                    |
| <b>16</b> | <b>BLACK COFFEE</b> (Capitol 79962)   | 22            | 6           | <b>66</b>  | <b>TAKE IT EASY ON ME</b> (Door Knob DK90-341)              | PERRY LAPOINTE 67 4                      |
| <b>17</b> | <b>IN ANOTHER LIFETIME</b> (MCA/Curb MCA-53804)                                     | 17            | 6           | <b>67</b>  | <b>BROKEN FRIEND</b> (Epic 3473303)                         | MERLE HAGGARD 73 2                       |
| <b>18</b> | <b>RUNNIN' WITH THE WIND</b> (Capitol 8329-A)                                       | 25            | 4           | <b>68</b>  | <b>NICKEL TO MY NAME</b> (Reprise 7-19914-A)                | BILLY HILL 69 4                          |
| <b>19</b> | <b>SHE CAME FROM FORT WORTH</b> (Mercury CD-199)                                    | 26            | 3           | <b>69</b>  | <b>DRIVE SOUTH</b> (Warner Bros. 7-19874)                   | FORESTER SISTERS w/BELLAMY BROTHERS 76 2 |
| 20        | <b>SILVER STALLION</b> (Columbia 3873233)   | 15            | 11          | <b>70</b>  | <b>HIGH SIERRAS</b> (Oak OAK-1086CD)                        | RENO BROTHERS 70 4                       |
| 21        | <b>I'D BE BETTER OFF IN A PINE BOX</b> (Epic 34-73246)                              | 16            | 8           | <b>71</b>  | <b>HELL STAYS OPEN (ALL NIGHT LONG)</b> (Epic 3473305)      | GEORGE JONES 79 2                        |
| 22        | <b>BLACK VELVET</b> (Atlantic 7-97979)  | 18            | 8           | <b>72</b>  | <b>SUNSHINE ON A RAINY DAY</b> (Badger BG-2002A)            | JACK PATTON 74 3                         |
| 23        | <b>FIVE MINUTES</b> (RCA 9118-7-RAA)  | 20            | 13          | <b>73</b>  | <b>I DON'T WANT TO LOVE YOU (BUT I DO)</b> (MCA 53807)      | KELLY WILLIS 77 3                        |
| 24        | <b>STRANGER THINGS HAVE HAPPENED</b> (RCA 9120-7-RAA)                               | 21            | 12          | <b>74</b>  | <b>SHE DOESN'T MATTER ANYMORE</b> (Golden Eagle GE-158-A)   | GEORGE CARONE 81 2                       |
| <b>25</b> | <b>ANY OLE TIME</b> (Capitol B-44522)   | 28            | 4           | <b>75</b>  | <b>KNOWIN' YOU WERE LEAVIN'</b> (Epic 3473264)              | LES TAYLER 82 2                          |
| 26        | <b>SEE IF I CARE</b> (Columbia 3873237)   | 23            | 11          | <b>76</b>  | <b>LONSOME 3 A.M.</b> (615 90-S-1026A)                      | BOBBI LACE 83 2                          |
| <b>27</b> | <b>IF YOU COULD ONLY SEE ME NOW</b> (Capitol B-44534)                               | 33            | 3           | <b>77</b>  | <b>WHERE DID WE GO WRONG</b> (Capitol 79042)                | WILD ROSE DEBUT                          |
| 28        | <b>WALKIN' IN THE SUN</b> (Capitol 4JM-44524)                                       | 24            | 8           | <b>78</b>  | <b>LOVE LOVE LOVE</b> (KRM 105-A)                           | KRAIG MOSS & DESIREE 85 2                |
| 29        | <b>SEEIN' MY FATHER IN ME</b> (RCA 9116-7-RAA)                                      | 27            | 15          | <b>79</b>  | <b>TAKE THE KEYS TO MY HEART</b> (Master MR-90-1)           | KIM TSOY DEBUT                           |
| 30        | <b>AIN'T NOBODY'S BUSINESS</b> (Warner Bros. 7-19957-A)                             | 29            | 12          | <b>80</b>  | <b>KARMA ROAD</b> (Capitol 79984)                           | TRADER PRICE 88 2                        |
| 31        | <b>CARRYIN' ON</b> (16th Ave. B-70439)  | 30            | 8           | <b>81</b>  | <b>DAY BREAK</b> (ATI A0392)                                | RAY GRIFF 89 2                           |
| <b>32</b> | <b>I GO TO PIECES</b> (Warner Bros. 7-19860-A)                                      | 35            | 3           | <b>82</b>  | <b>WALKING HEARTACHE IN DISGUISE</b> (Mercury/PolyGram)     | STATLER BROTHERS 50 5                    |
