

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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jes' reg'lar guys

drivin' n' cryin's

Kevn Kinney

and

R.E.M.'s

Peter Buck

TICKERTAPE

WON'T BACK DOWN: **Martin Allen Fine**, a Beverly Hills attorney, has filed a copyright infringement suit in a U.S. District Court against singer/songwriter **Tom Petty**. Fine claims that Petty incorporated about a minute and a half of Fine's music into Petty's "Runnin' Down a Dream," from his Grammy-nominated *Full Moon Fever* LP. The music was allegedly stolen from Fine's album, *For God's Sake*, released in 1976. Fine says that he gave a copy of the album to Petty's collaborator, **Jeff Lynne**, when he bumped into Lynne and **George Harrison** in a shopping mall. Also listed in the suit are guitarist **Mike Campbell**, MCA Records, Jeff Lynne, SBK April Music Inc., Gone Gator Music and Warner Bros. Music Corp. Fine will represent himself in the legal action.

JAILBIRD SINGIN' IN THE DEAD OF NIGHT: The Ohio State Supreme Court has upheld country singer **Johnny Paycheck**' seven to nine-and-a-half-year sentence in a 1985 shooting incident. Authorities say that Paycheck, known for his hit "Take This Job and Shove It," pulled a pistol in a Southern Ohio bar after a patron said something that Paycheck interpreted as an insult. Paycheck was sent to the Chillicothe Correctional Institute with no chance of parole for at least five years and eight months. In the appeal, Paycheck's lawyers argued that he should not have been given a three-year mandatory sentence for use of a firearm. But the court ruled that a firearm specification in the assault charge applied to other lesser charges against him.

THATCHER SCRATCHER: The **Fine Young Cannibals** have returned their **Brits Awards**, the UK's equivalent of the Grammy, for Best British Group and Best British Album. The band issued the following statement, "It is wrong and inappropriate for us to be associated with what amounts to a photo opportunity for Margaret Thatcher and the Conservative Party." **Jonathan King**, this year's organizer of the event, confirmed that Prime Minister Thatcher's role in the awards was "no political appearance, but a human piece by the first lady of Britain... [Fine Young Cannibals] still remain the holders of the awards whatever they do with the statues."

IT'S THE DISTRIBUTOR!: The recent NARM convention provided an opportune to unveil new distribution deals with several important labels. **Virgin's** general manager/VP **Jim Swindel** announced that the label has renewed its distribution agree-

ment with WEA through Atlantic. The renewal takes on more significance in light of the \$550 million deal **Geffen** has negotiated with MCA... The new age/adult label **Windham Hill** has announced that they have hooked up directly with **BMG**. The indie had been distributed by A&M through BMG, but that relationship became questionable when A&M was bought out by PolyGram. Windham Hill had been in the midst of several sale rumours, but the label's president and CEO **Anne Robinson** said that "for now, the deal with BMG pertains only to distribution."

A MOMENT IN TIME: **Rhino Home Video** has announced the release of a fantastic documentary, simply titled *The Punk Rock Movie*. Directed by ex-**Big Audio Dynamite** member **Don Letts**, the film features rare footage of the **Clash**, **Generation X**, **Sex Pistols**, **Siouxsie and the Banshees**, and many more. It's available for \$19.95 through **Rhino Home Video**, 2225 Colorado Ave., Santa Monica, CA. 90404.

THEY WANT THE AIRWAVES: For the fifth year in a row, the **Ramones** have been nominated for the prestigious New York Music Awards. The band's most recent release, *Brain Drain*, is up for 1989 Best Rock Album and the band themselves are up for Best Rock Band. The band is about to embark on the road throughout the Eastern part of the States. **Joey Ramone** showed his enthusiasm for touring by issuing the following statement: "We're back with a vengeance... we're gonna kick your butt and put you in traction for a week."

DANCING WITH MR. BROWNSTONE: Actor **Corey Feldman** was charged Monday with the felony possession of heroin for sale. Police reportedly found "numerous balloons" of smack in Feldman's car after stopping him for a traffic violation near downtown Los Angeles. The 18-year-old Feldman, if convicted, could end up with a four-year prison sentence, said L.A. district attorney spokesperson **Sandi Gibbons**. Feldman has recently been in the studio with producers **Alain Johannes** and **Natasha Schneider** recording songs for the forthcoming *Rock 'n Roll High School Forever* soundtrack.

COMING UP: **Michael Jackson's** much-delayed greatest hits of the 1980s will be released this Fall with the title of *Decade*. It will include five new songs... The **Who** are slated to release a three-record set, recorded during the

(continued on page 8)

EXECUTIVES ON THE MOVE

■ **Patti Conte** has been appointed vice president of press and publicity for **Atlantic Records**, based out of the corporation's headquarters in New York. Conte will oversee all public relations for the company, including the campaigns in support of Atlantic and Associated Labels' artists. Prior to this, Conte was vice president/press and publicity for EMI, and has a career in the music industry that dates back to 1971, working for Columbia, RCA and Atlantic. ■ **Charisma Records** has made five new appointments. **Lori Pappalardo** has been appointed to the position of operations manager. She will be based out of the label's New York headquarters, and will serve as liaison between all working departments at Charisma. **Steve Samiof** will fill the position of art director. Samiof has served as the art director of the L.A.-based *Stuff* magazine, and before that, in the same capacity as *Slash* magazine. **Jerre Hall** has been named vice president, sales for the label, coming from Virgin Records in Chicago, where he was Midwest regional sales manager. **Wendy Gold** has been named director of production; she comes to the label from IRS, where she was director of manufacturing. And **Marcia Macro** is the new national sales coordinator. Macro was at Virgin in L.A., where she was assistant to the vice president of promotion. ■ **MCA Records** has announced the appointment of **Susan Levy** to the position of director of publicity and artist development for the label. Levy was most recently director of publicity, West Coast, for MCA, based out of Los Angeles. MCA has restructured its publicity department, resulting in **Marina Rota** being named international publicist, working out of MCA's Universal City headquarters. **Mark Matlock** has been promoted to national promotion coordinator. Matlock has been with the company since 1985, and was most recently promotion coordinator for the label. ■ **Irving Azoff**, chairman of **Azoff Entertainment Co.**, has announced the appointment of **Cassandra Mills** to the head of the Black music department. Prior to her appointment, Mills was the principal in Creative Star Management, which she founded. She will be headquartered in Beverly Hills. ■ **Karen Johnson** has been named to national director/publicity and artist relations at **Private Music**. She has been involved in the music publicity and production for the past six years, working with artists ranging from U2 to Tony Bennett. **Melanie Penny** has been named director of graphic design and production. Penny leaves a three-year stint at Virgin Records, where she was director of product coordination. ■ **Moose McCains** has been promoted to sales manager of the **Chameleon Music Group**. In his new position, McMains will be the direct liaison between Chameleon and the CEMA distribution branches that distribute its product. **Melissa Howden** has been recently appointed to the director of production. She joins Chameleon after two years as marketing and distribution director for Ferrero Films, an independent film company based out of San Francisco. ■ At **EMI**, **Geordie Gillespie** has been appointed associate director, new rock/metal promotion. Gillespie came to the label from Second Vision Management, where he was director of promotion. Prior to that, he was manager, radio promotion, for Celluloid. ■ **Lou Robinson** has been named the director, video promotion and marketing for **EMI**. In his position with the company, Robinson will be responsible for overseeing all of EMI's video promotion and marketing activity. ■ **Windham Hill** has four new appointees. **Kathi Sweet** has been promoted to publicist. She has been with the label for three years, most recently as tour publicist. **Patty Page** has been promoted to manager of international operations, a newly created position. She most recently was international coordinator. **Trish Daylor** has been named controller for Windham Hill, a move up from accounting manager. And **Barbara Maas** has been promoted to vice president of finance. She previously served as controller. ■ **CBS** has announced the appointment of **Lisa Arzt** to progressive music marketing manager for the mid-Atlantic region. Arzt has been an account service representative for CBS in Washington D.C. since January of 1989; prior to that, she was assistant marketing manager for RCA. ■ At **PolyGram**, **Lisa Cortes** has been named vice president, A&R. Prior to this appointment, she was founder and managing director of Rush Productions, working with producers such as Hank Shocklee, Prince Paul, Daddy-O and D.J. Mark, on projects ranging from De La Soul and Public Enemy to Madonna, Lisa Stansfield and Fine Young Cannibals. ■ **JVC** has appointed **Lisa Schraml** manager of marketing and sales, based in the New York office.



Conte



Pappalardo



Levy



Mills



Johnson



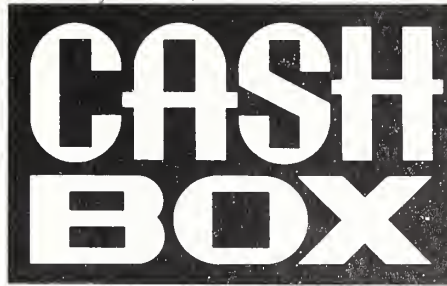
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Arzt



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THE MUSIC TRADE MAGAZINE

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THE BUZZ

LA GIVE THEM A LITTLE R-E-S-P-E-C-T: Toto and Auntie Em, Nancy Sinatra and Madonna, Jeanette MacDonald and Nelson Eddy—all were summoned from the deranged recesses of **Andy Bell's** brain as he camped, vamped and tramped his way across the stage during the **Erasure** concert at the Great Western Forum last week. Lush, dark green foliage hung from the ceiling above the stage; boulders of varying shapes and sizes were scattered below, dotted with tropical plants; pods like those in *Little Shop of Horrors* were suspended mid-air, at various points throughout the show nodding up and down and baring sharpened fangs. Before the concert began, a backdrop of a prehistoric volcano sprouted smoke as a pterodactyl circled it; when that backdrop was released the setting described above was revealed, cluing the audience that what we were seeing was set deep below the volcano. The effect was that of someone having overturned a huge rock and exposing an untamed civilization to the glare of the spotlight. Thus began the L.A. stop of the *Wild* tour.

As Erasure broadens their appeal as a group, they are in a bit of a bind. Longtime fans come to see an ever-more-outrageous Andy Bell combust across the stage, while newcomers to the fold (or even those who have listened to the duo's music for a while but never seen them live or read of their live appearances) may have no idea that Carmen Miranda is alive and well, and about to be introduced to them in the person of Andy Bell. The bind is, how to keep from alienating the new fans while holding on to the old? That question may plague record company execs, but not pop's leading synth duo. Watching Bell hold forth (partner **Vince Clark** has blending-into-the-background down to an art form), you could well imagine him saying, "Joke 'em if they can't take a..."

The show was opened with the ballads "The Piano Song" and "How Many Times" from the *Wild* album, going against conventional pop wisdom (especially for artists so strongly identified with *dance* music) that you enter with a bang. As Bell explained it afterward, though, "It's like sex. You start off slow and beautiful, then you get to the rough stuff." For Erasure, the rough stuff was a spirited romp through the *Wild* album and past hits. Backdrops of the group's various album covers sprang up at appropriate times as Bell's costumes went from a space-suit complete with helmet to a twinkling, silver skirt trimmed with sparkling lace, topped with an elaborate bit of headgear that would make the aforementioned Ms. Miranda turn green with envy. He was in excellent voice, generally singing in a lower register than usual, and punctuating his vocals with wildly energetic dancing that was obviously and mercifully devoid of the current trend of over-stylized, over-choreographed movement now employed by dance-oriented performers. Slipping in campy bits, such as snippets of dialogue from *The Wizard of Oz*, as well as a bit from that film's "Somewhere Over the Rainbow," he also sang snatches from "Into the Groove," the MacDonald/Eddy classic "When I'm Calling You" and "These Boots Are Made For Walking," while addressing the audience in a Bette Davis/Joan Crawford mode. The concert was like a crash course in camp/gay history, and probably lost on many in the heavily adolescent crowd.

Though some in the audience may have been caught off-guard by between-song banter (which drifted into *really* blue territory once or twice), it was the execution of these songs that wowed them. Bell has a fantastic voice that he manipulates with great ease. On such sublime Erasure efforts as "A Little Respect" and "Oh, L'Amour" he captured moments that were near religious. The only drawback was that, by the end of the evening, the computerized music started to wear thin, and you kept wishing for at least an *a cappella* rendition of *anything* to relieve the monotony. The tracks sounded as if they were coming out of vacuum, a really jarring accompaniment to such soulful vocals. While Clark's enviable production skills can mask the hollow music center on album, *live* the duo are at the mercy of the technology—and they don't always emerge the champs. Next time around, if they would consider playing around more with their arrangements (or, preferably, bringing in a few live musicians), they could sustain the moments of brilliance that were only intermittently scattered throughout the show.

Ernest Hardy

2/28: This was the night that I made a gonzo mistake. **Nick Lowe** played a solo acoustic show at Rhino Records, but in a moment of delusion, I opted to chill out and watch the hockey game on TV (Oilers vs. Kings). I was informed that Nick was really fab, playing everyone's faves from his first two albums, and a few new tunes as well. The game? It was a long and tedious disgrace...setting a NHL record for most penalties (86).

3/1: It doesn't take long to figure out where **Lenny Kravitz** is coming from influence-wise, but it is perplexing how he manages to integrate all of them so well. His roots are a blatant throwback to the sight and sounds of the late 1960s, yet his personal amalgamation of the Beatles and Sly Stone is a contemporary one. Decked out in dreads and some pretty funky blue hip-huggers, Kravitz ripped through material from his debut release, *Let Love Rule*, showing a.) no signs of intimidation by the big LA Forum audience and b.) that he is as strong live as he is on his self-produced LP. No cornball choreography here, just Kravitz banging away on his Epiphone 6-string in front of a great band (including a two-piece horn section and Hammond B-3 organist). At one point he paused to further his cause of peace and love in these times; at another, he stopped to pay homage to Jimi Hendrix, then jumped into a rearranged cover of "If 6 Was 9." At times, it seems that Kravitz may be digging himself a big hole by fashioning himself in the mold of hippy dippy orator—he and Lisa Bonet are *not* John & Yoko (Ono would never

kick someone in the groin). However, Kravitz's saving grace is his abundance of talent and complete lack of pretense.

Tom Petty & The Heartbreakers have been fine-tuning their version of Byrds-meets-Stones rock and roll for over fifteen years, and the string of hits they've compiled in that time has firmly planted the band into the arena rock level. Still, Petty's humility plays a large part in his relationship with the audience, and as a result, successfully maintains a cozy atmosphere despite the cavernous room size. Even though their set list featured everything you'd expect to here, there were a few surprises: including Stan Lynch singing a Chuck Berry tune from behind the drum kit, and Petty doing a great cover of Thunderclap Newman's "Something in the Air" following his thoughts on the environment and Greenpeace organization. We left the show before the end and missed all of the hoopla surrounding Bob Dylan and Bruce Springsteen jumping on stage, but I can't say that I'm the least bit upset about it. Why?

Because my friend Phil and I managed to scoot across town in time to catch the majority of **John Doe's** set at the Roxy. Now that Doe has assumed the role of *solo artist*, he's handed over his bass duties and assembled **All the King's Men**, a fantastic band. You have no idea how surprised I was to find **Richard Lloyd** on guitar... I've worshipped every note he's played for a long time, but never have had the chance to catch him in the flesh. However, he's a true team player here; half of the 6-string duties go to an ex-True Believer (I can't remember his name, but he *wasn't* one of the Escovedo brothers). Doe's new material is still in the vein of X, but delivered with a fervor that seemed to allude that band in their waning years. If his upcoming release, *Meet John Doe*, packs even half of the wallop that this show did, then we're all in for a treat.

3/4: Sunday rolled around and led me to the Club Lingerie for an acoustic set by Church bassist **Steven Kilbey**. My highest hope was for a performance as enjoyable as the one Church co-hort **Marty Willson-Piper** put on a few weeks ago. Unfortunately, my hopes were dashed not long after Kilbey shyly walked onto the stage. I realize that he's the bass player in a *band*, and that a show featuring him alone on 12-string acoustic is bound to have its glitches. Nonetheless, he appeared to be a bit out of his element. Kilbey's world-weary vocal delivery was intact, but he seemed unrehearsed and vaguely intimidated by his own material. His frustration became apparent when he botched a guitar intro, admitted that it sounded terrible, and then launched into a T. Rex cover. The fact that he joked around help keep the proceedings lighthearted and quaint, and everyone in the crowd did seem to enjoy the show. I suppose my personal disappointment stems from the fact that I'm huge fan of both the Church and Kibley's solo works; on this particular night, I'm afraid that he simply failed to live up to his own precedents.

3/12 Troy Records was kind enough to invite me to their release party for the new **Erin Kenny & Ethan James** record. Their live set allowed James to prove himself a versatile folk musician, playing everything from hurdy gurdy to acoustic guitar. His Radio Tokyo studio savvy has made him an integral part of the L.A. scene, and it's nice to see that his own talents are off of the back burner. Kenny definitely has a strong and tuneful voice, although it seemed that her projection was not quite in synch with the dynamics of the music. But then again, who could tell, for the soundman kept her volume so high that it was like listening to Kate Smith sing the national anthem. All in all, James and Kenny serve up an enjoyable folk dish.

Robb Moore

NY THE NEW YORK BODY POLITICAL will have a chance to do a little New York groove (which consists of moving a leg, tapping a foot, or perhaps a head-bob or two—nothing drastic) this weekend, as the second **Rock Against Fur Benefit** takes over the Palladium Saturday night. The show coincides this year with the International Fur Convention, which **Dan Mathews**, special projects coordinator for **People for the Ethical Treatment of Animals (PETA)**, sees as fortuitous. "It's going to be nice that the protests are no longer going to be just on the streets," he says, "but there will be musical rallies as well."

Unless you've been in Siberia for the past couple of years, you can't help but have noticed that the anti-fur campaign, launched primarily by PETA, has become increasingly visible via advertise-



Safe Furs

ments in major newspapers and national magazines, televised PSAs, and signs on bustops and subways, the most graphic I've seen featuring a photo of a paw caught in a steel trap with the caption "Get the Feel of Fur: Slam Your Hand in a Car Door." Ouch. The fur industry is not too happy with all of this, however, and is even less happy with the fact that the fur market is declining steadily, to the extent that one of the country's largest furriers, Antonovich and Evans, filed Chapter 11 in December of last year. An increase in the global temperature or a rise in the social conscience? You decide.

Regardless, PETA as an organization is growing by leaps and bounds, and the support of musicians such as those who played last year's benefit—the **B-52's**, **Indigo Girls**, **Lene Lovich** and **Jane Wiedlin** among them—and those who are scheduled for this year's model—the **Psychedelic Furs**, the **Sugarcubes**, **Phranc**, **Sara Hickman** and **Raw Youth**—certainly brings the cause of animal rights to a different segment of the public. A benefit like this one will not only draw activists, which any sort of organization function will do, but will bring in the average music fan as well, some who may never have considered the issues of factory farming, inhumane trapping or animal testing.

Mathews says last year's Rock Against Fur concert was a perfect indication of this. "It was overwhelmingly successful, more than even we had anticipated," Mathews says. "I think there are a lot of people out there to whom animal rights are a part of their lifestyle and protests are very, very important, but I think there also have to be other events to give a more well-balanced image to any movement.