| <b>33</b> | <b>FIT TO BE TIED DOWN</b> (MCA 79000)  | 40            | 2           | <b>83</b>  | <b>TEXAS HOEDOWN</b> (Track TR-208)                         | SUMMER CASSIDY 91 2                      |
| <b>34</b> | <b>AIN'T GONNA DO YOU NO GOOD</b> (Overton Lee OLR-139-A)                           | 31            | 10          | <b>84</b>  | <b>HERE I GO AGAIN</b> (Seaside SSB-090-011)                | ANGELA DEBUT                             |
| 35        | <b>OLD MEMORY</b> (Capitol 79970)   | 38            | 5           | <b>85</b>  | <b>LOVE GAMES</b> (Legacy LR-1005-B)                        | SOUTH POINT 52 8                         |
| 36        | <b>RIGHT IN THE WRONG DIRECTION</b> (Columbia 38-73221)                             | 32            | 12          | <b>86</b>  | <b>WHILE THE FEELING'S GOOD</b> (United Country SL-3190)    | JAY RONN WITH LEXI HAMILTON DEBUT        |
| 37        | <b>OKLAHOMA SWING</b> (MCA MCA-53780)   | 34            | 14          | <b>87</b>  | <b>THE SCENE OF THE CRIME</b> (RCA 9123-7-RAA)              | JO-EL SONNIER DEBUT                      |
| 38        | <b>GOOD BYE, SO LONG, HELLO</b> (RCA 9124-7-RAA)                                    | 35            | 9           | <b>88</b>  | <b>HELP ME MAKE IT THROUGH THE NIGHT</b> (Badger BG-2003AA) | BILLY JOE BURNETTE DEBUT                 |
| <b>39</b> | <b>IS IT LOVE</b> (RCA 2502-7-RAA)  | 49            | 3           | <b>89</b>  | <b>BIG CITY BLUES</b> (Stargem SG-24-55)                    | TERESA RAMEY DEBUT                       |
| <b>40</b> | <b>PERFECT</b> (RCA 2500-7-RAA)   | 45            | 2           | <b>90</b>  | <b>I DON'T WANT TO KNOW</b> (Lamon LR-10216-7)              | GARY RAY 53 5                            |
| 41        | <b>SHE HELPED ME (THROUGH THE HARD TIMES)</b> (K-Ark K-1069)                        | 41            | 7           | <b>91</b>  | <b>I'VE ALREADY WALKED IN HER SHOES</b> (T&M TM-101)        | AUDREY HUNEY CUT DEBUT                   |
| 42        | <b>DID IT FOR LOVE</b> (Capitol 44483)  | 37            | 11          | <b>92</b>  | <b>SOONER OR LATER</b> (Universal UVL-66029)                | EDDY RAVEN 54 18                         |
| <b>43</b> | <b>ISLAND</b> (Capitol 79987)   | 47            | 2           | <b>93</b>  | <b>HOLDIN' A GOOD HAND</b> (ESU ESU-1211)                   | DEBBIE SIGMON DEBUT                      |
| 44        | <b>MISTER DJ</b> (Epic 3473236)   | 39            | 10          | <b>94</b>  | <b>BEAUTIFUL FANTASY</b> (Play Back P-1344-A)               | CHERYL K. WARNER 55 6                    |
| <b>45</b> | <b>NOBODY'S TALKING</b> (Arista AS-2009)  | 51            | 2           | <b>95</b>  | <b>THE OL' RED ROCKET</b> (Atlantic 7-87948)                | GIRLS NEXT DOOR DEBUT                    |
| 46        | <b>CHAINS</b> (MCA MCA-53764)   | 42            | 15          | <b>96</b>  | <b>SOMETHING WITH A RING TO IT</b> (MCA 53778)              | MARK COLLIE 58 11                        |
| 47        | <b>TWO CUPS OF COFFEE</b> (Brykas BRY-1102)   | 43            | 7           | <b>97</b>  | <b>HALF A MAN</b> (Play Back P-1338-A)                      | JIM NEWBERRY 63 4                        |
| 48        | <b>QUITTIN' TIME</b> (Evergreen EV-1112AA)  | 44            | 6           | <b>98</b>  | <b>IF A MAN COULD LIVE ON LOVE ALONE</b> (MCA MCA-53777)    | SKIP EWING 72 10                         |
| 49        | <b>IT'S EASY FOR YOU</b> (F&L FL557A)   | 46            | 8           | <b>99</b>  | <b>BACK WHERE I COME FROM</b> (Warner Bros. 7-22662)        | MAC MCANALLY 78 13                       |
| <b>50</b> | <b>HUMMINGBIRD</b> (Epic 34-73312)  | DEBUT         |             | <b>100</b> | <b>THE HIGHWAY</b> (Columbia 38-73249)                      | WILLIE NELSON 80 9                       |