"At PETA we're always trying to do all of the above—protests, advertisements, as well as upbeat things like this," he adds. "We're also working on a record now." This is the second one. The first, called *Animal Liberation*, came out on Wax Trax a couple years ago. Record number two is *Tame Yourself*, and will include **Michael Stipe** with the Indigo Girls, **Howard Jones**, **Belinda Carlisle**, **River Phoenix**, **Edie Brickell**, **Erasure** with Lene Lovich, and Jane Wiedlin.

I only have one real suggestion for this show, besides the obvious, which is *go*. If you make that decision, do it right. Pay for your own ticket.

BOY, IS MY FACE RED: I've only been a **Ministry** fan since man learned to walk upright, yet in the feature I wrote last week I somehow managed to spell **Al Jourgensen's** name wrong. Freudian slop, artistic licentiousness, premature Alzheimer's, or something. Sorry, Al. Then again, he spells "Alain" A-l-i-e-n sometimes...

Peace.

Karen Woods

NA AS IF LAST WEEK IN NASHVILLE wasn't hectic enough, with the Country Radio Seminar keeping us on our toes day and night (Wednesday through Saturday), industry execs got the ball rolling for some of us Tuesday night with three fun events.

The evening took us coast to coast—from a reception for a legendary Southern rock band, to a New Orleans Mardi Gras party with country's cajun firecracker and then all the way to a New York cafe setting for a performance by one of country music's multi-talented singer/songwriters.

In town to rehearse for an upcoming album, the blues-based rock group the **Allman Brothers** were the honored guests at a reception given by Broadcast Music Incorporation (BMI).

The Allman Brothers made their album debut in 1969 and are considered one of the leaders in the then-emerging Southern rock movement. By mid-decade, after lead singer/organist Gregg Allman's brother Duane and band member Barry Oakley were killed in separate motorcycle accidents, the group disbanded. The Allman Brothers reunited for three LPs between 1979 and 1981, but have since been silent in the studio.

Gregg Allman and guitarist Dickey Betts each pursued solo careers for a while, and two years ago the group got back together to play the Volunteer Jam with Charlie Daniels, and the reformation began to develop from there. The Allman Brothers have been on two very successful reunion tours since then and following the release of this upcoming LP, scheduled in June, a third national tour will follow.

The entire band, which includes Allman, Betts, drummers Butch Trucks and Jaimoe Johnson, Warren Haynes, keyboardist Johnny Neel and Alan Woody, mingled with industry execs throughout the reception and were then presented with a Special Citation of Achievement which read: "This legendary group singlehandedly created a genre of music by combining jazz, blues, rock and country into what has become known throughout the world as 'Southern Rock.' Their music helped pave the way for countless songwriters and musicians to follow. Their songs will remain a staple of American music and will continue to influence songwriters everywhere."

Needless to say, excitement was in the air as we left BMI and headed for the Cannery where RCA Records was sponsoring what they called a "Fat Tuesday Bash." When we arrived we were greeted at the door where Mardi Gras beads were put around our necks and mini-tamborines in our hands. This looked like fun already. Believe me, it only got better.

A full buffet was set up with *THE SPICIEST* Cajun food believable. It was fantastic! As the place filled up with an anxious and party-minded crowd (of course we ended up at the most festive table) the roar became louder until the Mardi Gras parade music finally began.

Enter, believe it or not, a real New Orleans "king" in full regalia lead by country's Cajun firecracker **Jo-El Sonnier**. As soon as Sonnier took the stage, with his rockin' (and I do mean rockin') country band, the crowd was totally enticed by his



Jo-El Sonnier with the official Mardi Gras "King." (photo: Don Putnam)

heart-felt ballads and his cajun-flavored up-tempo tunes as well (Sonnier's lead guitar player can play one *mean* guitar lick).

We were treated to former hits like "No More One More Time" and "Tear-Stained Letter," which really set Sonnier's career rolling, as well as songs from his latest LP, *Have a Little Faith*. His Top 20 hit "If Your Heart Should Ever Roll This Way Again" brought thunderous applause from the standing-room-only crowd as did his latest single "Scene of the Crime." Not only does Sonnier know exactly how to excite a crowd...he sure knows how to throw a party.

From there we headed back to Music Row where a concert was already in progress by Warner Brothers artist **Mac McAnally**. The atmosphere was that of a small New York cafe, complete with red and white checked tablecloths and a small candle burning at each table. Since I was still so keyed up from the Mardi Gras, I'll let Kimmy tell you all about this show.

Believe me, Kay was sure one gawdy-looking broad when she came into this suave New Yorkish club with her multi-colored Mardi Gras beads wrapped around her neck and wrists and that neon tamborine in her hand. (She *was* willing to share, however, as she came in and threw these cajun pearls around *my* neck.)

Looking a little bit out of place (o.k., perhaps ridiculous) certainly doesn't prevent me from having a festive time, so that's what I did. Who's responsible? Warner Brothers recording artist Mac McAnally was the man of the hour. I soon discovered, however, that this guy is on his way to becoming the man of the future.

Over the past decade Nashville performers and producers have had no problems spotting McAnally's talent. His tunes have been recorded by artists such as Hank Williams Jr., Randy Travis, Jimmy Buffett, Dan Seals, T.G. Sheppard and John Anderson. He's also engaged in 1989 session work with Dolly Parton, Ricky Skaggs, Don Williams, Keith Whitley and Lyle Lovett.

McAnally's list of accomplishments goes on and on, but his true talent lies within his performance, and what a performance it was. The house is packed and even yours truly can't locate a seat, so once again a nearby wall and myself become quite attached.

Along with everyone else in the room, I also became attached to McAnally and his heart-and-mind music. With an exuberant acoustic flavor, he punches a sparkle and sense of realism into every song he sings. *Simple Life* tags his Warner Brothers debut project and he places a tag on each and every cut that says "radio success." Including his current hit, entitled "Back Where I Come From," plus "Down The Road," "Just That Way," "The Invisible Man," "Southbound" and an old tune Buffet once recorded called "She's Going Out of My Mind," McAnally dazzled us all.

Whether it be traditional country, a bluesy ballad or a contemporary tune with a rock and roll spice, he adds his soul and a touch of *simple life*.

Kay Knight & Kimmy Wix

MUSIC PUBLISHING

BY SHELLY WEISS



Emerald Forest Entertainment's dynamic duo, Marla McNally and Linda Blum-Huntington.

SPOTLIGHT: Introducing...**Emerald Forest Entertainment Co.**, the "Boutique Music Company"—a unique and unparalleled partnership. **Marla McNally** and **Linda Blum-Huntington** together bring over 20 years of music publishing expertise to their newly formed publishing venture, Emerald Forest Entertainment Co. In a joint venture with Japanese-based Horipro Productions, EFE will selectively be signing songwriters, artists and producers. Creative personal publishing with an emphasis on international attention will be the philosophy of the company.

At Chappell Music, Marla McNally first began working with bands as head of the international department, and realized that having a direct relationship with sub-publishers could make an immeasurable difference overseas in an artist's career. Later, as VP of talent acquisition of Warner/Chappell Music, McNally had the good fortune of signing and working directly with such artists as the BoDeans, Jody Watley, Guns N'Roses, Til Tuesday and Amy Sky, to name a few.

Most recently, Linda Blum-Huntington held the position of VP of professional activities USA for the EMI Music Publishing Group. Through the years she has been directly involved with the development of many of today's most successful songwriters, such as Holly Knight, Diane Warren, Cheap Trick, Peter Wolf and Mark Spiro, among others. Her efforts have been represented with hits by artists such as Tina Turner, Rod Stewart, Chaka Khan, Gladys Knight, Alabama and others. Blum-Huntington's absolute dedication and commitment to the songwriter will continue to provide an environment in which an artist can reach their maximum potential. Successful songwriters and artists such as the ones mentioned above further reinforce the importance of the collaborative efforts of a great team (creative publisher, supportive record company, strong manager, etc.), and that will remain as the essential ingredient in the Emerald Forest philosophy.

THE EMERALD FOREST STAFF:

Let's start with **Sean (where's the coffee?) Ricigliano**, creative administrator extraordinaire. Ricigliano joined EFE from the outset in helping to form the nucleus of the company's structure. His unique ability to coordinate both McNally's and Blum-Huntington's activities both here and around the world has proven to be invaluable to the company... **Andy Olyphant**, the newest member of the staff, is in charge of meeting and greeting and all tape-room activities. This is an extremely important job to the company, as first impressions of the Forest are as high a priority as the quality of the tapes that leave the office... **Barbara Vander Linde** started in January as a professional manager, after leaving her position at Almo/Irving Music. She has already proven to be quite an asset by securing four major covers in just a matter of weeks... **Cathy Waldman**, last but certainly not least, started with EFE at the outset in July, '89 as manager of talent acquisition. There isn't a night when she can't be spotted looking for talent in any of about 15 different clubs. Having once been a manager herself, she

possesses the keen instinct needed to understand a band from the very outset of their development. Waldman has a couple of unsigned favorites, but no secrets she wants to divulge as yet...

THE EMERALD FOREST ROSTER AND ACTION (to date):

Writers/Producers: **Mark Spiro** had **Bad English's** first single, "Forget Me Not," and their upcoming single, "Heaven Is a Four-Letter Word." He also has seven songs, all singles, on the **Giant** (A&M) LP, including their next one, "In My Dreams." Currently on the A/C charts with **Donny Osmond** doing "I'll Be Good to You," Spiro is now working on his own project... **Michael Dan Ehmgig**, rock lyricist formerly with Meat Loaf, is in the studio writing four songs with **Lita Ford** (RCA) for her upcoming LP, being produced by **Mike Chapman**... **Hawk Wolenski**, just back from "down under" Australia, where he produced half of the next **Big Pig** (A&M), has several top covers coming shortly... **Writer/artist/performer Randy "Bass Man" Jackson** is currently writing with, and is a member of, the **Breakfast Club**, whose new MCA LP will be out any minute. Congratulations to Jackson and his wife Liz on the birth of their beautiful new baby girl, Taylor... **Burt Bacharach** and **Carole Bayer Sager** are in a unique position with Emerald Forest. These two classic/hit writers are coordinating on some special projects... Also keeps your ears poised for upcoming action by the great rock and roll track record writer **Howard Kleinfeld**.

Acts/Bands: **Tyler Collins** had her debut single "What 'Cha Gonna Do?" go top-10 R&B in its first weeks... The **I-Rails** have been voted one of *Cash Box's* favorite unsigned bands... **Dana Strom** is currently producing the new **Kik Tracee** (BMG) album, slated for an August release... **Tom Kimmel** (PolyGram) just completed his LP with Grammy award-winning producer **Neil Dorfman** (Dire Straits). Kimmel's first single, "Small Song," is set for May... **Jewel**, sister duo of **Leslie Spiro** and **Kelly Sachs**, are writing with **Gardner Cole**, among others, for their album... **Vincent Rocco** just inked a major record deal with Geffen... Stay tuned for action from writer/artist **Johnnie Fiori**... How's that for an active roster? Whew! Our best wishes and congratulations to Emerald Forest Entertainment.

CBS MUSIC: CBS has just inked worldwide co-publishing agreements with **Heaven's Edge** (Columbia), **Love/Hate** (Columbia), **Burning Tree** (Epic) and **Donnie Miller** (Imagine)... Currently on the charts with the top-five hit "Price of Love" by **John Waite** of **Bad English** (Epic), **Peter Murphy** (RCA), the **Front** (Columbia), **Bonham** (WTG), the **Rave-Ups** (Epic), **Michael Camilo** (Epic) and the number-one international dance smash, "Lambada," performed by **Kaoma** (Epic)... CBS is also developing the funk band the **Good Guys**, who are now in the studio, with **Vernon Reid** producing... The **Cycle Sluts From Hell** are in pre-production, with **Michael Frondelli** producing...

MCA MUSIC: **Taylor Rhodes** hits the charts with the release of **Peter Wolf's** (MCA) new LP, *Up to No Good*. Rhodes has written and produced five cuts, including the hot-out-of-the-box single, "99 Worlds." He is also working with **Kix** (Atlantic) on the follow-up to their gold LP, *Blow My Fuse*... Songwriter **John McCurry**, hot on the heels of his recent hit, "Poison," for Alice Cooper, is in MCA's New York studio working with **Julian Lennon** on Lennon's upcoming album... The **Silos'** (RCA) long-awaited major-label debut LP has just been released, and has been getting great reaction at radio... Rapper **Smooth Ice** (MCA) has just completed his debut LP, with tunes written and produced by **Run-D.M.C.** MCA will publish all cuts via a co-publishing deal with Run-D.M.C.'s **J.D.K. Entertainment**... **Writer/artist Warren Hayes** is in the studio with **Gregg Allman** and **Dickie Betts**, working on their **Allman Brothers** reunion LP for CBS...

To be continued...



Pictured with members of Vicious Beat Posse at the Los Angeles Greyhound Bus Terminal at the launch of their tour are (l to r): DJ Lett Loose, Vicious Beat Posse; Ron White, VP, promotion, Black music; A.D. Washington, senior VP, promotion and marketing, Black music; Frank Z., Vicious Beat Posse; D-Mac, Vicious Beat Posse; ICB, Vicious Beat Posse; Superslim, Vicious Beat Posse; DJ Candyman, Vicious Beat Posse; and front (l to r) Marvee V, Vicious Beat Posse and Deb-B, Vicious Beat Posse.

Two for the Road:

Kevn Kinney and Peter Buck Take a Holiday

BY KAREN WOODS

WHAT HAPPENS WHEN YOU PUT TWO GUYS from two of the finest Southern bands, one massive, one on its way, together and give them the opportunity to do something completely different from the music for which they're known? If the two guys are Kevn Kinney from drivin' n' cryin' and Peter Buck from R.E.M., if the planets are in all the right places and everything goes well, you get a record like *McDougal Blues*.

This record is going to make a lot of people's "best of" lists this year. I'd stake my next paycheck on that one. It can't miss; *McDougal Blues* is one of those records that has something for everyone, one or two things anyone can relate to, whether it's working at a fast-food joint, feeling trapped ("I'm gonna get out of here, gonna buy a Triple-A map and go around the

not a folk record, but quieter songs, more stories about people. And once we did that, we did a few benefit shows, just to do it, and we had a great time. We did benefits for the homeless and stuff, and we were like, 'this is really fun.' So... I'm supposed to be in Thailand right now. I had tickets booked and everything, I just cancelled my vacation. This is my vacation. But I love this, this is what I do. This is what we do at my house... Kevn and his wife will come over to my house, and we'll drink a couple bottles of wine and play guitar until four in the morning." He laughs. "And we're getting paid for it now."

For the past month or so, Kinney and Buck have been travelling around the country doing songs from *McDougal Blues* and whatever happens to strike their fancy, or whatever whomever

at all. We still play these sized clubs. But this is fun. It's more than the size of the club, it's more fun to do an acoustic tour. Just to be able to do what we're doing, acoustic songs, and have Peter just change instruments every song..."

"Yeah, that's real fun," Buck mutters. "Well, it's fun for me, because I don't have to do it."

During this tour, Kinney stuck with his acoustic guitar, while Buck played everything from lap-steel to mandolin to bass. "I'm really a bad bass player," he says, "but I like doing it a lot. But then, I'm not really a good guitar player, either. I just like playing a lot of different instruments. But if I write a song...give me any instrument that you don't have to blow into, and I can think of something to play." He says he has played saxophone before, though with questionable results.

"This is really refreshing," Kinney adds. "It's great for your ears, and it's great for your whole outlook, how you look at things. When you're on the road with a band, you have your crew and your managers, and you have all your hotels booked in advance, and we don't have any hotels booked. We're staying with friends or wherever we feel like stopping."

Buck agrees: "As much as I love playing with R.E.M., and touring with R.E.M.—it's my main goal, and what I love most—I got a little frustrated this year because I could look ahead, and know exactly where I was going to be in eight months time, exactly what hotel, exactly what place I was going to play. And this, if we decided at the end of this that we didn't want to go home, we could get on the phone and start booking dates, and we could stay out for six or eight months. I like the looseness of this."

"Between our projects, we're going to do little guerilla tours," he adds. "Places like Memphis or New Orleans, places close to the house. Who knows, we've got five or six years' worth."

Another positive aspect of the acoustic life is that it automatically lends itself to creative interpretation of any or every song, any or every night, something which a band situation doesn't allow you to do. "The louder it gets, the less you can improvise," Buck says. "It's like trying to turn a jet around on the runway. It's impossible, you know, 119 decibels, and you decide to repeat a chord. We [R.E.M.] try to leave room within a song, but then you're deciding when to improvise. With this, some of the songs Kevn doesn't even come close to doing them the same way twice. I just have to look at him and go, 'okaaaay...' I saw that look a couple of times. It was pretty funny."

"There's something to be said for playing loud music," Kinney muses. "I mean I love it, I love being in a band, but this is a whole 'nother thing, it has a different kind of power to it. I could feel it, like last night [at the Lonestar] was one of the most powerfull shows I've ever done, but it was also one of the quietest." He's not kidding. When they did "Not Afraid to Die," and Kinney got to the line that goes "I'm not afraid to

die, but I am afraid to cry," you could have heard a pin drop in the club. It was that quiet.

This kind of "listen up" powerfulness is a common thread through all of these songs, and something Buck, who produced *McDougal Blues*, noticed right away. "We did demos of about 20 songs, and there were another 15 or 20 that I knew, and I just went through them and went 'Nah, don't like this one,' or 'I don't think the bridge is very strong,' or 'This is the exact same tempo and key as this and this is a better song...'"

"He picked all the right ones," Kinney adds.

"And after the demo, I realized thematically there was a lot of stuff going from song to song," Buck continues. "Not that these people are all outcasts or losers, but they're definitely not riding around in Caddies. We've all done that manual-labor thing. I don't care how rich I get, or how many times I fly from city to city, I'm never going to forget that I was a toilet cleaner for four and half years. I've been a dishwasher in a nice restaurant where everyone hates you...we've all done that." He laughs. "Kevn's probably closer to that than I am, because he did it up until about two years ago..."

Kinney makes it very clear, however, that *McDougal Blues* was not intended to be a "folk record," at least not in the common perception of a "folk record."

"Every time you think about folk singers, especially nowadays, that whole folk thing going on...I've always shunned that," he explains. "John Denver, Gordon Lightfoot, James Taylor, I thought they were all good storytellers and good songwriters, but I was dying to go out and see someone with long hair singing about laundromats and grocery stores and stuff like that. Since then, people like Mojo Nixon and Nikki Sudden and Billy Bragg are out there, people with exceptional talent, and I'm glad they're in that vein, and if I didn't play these things, I'd be travelling around seeing them play. That whole sense of James Taylor-like singer/songwriters just drove me crazy."

Guerilla tours and not going home aside, both R.E.M. and drivin' n' cryin' still have places to go and people to see. Sometime around the middle of April, drivin' n' cryin' will be going back into the studio to record the next album, which Kinney says is "almost all rock, with a couple of acoustic songs, but not any country songs."

Buck adds that R.E.M. has just demo'd 12 new songs, and his vacation aside, is in rehearsal for the next record. "We rehearse five days a week, and we'll be rehearsing for a couple more months, try and get 30 or 40 new songs. Then I think in August we'll be recording, with Scott Litt producing. I'm really excited, we had three or four new ones on the tour that I really liked..."

This is where we leave them, because its time for soundcheck and another night of improvisation and "okaaaay..." If you didn't see them this time around, my sympathies. Pick up *McDougal Blues* and see what you missed. It'll probably make your "best of" list, as well. ○



world"), living above a grocery store, or evil landlords. It's all in there, told in Kinney's relaxed, easy-on-the-ears conversational style, backed by his acoustic guitar and whatever instrument Buck happened to pick up at the time.

Buck says *McDougal Blues* is something he and Kinney have been wanting to do, and in some ways was basically inevitable. "This record, which Kevn and I cut in August between legs of the *Green* tour, is something we've been talking about for a while," he explains. "He writes 100 songs a week, anyway. I can't tell you how many drivin' n' cryin' songs people have given me tapes of that aren't on a record. Literally 100-150. And since the next record is probably going to be an electric thing, we thought it would be nice to do an acoustic record. Not strictly acoustic,

happens to drop by inspires them to do. When they played the New York area, at the Lonestar Roadhouse in Manhattan and at Maxwell's in Hoboken, New Jersey (where I caught up with them during soundcheck), they were joined by Billy Bragg one night, and Nikki Sudden on the other. It was more like dropping in on one of their couple-bottles-of-wine jams than actually going to a show, and was incredibly refreshing because of it. Both Buck and Kinney say they felt the same way.

"I personally never stopped [playing small clubs]," Buck says, with one of his characteristic shrugs. "Sure, we've played Madison Square Garden, but I still play in Athens once a week, with a country band in a place about the size of this [Maxwell's]. But this is fun, it's like get in a van and go."

Kinney laughs: "It's not foreign to me

TICKERTAPE

SHOCK OF THE NEW

(continued from page 2)

band's reunion tour last summer... Ex-Wham member **Andrew Ridgely**, and ex-Bangle **Susanna Hoffs** should each have solo discs out before summer... And the **New Kids on the Block** will have some new musical product available for your listening pleasure sometime in May.

A CHANG IS GONNA COME: Gary Chang has been signed by producer **Patrick McCormick** to compose the musical score for Corsair Pictures' *Shock to the System*, scheduled for a Spring release. Chang will be joined by the **Turtle Island Quartet** for the production. Chang has previously worked on the soundtracks to *Electric Dreams*, *The Breakfast Club* and appeared on a *Windham Hill Sampler*.

FORTUNATE SON: The National Association of Independent Record Distributors and Manufacturers (NAIRD) has announced the recipients of the NAIRD Borad of Trustees Hall of Fame Awards for 1990. This year's inductees are Fantasy Recording Group **Creedence Clearwater Revival** and **George Hocutt**, owner and CEO of California Record Distributors, Inc. The annual awards are presented each year to one recording artist or group and one business person in recognition of their lasting contributions to the independent recording industry.

BUCKS UP, CD'S WAY UP, CASSETTES STEADY, LP'S SINKING LIKE A STONE: That's a thumbnail description of the RIAA's recently released 1989 sales and shipment figures. 1989



NO, I'M THE DJ, HE'S THE RAPPER: DJ Jazzy Jeff and the Fresh Prince made TV history recently when they were the first rappers ever to perform on *Late Night With David Letterman*. The duo did "Jazzy's Groove" before sitting down and, um, rapping with Dave.

set an all-time record for units shipped (800.74 million, up 5% from 1988), with a \$6.36 billion tally, up 3.35% from 1988. As to the breakdown: CD sales rose by 38.42% (207.2 million units), cassettes stayed about even (446.2 million units) and vinyl dropped another 50% to a lowly total of 34.6 million units shipped...compared that to the 341.3 million LPs that were shipped in 1978. Vinyl, (sniff) we hardly knew ya.

NO, NOT BOSTON, AUSTIN: The Austin Music Awards, based on an *Austin Chronicle* readers poll, were doled out last week, with **Stevie Ray Vaughan** walking off with Musician of the Year, Musician of the Decade, Album of the Decade (*Texas Flood*), Single of the Year, Album of the Year, and a cut-rate home delivery of the *Chronicle*. Oh, there were a few awards left for the likes of the **Fabulous Thunderbirds** (Band of the Decade), **W.C. Clark** (Hall of Fame, Best Soul Band, Best Blues Band), **Poi Dog Pondering** (Band of the Year, Best New Music Band, Best EP), **Bouffant Jellyfish** (Best New Band, Most Disgusting Name), and the like. Poi Dog Pondering, **Townes Van Zandt**, **James McMurtry** and **Nanci Griffith** were among the performers.

NO, NOT AUSTIN, BOSTON: The Boston Music Awards are set to be distributed at Beantown's Wang Center for the Performing Arts, April 19. Tickets are on sale now.

Lee Jeske and Robb Moore

NEW RELEASES, new releases, new releases. Did you ever think that perhaps the music industry ought to designate one month a year—ultimately the month when it starts to warm up and you'd rather have class on the lawn—as the month when there will be no new releases, so everyone can catch up on the old-new releases?

I didn't think so. It's an idea, though...

□ **THE MISSION UK:** *Carved in Sand* (Mercury/PolyGram)

Wayne Hussey is a mystic in dark shades, a guy who has read far too many books about fantastical places like Avalon, a modern day Lancelot, one of the few true romantics. Perhaps he's a bit silly sometimes, but this guy can write music. Whether it's on a grand scale, like the impassioned "Deliverance" or the phoenix-rising-from-the-ashes "Belief"; sad-sweet, like "Butterfly on a Wheel"; or chilling, on the one topical song, "Amelia" (which deals with child abuse); this boy attaches chords to emotions in a way that evokes an unconditional response. Given the right kind of push, *Carved in Sand* could earn the Mission the same kind of devotion Stateside that the band has enjoyed in the UK since Hussey and bassist Craig Adams split with Sisters of Mercy to form their own band.



The Mission UK

□ **NOISE UNIT:** *Deceit/Struktur* (Wax Trax 9102)

Noise Unit is another one of those wacky Wax Trax side projects, this time assembled by Bill Leeb from Front Line Assembly and Marc Verhaeghen from the Klinik. It's weird, funky-dancey sort of stuff, few words on "Deceit," can't understand them, doesn't matter. Dig it anyway. The b-side sounds a little more familiar. It reminds me of this club I used to go to in Washington D.C. called Poseurs. There were only certain songs all the arrogant people in black would get up and dance to; this could have been one of them.

□ **SOCIAL DISTORTION:** *Social Distortion* (Epic ET46055)

One of L.A.'s premier punk bands is back with its first major-label release (the last Social Distortion record, *Prison Bound*, came out on Restless) and it's nice to know that this part of the L.A. scene, the part some of us still believe is the only L.A. scene, is not dead. This is not the Social Distortion of the late-'70s, of course. Over the years they have become much more melodic, much cleaner, and singer Mike Ness has developed his songwriting skills exponentially, but the rawness that defined all the three-chord guitar bands we knew and loved is still there. Love songs like "Let It Be Me" are angry rather than plaintive, and there are a few autobiographical songs ("Drug Train" for instance) that are blunt, to-the-point and poignant in an unemotional, aggressive sort of way. This is not to say it's all serious: two of the best are "She's a Knockout" and the tongue-in-cheek "Sick Boys," because I've seen these boys a million times. One word of caution: *Social Distortion* has to be played loud, so forget about the headphones.

Stay Tuned.

Karen Woods

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TINO PETTIGNANO
Owner/Chef

THE HEAVY METALS WORLDSTYLE

GREETINGS HEADBANGERS! I'm going to be your captain on a little trip into rock and roll journalism. So sit back and buckle up, cause here we go...

First of all, let me ask you a question. What is your idea of a good time? Is it women crowded around a dining-length table, with you in the middle? If your answer is "Yes," you must be **Sam Kinison**. Kinison feels so proud of his idea that he has decided to share it with the world by putting it on a billboard on the Sunset Strip and calling it "The Laugh Supper." The billboard is a parody of Michelangelo's "The Last Supper" and advertises Kinison's upcoming album, *Leader of the Banned*, which is being released March 27. The album will feature the likes of **Slash**, **Fred Coury** and ex-Dio bass player **Jimmy Bain** covering such songs as AC/DC's "Highway to Hell" and Cheap Trick's "Gonna Raise Hell."

Now let's take care of a little metal gossip... It's no secret that **L.A. Guns** (God bless their little hearts) have a history with the police, so when frontman **Philip Lewis** was pulled over for an illegal u-turn, he was in for an unpleasant surprise. The officer, after discovering an outstanding warrant out for Lewis on a two-year-old jaywalking ticket, hauled him off to jail. Poor chap, he must wonder when it will all end... **Great White's Mark Kendall** is experiencing jail of a different kind these days: marriage. Kendall tied the knot last month with girlfriend Sharon Scholl at a ceremony that was described as a "backyard kegger." If you're going to get married, might as well make it a party. Congratulations, Mark... A bit of bad news: guitarist **Adrian Smith** of **Iron Maiden** has left the band to pursue his solo project, **A.S.A.P.** Smith is currently writing material for a follow-up to his debut album, *Silver and Gold*, which was released on February 26. The separation was on good terms, however. Smith said, "After nearly nine years it's a bit of a wrench leaving Maiden. We're all great mates and will obviously remain so." As far as the band goes, Maiden are still writing and looking for a guitarist to fill the slot. With no change in their schedule expected, their new album should be out later this year... **Jani Lane** of **Warrant** was sporting a black eye when he showed up for American Music Awards rehearsals recently. It was rumored that the reason for the shiner was that Lane and **Tommy Lee** of **Motley Crue** had exchanged blows after an argument. Lane claims that it was caused by bandmate **Jerry Dixon** while on stage in Orlando, Florida, and things are fine with the guys in Crue.

NEW METAL: Baltimore rockers **Childs Play** were recently in the studio putting the finishing touches on their debut album, *Rat Race*. The guys were excited about the album, and with good reason—it smokes! Their music has a rough edge to it, with lots of attitude. It reflects definite blues and punk influences. Since they've built a following primarily from their live shows, it was impressive to hear that the band's energy hasn't been lost in the production of the album. The guys didn't have any set future plans, but were hoping to do a video and hook up with a good tour. One thing you can expect from this East Coast-based quartet is if they come to your town, you better be ready to rock.

Another band on the move is ex-L.A. rockers **Electric Angels**. Shane and the gang used to play at the local clubs here in Hollywood, but since they relocated to New York, the only noise from them was the news that they had been signed to Atlantic. So when an advance copy of their cassette arrived in the mail, it went directly into the tape deck, with the volume up. After just one listen, it left me blown back in my seat, shaking my head. The tape is filled with songs you'll really identify with, like "True Love" and "I Live in the City," which especially hits home. Guess we all see the same things, right, guys? The Angels have also just completed a video for their first single, "Rattlesnake Kisses," which was shot at New

Electric Angels

York City's Blue Willow Cafe, and features *Married With Children's* star **Christina Applegate**. She's sure to turn a lot of heads (as usual). The combination of Applegate and a band like this should make for a very appealing video.

C.J. Weadick

■ Metal Pick O' the Week

■ CIRCUS OF POWER: *Vices* (RCA 2022-2-R)

Vices follows in the same direction as Circus of Power's previous album by keeping the raw and raunchy sound, but also shows that the band has grown and improved all the way around. The lyrics to the songs prove that C.O.P. is a real band, expressing real things. The down-and-dirty grooves of such cuts as "Vices" and "Doctor Potion" are extremely catchy and tasteful. This album also reveals a side of these New Yorkers never before heard—a ballad, "Don't Drag Me Down." A lot of times when a band of this nature attempts a ballad, it has a tendency to be wimpy or boring, with nothing new to say. Not this time. "Don't Drag Me Down" seems to have sprung out of the band naturally, because it doesn't rely on the same old rock ballad formula. *Vices*, due out April 3, is full of the straight-ahead rock and roll for which C.O.P. is known, plus some fresh new surprises. Because my bird, Hummer, chirped and moved around when I played it (he does that to music he likes), *Vices* earns, on a scale of 1 to 10, 10 hummers.



Elba Ramalho

WEE IS THE WORLD: We stay in the New World this week.

BRAZIL: First of all, an apology. I recently said that PolyGram's new compilation, *Lambada Brazil*, featured Brazilian tracks "doctored with junky disco synthesizers." I stand corrected. The tracks on the album are not doctored at all, they are just as they were recorded in, and for, Brazil. In fact, on third listen, the album ain't so bad after all—I mean, it is a bit *lightweight* (and it does include a carbon copy remake by a band called Carioca of Kaoma's "Lambada" single), but, hey, that's the nature of the form.

My favorite artist on the album, the dynamic **Elba Ramalho**, is due in the States next month for a quick bunch of dates, complete with her excellent Brazilian band. She'll be in New York, Miami, Los Angeles, San Francisco and other selected spots. Keep your eyes peeled.

For those of you who aren't content with just lambada, the music, or lambada, the dance, you're about to get lambada, the movies. At least three movies, according to *Entertainment Tonight*. Help! Epic, by the way, has just signed with Cannon Pictures to release the soundtrack to one of them, *Lambada—Set the Night on Fire*.

Okay, before we let the lambada wiggle away for this week, here's what **Oscar Castro-Neves**, the Brazilian composer and guitarist who was instrumental in the original bossa nova craze of 30 years ago, said recently about lambada:

"I predict it will be like a disco thing, I don't think it's a permanent music that's going to stay forever, like bossa nova. It's not catalogue music, like Jobim's albums that will be selling for years to come. I think lambada's going to sell like crazy, like disco did, and then disappear.

"Lambada, musically speaking, is very simple music—very simple chords, very basic rhythms and very simple, immediately chantable melodies. Usually those things, if you look historically, are more faddish. The more memorable, longer-lasting music is very intricate melodically and harmonically."

In other Brazilian news, Rykodisc next month jumps on the Brazilian bandwagon with two anthologies: one of samba, one of forro (the northeastern music that is the basis for lambada). **Egberto Gismonti**, the great Brazilian guitarist, is at New York's Town Hall on April 6 (the same day Elba Ramalho's in town—go figure).

WEA Latina, which usually deals with the stations and record stores that *Cocinando* concerns itself with, is attempting to edge into other markets with its "Soundwave" and "Tropical Storm" series, a mix of Brazilian jazz fusion (including albums by keyboardist **Rique Pantoja** along with Yanks **Chet Baker** and **Ernie Watts**) and MPB, including **Elis Regina's** fantastic *Essa Mulher*, **Gilberto Gil's** strong *Realce*, and a sampler, *Alo Brasil*. Jazz stations should find much to play here, especially in the fusion albums, which have a bit more South American bite than many of the South American-influenced American fusion albums. In a last note for fans of Brazilian jazz fusion, **ZIL**, something of a Brazilian fusion supergroup (**Ricardo Silveira**, who is on a WEA Pantoja album; **Marcos Ariel**, who has his own WEA album out; **Ze Renato**; **Joao Batista** and others), releases its debut American album on PolyGram.

JAMAICA: **Black Uhuru** has resurfaced with an impressive new Mesa album, *Now*, which reunites the band's original three-man lineup: **Don Carlos**, **Duckie Simpson** and **Garth Dennis**. This superfine trio headlines the Ritz, March 22... Reggae compilations keep coming from all quarters, including *Great British Reggae DJ's and Singers Roll Call '89* (I.R.S.); the scorching *Towering Dub Inferno: The Roir Tapes* (Rykodisc); *Ram Dance Hall* (Mango), which includes our favorite growler, **Tiger**; and *Rockers Story*, an impressive collection of **Augustus Pablo** productions previously available only on Jamaican 45s (RAS)... RAS also has the new **Sister Carol** album, *Jah Disciple*... For those of you in the New York area, tune in to Channel 31 on Fridays at 4:30 p.m. or Saturdays at 5:30 p.m. for *Reggae Strong*, a show jammed with videos, interviews, news, opinions and what all else.

ELSEWHERE IN THE AMERICAS: Tired of the usual world music hotspots (like Brazil and Jamaica)? Fine. Arhoolie offers you *Huayno Music of Peru Vol. 1 (1949-1989)*, Andean folk music, and Folkways (who else?) tops all the oddball selections with *Puerto Rican Music in Hawaii*. Really. (It actually sounds something like how you might imagine it would sound.) For the squeamish, and the indecisive, we recommend the safe Mango collection, *Salt & Tabasco*, little tastes from Cuba, Montserrat, Brazil, Puerto Rico, Jamaica and the U.S. (**Kid Creole**).

Lee Jeske

ON THE DANCEFLOOR

NEWS: With the single, "Personal Jesus," recently certified gold, **Depeche Mode** are now preparing to launch a major assault on these shores. They start an extensive radio promotion tour this month that will be followed by the 1990 Violated World Tour in June. The album, *Violated*, should be in stores by the time you read this.

Louie Louie, Madonna's toy-boy in the "Borderline" video, is back with a tune of his own, "Sittin' in the Lap of Luxury." **Shep Pettibone** (the Madonna connection continues) handled remix chores on Louie's debut single and the great **Dizzy Gillespie** puts in an appearance with not only his famed trumpet, but a spoken bit as well. "Luxury" is state-of-the-art dance fare that should, at the least, establish a solid club base for this new **WTG** artist.



Louie Louie

The **Milli Vanilli** Saga (The Justin Strauss Remix): Speaking of the Madonna connection, the highly regarded choreographer **Karole Armitage**, who was relieved of those duties for Madonna's Blonde Ambition Tour, is now reportedly working on MV's upcoming tour. **Vince Patterson**, who choreographed the "Express Yourself" and "Smooth Criminal" videos—as well as the ill-fated "Like a Prayer" Pepsi commercial—is now choreographing Madonna's tour. Patterson, who once called Madonna a "fearless artist," can be seen in Michael Jackson's "Beat It" video. He's the blonde gang member who takes on the sunglassed choreographer-cum-gang leader, Michael Peters.

Former Housemartin **Norman Cook**, now one of the industry's most respected and sought-after remixers, scored a solid hit with his group **Beats International** and their U.K. club smash "Dub Be Good to Me\$," a remake of the old S.O.S. Band classic, and now number one on the British charts. The single is now creeping out of U.S. dance clubs and onto radio. Should be a *big* one.