## INDIE INSIGHT

Springtime is a busy, busy time for entertainers and there are many independent artists who are keeping in touch with us about their career plans this year...and believe me, some of them are going to be packing their year with performing dates.

Traditional country music artist Randall "Randy" Franks has just completed his second season on NBC's *In the Heat of the Night*, which stars Carroll O'Connor and Howard Rollins. Franks continued to appear this season in his recurring role as the young officer Randy on the Sparta Police Force.

Musically, Franks has a new single release, entitled "He's Never Gonna Fool Me Again," from his cassette *Handshakes and Smiles* on Crimson Records. In addition, he has a new instrumental release, "Golden River Fiddlin'."

Top-rated Norwegian country recording artist Arne Benoni has just released his third single, "Easy Street," on Nashville-based Round Robin Records. A former sea captain turned country singer, Benoni has found his career skyrocketing worldwide. He is scheduled to appear at the Norsk Host Festival, October 10 through 13, 1990. The festival, held in Minot, North Dakota, is the largest of its kind in the United States, and this year will boast performances by such artists as Kenny Rogers, Anne Murray, George Strait and Victor Borge. With Benoni's career in full swing both in the U.S. and abroad, he is truly on his way to Easy Street.

Newcomer Hermalee was recently the subject of a feature story in the *National Examiner* tabloid that touched on her relationship with her famous aunt, Loretta Lynn. The artist explains that although she remains grateful to Lynn for providing her with many career opportunities, having such a well-known relative can have its drawbacks. "Many times people expected me to be just like her, and I'm not," she says. Hermalee recently capped two months of rehearsals for her upcoming tour dates by performing at a special showcase for regional talent buyers and executives of her label, Teleproductions Records, in Huntington, West Virginia.



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### KIM TSOY

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# COUNTRY MUSIC

## COUNTRY INDIE SINGLES

April 28, 1990 The square bullet indicates strong upward chart movement

|           |   |                             |          |    |
|-----------|---|-----------------------------|----------|----|
| <b>1</b>  | LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101)        | Linda Carol Forrest         | 3        | 3  |
| 2         | I WILL STAND BY YOU (Barn Burner BBR-3133)              | Donnie Marsico              | 7        | 2  |
| 3         | COWBOY'S DREAM (Brykas BRY-1002)                        | Sonny Martin                | 12       | 2  |
| 4         | SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158-A)      | George Carone               | 14       | 2  |
| 5         | LONESOME 3 A.M. (615 90-S-1026A)                        | Bobbi Lace                  | 15       | 2  |
| 6         | LOVE LOVE LOVE (KRM 105-A)                              | Kraig Moss & Desiree        | 16       | 2  |
| <b>7</b>  | TAKE THE KEYS TO MY HEART (Master MR-90-1)              | Kim Tsoy                    | DEBUT    |    |
| 8         | DAY BREAK (ATI A0392)                                   | Ray Griff                   | 17       | 2  |
| 9         | TEXAS HOEDOWN (Track TR-208)                            | Summer Cassidy              | 18       | 2  |
| <b>10</b> | HERE I GO AGAIN (Seaside SSB-090-011)                   | Angela                      | DEBUT    |    |
| <b>11</b> | WHILE THE FEELIN'S GOOD (United Country SL3190)         | Jay Ronn with Lexi Hamilton | DEBUT    |    |
| <b>12</b> | HELP ME MAKE IT THROUGH THE NIGHT (Badger BG-2003AA)    | Billy Joe Burnette          | DEBUT    |    |
| <b>13</b> | BIG CITY BLUES (Stargem SG-2455)                        | Teresa Ramey                | DEBUT    |    |
| <b>14</b> | I'VE ALREADY WALKED IN HER SHOES (T&M TM-101)           | Audrey Huneycut             | DEBUT    |    |
| <b>15</b> | HOLDIN' A GOOD HAND (ESU ESU-1211)                      | Debbie Sigmond              | DEBUT    |    |
| 16        | AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)      | Touch Of Country            | 19       | 10 |
| 17        | SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069-B) | Warner Mack                 | 20       | 7  |
| 18        | TWO CUPS OF COFFEE (Brykas BRY-1102)                    | J.J. Kent                   | RE-ENTRY |    |
| 19        | QUITTIN' TIME (Evergreen EV-1112AA)                     | Michael Dee                 | RE-ENTRY |    |
| 20        | IT'S EASY FOR YOU (F&L FL557A)                          | Storm Seymour               | RE-ENTRY |    |