S)nead O'Connor, according to the Brit1)

CASH BOX MICRO CHART

DANCE SINGLES

March 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	C'MON AND GET MY LOVE (FFRR 886 799-1)	D.Mob	2 15
2	NO MORE LIES (Ruthless/Atco 0-96521)	Michel'Le	1 12
3	WHATCHA GONNA DO WITH MY LOVIN' (Virgin 0-96507)	Inner City	5 10
4	OPPOSITES ATTRACT (Virgin 0-96507)	Paula Abdul	6 13
5	GET UP (BEFORE THE NIGHT IS OVER) (SBK V-19704)	Technotronic	10 8
6	EXPRESSION (Next Plateau NP50101W)	Salt-N-Pepa	8 10
7	LAMBADA (Epic 49 73139)	Kaoma	12 8
8	JAZZIE'S GROOVE (Virgin 0-96517)	Soul II Soul	3 12
9	BUDDY (Tommy Boy TB 943)	De La Soul	9 10
10	WALK ON BY (Next Plateau NP50111W)	Sybil	4 16
11	LET THE RHYTHM PUMP (Atlantic 0-86273)	Doug Lazy	7 16
12	1-2-3/UNDERESTIMATE (Columbia 44 73136)	The Chimes	11 10
13	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 0-21408)	Quincy Jones	13 10
14	TWO TO MAKE IT RIGHT (Vendetta/A&M VE-7031)	Seduction	14 13
15	MOTHER LAND (Pow Wow PW-454)	Tribal House	25 4
16	I WANNA BE RICH (Solar 4Z9 74503)	Calloway	19 8
17	TAINTED LOVE (Epic 49 73145)	Impedance	17 8
18	IT'S GONNA BE ALRIGHT (Jive/RCA 1290-1-JD)	Ruby Turner	18 8
19	THE HUMPTY DANCE (Tommy Boy TB944)	Digital Underground	23 6
20	GOT TO HAVE YOUR LOVE (Capitol V-15521)	Mantronix Featuring Wordress	31 4
21	JUICY (Sound of New York/Motown 4682)	Wrecks-N-Effect	22 8
22	HEART BEAT/FREE YOUR BODY (Vendetta VE-17976)	Seduction	26 6
23	WHERE DO WE GO FROM HERE (Mowtown MOT-4701)	Stacy Lattisaw With Johnny Gill	28 6
24	SECRET GARDEN (Quest/Warner Bros. 0-21459)	Quincy Jones	33 4
25	KEEP IT TOGETHER (Sire/Warner Bros. 0-21427)	Madonna	34 4
26	ALL AROUND THE WORLD (Arista ADI-9937)	Lisa Stansfield	DEBUT
27	TELL ME WHY (Arista ADI-9918)	Expose	27 8
28	ROAM (Reprise 0-21441)	The B-52's	30 6
29	ESCAPADE(REMIX) (A&M SP-12352)	Janet Jackson	DEBUT
30	C'MON BABE (Skywalker GR 137)	The 2 Live Crew	36 4
31	THE GAS FACE/WORDZ OF WIZDOM (Def Jam/Columbia 4473121)	3RD Base	35 4
32	LADYS FIRST (Tommy Boy TB 942)	Queen Latifah	32 6
33	RIGHT FROM THE START (Reprise/Warner Bros. 0-21280)	India	15 10
34	LIVING IN OBLIVIAN (Epic 4973156)	Anything Box	DEBUT
35	VULNERABLE (Atlantic 0-86253)	De DE O'Neal	DEBUT
36	TOUCH ME (4th & B'Way/Island 501)	49ers	DEBUT
37	YOUR SWEETNESS (Motown MOT-4651)	Good Girls	16 8
38	RHYTHM NATION (A&M SP-12335)	Janet Jackson	20 18
39	PUMP UP THE JAM (SBK V-19701)	Technotronic	21 24
40	SCANDALOUS (Warner Bros. 0-21422)	Prince	24 10

CASH BOX

talks
directly with
Radio & Retail
each and
every week.



REISSUE ON, TWO: You dig yourself a big hole, you gotta sit in it. Last week I started yapping about reissues—the whos, whats, whys and wheres (I learned that in journalism school)—so this week I've got to get in the things I didn't get to last week.

First off, a single item: *Weary Blues* (Verve), a most unusual and most worthy reissue. **Langston Hughes**, the late Harlem Renaissance poet who has been the subject of renewed interest over the past few years (reissues of his books, newly penned biographies, etc.), was a big jazz fan and, in 1958, **Leonard Feather** supervised a fascinating album of Hughes reading his poems to two distinctive jazz backgrounds. The first was a traditional jazz band (**Red Allen**, **Vic Dickenson**, **Sam "The Man" Taylor**...) playing blues themes written by Feather. The second was **Charles Mingus'** quintet of the period, playing typical Mingus compositions—broad, swaggering blues-based themes. Hughes reads his poems, many of them almost written as blues lyrics, in a soft, gentle conversational style and the music fits the words beautifully. Jazz and poetry—which too often imply anger and bongos—at their most seductive.

Blue Note's exemplary reissue program marches on. **Michael Cuscuna's** approach is wonderfully comprehensive and straight-forward: reissue the albums in their original forms, with extra tracks where available, re-ordered where it makes sense. No muss, no fuss, no confusing anthologies (it helps that Blue Note blossomed during the LP era). The last set was made up of **Miles Davis Volume II**, with an alternate take to almost every song added, completing Davis' small Blue Note output in chronological order; **Leo Parker's** *Let Me Tell You 'Bout It*, a '61 sextet date with two added tracks; the **Modern Jazz Quartet's** '59 soundtrack to *Odds Against Tomorrow*; **Sonny Rollins** stunning, and very long out-of-print, '57 *Newk's Time* (Rollins is the only horn, the way we like him); and **Ornette Coleman's** unusual '68 *New York is Now* and *Love Call*. The Coleman albums are unusual in that they team him and saxophonist **Dewey Redman**, who was in his hands for the next few years, with **John Coltrane's** bass-and-drums team, **Jimmy Garrison** and **Elvin Jones**. Here the sessions are re-ordered (the tracks no longer corresponding to their original LPs), cleaned up and fitted out with three alternate takes and an unreleased track. Hearing Coleman's pointillism over the roar of Jones and Garrison is fascinating and, by a happy coincidence, Atlantic has just put John Coltrane's one-off meeting with Coleman's men (**Don Cherry**, **Charlie Haden** and **Ed Blackwell**), 1960's *The Avant-Garde*, on CD. A good contrast of the minds of jazz's last two towering innovators: Coltrane was pure emotion, Coleman was pure logic.

RCA has also just reissued a stack of items, most from its massive, pre-LP vaults. They are *Djangology 49*, terrific sides from the '49-'50 reunion of **Django Reinhardt** and **Stephane Grappelli** (with a piano-bass-drums edition of the *Quintet of the Hot Club of France*); *Stormy Weather*, a well-chosen **Lena Horne** set, mostly from the '40s (Horne was never a jazz singer, she's more of a Judy Garland-type theatrical singer, what today is called a cabaret singer); *That's a Serious Thing*, a wide-angle look at **Jack Teagarden**, the great traditional trombonist and blues singer, from rather tinny '20s sides through the kinds of loose, relaxed dixie-swing jam sessions that were popular in the '30s and '40s (including two tracks with his favorite sidekick, **Louis Armstrong**); *Yes, Indeed!*, **Tommy Dorsey Orchestra** recordings from '39-'45, focusing on the arrangements of **Sy Oliver**, some of the swingiest ever recorded by Dorsey; and *The Italian Sessions*, minor, though unusually hard-edged, **Chet Baker** from 1962, previously unreleased in the States. Also just reissued are some off the Arista/Novus late-'70s/early-'80s albums, notably **John Scofield's** real good *Who's Who* and **Steve Khan's** unusual *Evidence* (all acoustic and all standards, including an 18-minute Thelonious Monk medley).

BOPPING AROUND: **Bainbridge Records** has acquired, as a subsidiary label, **Quartet Records**, started by musician/writer **Ted Gioia** "as a home for 'West Coast jazz'..." **BMI's Jazz Composer's Workshop**, now in its second year (**Bob Brookmeyer** and **Manny Albam** are the instructors; **BMI's Burt Korall**, also a noted jazz writer, is the director), will present three free New York concerts to show off a dozen pieces by members of its advanced class. The first concert, showcasing 12 pieces played by a 16-piece band conducted by Brookmeyer and Albam, takes place at New York's Greenwich House (Barrow and Seventh Ave. So.), March 27 at 8 p.m.

Lee Jeske



BLUE BEARDS: It's all smiles and whiskers as Blue Note Records was presented with the prestigious President's Merit Award from the National Academy of Recording Arts & Sciences recently at the I.N.E. Convention in New Orleans. That's Bruce Lundvall, president of Blue Note Records, on the right, accepting the award from Mike Greene, national president, NARAS.

TRADITIONAL JAZZ

March 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	2	32
2	ON FIRE (Epic OE 45295)	Michel Camilo	1	20
3	MOOD INDIGO (Antilles/Island 91320)	Frank Morgan	3	14
4	PITTSBURGH (Atlantic 82029) Amad Jamal		5	12
5	WAITING FOR SPRING (GRP GR 9595)	David Benoit	4	20
6	MUSIC (Blue Note 92563)	Michel Petrucciani	6	12
7	MY FAVORITE SONGS (Enja 79600)	Chet Baker	7	20
8	THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)	Dave Grusin	8	18
9	AFTER HOURS (Telarc 83302)	Andre Previn, Joe Pass & Ray Brown	11	12
10	JAZZ JAZZ (Nova 8918)	Rob Mullins	10	26
11	THIRD DEGREE BURN (Milestone M-9174)	Charles Earland	12	18
12	STRAIGHT NO CHASER (Columbia CK 45358)	Thelonious Monk	9	22
13	LIVE AT TOWN HALL, N.Y.C. (Concord Jazz CJ 4397)	Gene Harris & the Phillip Morris Superband	13	6
14	SOLO GUITAR (Warner Bros. 26018)	Earl Klugh	14	20
15	TENDERLY (Warner Bros. 25907)	George Benson	15	32
16	REUNION (GRP 9598)	Gary Burton	26	2
17	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	16	42
18	THE SYMPHONY SESSIONS (Projazz 698)	Dizzy Gillespie	18	9
19	TWILIGHT IS UPON US (Windham Hill Jazz 0118/A&M)	Billy Childs	22	17
20	BLUES ALL DAY LONG (Muse 5358)	Richard Groove Holmes	17	18
21	ON THE BLUES SIDE (Fantasy 9177)	Jimmy McGriff & Hank Crawford	30	2
22	COLOR (Blue Note 92779)	Rick Margitza	19	14
23	CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Christopher Hollyday	20	26
24	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	21	36
25	THE VISIONS TALE (Antilles/Island 91334)	Courtney Pine	DEBUT	
26	ANNIVERSARY (Emarcy/Polygram 838 769)	Stan Getz	33	2
27	REMEMBRANCE (Verve/Polygram 841 723)	The Harper Brothers	36	2
28	THE INVENTOR (Blue Note 91915)	Bobby Watson & Horizon	28	146
29	ART DECO (A&M 5258)	Don Cherry	23	38
30	LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932)	Chet Baker	24	26
31	TRIANGULAR (Blue Note 92750)	Ralph Peterson	25	22
32	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	27	30
33	INTO THE FADDISHERE (Epic 45266)	John Faddis	29	24
34	LIVE IN PARIS (MCA Impulse 6331)	Dee Dee Bridgewater	31	18
35	SWEET AND LOVELY (Novus 3063)	James Moody	32	22
36	MINDIF (Enja 79601)	Abdullah Ibrahim	34	22
37	BLUE DELIGHT (A&M 5260)	Sun Ra	35	32
38	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	37	44
39	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	38	8
40	OTHER TIMES, OTHER PLACES (Global Pacific 45245)	Dave Friesen	39	24

■ JAZZ PICKS

□ JOEY DeFRANCESCO: *Where WERE You?* (Columbia CK 45443)

This young organman's a Jimmy Smith for the '90s. Taking a cue from the Smith/Oliver Nelson collaborations, half of this bubbly mainstream date, given a fine polish by engineer extraordinaire Rudy Van Gelder, features a big band (arrangements by?). The rest's in the traditional tenor-plus-rhythm organ group vein. Guests include Illinois Jacquet, Kirk Whalum and John Scofield.

□ KEITH JARRETT TRIO: *Changeless* (ECM 1392)

The pianist's "standards trio" (with Gary Peacock and Jack DeJohnette) doing four group improvisations from four October, '87 concerts. Like Jarrett's solo work, it's hypnotic and intense, only with a bit more rhythmic bite. But new agers will feel at home.

□ CHICK COREA ELEKTRIC BAND: *Inside Out* (GRP 9601)

The jazz veteran still makes fusion the old-fashioned way: with bouncy, latin-based melodies, a distinctive and influential keyboard attack, and a road-greased band (Eric Marienthal, Frank Gambale, John Pattituci and Dave Weckl) that doesn't quiver at the suggestion of an improvisation. Fusion at its best.

□ HELEN MERRILL/STAN GETZ: *Just Friends* (Emarcy 842 007)

Boy, Getz is back with a vengeance. Complementing singers has always been a specialty of his (remember Astrud Gilberto?) and he caresses Merrill's intimate, suede vocals with velvet tenor work. An elegant, mature album.

□ MAYNARD FERGUSON: *Big Bop Nouveau* (Intima 7 73390)

After eons in fusion, and several years after abandoning his big band, the high-rocket trumpet man returns to the kind of sock-in-the-kisser big band he used to shepherd in the '50s. Subtle? Uh-uh. Big, overblown and brassy. Includes a medley of Ferguson's hits.

RHYTHM & BLUES

URBAN LEAGUE HONORS STEVIE WONDER: Entertainment superstar **Stevie Wonder** will receive the Los Angeles Urban League's highest honor at this year's 17th annual **Whitney Young Award Dinner**, to be held 7:30 p.m., Tuesday, April 3 at the Century Plaza Hotel. He will be presented the 1990 Whitney M. Young Award, which is given annually to individuals who have made significant contributions in advancing civil and human rights for African Americans and other minorities.

Announcing the selection for the prestigious award, Los Angeles Urban League president **John Mack** said, "throughout Stevie Wonder's fabulous career he has demonstrated both a unique musical genius and great compassion for all people, including a total commitment to racial equality and economic justice throughout America and the entire world." Wonder was a key force in pushing the U.S. Congress into declaring Nobel Peace Prize-winner and slain civil rights leader Dr. Martin Luther King, Jr.'s birthday a national holiday. He was also a key participant in the historic 1985 USA for Africa recording of "We Are the World," which raised millions of dollars to feed hungry and poverty-stricken individuals throughout the world.

Through both his music and public appearances, Wonder is one of the most vocal opponents of South African apartheid. Following his protests, the South African government officially banned broadcast of all his recordings. Born Steveland Morris in Saginaw, Michigan, Wonder was the third of six children. Although blind since birth, he never felt his blindness as a handicap.

Wonder's ability as a musician was first sparked by the harmonica and a toy drum set given to him as a gift by his uncle. In 1961, Ronnie White of the Miracles introduced him to Berry Gordy of Motown Records. Impressed by his tremendous untapped talent, Motown changed his name to "Little Stevie Wonder" and began producing records on him. Although he had regional success with earlier recordings, his international musical legacy began in 1963 when he recorded the hit single "Fingertips, Pt. 2." In 1971, his career shifted gears as he decided to take creative control of his music and proceeded to engineer the transition.

Among the numerous awards Wonder has received throughout his career are 14 Grammys, the American Music Awards' annual Award of Merit and an Academy Award nomination for Best Album of Original Score written for a motion picture. Congratulations to a musical legend and genius, Stevie Wonder. For more information on the Whitney Young Award Dinner, call (213) 299-3677 or (213) 299-9660.

MUSICAL HOTBED: The state of California continues to be a hotbed of talented individuals. Southern California (Orange County)-based group **I.D.** is another in the long line of talent-laden bands about to make their presence felt in the music industry.

This five-piece self-contained group, consisting of lead singer **Matt Beavers**, drummer **Don Johnson**, bass guitarist **Jerry Hawkins** and guitar players **Mark McKee** and **Tim Tewell**, are about to make their mark on the music scene. In addition to their musical and vocal talents, they are some tremendous songwriters. A particular favorite of mine is titled "Oh I," which touches the emotions in a way that should register big on the success scales in the consumer marketplace.

They are busy working on some of their best material at the 24-track Golden Goose studio (with 40-track capabilities) in Costa Mesa, with **Spanky** handling the production chores. **Dennis Rose**, owner of the studio, is engineering with assistance from **Les Howard**. I.D. will be showcasing their material and talents at the Whiskey on April 5, and the Roxy on April 14 at 8:00 p.m. For more information, contact **Jim Maddux** at **JRM Productions** at (714) 792-8865.

VOICE OF ARMED FORCES RADIO: Veteran radio personality **Don Tracy's** voice is heard by millions. He is an air personality of the Armed Forces Radio broadcast five days a week in twenty countries with a listenership of over 200 million. He also reaches several thousand people via his syndicated column in a well known bi-monthly music magazine.

Tracy is one of the few Black men who have been successful in the overseas market. Since the '60s he dreamed of being a part of the music industry. He began his career as a disc jockey in Windsor, Connecticut. Since that beginning, Tracy, a Pittsburgh native, has moved up the ladder of success, holding positions at KABC-TV, KDAY Radio and Armed Forces Radio.

He subsequently formed his own company, **Lu-Don Enterprises**, later spinning off with **Advanced Radio Entertainment**, a division of Lu-Don, for which he serves as vice president and CEO. Advanced Radio handles U.S. syndicated and featured projects. Some of the programs and features to his credit are *The Minority Business Report*, *Live at Five*, *The Motown Story* and *The Motown Number One*. His talent, voice and studio are some of the busiest in the entertainment business. For more information, contact Lu-Don Enterprises at (818) 894-5693.

Bob Long



Stevie Wonder

CASH BOX CHART

R&B ALBUMS

March 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	Quincy Jones	1	15
2	TENDER LOVER (Solar/Epic FZ45288)	Babyface	3	34
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	2	24
4	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	6	20
5	MIKI HOWARD (Atlantic 82024)	Miki Howard	5	18
6	MICHEL'LE (Ruthless 91282)	Michel'le	7	10
7	STAY WITH ME (Columbia FC 44367)	Regina Belle	13	26
8	THE CACTUS ALBUM (Columbia FC 45415)	3rd Bass	8	16
9	ROUND TRIP (Capitol 90799)	The Gap Band	10	17
10	DANCE!...YA KNOW IT (MCA 6342)	Bobby Brown	9	15
11	LIVE (Arista 8613)	Kenny G	12	10
12	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	4	25
13	BIG Tyme (MCA 42302)	Heavy D. & The Boyz	15	38
14	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	11	18
15	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. Hammer	50	2
16	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	16	18
17	THE INCREDIBLE BASE (Profile 1285)	Rob Base	18	16
18	ATTITUDE (Atlantic 82035)	Troop	22	18
19	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	17	62
20	PUMP UP THE JAM - THE ALBUM (SBK 73422)	Technotronic	19	13
21	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	27	10
22	AFTER 7 (Virgin 91061)	After 7	31	25
23	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	14	20
23	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	20	38
24	HOME (MCA 6312)	Stephanie Mills	23	36
25	HERITAGE (Columbia C45268)	Earth Wind & Fire	33	5
26	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	21	24
27	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	24	26
28	ALL OR YOUR LOVE (Motown 6278)	The Good Girls	25	14
29	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	26	19
30	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280)	Seduction	32	9
31	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	20	38
32	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	29	20
33	UNDER A NOUVEAU GROOVE (Warner Bros. 25991)	Club Nouveau	30	14
34	NEVER TO FAR (EMI 92401)	Diane Reeves	39	4
35	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	28	21
36	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	34	25
37	SYBIL (Next Plateau 1018)	Sybil	35	25
38	SPECIAL (Motown 6275)	The Temptations	38	28
39	THE ICEBERG/FREEDOM OF SPEECH..(Sire 26028)	Ice-T	36	21
40	TIME OUT OF MIND (Columbia OC 45253)	Grover Washington Jr.	51	3
41	THE MAN IS BACK (A&M 5256)	Barry White	37	16
42	PARADISE (Jive 1298)	Ruby Turner	43	5
43	SWEET AND SAXY (Wartlock 2713)	Kim Waters	48	4
44	BEYOND A DREAM (Island 91319)	By All Means	40	17
45	CRAZY BOUT YOU (Malaco 7452)	Johnnie Taylor	45	9
46	GET INTO IT (Egyptian Empire 933/West Coast)	The Egyptian Lover	53	3
47	LET ME TAKE YOU TO THE ROCK HOUSE (Effect 3000/Skywalker)	Tony M.F. Rock	47	5
48	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros	41	13
49	NO MORE MR. NICE GUY (Wild Pitch 2001)	Gang Starr	49	3
50	LOVE,SMOKEY (Motown 6288)	Smokey Robinson	57	2
51	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	42	20
52	AS NASTY AS THEY WANNA BE (Luke Skyyalker 107)	2 Live Crew	44	35
53	AFFECTION (Arista 8554)	Lisa Stansfield	DEBUT	
54	THIS SHOULD MOVE YA (Capitol 91119)	Mantronix	DEBUT	
55	2-4 THE BASS (Sedona 7521)	Def Dames	60	2
56	BIG FUN (Virgin 91242)	Inner City	56	5
57	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159)	D-Mob	52	5
58	"C" YA (Profile 1284)	Ron C	65	2
59	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Cristopher Williams	DEBUT	
60	ACE JUICE (Capitol 90925)	Ace Juice	46	10
61	NICE & SMOOTH (Sleeping Bag 82013)	Nice N' Smooth	54	13
62	IN THA HOOD (On Top 9002)	Success-N-Effect	55	6
63	WE'RE IN THIS TOGETHER (Priority 57116)	Low Profile	DEBUT	
64	RIDE THE RHYTHM (Wild Pitch 2002)	Chill Rob G	64	6
65	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	71	36
66	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	58	24
67	ALL THE WAY (Solar/Epic 7531)	Calloway	59	7
68	COLOR TAPESTRY (Compose 9904-1)	Dunn Pearson Jr.	DEBUT	
69	WORD POWER (Epic 45299)	Divine Styler Featuring Rhyme Syndicate	61	4
70	RAW (Def Jam FC 45015)	Alyson Williams	62	50
71	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	63	28
72	ALL NIGHT (Elektra 60858)	Entouch	66	34
73	ALL ABOUT LOVE (Sleeping Bag 52017)	Joyce Sims	67	8
74	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	68	18
75	BE YOURSELF (MCA 6292)	Patti Labelle	69	36

CASH BOX CHARTS

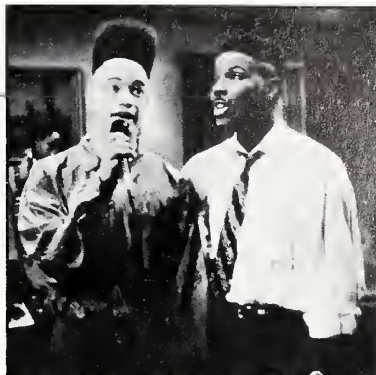
TOP R&B SINGLES

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

March 24, 1990



#1 Single: Quincy Jones



#1 Debut: Kid N Play #66



To Watch: Jody Watley #60

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	SECRET GARDEN (Qwest/Warner Bros. 7-19992)	Quincy Jones	1	8	51	HEAVEN	(Island 7-99136)	Miles Jaye	44	16	
2	ALL AROUND THE WORLD (Arista AS1-9928)	Lisa Stanfield	4	9	52	HARD UP	(ORPHEUS 72271)	Eric Gable	52	4	
3	UNDER NEW MANAGEMENT (Atlantic 88766)	Miki Howard	2	10	53	ONE OF A KIND	(Warner Bros.19910)	The Isley Brothers	65	4	
4	SPREAD MY WINGS (Atlantic 4-88734)	Troop	19	9	54	ALWAYS & FOREVER	(Select 62362)	Whistle	70	2	
5	HERITAGE (Columbia CSK 73205)	Earth, Wind & Fire	5	9	55	PLAYTOY	(Outpost OET 3005A)	Carmin	57	8	
6	I NEED YOUR LOVIN' (Def Jam/Columbia)	Alyson Williams	8	10	56	YOUR PRECIOUS LOVE	(Orpheus/EMI 72254)	Tamika Patton	33	10	
7	HELP THE CHILDREN (Capitol 4JM 44497)	M.C. Hammer	7	9	57	WALK ON BY	(Next Plateau 50111)	Sybil	46	16	
8	WHERE DO WE GO FROM HERE (Motown 2026)	Stacy Latisaw (With Johnny Gill)	6	13	58	I WANT YOU	(GOT 2002)	Billy Davis	61	3	
9	EVERYTHING YOU TOUCH (Motown MOT 6268)	Smokey Robinson	12	8	59	I WANT TO DO IT GOOD TO YA	(A&M SP-17997)	Barry White	66	4	
10	THE COMFORT OF A MAN (MCA 53769)	Stephanie Mills	10	9	60	PRECIOUS LOVE (MCA 53790)	Jody Watley	77	4		
11	ESCAPADE (A&M 1490)	Janet Jackson	3	10	61	DO YOU REMEMBER	(Island PR3193)	By All Means	63	3	
12	TREAT HER RIGHT (Epic XSS-01956A)	Luther Vandross	14	8	62	I WANT YOU YOU WANT ME	(Elektra 64979-4)	Starpont	64	3	
13	WE'RE ALL IN THIS TOGETHER (Geffen 19950)	David Peaston	13	10	63	JINGLING BABY	(Def Jam/Columbia 44-73147)	L.L. Cool J	69	3	
14	NEVER TOO FAR (EMI 92401)	Dianne Reeves	15	10	64	COME TOGETHER AS ONE	(Island 7-98998)	Will Downing	47	6	
15	WHIP APPEAL (Solar/Epic 816008)	Babyface	17	5	65	BLACK MAN	(Columbia CSK 73229)	Tashan	75	2	
16	ADDICTED TO YOUR LOVE (Capitol 4JM 44490)	Gap Band	20	7	66	FUN HOUSE (THE HOUSE WE DANCE IN) (Select 62356)	Kid N Play	DEBUT			
17	READY OR NOT (Virgin 98995)	After 7	22	7	67	KEEP IT TOGETHER	(Sire/Warner Bros. 7-19986)	Madonna	DEBUT		
18	OPPOSITES ATTRACT (Virgin 7-19578)	Paula Abdul	9	15	68	THE GROOVE	(Jive/RCA 1313)	D.J. Jazzy Jeff/Fresh Prince Featuring Grover Washington JR.	68	3	
19	NO MORE LIES (Ruthless Atlantic 7-99149)	Michelle	11	16	69	HERES A TICKET	(Crush 866)	Lenny Williams	78	2	
20	WRAP YOU UP (Warner Bros. 719969)	Randy Crawford	24	8	70	C'MON AND GET MY LOVE	(FFRR 886-799-1)	D-Mob with Cathy Dennis	74	5	
21	I FOUND LOVIN' (Uptown/MCA 53729)	Jeff Redd	25	8	71	JUICY GOTCHA CRAZY	(Capitol 15510)	Oaktowns 3-5-7	76	3	
22	PROMISES, PROMISES (Geffen/Reprise 7-22781)	Christopher Williams	16	10	72	TICK TOCK(RING MY PHONE)	(Columbia 44-73129)	Big Mack	72	5	
23	GIRLS, THEY LOVE ME (Uptown/MCA 53784)	Heavy D. & the Boyz	18	10	73	THUMBS UP	(Enigma 75534)	Bardeux	73	4	
24	(TWO SHIPS) IN THE NIGHT (Arista AL-8493)	Jermaine Jackson	28	7	74	LET IT FLOW	(Atlantic 4-88862)	Art Madison	83	2	
25	LOVE'S ON THE RUN (Warner Brothers)	Maze featuring Frankie Beverly	34	6	75	RISE TO THE TOP	(Mega Jam MJDJ-7278-0)	Phalon	80	2	
26	CAN WE SPEND SOME TIME (Columbia 38-73028)	Surface	21	17	76	AIN'T NO WOMAN (LIKE THE ONE I GOT)	(Arista 9926)	Kashif	90	2	
27	JAZZIE'S GROOVE (Virgin 7-99145)	Soul II Soul	23	14	77	GET UP AND HAVE A GOOD TIME	(Profile 7292)	Rob Base	DEBUT		
28	SOUL TO SOUL (Mowtown-2023)	Temptations	35	5	78	HOLD ON	(Atlantic 86234)	En Vogue	84	2	
29	EXPESSION (Next Plateau 50101)	Salt-N-Pepa	26	10	79	SORRY	(MCA 53798)	Chunkey A	79	3	
30	WHAT GOES AROUND (Columbia 38-73201)	Regina Belle	30	5	80	SAY U LOVE ME	(Reprise 7-19965)	Def Con 4	88	2	
31	SHOW ME (Elektra 7-64978)	Howard Hewett	32	4	81	TOUCH ME	(EMI 50284)	R.J.'s Latest Arival	81	4	
32	DON'T WEAR IT OUT (Tabu/Epic 73005)	Mary Davis	41	6	82	I WON'T STOP	(Valley View 75330)	The Manhattens	82	3	
33	NOTHING'S TOO GOOD FOR YOU (Polydor)	Main Ingredient	37	7	83	HAIR OR WEAVE	(Priority 07272)	Bobby Jimmy & The Critters	DEBUT		
34	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	36	6	84	MAKE IT LIKE IT WAS	(Columbia 38-73022)	Regina Belle	43	20	
35	GOT TO HAVE YOUR LOVE (Capitol 15521)	Mantronix Featuring Wondress	38	7	85	MY BABYS HOUSE	(Reprise 7-19937)	Micheal Cooper	DEBUT		
36	HEARTBEAT (Vendetta/A&M 1473)	Seduction	27	10	86	THE GAS FACE	(Def Jam/Columbia 38-73046)	3rd Bass	50	9	
37	IT'S GONNA BE ALLRIGHT (Jive 1290)	Ruby Turner	29	15	87	KNOCK ME OFF MY FEET	(Orpheus/EMI)	Mikki Bleu	51	9	
38	TOUCH (Atlantic 7-88841)	Chucki Booker	31	14	88	WHATCHA GONNA DO WITH MY LOVIN	(Virgin 96507)	Inner City	55	10	
39	GIRLS NITE OUT (RCA 9174-1-RD)	Tyler Collins	42	6	89	I DON'T NEED ANOTHER LOVE	(Arista 9940)	Dionne Warwick(With The Spinners)	DEBUT		
40	ALL OVER YOU (Orpheus/EMI 7277)	Freddie Jackson	45	4	90	WHY IT GOTTA BE LIKE THAT	(Wing/Polygram)	Shades Of Lace	DEBUT		
41	LOVE IS LIKE A ITCHIN' (Mowtown 8765)	Good Girls	58	5	91	TIME WAITS FOR NO ONE	(Paisley Park/WB 0-227177)	Mavis Staples	60	6	
42	BODY TALK (Wing/Polygram 873-599-1)	Sharon Bryant	53	5	92	ALL OR NOTHING	(Arista 9923)	Milli Vanilli	62	7	
43	NO MORE TEARS (Mercury 876 367)	Angela Winbush	54	5	93	SHOWER YOU WITH LOVE	(MCA 53697)	George Howard With John Pagano	71	5	
44	RUB YOU THE RIGHT WAY (MCA 1982)	Johnny Gill	67	2	94	WELCOME TO THE TERRORDOME	(Def Jam/Columbia 44-73135)	Public Enemy	85	9	
45	BUDDY (Tommy Boy 943)	De La Soul	39	14	95	SCANDALOUS	(Paisley Park/Warner Bros. 47-22824)	Prince	86	17	
46	POISON (MCA 53772)	Bell Biv DeVoe	49	3	96	SECRET WISH	(Tabu/Epic 73089)	S.O.S. Band	87	10	
47	REAL LOVE (Atlantic 7-88816)	Skyy	40	22	97	WHAT CAN I DO	(EMI 50111)	Pieces Of A Dream	89	17	
48	LOVE YOU HONEY (A&M)	Randy & The Gypsies	48	6	98	I WANNA BE RICH	(Solar 74005)2	Calloway	91	20	
49	FOOTSTEPS IN THE DARK (MCA 53768)	Body	59	5	99	I GET THE JOB DONE	(Warner Bros. 7-22719)	Big Daddy Kane	92	13	
50	SACRED KIND OF LOVE (Columbia 38-73234)	Grover Washington Jr. Feat. Phyllis Hyman	56	3	100	NEVER TOO MUCH OF YOU	(4th & B'Way/Island 7832)	Dino	93	7	

COCINANDO

MANY HAVE ASKED US WHY OUR CHARTS ARE geographically divided and sales-oriented. The answer is simple, yet deserving of some mastication. Anyone worth his or her commission bonus knows that Chicago, the Northeast, the Southeast, Texas, the West Coast and Puerto Rico are independently operating microcosms with individual marketing patterns. The charts' focus on sales is based on business realities. Notwithstanding radio's essential role toward an album's success, every artist who receives radio airplay is not necessarily a "seller." Yet, these sellers determine the survival probabilities of a multi's Latin division or an independent label. As such, sales information deserve a full and constant disclosure.

In the interest of statistical accuracy—a philosophy that should be as closely adhered to as those invariable notions accepted throughout the years in spite of evolving factors—we recently conducted a radio-to-sales ratio study in Miami: center of the Latin market's Southwest area, home base to many labels, and receiving-gate to the rest of the Hispanic-American world. Below is the study's numerical results (with point values in preceding parentheses), based on the number of stations on which these artists are getting played and their programming frequency, the two most direct correlations to across-the-segments sales. Kindly draw your own conclusions from the adjacent chart, extended this week to twenty numbers for a more thorough analysis.

(45) Daniela Romo; (40) Emmanuel, Isabel Pantoja; (37) Dyango; (31) Kaoma, Jose L. Rodriguez, Beatriz Adriana; (29) Marisela Berena; (26) Lucia Mendez; (25) Lucerito; (24) Ricardo Montaner; (23) Willie Chirino; (21) Franco, Luis Enrique, Frankie Ruiz, Juan L. Guerra y Grupo 4-40; (19) La Patrulla 15, Angela Carrasco, Ana Gabriel/Pedro Fernandez; (18) Raphael, Wilfrido Vargas, Joe Arroyo, Laureano Bruzuela; (16) Luis Angel; (14) Marisela; (13) Teresa Guerra, Joaquin Sabina; (12) Chayanne, Oscar de Fontana; (11) Franco de Vita, Julio Iglesias/Placido Domingo; (9) Guillermo Davila/Kiara; (7) Braulio; (6) Roberto Carlos; (5) Rocio Jurado, Tony Melendez; (4) Paz Martinez; (3) Gloria Estefan.

As usual, there are statistical aberrations in these studies, depending on an artist's ascending or descending flow in the promotional and sales curves, or external influences on the sales process, such as a TV ad campaign, or a highly publicized public presentation. Once all this is placed into the proper perspective, it's easy to understand why the arrival of WXDJ-FM, better known as **Radio Ritmo**, has shaken up the Miami market.

Owned by Viva America Media Group, WXDJ effected a three-pronged attack on Miami's audience. First it boosted its broadcasting power to 100,000 watts (stronger than any other Miami Spanish-language station) and moved two notches down to its current 95.7 spot on the dial. Then it borrowed P.D. **Adrian Lopez** from successful Los Angeles sister stations KLVE/KTNQ. The unaware ought to know that Lopez is widely considered by label executives to be the most open-minded P.D. in the business. He'll play anything intellectually satisfying, without allowing political views to interfere with the programming or forsaking his audience's musical needs.

Perceived as consistent in his programming decisions, Lopez is also deemed considerate of the labels' promotion schedules. This is a sensitive issue with executives who for many years have complained (off the record, of course) about important P.D.s who dilute an album's estimated life by programming two or three cuts simultaneously, or by playing a track not scheduled to be promoted until future weeks. Last but not least, VAMG went after hot local jock talent, parking WCMQ-FM's former morning person **Javier Romero** into a similar slot at Ritmo. Sources confirm that Romero's former boss at FM-92, **Betty Pino**, widely considered the pivotal factor of WCMQ's ratings and rates success, has signed a letter of agreement to commence working at Ritmo on April 1, in spite of printed denials by WCMQ's owners.

The creation of an additional promotional avenue ought to be a reason to rejoice for bereaved promotional staffers whose morning mournings start with, "Too many products and not enough stations." However, let's put a lid on the joy bottle for just a bit. The independent radio research mentioned above also showed Ritmo's rotation to be painfully similar to L.A.'s KLVE—even when allowing for the subtraction of songs naturally incompatible with demographic trends—and with two notable exceptions: TH/Rodven's Eddie Santiago and David Pabon. Ready to fulfill our equal opportunity obligation, we tried to take up the issue with both Lopez and Ritmo's president Charlie Fernandez, but neither one returned our various telephone messages by closing time. Again, draw your own conclusions.

The above should not infer that one geo-sociological area's successful programming format can't be duplicated in another region. Certainly, Viva America's multimillion dollar purchase guarantees Ritmo's owners their inalienable right to program what they deem most appropriate. But let us look at the facts, if you please. Miami can hardly be considered L.A., especially in terms of the Hispanic market. The latter is unquestionably the final destination's center of the continuous Mexican migration which—supported by historical proprietorship and social contributions—many have called home for several generations. La-La Land's armchair sociologists will gladly tell you this community's considerable numbers are augmented daily by other arrivals from as far south as Central America.

Miami's Hispanic community, on the other hand, has only existed for three decades, the result of an intensive migration from Caribbean and South American countries: audiences weaned on tropical sounds, a markedly different musical preference from its L.A. counterparts. The evidence is in the ever-growing number of independent labels, distributors and pressing plants making a living from the tropical market, squeezed between the city's well deserved reputation—largely

CASH BOX MICRO CHART

MIAMI LATIN LPs

March 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

1	LAMBADA(CBS Discos)	KAOMA
2	ACUARELA DEL CARIBE(CBS Discos)	WILLIE CHIRINO
3	OJALA QUE LLUEVA CAFE(Karen)	J.L. GUERRA Y 4-40
4	EN ACCION(Fuentes)	JOE ARROYO
5	SE ME ENAMORA EL ALMA(BMG)	ISABEL PANTOJA
6	SONRIE(CBS Discos)	ROBERTO CARLOS
7	RAICES(CBS Discos)	JULIO IGLESIAS
8	MAS GRANDE QUE NUNCA(TH/Rodven)	FRANKIE RUIZ
9	TIERRA DE NADIE(CBS Discos)	ANA GABRIEL
10	CHAYANNE(CBS Discos)	CHAYANNE
11	TENGO DERECHO A SER FELIZ(PolyGram)	J L RODRIGUEZ
12	GRANDES EXITOS(Globo)	GRUPO NICHE
13	UN TOQUE DE MISTERIO(TH/Rodven)	RICARDO MONTANER
14	LAMBADA(TH/Rodven)	TERESITA GUERRA
15	SUSPIROS(Capitol-EMI/Latin)	DYANGO
16	SOLO(CBS Discos)	HANSEL
17	MI MUNDO(CBS Discos)	LUIS ENRIQUE
18	Y PARA SIEMPRE(Fonovisa)	LOS BUKIS
19	SOMOS TAL PARA CUAL(CBS Discos)	MARISELA BERENA
20	NEW WAVE SALSA(TH/Rodven)	EDDIE SANTIAGO

owed to Betty Pino—as the last pure pop stronghold in the U.S. market, and the young bilingual artists' success in the crossover market. A station with Ritmo's strong signal and aggressive marketing approach could bring a much-needed breath of fresh air to the *tropicales*, including its (*Ay Margarita*, they are really here) non Spanish-speaking components. Rational reasoning roots for Ritmo to stop playing with this dynamite stick, ignoring the obvious in order to accommodate L.A.'s rectangular programming format into the round Miami market. It could blow up in their faces before anyone can draw any conclusions.