## COUNTRY INDIES

### INDIE ALBUM

**MICHAEL DEE:** *Steal of the Night* (ATI/Evergreen ATICD 1104)

This Canadian crooner is red-hot and ready to take the American country music industry by storm with his debut U.S. album release. Dee's style is much like a combination of Jerry Lee Lewis and legendary favorites LeRoy Van Dyke and Jack Greene—a strange combination, but nonetheless, that describes it. This project includes old-time favorites like "Walk on By" and "Since I Don't Have You," as well as top-notch tunes like "Quittin' Time" (Dee's current single), the title cut and Dee's self-penned "If the Jukebox Took Teardrops" (which Billy Joe Royal will include on his upcoming LP). Watch for this fellow to continue to draw "major" attention in the industry and on country radio throughout the nation.

—KAY KNIGHT

### INDIE SPOTLIGHT

**NIKKI MOORE:** "Love Will Never Be the Same" (Baytown BT-106)

Quite in contrast to traditional country, this breath of fresh air definitely deserves a playlist slot. Penned by Leo Girouard, "Love Will Never Be the Same" offers that familiar "results-from-break-up" storyline. The lyrics remain rather simple, but it's Moore's vocals that add such innocent charm to this pop-appealing tune. Sounding a bit like Olivia Newton-John is definitely no drawback. However, Moore adds her own touch of skillful charisma to a very pleasant piece of music.



# Radio is Jumpin' to TEXAS HOEDOWN by Summer Cassidy

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## CONTEMPORARY TOP SLOT



Artist: The Imperials  
 Title: "It's Raining Again"  
 Album: *Love Is Still Changing Hearts*  
 Label: Star Song  
 Producer: Morris "Butch" Stewart  
 Writer: David Robertson  
 Publishing: DLR Music-ASCAP



Craig Smith, the Benson Company and Christian radio joined forces in the Fall to begin a promotion designed to broaden the exposure of Craig Smith's music, and the efforts have since then paid off. WJIS in Sarasota, Florida sponsored one of Smith's concerts during the 30-city tour and had a capacity crowd. Pictured by the station's remote mobile studio are Bill Martin, music director for WJIS (left) and Smith.

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



**CHAZ CORZINE NAMED VP OF BLANTON/HARRELL, INC.:** Chaz Corzine has been promoted to the position of vice president at Blanton/Harrell, Inc., according to an announcement made by the Nashville-based talent management firm.

Corzine, who had previously served in the capacity of tour manager, has been employed by the entertainment group since 1984. Upon joining the organization, Corzine's initial duties included the promotion of concerts for Amy Grant, after which he moved into the job of road manager and was eventually elevated to tour manager.

In his new position, Corzine's management duties will directly relate to the talents of Amy Grant, Gary Chapman, Michael W. Smith, Brown Bannister, First Call, Juice Newton and author Frank Peretti.

## GAITHER VOCAL BAND TO DEBUT LATEST SINGLE AT NASHVILLE CONCERT:

Gospel music legend Bill Gaither is spearheading an awareness campaign in support of male leadership, centering around his latest record and song, "A Few Good Men." The song will be debuted at the group's Nashville performance on April 26 at the Tennessee Performing Art Center's Jackson Hall.

Gaither calls the song "an attempt to redefine masculinity. Integrity, honesty, compassion and sensitivity are characteristics that contradict the macho, win-at-all-costs image of the ideal man," says Gaither.