SALPICOS Y MORDISCOS: *La Cocina* is sizzling this week... From Miami we jump to San Antonio and the 10th **Tejano Music Awards** where **Mazz, Emilio Navaira, Latin Breed** and **Selina Quintanilla** were this year's big winners. Mazz won the categories Song of the Year ("Ahora quiero que me quieras"), Songwriter of the Year (**Joe Lopez**) and Vocal Duo of the Year (Joe Lopez and **Jimmy Gonzalez**). Navaira scored in the Most Promising Band, Male Entertainer and Album of the Year—Conjunto fields. Quintanilla, lead vocalist of the group Selena y Los Dinos, won the Best Female Vocalist and Best Female Entertainer categories. Latin Breed won Single of the Year for the track "Ay Mujer" and Album of the Year—Orchestra. Other top awards went to **David Marez** as Best Male Vocalist and **Paulino Bernal** for Best Tejano Gospel. Congratulations to all... Just before the conclusion of the weekend festivities, word got around that, as predicted here by guest columnist Ramiro Burr several weeks ago, a new multinational entered the Tejano market with WEA Latina's signing of vocalist **Patsy Torres**... Composer/promoter **Luis Silva** must be feeling like a sweet-and-sour Chinese sauce. First, CBS Discos honeyed Silva's life announcing his incorporation to the label's promotional staff to work in tandem with recent A&R acquisition Manny Guerra. The bitter part came when Silva, one of the better-known Tejano composers by virtue of his seven consecutive Songwriter of the Year Awards, unexpectedly lost to Mazz's Joe Lopez. Win some, lose some, Louie.

From Texas to La-La Land to the annual NARM convention at Los Angeles' Century Plaza Hotel... Imagine my surprise, surprise when I read that, of all the labels operating in the market, only BMG, CBS Discos, Kubaney, PolyGram Latino, TH/Rodven and WEA Latina enrolled in an event essential for product distribution, particularly considering the trend of Anglo chains' covering heavily Hispanic-populated areas, where mom-and-pop stores are becoming obsolete... Somewhere in the lobby of the Century Plaza all wrinkles were finally smoothed to pave the way for the release of the **Eddie Santiago/Luis Enrique** compilation via CBS Discos, courtesy of TH/Rodven... TH/R's presentation, highlighting **Ricardo Montaner**, took place amidst the independent labels' program... Discos' segment within the overall CBS presentation featured *primo salsero* Luis Enrique, Grammy nominee **Chayanne**, Mexican heartthrob **Emmanuel**, and the forthcoming release of a **Placido Domingo/Julio Iglesias** production... On this last album, the *chisme* buzz wondered exactly who will be singing the lead vocals... A feeble attempt to laughs, I know, but I don't make this up. I just carry it to the next *bemba*.

Tony Sabournin

BOB LONG SPEAKS ON GOSPEL

REV. CHARLES MCLEAN: With the release of his second Miracle Records album, *Rev. Charles McLean* fulfills the promise of his first record by solidifying his position as a talent to watch. He has had a rich and varied background in gospel music, which has enabled him to consolidate his skills and develop a solo career rife with the promise of more to come.

Born in Greensboro, North Carolina in 1943, young McLean was raised in a musical household and began singing in church at four years of age. In high school, he was active in sports, as well as in continuing to develop his vocal gift. His precocious talent was recognized by the Gospelaire, based out of Dayton, Ohio, who recruited McLean for the group when he was graduated from high school. He was with the Gospelaire for an unprecedented sixteen years, from 1960-1976, a time when he gained his most valuable experience.

Stateside, the group appeared at the Apollo while touring extensively throughout the country. They were also seen on a nationally televised telethon hosted by Sammy Davis Jr. When McLean left the group, he completed his religious training in Atlanta under Dr. Benjamin Goodman at the Gammon Theology Seminary.

Rev. McLean then joined the well known Gospel Keynotes in 1979 for a five-year stint. The group maintained a busy itinerary, consisting of U.S., European and Caribbean touring. Their first album on Savor Records was nominated for a Grammy in the gospel category.

Rev. McLean began to feel the need for a vehicle that would incorporate his concept of God's word, and began his preaching ministry simultaneously with his career as a solo artist. His was a vision of combining the two in a presentation that would be spiritually uplifting and entertaining as well. Rev. McLean was one of the first artists to sign with the Miracle label and the result was his 1987 debut *God Helps Those Who Help Themselves*. He has now readied his second Miracle Records album, *Straight From Heaven*, and continues to tour in support of his preaching and singing ministry.

His goals include the expansion of his ministry to a central location and eventually producing other gospel artists. Whether you hear his resonant, mighty tenor vocals in person or on record, you will definitely be affected, for he radiates a generosity of spirit that is none too common. His albums may be seen as physical manifestations of his enviable qualities as a person. It is a rare occurrence when, upon listening to a recording, you truly get the measure of the man beyond his music. Needless to say, that has happened here, with *Straight From Heaven*.

SPECIAL OPEN HOUSE: During a recent gathering of friends and family members, the Ricky Grundy Chorale performed a special open-house concert for radio, retail, trade publications and employees of Sparrow Records in Chatsworth, California. They introduced their new album release to a thunderous response from the attendees.



Pictured (l to r): Sparrow Records president Billy Ray Hearn, Bob Long, gospel product marketing manager Vicki Mack Lataillade and Ricky Grundy.

SNEAK PREVIEW: Multi-award winning Daryl Coley has recently signed an exclusive, long-term agreement as artist and songwriter with Sparrow Records. Coley was the recipient of the 1989 Stellar Award's Contemporary Male Vocalist of the Year, and received a Grammy nomination for Best Male Gospel Vocalist in 1986 for *Just Daryl*.

Coley began his career in high school when he joined a chorale group with members Rodney Franklin and Freddy Washington under the direction of Phil Reader. He joined the Edwin Hawkins Family in 1977 as keyboardist and vocalist. Coley also wrote material for the Hawkins Family, including the title track for Tramaine Hawkins' *I Am Determined*.

Other credits include work with Reverend James Cleveland. Coley was also featured vocalist on Rodney Franklin's *Marathon* album, for the songs "Let's Talk" and "Love Is the Answer." He sang with Nancy Wilson on the title song "Just the Two of Us" and soloed on "Closer Than Close," from the Nancy Wilson/Ramsey Lewis album *Just the Two of Us*.

At Sparrow, Coley will continue as a contemporary gospel artist with a jazz

CASH BOX MICRO CHART

BLACK GOSPEL ALBUMS

March 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	24
2	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	2	22
3	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	3	13
4	HOLD ON, HELP IS ON THE WAY (Savoy 7098)	Georgia Mass Choir	4	6
5	WAIT ON HIM (Tyscot 89415)	New Life Community Choir (Featuring John P.Kee)	5	6
6	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	6	19
7	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	7	19
8	HE'S WORTHY (Savoy 14797)	Dr. Jonathan Greer/Cathedral of Faith Choir	8	6
9	ORDINARY JUST WON'T DO (Light 72026)	Commissioned	9	6
10	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	10	19
11	WORTH THE WAIT (Light 72029)	Futrel	11	5
12	WHOM'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	12	24
13	WONDERFUL (Light 7115720215)	Bo Williams	13	24
14	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaire	14	24
15	BRINGING IT BACK HOME (Word/A&M 8449)	The Clark Sisters	15	6
16	TIME WINDING UP (Sound Of Gospel 182)	Jerry Q. Parries & The Christian Family Choir	16	5
17	TOTAL VICTORY (Light 7115720207)	Vicki Winans	17	24
18	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	18	24
19	BREATHE ON ME (Savoy 7097)	James Cleveland	19	19
20	I'M YOURS LORD (Mob Hop 03)	Russell Fox & Mount Olive Mass Choir	20	5
21	HEROS (Light 7115720231)	N.J. Mass Choir	21	24
22	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	22	24
23	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	23	24
24	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	24	24
25	FLOWING (Malaco 4434)	Truthettes	25	24
26	FAMILY + FRIENDS CHOIR 3 (Sparrow 7504)	Ron Winans	26	2
27	REV. JAMES MOORE LIVE (Malaco 4429)	Rev. James Moore	27	5
28	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	28	24
29	A NEW BEGINNING (Melendo 2257)	The Williams Brothers	29	4
30	HOLD BACK THE NIGHT (Sound Of Gospel 178)	Rev. Nicks/St. James Baptist Church Choir	30	2
31	ALL TIME GOSPEL CLASSICS 2 (Light 72016/Lexicon)	The Voices Of Light	31	3
32	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	32	24
33	MOM & POP WINANS (Sparrow 1215)	Mom & Pop Winans	33	2
34	I'M YOURS LORD (Malaco 4439)	The Gospel Keynotes	34	2
35	FAMILY AFFAIR (Myrrh/A&M 8448)	Philip Bailey	35	2
36	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	36	24
37	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	37	24
38	WONDERFUL ONE (Jive/RCA 1200)	Vanessa Bell Armstrong	38	12
39	MOVING BY SPIRIT (Sound of Gospel 186)	J.L. Ferrell/N.Y. Seminar Mass Choir	39	13
40	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	40	24

influence. "Daryl is an extraordinary artist and writer. He certainly complements our excellent team of artists with his talents," said Sparrow Records president Billy Ray Hearn.

Bob Long



Pictured giving a sneak preview of his upcoming Sparrow album, tentatively set for a late Summer/early Fall release, is newly signed Daryl Coley (center), Sparrow president Billy Ray Hearn (left) and producer Patrick Henderson.

TOP 200 ALBUMS



#1 Debut: Midnight Oil #57

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

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

March 24, 1990

			Total Weeks ▼	Last Week ▼
1	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98	PAULA ABDUL	1	69
2	RHYTHM NATION 1814 (A&M 3920)BMG 8.98	JANET JACKSON	2	25
3	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	3	46
4	COSMIC THING (Reprise 25854)WEA 8.98	B-52'S	4	37
5	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	5	17
6	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	9	35
7	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	7	22
8	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	6	21
9	BACK ON THE BLOCK (Owest/Warner Bros 26020)WEA 8.98	QUINCY JONES	8	16
10	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98	TECHNOTRONIC	11	14
11	THE BEST OF LUTHER (Epic 45320-EK45423)CBS	LUTHER VANDROSS	12	21
12	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98	MILLI VANILLI	13	53
13	KENNY G LIVE (Arista 8613)BMG 8.98	KENNY G	14	16
14	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	10	17
15	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	15	27
16	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	24	9
17	TENDER LOVER (Solar 45288)CBS	BABYFACE	16	35
18	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	17	26
19	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	18	38
20	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	19	36
21	LOOK SHARP! (EMI 91098)CEMA 9.98	ROXETTE	20	49
22	NICK OF TIME (Capitol 91268)CEMA 8.98	BONNIE RAITT	32	51
23	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	21	27
24	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	22	59
25	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	23	18
26	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	25	82
27	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	26	35
28	REPEAT OFFENDER (EMI 90380)CEMA 9.98	RICHARD MARX	27	45
29	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	41	4
30	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	30	8
31	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	33	10
32	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	28	18
33	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	46	14
34	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	29	21
35	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	75	2
36	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	39	37
37	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	36	20
38	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	31	23
39	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98	SEDUCTION	34	21
40	AFFECTION (Arista 8554)	LISA STANSFIELD	140	2
41	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	40	36
42	WORLD BEAT (Epic 46010)CBS	KAOMA	48	9
43	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	57	28
44	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98	JIVE BUNNY & THE MIXMASTERS	35	13
45	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98	SOUNDTRACK	37	14
46	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	38	28
47	HIT LIST (Epic 45473)CBS	JOAN JETT	42	7
48	PRESTO (Atlantic)WEA 8.98	RUSH	43	17
49	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	44	25
50	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	45	17
51	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	47	33

52	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	49	58
53	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCKY HEAD HUNTERS	55	14
54	HERITAGE (Columbia C45268)CBS	EARTH WIND & FIRE	56	6
55	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	50	39
56	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98	CHICAGO	51	15
57	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	DEBUT	
58	LONE WOLF (Curb/Warner 26090)WEA 8.98	HANK WILLIAMS JR.	60	6
59	THE HEALER (Chameleon D1-74808)CEMA 8.98	JOHN LEE HOOKER	72	22
60	ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98	JOE COCKER	52	26
61	JUST SAY OZZY (CBS 45451)	OZZY OSBOURNE	71	4
62	THE INCREDIBLE BASE (Profile 1285)IND 8.98	ROB BASE	64	15
63	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	74	21
64	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	53	51
65	FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98	PAUL McCARTNEY	100	41
66	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	68	7
67	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	69	22
68	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	73	55
69	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	54	19
70	LABOUR OF LOVE II (Virgin 91324)	UB40	58	9
71	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	59	23
72	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	61	14
73	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	k.d.Jang	103	42
74	STICK IT TO YA (Chrysalis 21702)CEMA 9.98	SLAUGHTER	82	5
75	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASS	62	17
76	TRASH (Epic 45137)CBS	ALICE COOPER	63	33
77	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	65	37
78	GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS	EDDIE MONEY	66	14
79	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	67	25
80	DARK AT THE END OF THE TUNNEL (MCA 6365)	OINGO BOINGO	121	2
81	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	70	22
82	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	76	24
83	STEADY ON (Columbia FC 45209)CBS	SHAWN COLVIN	85	9
84	FAST MOVIN' TRAIN (RCA 9961)BMG 9.98	RESTLESS HEART	110	5
85	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	77	21
86	CAN'T FIGHT FATE (Arista 8581)BMG 8.98	TAYLOR DAYNE	78	19
87	MOTHER'S MILK (EMI-92152)CEMA 8.98	RED HOT CHILI PEPPERS	79	29
88	PORCELAIN (Virgin 91325)WEA 9.98	JULIA FORDHAM	109	5
89	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	STONE ROSES	95	9
90	JANE CHILD (Warner Bros. 25858)WEA 9.98	JANE CHILD	129	3
91	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	80	23
92	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	81	19
93	WE TOO ARE ONE (Arista 8606)BMG 8.98	EURYTHMICS	83	26
94	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	84	22
95	THE SWEET KEEPER (Reprise/WB 26091)WEA 8.98	TANITA TIKARAM	97	6
96	RVS III (Columbia 45250)CBS	RICKY VAN SHELTON	86	7
97	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98	ROD STEWART	87	16
98	WILLOW IN THE WIND (Mercury 836 9501)	KATHY MATTEA	111	3
99	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	101	18
100	AND IN THIS CORNER... (Jive 1188)BMG 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	102	19
101	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)	THE NOTTING HILLBILLIES	DEBUT	
102	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	88	29
103	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	89	89
104	LOUDER THAN LOVE (A&M SP 5252)BMG 8.98	SOUNDGARDEN	105	8
105	DECADE (Capitol 93178)CEMA 9.98	DURAN DURAN	90	15
106	AUTOMATIC (Warner Bros. 26015)WEA 9.98	JESUS AND MARY CHAIN	112	7
107	SIMPLE MAN (Epic FE 45316)CBS	CHARLIE DANIELS	91	16
108	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	92	24
109	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	93	25
110	FLOOD (Elektra 60907)WEA 8.98	THEY MIGHT BE GIANTS	94	8
111	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	145	2

112	MIKI HOWARD (Atlantic 82024)At 9.98	MIKI HOWARD	113	3
113	HATS (A&M 5284)BMG 9.9B	THE BLUE NILE	119	5
114	THE LANGUAGE OF LIFE (Atlantic 82057)	EVERYTHING BUT THE GIRL	DEBUT	
115	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	96	25
116	THE FRONT (Columbia 45260)CBS	THE FRONT	117	4
117	THE U-KREW (Enigma 73524)CEMA 9.9B	THE U-KREW	120	5
118	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	LORRIE MORGAN	128	8
119	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	98	25
120	XYZ (Enigma 73525)CEMA 9.98	XYZ	99	3
121	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL	D-MOB	104	8
122	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	106	45
123	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	107	17
124	BABYLON A.D. (Arista AL B5B0)BMG 9.9B	BABYLON A.D.	130	13
125	WHAT YOU DON'T KNOW (Arista)BMG 8.98	EXPOSE	108	39
126	LEGACY (RCA 9694-1-R)BMG 8.98	POCO	114	27
127	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	CHUNKY A	115	14
128	KILLIN' TIME (RCA 9668)BMG 8.98	CLINT BLACK	116	43
129	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	118	20
130	WRECKS-N-EFFECT (Motown 6281)MCA 8.98	WRECKS-N-EFFECT	122	14
131	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	137	56
132	PRETTY HATE MACHINE (TVT 2610)IND	NINE INCH NAILS	132	6
133	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	123	17
134	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	VARIOUS ARTISTS	124	19
135	GUTTER BALLET (Atlantic 82008)WEA 9.98	SAVATAGE	155	5
136	TWICE SHY (Capitol 90640)CEMA 9.98	GREAT WHITE	125	47
137	LONG HARD LOOK (Atlantic 81915)WEA 8.98	LOU GRAMM	126	18
138	MOSAIC (Elektra 60B92)WEA B.9B	GIPSY KINGS	127	16
139	DEAD ON (SBK 93249)CEMA 9.9B	DEAD ON	131	5
140	Manners & Physique (MCA 6315)	ADAM ANT	163	3
141	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	133	77
142	PAGES OF LIFE (MCA 42332)MCA B.9B	THE DESERT ROSE BAND	134	5
143	FOREIGN AFFAIR (Capitol 91873)CEMA B.9B	TINA TURNER	135	25
144	STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury B42093)POL	VARIOUS ARTISTS	136	15
145	YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98	JODY WATLEY	138	14
146	ADDICTIONS VOL.I (Island 91318)WEA 8.98	ROBERT PALMER	139	16
147	CAPTAIN SWING (PolyGram B38 87B)POL	MICHELLE SHOCKED	141	20
148	NOTHING FACE (MCA 6326)	VOIVOD	142	10
149	THE REAL THING (Slash/Reprise 25B7B/Warner Bros.)WEA	FAITH NO MORE	149	4
150	CARVED IN THE SAND (Mercury B42 251)	THE MISSION U.K.	DEBUT	
151	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA B.98	THE D.O.C.	143	33
152	DONE BY FORCES OF NATURE (Warner Bros. 26072)WEA 8.9B	JUNGLE BROS.	144	9
153	ENUFF Z'NUFF (Atco/Antic 91262)WEA 8.98	ENUFF Z'NUFF	146	24
154	WE CAN'T GO WRONG (Capitol 91041)CEMA B.9B	COVER GIRLS	147	8
155	PURE (RCA 9934-1-R)	THE PRIMITIVES	148	10
156	LOVE,SMOKEY (Mowtown 62B8)	SMOKEY ROBINSON	DEBUT	
157	THE MOODY BLUES GREATEST HITS (Threshold B40 659 1)POL	THE MOODY BLUES	150	13
158	BUILT TO LAST (Arista)BMG 8.9B	GRATEFUL DEAD	151	19
159	AFTER 7 (Virgin 91061)WEA 8.98	AFTER 7	166	18
160	ANIMAL LOGIC (I.R.S B2020)MCA 9.9B	ANIMAL LOGIC	160	8
161	THRASH ZONE (Metal Blade/Enigma 73407)CEMA 9.98	D.R.I.	152	7
162	A SHADE OF RED (Virgin 91269-4)WEA 8.98	REDHEAD KINGPIN & THE F.B.I.	153	9
163	THIS SHOULD MOVE YA (Capitol 91119)	MANTRONIX	DEBUT	
164	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA B.9B	GUNS N' ROSES	174	134
165	HUMAN SOUL (RCA 9876-1-R)BMG	GRAHAM PARKER	175	4
166	LAUGHTER (Sire/Reprise 26017)WEA	THE MIGHTY LEMON DROPS	176	2
167	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	154	23
168	BEACHES (G) (Atlantic B1933)WEA 9.98	ORIGINAL MOTION PICTURE SOUNDTRACK	156	62
169	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	157	18
170	HIGHWAY MAN 2 (Columbia/CBS 45240)	WILLIE,WAYLON,JOHNNY & CRIS	DEBUT	

171	I WANT YOU (Vision VR-3316)IND 9.98	SHANA	194	6
172	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	158	39
173	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire26028)WEA	ICE-T	159	22
174	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	195	34
175	I AM I (Epic FE 45354)CBS	NUCLEAR VALDEZ	184	5
176	ROAD TO HELL (Geffen GHS 24276)	CRHIS REA	DEBUT	
177	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	161	39
178	COMPANY OF WOLVES (Mercury B42184)POL	COMPANY OF WOLVES	179	5
179	TRAVEL-LOG (Silvertone/RCA 1306)	J.J. CALE		
180	BOOMERANG (Geffen GHS 24275)WEA 9.98	THE CREATURES	180	3
181	ZIG ZAG (Columbia OC 45058) 8.98	HOOTERS	162	13
182	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	164	24
183	LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98	M.C. HAMMER	165	74
184	Y U I ORTA (Mercury 838 9731)POL	IAN HUNTER/MICK RONSON	167	16
185	ORIGINAL LONDON CAST (Polydor 8315631)	PHANTOM OF THE OPERA HIGHLIGHTS	DEBUT	
186	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	168	71
187	A BLUES FOR BUDDHA (RCA 9960-1-R)BMG 9.98	THE SILENCERS	169	5
188	WHERE DO WE GO FROM HERE (Cypress/A&M 90130)BMG 9.98	MICHAEL DAMIAN	170	8
189	OH MERCY (Columbia 452B1)CBS	BOB DYLAN	171	25
190	ORIGINAL LONDON CAST (Geffen GHS 23271)	MISS SAIGON	DEBUT	
191	BEYOND A DREAM (Island 91319)WEA 9.98	BY ALL MEANS	172	6
192	DESERT WIND (Sire 1-25976)WEA 9.98	OFRA HAZA	173	6
193	EYES ON THIS (First Priority/Antic 91304)WEA 8.98	MC LYTE	177	24
194	THE OCEAN BLUE (Sire/Warner Bros. 25906)WEA 9.98	THE OCEAN BLUE	178	7
195	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	181	47
196	HANDLE WITH CARE (In-Effect/Reativity 3010)IND 8.98	NUCLEAR ASSAULT	182	8
197	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	183	40
198	HEART LIKE A GUN (Atlantic B1903)WEA 8.98	FIONA	185	9
199	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)IND 8.98	GHETTO BOYS	186	9
200	SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98	SHOTGUN MESSIAH	187	22

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 20	Daniels, Charlie / 107	Jackson, Janet / 2	Notting Hillbillies / 101	Slaughter / 74
Abdul, Paula / 1	D'Arby, Terrence Trent / 169	Jesus And Mary Chain / 106	Nuclear Assault / 196	Smithereens / 37
Adam Ant / 140	Dead On / 139	Jett Joan / 47	Nuclear Valdez / 175	Soundgarden / 104
Aerosmith / 18	Desert Rose Band / After 7 / 159	Jive Bunny & The Mix-masters / 44	N.W.A. / 131	Soul 2 Soul / 19
Animal Logic / 160	D. J. Jazzy Jeff / 100	Joel, Billy / 8	Ocean Blue / 194	Stairway To Heaven/Highway To Hell / 144
B 52's / 4	Dino / 172	John, Elton / 43	Ofra Haza / 192	Stansfield, Lisa / 40
Babyface / 17	D.O.C. / 151	Jones, Quincy / 9	Oingo Boingo / 80	Stewart, Rod (Box) / 97
Babylon A.D. / 124	D - Mob / 121	Jones, Rickie Lee / 108	Osbourne, Ozzy / 61	Stone Roses / 89
Bad English / 77	D.R.I. / 161	Jungle Bros. / 152	Palmer, Robert / 146	Streisand, Barbara / 91
Base, Rob (New) / 62	Duran Duran / 105	Kaoma / 42	Paige, Kevin / 167	Sybil / 182
Basia / 29	Dylan, Bob / 189	Kenny - G / 13	Parker, Graham / 165	Taylor Dayne / 86
Belle Regina / 102	Earth,Wind & Fire / 54	Kentucky Head-hunters / 53	Penn, Michael / 33	Tears For Fears / 49
Big Daddy Kane / 115	Eazy-E / 186	Kiss / 63	Petty, Tom / 3	Technotron / 10
Biz Markie / 67	Enuff'Nuff / 153	Kix / 119	Phantom Of Opera / 174	Tesla / 34
Black, Clint / 128	Erasure / 129	Kravitz, Lenny / 72	Phantom Of Opera / 174	They Might Be Giants / 110
Blue Magic / 170	Estefan, Gloria / 27	Lang K.D. / 73	Phantom Of Opera / 174	Third Base / 54
Blue Nile / 113	Etheridge, Melissa / 109	M.C. Hammer / 183	Phantom Of Opera / 174	Tikaram, Tanita / 95
Bonham / 79	Eurythmics / 93	M.C. Hammer(new) / 35	Phantom Of Opera / 174	Travis, Randy / 81
Bolton, Michael / 6	Everything But The Girl/ 114	M.C. Lyte / 193	Phantom Of Opera / 174	Troop / 99
Bon Jovi / 141	Expose' / 125	Madonna / 64	Phantom Of Opera / 174	Turner, Tina / 143
Britny Fox / 133	Faith No More / 149	Mantronix / 163	Phantom Of Opera / 174	U - Krew / 117
Brown, Bobby / 103	Fiona / 198	Marx, Richard / 28	Phantom Of Opera / 174	Van Shelton, Rickie / 96
Brown, Bobby(Dance) / 14	Fine Young Cannibals / 68	Mattea, Kathy / 96	Phantom Of Opera / 174	Vandross, Luther / 11
Bush, Kate / 85	Fordham, Julia / 179	McCartney, Paul / 65	Phantom Of Opera / 174	Vaughn, Stewie Ray / 156
By All Means / 191	Front / 116	Metallica / 171	Phantom Of Opera / 174	Warrant / 52
Cale, J.J. / 179	Ghetto Boys / 199	Michelle / 31	Phantom Of Opera / 174	Watley, Jody / 145
Carlisle, Belinda / 94	Gramm, Lou / 137	Midnight Oil / 57	Phantom Of Opera / 174	Whitesnake / 32
Chapman, Tracy / 71	Great White / 136	Mighty Lemon Drops / 166	Phantom Of Opera / 174	Williams, Hank Jr. / 58
Cher / 41	Grateful Dead / 158	Mission U.K. / 150	Phantom Of Opera / 174	Wrecks N Effect / 130
Chicago / 56	Guns N' Roses / 164	Miss Saigon / 190	Phantom Of Opera / 174	XYZ / 120
Child, Jane / 90	Gypsy Kings / 138	Myles, Alannah / 16	Phantom Of Opera / 174	Young M.C. / 23
Chunky - A / 127	Happy Anniversary / 134	Milli Vanilli / 12	Phantom Of Opera / 174	Young, Neil / 38
Clapton, Eric / 25	Charlie Brown / 134	Money, Eddie / 78	Phantom Of Opera / 174	Soundtracks: Beaches / 168
Clay, Andrew Dice / 195	Heavy D & The Boyz / 55	Moody Blues / 157	Phantom Of Opera / 174	Born On The Fourth Of July / 30
Cocker, Joe / 60	Henley, Don / 36	Morgan Laurie / 118	Phantom Of Opera / 174	Little Mermaid / 45
Collins, Phil / 5	Highway Man / 170	Morrison, Van / 197	Phantom Of Opera / 174	When Harry Met Sally / 51
Colvin, Shawn / 83	Hooker,John Lee / 59	Motley Crue / 15	Phantom Of Opera / 174	
Company Of Wolves / 178	Hooters / 181	Murphy, Peter / 66	Phantom Of Opera / 174	
Cooper, Alice / 76	Howard, Miki / 112	New Kids (1st L.P.) / 82	Phantom Of Opera / 174	
Cover Girls / 154	Hunter/Ronson / 184	New Kids (Hangin') / 26	Phantom Of Opera / 174	
Cure / 122	Ice - T / 173	Nine Inch Nails / 132	Phantom Of Opera / 174	
Damian Michael / 188			Phantom Of Opera / 174	

POP REVIEWS

■ Singles



□ **GLORIA ESTEFAN:** "Oye Mi Canto (Hear My Voice)" (Epic 49 73169)

Wherein little Gloria, a sex symbol at last, gets back in touch with her roots, then has them retouched so they're palatable to the club crowd. There's a Def 12", a House Mix, the 12" Pablo Mix and a Spanish version. Because Estefan has such a large following, this will do well regardless, but it has a forced feel to it, with all these mixes, none of which quite ring true. (Ernest Hardy)

SHELLY THUNDER



□ **SHELLY THUNDER:** "Working Girl" (Mango MLPS7833)

It seemed a foregone conclusion that Thunder would become a leader of the pack with the release of her album, *Fresh Out the Pack*, some months ago. Surprisingly, public reaction to the album was rather cool. With a new single, the no-nonsense "Working Girl," a hard-talking Thunder is back to claim her due. Remixed by DJ Mark the "45 King," "Girl" kicks and should introduce Thunder to those who swear by MC Lyte, Queen Latifah, et al. (EH)

■ Albums



□ **X-TAL:** *Reason is 6/7 of Treason* (Alias Records A006)

The best aspect of San Francisco's X-Tal just may be that they're completely void of stereotyping: from the looks of the cover, this lot spend their time playing medieval folk ditties at pagan fundraisers. But it's a bad idea to pass judgement on any music without dropping a needle in the groove first. X-Tal are an unexpected pleasure: idiosyncratic without sounding deranged, and totally tripsichord while avoiding any psychedelic clichés.

Main druid J. Neo has a knack for penning clever lyrics, and his nasal whine adds enough sarcasm to the proceedings so that songs like "Dogma Suit" hit hard. The post-punk guitars scratch along like the best of Britain's C86 movement, while things are effectively augmented by melodica and tin whistle (kudos to producer Greg Freeman). The best pop cut here is "Ragamuffin Girl," an ode to a cutie who's so world-weary that she "won't stop for a Muslim bean pie." *Reason is 6/7 of Treason* is so fab, you'll want to dart for the fridge and give Mrs. Butterworth a big wet kiss (with tongue). (Robb Moore)

□ **DIAZEPAM NIGHTS:** *Diazepam Nights* (De Stijl Records DS 101)

This first offering from the L.A.-based indie label is a moody, introspective affair about longing and heartbreak. It's also frustratingly uneven. Couched between facile observation and cliché is true insight. Side by side with adolescent stabs at poetry is the real thing. The vocalist (credited here as "DN") is sin-



cere but doesn't quite have the chops to really put across the stronger material. What's needed is someone whose voice is as full of the shadows and shading that the lyrics suggest. Practice and seasoning should take care of that. The production is crisp, easily standing toe to toe with anything coming from the majors, and the main impression left is that this is an outfit overflowing with promise. There is a lot of talent here, it simply needs to be reigned in and given sharper focus. Call (213) 487-1307. (EH)

□ **FOOL KILLERS:** *Out of State Plates* (Mad Rover Records-51807)

When the Davis, California-based True West released a 45 rpm single of Syd Barrett's "Lucifer Sam," they found themselves tossed into the paisley underground bandwagon that was fledgling a few hundred miles south in Los Angeles. Even though they did display neo-'60s tinges, the band's main asset was their mesmerizing yet no-frills version of guitar rock, *a la* Television and Crazy Horse. But just when the underground buzz had picked up momentum, the bottom fell out: founding member Russ Tolman quit, they wound up in litigation over rights to the name, and their bassist died of pneumonia.

Vocalist Gavin Blair and guitarist Richard MacGrath have resurfaced in a new combo, Fool Killers. Of course, they sound similar to their former band, but with a renewed sense of urgency. "Stand by Myself" has a dark circular guitar hook that penetrates like the one found in Tom Verlaine's "The Grip of Love," and "Downtown Hop" has a sloppy *Exile on Main Street* grunge about it. How-

ever, the LP's best track is "I Dream," a track that is as clearly infectious as True West's "Look Around." Blair and MacGrath obviously have a lot of good music left in their hearts. *Out of State Plates* is an excellent return to the fold. (RM)

□ **EDMOND F. DANIELS:** *Just Friends* (AVL 89097)

Daniels is a throwback to another school of singers altogether; if the predictions of an imminent seventies-styled soul ballad revival come true, Daniels could carve a nice little niche for himself. The voice is given emphasis on this EP—not the drum machine, not heavy-handed production, or even a guest rapper. What the singer needs now is stronger material of the type Jeffrey Osborne and James Ingram once had—and a producer with a more active imagination. Though this effort, as a final piece of work, leaves something to be desired, as an introduction—a calling card—it succeeds. (EH)



□ **THE SPORTING BACHELORS:** *Love Letters to Joanna* (Dionysus Records #123315)

The Sporting Bachelors are not trying to pull the wool over anyone's eyes—they're slaves to raunch n' roll. The proto-punk version that they cook up here varies little from the other billion garage bands in this genre. However, they do it very enthusiastically, with blown-speaker guitar and cheezy organ fleshing things out. Speaking of flesh, these horn dogs have a major jones for blue movies...the cover star is none other than porno model Joanna Storm. If you need a hit of fuzzed-out, retro-garbage pop, then this is your fix. (RM)

CASH BOX CHARTS

TOP 100 SINGLES

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

March 24, 1990



#1 Single: Janet Jackson



#1 Debut: Rod Stewart #63



To Watch: Aerosmith #61

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	ESCAPADE (A&M 1490)	Janet Jackson	1	9
2	BLACK VELVET (Atlantic 4-88742)	Allanah Myles	10	13
3	ROAM (Reprise/Warner Bros. 4/7-22667)	B52's	3	14
4	PRICE OF LOVE (Epic 34-73094)	Bad English	4	14
5	I GO TO EXTREMES (Columbia 38-73091)	Billy Joel	9	10
6	NO MORE LIES (Atco Ruthless 7-99169)	Michelle	8	16
7	C'MON & GET MY LOVE (Polydor FFRR 886)			
	D-Mob Introducing Cathey Dennis			
8	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls	5	16
9	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)	Biz Markie	22	9
10	HERE AND NOW (Epic 34-73029)	Luther Vandross	13	10
11	DANGEROUS (EMI 50233)	Roxette	2	15
12	LOVE WILL LEAD YOU BACK (Arista AS1-9938)	Taylor Dayne	18	9
13	HERE WE ARE (Epic 34T-73084)	Gloria Estefan	11	15
14	KEEP IT TOGETHER (Sire 7-19986)	Madonna	20	8
15	I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)	Tommy Page	24	5
16	SOMETIMES SHE CRIES (Columbia 38-73095)	Warrant	16	15
17	NO MYTH (RCA 9111)	Michael Penn	17	10
18	ALL AROUND THE WORLD (Arista 8554)	Lisa Stansfield	23	8
19	SACRIFICE (MCA 53750)	Elton John	19	9
20	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	21	7
21	OPPOSITES ATTRACT (Virgin 7-99168)	Paula Abdul	6	13
22	TOO LATE TO SAY GOODBYE (EMI 90380)	Richard Marx	14	10
23	ALL OR NOTHING (Arista 9923)	Milli Vanilli	12	13
24	DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)	Jane Child	27	7
25	FOREVER (Mercury/PolyGram 876 716)	Kiss	28	8
26	THE DEEPER THE LOVE (Geffen 19951)	Whitesnake	26	10
27	TELL ME WHY (Arista 9916)	Expose	15	16
28	ALL MY LIFE (Elektra ED5440)	Linda Rondstadt	33	9
29	TWO TO MAKE IT RIGHT (Vendetta 1464)	Seduction	25	19
30	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago	29	17
31	I WANNA BE RICH (Solar 74005)	Calloway	38	5
32	BLUE SKY MINE (Columbia 38T-73250)	Midnight Oil	35	5
33	WITHOUT YOU (Elektra 64985)	Motley Crue	37	5
34	WHOLE WIDE WORLD (RCA 9098)	A'me Lorain	41	9
35	LOVE ME FOR LIFE (LRG 84006)	Stevie B	42	7
36	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith	30	18
37	HEARTBEAT (Vendetta 1473)	Seduction	46	4
38	THE HEART OF THE MATTER (Geffen 4-19898)	Don Henley	39	5
39	WHIP APPEAL (Solar 4-74007)	Babyface	54	4
40	I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)	Phil Collins	31	7
41	ANYTHING I WANT (Chrysalis 23444)	Kevin Paige	32	9
42	HEART OF STONE (Geffen 4-19953)	Cher	43	5
43	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)			
		Michael Bolton	34	22
44	TRUE BLUE LOVE (Atlantic 7-88768)	Lou Gramm	48	5
45	HOW CAN WE BE LOVERS (Columbia 38T73257)	Micheal Bolton	63	4
46	SENDING ALL MY LOVE (Atlantic 4-87961)	Linear	59	4
47	SUMMER RAIN (MCA 53783)	Belinda Carlisle	36	10
48	I REMEMBER YOU (Atlantic 7-88886)	Skid Row	40	18
49	GOT TO GET (Arista AD1-9932)	Leila K. With Rob 'N Raz	55	5
50	HAVE A HEART (Capitol 44501)	Bonnie Raitt	50	3