## ALBUM REVIEW

**HOLM SHEPPARD JOHNSON: *Soldiers Again* (DaySpring 7014183575)**

What is it? Could it be the unique harmonious blend wrapped with incredible lyrics that seem to have a special magnetic force behind them—or could it possibly be a rebirth of magic that was created years ago? The trio Holm, Sheppard and Johnson is certainly not new to the airwaves. However, their current package, produced by Neal Joseph, brings on a brand new impact for the '90s. *Soldiers Again* flaunts excellent penmanship by all three of these highly acclaimed tunesmiths and the results are extraordinary. The album kicks off with "Feel Every Heartbeat," an upbeat tune with a wild saxophone flavor that sets the feel for the entire project. In addition to such high-energy cuts are those that display deep sincerity at a low-level tempo, like "Give Me This Water," "Child in His Arms" and "Wisdom," which bring it all home to the vulnerable heart. Then there's "Fighter," which even sparks a Southern gospel appeal. If you're searching for inspirational, look no more. *Soldiers Again* results in a definite variety package—plus that same magic and the harmony is even better.

—KIMMY WIX



## CONTEMPORARY CHRISTIAN TOP 40 SINGLES

April 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
 Last Week

| Rank | Song                          | Artist  | Total Weeks | Last Week |
|------|-------------------------------|---|-------------|-----------|
| 1    | IT'S RAINING AGAIN            | (Star Song SSD 8144) Imperials                                | 4           | 8         |
| 2    | BREAKING THROUGH              | (Myrrh 7010889386) First Call                                 | 1           | 9         |
| 3    | LEARNING TO TRUST             | (Star Song SSC 8137) David Meece                              | 6           | 5         |
| 4    | SIMPLE, DEVOTED & TRUE        | (Benson CO2548) Michele Wagner                                | 2           | 9         |
| 5    | THE GREAT EXCHANGE            | (Word 901 6486208) Bruce Carrol                               | 10          | 4         |
| 6    | SOLOMON'S SHOES               | (Sparrow SGD WNTR-90) Margaret Becker                         | 13          | 7         |
| 7    | FAITHLESS HEART               | (Myrrh 901-6329-20X) Amy Grant                                | 9           | 8         |
| 8    | I HEAR LEESHA                 | (Reunion 7010037523) Michael W. Smith                         | 8           | 10        |
| 9    | UNBELIEVABLE                  | (DaySpring 7014187570) Cynthia Clawson                        | 14          | 5         |
| 10   | REASON ENOUGH                 | (Reunion CD 7010046 727) Morgan Cryar                         | 12          | 8         |
| 11   | WE SING PRAISES               | (Sparrow SPD-1174892387) Deniece Williams Duet w/Natalie Cole | 3           | 10        |
| 12   | MEANTIME                      | (Sparrow SPD-1169) BeBe & CeCe Winans                         | 5           | 10        |
| 13   | I WILL PRAISE THE LORD        | (Diadem 7-90113-057-1) Ray Boltz                              | 16          | 5         |
| 14   | I WILL BE HERE                | (Sparrow SPD-1201) Steven Curtis Chapman                      | 7           | 11        |
| 15   | NEVER LET IT BE SAID          | (DaySpring 7014182579) Trace Balin                            | 19          | 6         |
| 16   | SHINE THROUGH ME              | (Benson CO2588) Carman  | 17          | 40        |
| 17   | WAITIN' ON SOMEDAY            | (River 7901300213) Greg X. Volz                               | 11          | 11        |
| 18   | GREAT AMERICAN NOVEL          | (Sparrow SGD WNTR-90) Steve Camp                              | 21          | 7         |
| 19   | I'M ACCEPTED                  | (Benson PWCO-1096) DeGarmo & Key                              | 15          | 11        |
| 20   | WARRIOR                       | (Benson BR05955) Harvest                                      | 24          | 4         |
| 21   | I SHALL SEE GOD               | (Good News 901-647-3157) Roby Duke                            | 18          | 13        |
| 22   | UP FROM THE DEAD              | (Benson CO2638) Dana Key                                      | 36          | 2         |
| 23   | NEXT TIME YOU SEE JOHNNY      | (DaySpring 7014160575) Kenny Marks                            | 27          | 6         |
| 24   | TENDER HEART                  | (Myrrh 7016886387) Kim Boyce                                  | 25          | 6         |
| 25   | HOW COULD YOU SAY NO          | (Myrrh 7016895386) Julie Miller                               | 31          | 4         |
| 26   | PEACE BE STILL                | (Benson CDO2673) Al Denson                                    | 28          | 3         |
| 27   | MY ONE THING                  | (Reunion 7010053723) Rich Mullins                             | 20          | 15        |
| 28   | SECRET PLACE                  | (Reunion 7010049726) Kim Hill                                 | 32          | 2         |
| 29   | WHILE YOU WAIT                | (Benson CO2617) Billy and Sarah Gaines                        | DEBUT       |           |
| 30   | I CRY                         | (Myrrh 7016880389) Russ Taff                                  | 22          | 18        |
| 31   | SOLDIERS AGAIN                | (DaySpring 7014183675) Holm, Sheppard & Johnson               | 34          | 3         |
| 32   | YOU PUT THIS LOVE IN MY HEART | (Benson CO2602) Glad  | DEBUT       |           |
| 33   | GOD WILL FIND YA              | (Frontline CD9051) Jon Gibson                                 | 23          | 12        |
| 34   | JUBILEE                       | (Sparrow SPC-1219) Michael Card                               | 26          | 13        |
| 35   | HEART OF THE HOMELESS         | (DaySpring 7014180576) Farrell & Farrell                      | 29          | 13        |
| 36   | FATHER OF LOVE                | (Word 014176579) New Song                                     | 30          | 12        |
| 37   | LOVE HAS A PLACE              | (Giant CDO2555) David and the Giants                          | DEBUT       |           |
| 38   | MORE LOVE TO THEE             | (New Canaan 7019986536) Bruce Carroll                         | 33          | 18        |
| 39   | INSIDE OF YOU                 | (Reunion CD700049 726) Kim Hill                               | 35          | 8         |
| 40   | BEFORE YOU KNOW IT            | (Frontline CO9050) Benny Hester                               | 37          | 12        |



## AMOA Jukebox Promotion Committee Is Still in Business

CHICAGO—The AMOA jukebox promotion committee, which was organized in conjunction with last year's celebration of the jukebox's 100th anniversary, is continuing its efforts to promote the jukebox, even though the centennial itself has been over for several months. At a meeting of the committee this past March in Chicago (chaired by Tami Norberg Paulsen of C&N Sales), the following promotional efforts were discussed:

—A possible November "National Jukebox Month" promotion for operators, patterned in part after the February "Love Month" promotion, with the package consisting of oldies rather than love songs. The committee is looking at both 45 and CD configurations for this promotion.

—Also under consideration is the development of a reporting system for revealing the most-played songs on jukeboxes. Currently in the experimental stage with a test group of operators, the reporting system would help in determining AMOA jukebox award winners and could also lead to the creation of a "Top Jukebox Hits" chart for nationwide publicity.

—The committee is investigating the possibility of establishing a 1-900-JUKEBOX line for on-site location promotions (via operators), to be implemented at first on a limited trial basis in selected markets. There would be no financial obligation to AMOA.

—Also under consideration is the possibility of having a Jukebox Alley at this year's AMOA Expo in New Orleans. It would showcase the exhibits of jukebox manufacturers and suppliers in a specific area on the floor. If this comes to pass, the committee would purchase a booth at the show for celebrity appearances, as well as to promote past winners and

nominees of AMOA jukebox awards.

—The committee has made recommendations to the Expo '90 educational seminar subcommittee regarding educational sessions focusing on jukeboxes at the AMOA convention in New Orleans.

### Jukebox Honor Roll

The AMOA jukebox promotion committee requested that the following manufacturers, distributors, suppliers, state groups, et al, be acknowledged for their generous contributions (as of April 6) in support of the committee's 1990 activities:

#### MANUFACTURERS:

NSM/Loewen; Pioneer Laser Entertainment; Rowe International; Wurliitzer.

#### DISTRIBUTORS/SUPPLIERS/ON

E-STOPS: American Vending Sales (Illinois), Bird Distributors (Kansas), Brady Distributing (North Carolina), Eastern Music Systems (Pennsylvania), Lieberman Music (Minnesota), Mondial Distributing (New Jersey), Roth Novelty Company (Pennsylvania), Shaffer Distributing (Ohio), Starway Records (Tennessee), Technisound (Illinois), and World Wide Distributors (Illinois).

#### STATE GROUPS: Amusement &

Music Operators of Connecticut, Amusement & Music Operators of Tennessee, Amusement & Music Operators of Texas, Illinois Coin Machine Operators Association, Minnesota Operators of Music & Amusements, Montana Coin Machine Operators Association, Ohio Coin Machine Association, Oregon AMOA, Pennsylvania Amusement & Music Machine Association, Rocky Mountain AMOA, South Carolina Coin Operators Association and Wisconsin Amusement & Music Operators.

## AROUND THE ROUTE

BY CAMILLE COMPASIO

**WE WERE SHOCKED** to learn of the sudden death of noted game designer Tony Kraemer, who was killed in an auto accident. He was 41 years old. Kraemer's numerous contributions at Williams Electronics and Bally/Midway earned him a reputation as an innovative and inventive game designer. His long list of creations includes Williams' solid-state *Hot Tip* in 1978; *Disco Fever* (with its curved flippers); *Tri-Zone*; the wide-body *Algar* and the double-level *Pharaoh*. His last game for Williams was *Swords of Fury* in 1988. At Bally/Midway he was involved in the development of such games as *Truck Stop* and *Transporter*. His final piece, *Pool Sharks*, was considered by many to be his finest work. Tony Kraemer will be missed, not only by his colleagues at Williams, Bally/Midway and his friends in the industry, but also by the millions of pinball players throughout the world who truly enjoyed the fruits of his genius. *Cash Box* would like to express sincere condolences to his mother, Elizabeth; his brother, Carl; and his sisters, Maria and Loretta. May he rest in peace.

**NICE CHATTING WITH** SNK Corporation of America prexy Paul Jacobs, who recently returned from a trip to the Orient with his son, Geoffrey, who was on Spring break from USC where he's studying international business—with emphasis on China. So this was an educational as well as a business/pleasure trip, with the first stop at SNK headquarters in Osaka, Japan before traveling on to Taipei and Hong Kong. Sounds terrific, doesn't it? Jacobs gave us an update on SNK's newly intro'd *NEO-GEO* system, which has been "doing admirably" on test for about a month. Factory will start production for its distrib network in early May. At present, there are four titles in the lineup: *Nam-1975*, *Baseball Stars Professional*, *Magician Lord* and *Top Players Golf*. There will be continuous additions to the library, including the *Riding Hero* driving game, which will be coming out in June.

**DATLINE CHARLOTTE, NORTH CAROLINA**, home-base of Brady Distributing, where current sales are pretty much on a par with last year at this time. As marketing veepee Jim Frye was quick to point out, though, a very aggressive approach has to be applied in today's market. "Operators who attended the ACME convention were disappointed because they expected to see a lot more exciting products than were shown," he said. "They were looking for another *Teenage Mutant Ninja Turtles*, but it just wasn't there. Right now, we've got four or five top pieces that are starting to move, but this is not enough to keep the market healthy. We need a real strong piece to get things going," he added. Brady is a longtime Rock-Ola distributor and Frye told us that op customers have been showing interest in the new *Laser 2000* CD machine. "It's a good-looking jukebox and they like the price."

**OFF TO A FLYING START:** Although Chicago-based Bromley, Inc. is among the newest members of the manufacturing community, the firm is already enjoying the status of hitmaker—thanks to the tremendous impact of *Little Pro* golf, which is its first release. This redemption machine made a big splash at ACME '90. During three months of testing, *Little Pro* maintained steady, consistent earnings, according to company prexy Luran Bromley. As of now, they are back-ordered for eight weeks (which could be 12 by the time this column makes print). Bromley started production and delivery of *Little Pro* in early April. They've set up a distributor network, and have another redemption piece on the planning board for release in about three months or so. Keep your eye on this company—it's here to stay.

**DATLINE MILIPITAS, CALIFORNIA**, home of Atari Games Corporation, where there's so much happening these days. Factory is prepping for its May 6-10 annual distribs meeting, at the Four Seasons Resort in Wailea, Maui (beautiful Hawaii) where they'll be launching some new products. Marketing chief Mary Fujihara advised that Atari is "firing up the line" to get those *Badlands* and *Klax* units out to customers. Factory is also doing a limited re-release of *Hard Drivin'* in compact and sit-down versions. Fujihara also mentioned that sample shipments to distribs are in progress on the *Four Trax* sit-down game, which was another of the pieces featured in the Atari exhibit at ACME '90.

**REDEMPTIONS IS WHERE IT'S AT:** Spoke with John Margold of Betson Enterprises in Moonachie, New Jersey just prior to his departure for Disney World, where he'll be taking his children during their Easter break from school. As he said, it's busier than usual at Betson as "more and more arcade operators embrace redemption as a way to build customer loyalty" and at the same time provide players with something they can't get on their home videos. *Dribbles*, which is the junior basketball Betson debuted at ACME '90, is "going great-guns" and John told us that their second "kiddie redemption" game, *Skee-Toss*, is on the way. So, watch for it.



**SOMETHING TO CROAK ABOUT:** Here you see pictured Exidy's *Croaker* and *Twister* ball-alley redemption games, which are currently in production at the factory. Both models were showcased at the recent ACME '90 convention. Features include infra-red optic sensor switches, attract lights, canopy plex attract lights, deltronics ticket dispenser, audio, and easy access serviceability for operators and others. As noted by Exidy, these machines are economically priced and have high earnings potential. For further information, contact your local Exidy distributor or Exidy direct at 4770 Caterpillar Road, Redding, CA 96003 for referral.



## Over 3,000 Attend NAMA Western Conclave

CHICAGO—The 29th annual Western Convention and Exhibit, sponsored by the National Automatic Merchandising Association (NAMA), took place March 23-25 in San Jose, California, and the event attracted more than 3,000 vending/food service industry representatives and a total of 170 exhibitors to make this the association's second-largest western convention since its inception 29 years ago.

Among notable items on display were: compact, efficient vending machines designed to bring food and refreshment to small office sites; cholesterol-free nutritious snacks; popular weight-control products packaged for vending; hand-held computer systems to help route drivers load the vending machines with the optimum mix of products; and new bar-code labeling equipment for inventory control.

NAMA chairman Harold I. Blotner told convention delegates that the U.S. Senate will hold a hearing this Spring on a bill to create a new \$1 coin. "Without a doubt, the most important thing is to obtain a circulating dollar coin," stated Blotner, who is general manager of Dane County Vending in Madison, Wisconsin. He urged active support of H.R. 1068, a House bill that would create a smooth-edged, gold-colored dollar coin bearing a likeness of Christopher Columbus; and would eliminate the \$1 bill.

Blotner also told of other groups

who have joined NAMA on this issue, including the American Council of the Blind; Amusement and Music Operators Association; Citizens Against Government Waste; Coin Laundry Association; National Association of Convenience Stores; National Soft Drink Association; Food and Lodging Institute; Snack Food Association; National Parking Association; Public Telephone Council; and others. "What's unusual is the fact that there is no organized opposition to this legislation," he stressed.

NAMA president James A. Rost, who is prepared to testify at the Senate hearing, refers to a circulating \$1 coin as "an absolute necessity, not only for the merchandise vending industry but for other coin-sensitive businesses."

Rost told about the convenience of coins for customers in the purchase of low-priced goods and services, and the need for coins to make change. Rost pointed out that inflation and customer demand for larger portions and a greater variety of vended food have pushed many vend prices above \$1, making it increasingly necessary to provide change for higher denomination bills. He added that this will weigh down consumers with many quarters and quickly deplete machine changers in the absence of a circulating \$1 coin.

NAMA's 1990 National Convention and Exhibit will be held October 11-14 at the Orange County Convention Center in Orlando, Florida.

## Betson Releases Skee-Toss

CHICAGO—Betson Enterprises of Moonachie, New Jersey is moving further into the "children's redemption" market with the introduction of *Skee-Toss*, which employs the same microprocessor electronics found in *Dribbles*, the junior basketball that was debuted by the company at the recently held ACME convention in Chicago.

"*Skee-Toss* is the first children's toss game that stresses player interaction," according to Betson's John Margold. "It has an attract mode featuring speech...and what youngsters can resist a machine that talks to them?"

*Skee-Toss* represents a joint effort between Betson Enterprises and Skee Ball, Inc., so many of the parts in this piece will be interchangeable with the traditional Skee Ball alleys, as Margold pointed out.

*Skee-Toss* is being manufactured at the Skee Ball facilities in Lansdale, Pennsylvania; with marketing and sales being handled by the Redemption Department at Betson Enterprises.

Further information may be obtained by contacting Betson Enterprises at 6 Empire Blvd., Moonachie, NJ 07074-1378, or calling the toll free number: 1-800-524-2343.



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### INDUSTRY CALENDAR 1990

**April 29-May 1:** AMOA Government Affairs Conference; Washington Court Hotel; Washington, D.C. For info, contact AMOA headquarters at (312) 565-4602.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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