51	THE SECRET GARDEN (Quest/Warner Bros. 7-19992)	Quincy Jones	61	2
52	PERSONAL JESUS (Sire/Reprise 21328)	Depeche Mode	44	15
53	PEACE IN OUR TIME (Columbia 38-68996)	Eddie Money	45	17
54	A FACE IN THE CROWD (MCA 53781)	Tom Petty	69	3
55	YOU'RE THE ONLY WOMAN (Vendetta/A&M 1447)	The Brat Pack	60	7
56	LAMBADA (Epic 34-73090)	Kaoma	66	3
57	ROOM AT THE TOP (MCA 6315)	Adam Ant	57	3
58	I COME OFF (Delicious Vinyl/Island 0-96499)	Young MC	58	3
59	99 WORLDS (MCA 53726)	Peter Wolf	62	4
60	MAKE IT LIKE IT WAS (Columbia 38-73201)	Regina Belle	67	4
61	WHAT IT TAKES (Geffen 19944)	Aerosmith	73	2
62	ADVICE FOR THE YOUNG AT HEART (Fontana/Mercury 8768944)			
		Tears For Fears	64	4
63	THIS OLD HEART OF MINE (Warner Bros.)	Rod Stewart	DEBUT	
64	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	47	18
65	LITTLE BIT OF LOVE (EMI 50239)	Cory Hart	70	2
66	PRECIOUS LOVE (MCA 53790)	Jody Watley	DEBUT	
67	HOUSE OF PAIN (Elektra 7-64995)	Faster Pussycat	71	4
68	ANYTIME (Capitol 44471)	McAuley Schenker Group	68	5
69	NOTHING COMPARES TO YOU (Chrysalis 23488)	Sinead O'Conner	DEBUT	
70	THE WAY IT IS (Geffen 4-19948)	Tesla	75	2
71	TENDER LOVER (Solar 4-74003)	Babyface	49	18
72	HURTING KIND (Atlantic 4-98985)	Robert Plant	DEBUT	
73	BAD LOVE (Duck/Reprise 4-19980)	Eric Clapton	80	2
74	IF U WERE MINE (Enigma 75051)	U-Krew	82	8
75	GOT TO HAVE YOUR LOVE (Capitol 44466)	Mantronix Featuring Wondress	77	3
76	LOVE CHILD (Atco PRCD 3242)	Sweet Sensation	86	2
77	WHATCHA GONNA DO WITH MY LOVIN (Virgin 7-98999)	Inner City	79	3
78	HIDE AND SEEK (Atlantic 4-87973)	Pajama Party	84	2
79	HOLD ON (SBK 07322)	Wilson Phillips	DEBUT	
80	EXPRESSION (Next Plateau 50101)	Salt-N-Pepa	89	2
81	IMAGINATION (Wing/Polydor 873 000-4)	Xymox	81	3
82	WILD WOMEN DO (EMI 4JM-50275)	Natalie Cole	91	5
83	THE HUMPTY DANCE (Tommy Boy 7944)	Digital Underground	DEBUT	
84	DIRTY DEEDS (Epic 45473)	Joan Jett	51	9
85	HOUSE OF BROKEN LOVE (Capitol 44491)	Great White	DEBUT	
86	FREE FALLIN' (MCA AC-53728)	Tom Petty	52	21
87	ALMOST HEAR YOU SIGH (Columbia 38-73093)	Rolling Stones	53	8
88	LOVE SONG (Geffen 7-22856)	Tesla	56	23
89	LIVING IN OBLIVION (Epic 34-73231)	Anything Box	65	5
90	FLY HIGH MICHELLE (Atco 7-99135)	Enuff Z'Nuff	DEBUT	
91	HOUSE OF FIRE (Epic 34-73085)	Alice Cooper	72	9
92	REAL LOVE (Atlantic 7-88816)	Sky	74	9
93	A GIRL LIKE YOU (Enigma 44480)	The Smithereens	76	14
94	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Fe'ly)	78	22
95	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm	83	22
96	EVERYTHING (MCA 53714)	Jody Watley	85	23
97	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker	87	21
98	I'LL BE THERE (Motown 2032)	Joyce Fenderella Irby	88	5
99	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	90	21
100	YOU'RE THE VOICE (RCA 9086-4-RS)	John Farnham	92	5

COUNTRY MUSIC

Highwayman Tour '90: The Highwaymen Hit the Road

BY KAY KNIGHT

"Willie's the outlaw coyote, Waylon's the riverboat gambler, I'm the revolutionary communist radical and John's the father of our country."

Quite a way to describe four of the biggest names in country music. But this description came straight from the horse's mouth, so to say...from one-fourth of that legendary Highwaymen team—Kris Kristofferson.

Kristofferson, Willie Nelson, Johnny Cash and Waylon Jennings—a.k.a. the Highwaymen—were together recently to perform at the Country Radio Seminar in Nashville and to talk about what it's like to work together as a team, both on their just-released *Highwayman 2* album and on a concert tour.

"I didn't know how to rehearse," Jennings joked, after their Seminar performance, "I do everything I do off the cuff anyway and we got to get everything in order and remember it—and I got *drain damage*."

The foursome also talked about adapting their living-room picking style to the concert stage. "You have to put [the songs] together real fast," Nelson quipped. "One right after the other."



Willie Nelson

"I wouldn't say that was exactly the atmosphere, because there's more energy going," Kristofferson interjected, smiling. "We did one show in Phoenix the other night and it *drives*. There's so many high points."

"We're all on stage all the time, singing solos, duets and quartets," Cash explained.

"Yeah, even when we're doing songs that we've done with our own bands, with a new band and everybody singing harmony with each other, they take on a whole new life," Jennings added. "I think we're going to find when we get through doing this that it's going to breathe new life into us."

There is already plenty of life in all four entertainers. These superstars are all legends in their own right, and all have made the journey their own way.

Today, close to 400 artists have performed the songs of Kris Kristofferson. He nearly single-handedly rejuvenated the Nashville scene in the late 1960s and early '70s with classics like "Help Me Make It Through the Night," "Me and Bobby McGee," "For the Good Times" and "Lovin' Her Was Easier." As a performer, Kristofferson has toured constantly for the past 16 years with his long-standing backup band, the Borderlords. When he chose

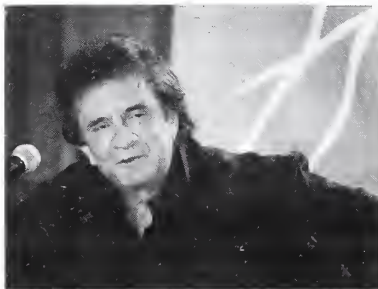


Nelson, Jennings, Cash and Kristofferson: The Highwaymen

the acting profession, he instantly became a top box-office draw, starring opposite such stars as Jane Fonda, Ellen Burstyn, Burt Reynolds and Barbara Streisand.

Kristofferson made his recording debut at the same time Janis Joplin's version of "Bobby McGee" went to number one on the pop charts and when Sammi Smith reached the national Top Ten with "Help Me Make It Through the Night." Five subsequent albums, including *The Silver-Tongued Devil and I* and *Jesus Was a Capricorn* (which included the smash hit "Why Me") went gold. His current release, *Third World Warrior*, continues to demonstrate his concern for the human freedoms.

Willie Nelson's impeccable taste in music, his personalized delivery and his ability to paint a picture with words have made him one of the most easily identifiable voices in the music world. His Columbia debut 15 years ago, *Red Headed Stranger*, with its sparse arrangements and story concept, went completely against the grain of the standard country production, chang-



Johnny Cash

ing the face of country music and in the process attracting a new audience from pop and rock fans. By the late '70s, Willie Nelson had become the most influential singer in country music. He had fought Nashville and won, and his fans love him for it.

In 1980, Nelson embarked on a successful movie career, co-starring with Robert Redford in *The Electric Horseman* and later that year playing the lead role in *Honeysuckle Rose*. That was only the beginning of a successful

acting career. Rather than resting on his considerable accomplishments, Nelson banded together in 1985 with Neil Young, John Cougar Mellencamp and Merle Haggard to organize the first of a series of Farm Aid concerts.

Johnny Cash—the man in black—has one of the most recognizable voices in music. Cash has been a recording star for 34 years. Some of his most popular recordings include "I Walk the Line," "Folsom Prison Blues," "Ring of



Waylon Jennings

Fire" and "A Boy Named Sue." He is one of the very few people in the history of music to sell over 50 million records. Cash has won seven Grammy Awards and five Country Music Association Awards. He has starred in over a dozen films and his autobiography, *Man in Black*, has sold over 1.3 million copies.

In addition to his accomplishments as a singer and a writer, Cash has also shown leadership in the music industry by serving as an informal counselor to those in trouble, frequently as an example to his fellow musicians. He has performed at dozens of prison benefits, spearheaded drives for prison reform, corresponded with countless prisoners and aided many of them in their return to society. Cash also supports mental health associations, homes for autistic children, refuges for battered women, the American Cancer Society, support groups for teenagers, and many others. It's been said, and is true, that Johnny Cash is more than a country star, more than a pop influence. His music is in so many ways the history of contemporary American music—and the spirit of the American people.

Twenty-five years ago Waylon

Jennings' "That's the Chance I'll Have to Take" reached the top 50 on the country charts. Three years later he had two records in the top five. In 1969 Jennings received his first Grammy, and six years later, he received his first Country Music Association award for Male Vocalist of the Year.

It was the raw edge and driving urgency of Jennings' music that pushed country forward from the Nashville Sound into the Outlaw movement. As was Nelson, Jennings was part of the leading force in introducing his new progressive country sound to audiences far beyond its rural Southern roots, in Northern colleges and urban centers. He did it without making concessions to anybody—not to the Nashville country music establishment, not to the pop and rock fans who embraced him and his music. Jennings led the group of "Outlaws" that recorded Nashville's first million-selling album. The industry recognized his influence in the '70s with three more CMA awards and another Grammy.

Jennings teamed up with Nelson in 1982 for a duet album and in 1985 they teamed up again, along with Cash and Kristofferson to record *The Highwayman*, which led to a hit album, a hit single and a hit video. It also led to starring roles for Jennings and his three cronies in a 1986 remake of the classic John Wayne film *Stagecoach*.

The single, "The Highwayman," was 1985's Country Single of the Year. The current single from the *Highwayman 2* album, "Silver Stallion," is currently at the number 27 position in the *Cash Box* Top 100 Country Singles chart and still rapidly climbing. The Highwaymen began their concert tour early this month, and will make stops across the Eastern states from Houston to East Lansing before the month is out. Plans call for the group, minus Cash (who was already scheduled to be out of the country), to appear April 7 at the Farm Aid concert in Indianapolis. More stops may be added—many more if Kristofferson has his way.

"We want to take this all over the world...play Moscow, Berlin, Sydney, Tokyo..." Kristofferson said.

Wherever the Highwaymen tour may go, it is sure to take with it the pizzaz and all the elements of the making of history that have unquestionably made these four stellar entertainers, both as a group and as individuals, living legends. Saddle up Highwaymen, and take the road by storm! ○



Kris Kristofferson

CASH BOX CHARTS

COUNTRY SINGLES

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

March 24, 1990



#1 Single: Paul Overstreet



#1 Debut: The Desert Rose Band #47



To Watch: Steve Wariner #35

			Total Weeks ▼
		Last Week ▼	
1	SEEN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	2 10
2	HARD ROCK BOTTOM (Warner Bros. 7-19935-A)	Randy Travis	3 7
3	CHAINS (MCA MCA-53764)	Patty Loveless	1 10
4	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	6 10
5	SOONER OR LATER (Universal UVL-66029)	Eddy Raven	5 13
6	RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)	Vern Gosdin	10 7
7	HERE IN THE REAL WORLD (Arista AS1-9922)	Alan Jackson	8 9
8	FIVE MINUTES (RCA 9118-7-RAA)	Lorrie Morgan	9 8
9	JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA)	Don Williams	11 8
10	STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)	Ronnie Milsap	16 7
11	OKLAHOMA SWING (MCA MCA-53780)	Vince Gill w/Reba	13 9
12	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19968)	Highway 101	19 6
13	SEE IF I CARE (Columbia 3873237)	Shenandoah	15 6
14	THIS HEART (Columbia 3873213)	Sweethearts Of The Rodeo	14 9
15	LOVE ON ARRIVAL (Capitol 44435)	Dan Seals	20 6
16	AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)	Hank Williams Jr.	18 7
17	QUITTIN' TIME (Columbia 38-73202)	Mary-Chapin Carpenter	7 10
18	HELP ME HOLD ON (Warner Bros. 7-19918-A)	Travis Tritt	24 4
19	BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)	Earl Thomas Conley	28 5
20	DUMAS WALKER (Mercury/PolyGram 876536-7)	The Kentucky HeadHunters	22 6
21	I'M OVER YOU (RCA 9122-7-RAA)	Keith Whitley	29 4
22	I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53779)	Lionel Cartwright	32 4
23	DID IT FOR LOVE (Capitol 44483)	Sawyer Brown	25 6
24	NO MATTER HOW HIGH (MCA MCA-53757)	Oak Ridge Boys	4 13
25	ONE STEP OVER THE LINE (MCA MCA-53795)	Nitty Gritty Dirt Band	27 8
26	IF A MAN COULD LIVE ON LOVE ALONE (MCA MCA-53777)	Skip Ewing	31 5
27	SILVER STALLION (Columbia 3873233)	The Highwaymen	41 6
28	MISTER DJ (Epic 3473236)	Charlie Daniels Band	37 5
29	LITTLE GIRL (MCA MCA-53763)	Reba McEntire	12 10
30	SOMETHING WITH A RING TO IT (MCA 53778)	Mark Collie	33 6
31	IF LOOKS COULD KILL (Columbia 3873254)	Rodney Crowell	42 3
32	ON SECOND THOUGHT (Universal ULV-66025)	Eddie Rabbitt	17 15
33	MAYBE (Reprise 5-3904)	Kenny Rogers Duet w/Holly Dunn	35 9
34	I'D BE BETTER OFF IN A PINE BOX (Epic 34-73246)	Doug Stone	52 3
35	THE DOMINO THEORY (MCA MCA-53733)	Steve Wariner	50 2
36	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	36 10
37	BACK WHERE I COME FROM (Warner Bros. 7-22662)	Mac McAnally	40 8
38	BLACK VELVET (Atlantic 7-97979)	Robin Lee	53 3
39	THE HIGHWAY (Columbia 38-73249)	Willie Nelson	43 4
40	WILD AND WOOLY (American Cowboy Songs 25001)	Chris LeDoux	46 3
41	HEARTBREAK HURRICANE (Epic 3473078)	Ricky Skaggs	21 14
42	THE SCENE OF THE CRIME (RCA 9123-7-RAA)	Jo-El Sonnier	57 2
43	LESSONS OF LOVE (SOR SOR-411A)	Jerry Lansdowne	47 7
44	BETTER BE HOME SOON (Warner Bros. 719964A)	Jennifer McCarter & The McCarters	44 4
45	TIME FOR ME TO FLY (Columbia 38-73226)	Dolly Parton	23 8
46	SLOW COUNTRY DANCING (MSR MSR-19903-A)	Suzi Deveroux	49 4
47	IN ANOTHER LIFETIME (MCA/Curb MCA-53804)	Desert Rose Band	DEBUT
48	THE RIDE (Tra-Star TS-1231-A)	Heath Locklear	51 6
49	FUNNY WAYS OF LOVING ME (Dorman Prod 981101-A)	Steve Douglas	55 4
50	CARRYIN' ON (16th Ave. B-70439)	Canyon	59 3
51	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	61 5

			Total Weeks ▼
		Last Week ▼	
52	PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE) (Curb)	Moe Bandy & Becky Hobbs	62 5
53	GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA)	Prairie Oyster	56 4
54	AMERICAN HEROES (Fraternity F-3557-A)	Vetiz	58 5
55	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	26 16
56	WALKIN' AWAY (RCA 2520-7-RAA)	Clint Black	DEBUT
57	DAYS LIKE THESE (Evergreen EV-1115)	Kevin Pearce	64 3
58	KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)	Exile	30 13
59	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069)	Warner Mack	68 2
60	RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)	Vern Gosdin	10 7
60	WALKIN' IN THE SUN (Capitol 4JM-44524)	Glen Campbell	66 3
61	LOVIN' ON BACKSTREET (Curb B-76752)	Josh Logan	71 2
62	I'M MINUS YOU (GBS GBS-803)	Carl Bird	65 5
63	IT'S EASY FOR YOU (F&L FL557A)	Storm Seymour	69 3
64	BLACK COFFEE (Capitol 79962)	Lacy J. Dalton	DEBUT
65	QUITTIN' TIME (Evergreen EV-1112AA)	Michael Dee	DEBUT
66	TWO CUPS OF COFFEE (Brykas BRY-1102)	J.J. Kent	73 2
67	LOVE GAMES (Legacy LR-1005-B)	South Point	74 3
68	JUST ONE YOU (Citation GBM-02-90-A)	Grace Miller	77 2
69	FAST MOVIN' TRAIN (RCA 9115-7-RAA)	Restless Heart	34 14
70	IT ALMOST MATTERED (Master Sound TS-72252-3)	Paula Pyle	80 2
71	WALKING SHOES (Capitol B-44520)	Tanya Tucker	DEBUT
72	BOUND FOR BALTIMORE (Door Knob DK-90-340)	Big Al Downing	79 3
73	SOUTHERN STAR (RCA 9083-7-RAA)	Alabama	38 15
74	SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)	Richie Balin	DEBUT
75	A BOTTLE OF WINE AND PATSY CLINE (MCA MCA-53762)	Marsha Thornton	39 8
76	LONESTAR LONESOME (Player P.I-143)	Tracy Ramsey	83 2
77	BEAUTIFUL FANTASY (Play Back P-1344-A)	Cheryl K. Warner	DEBUT
78	BEFORE THE BED GETS COLD (Evergreen EV-1111-A)	Holly Lipton	45 8
79	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	54 17
80	16 WAYS (THAT I'M IN LOVE WITH YOU) (Caprice CIR-2360-A)	Joey Weiz	DEBUT
81	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	60 17
82	JOHN DEERE LETTER (Hilltop HT-127A)	Curley Surles	63 6
83	AS FAR AS LOVE CAN THROW ME (SOR SOR-412-A)	Dawnett Fawcett	72 4
83	GO DOWN SWINGIN' (Universal UVL-66033)	Wild Rose	67 10
84	EVERYBODY WANTS TO BE HANK WILLIAMS (Mercury 876-426-7)	Larry Boone	70 8
86	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	75 16
87	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	76 17
88	WITHOUT YOU (Oak 1074)	Carlette	78 9
89	WHO'S GONNA KNOW (MCA MCA-53759)	Conway Twitty	81 13
90	WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90339)	Andi & The Brown Sisters	82 7
91	SUKIYAKI (Badger BG-201AA)	Hank Sasaki	84 6
92	SHAME ON THE MOON (Play Back P-1341-A)	Bonnie Guitar	85 5
93	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	86 20
94	A COUNTRY BOY'S DREAM (Ridgewood R-3011-A)	Mike O'Hara	87 5
95	TIME'S UP (Warner Bros. 7-22714-A)	Southern Pacific & Carlene Carter	88 15
96	DON'T GET ME STARTED (16th Ave. PB-70436)	John Conlee	89 8
97	WHY SHOULD I (Columbia 3873216)	O'Kanes	90 9
98	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	91 17
99	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	92 22
100	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	93 17

COUNTRY MUSIC

Album Releases



Jann Browne

JANN BROWNE:

Tell Me Why
(Curb CRBD-10630)

She's been described as having a big, broken-hearted voice, and that description hits the nail right smack on the head. This gal is pure country. You can feel the pain in ballads like "Til a Tear Becomes a Rose" and the unforgettable "Mexican Wind," which features breathtaking harmonies by Emmylou Harris. Browne also shows us her up-tempo talents in tunes like her current single "Tell Me Why" and the toe-tappin' "Ain't No Train." Look for big things from this petite artist with "big" vocals and "big" talent.

Single Releases

Out of the Box



LIONEL CARTWRIGHT: "I Watched It All (On My Radio)"

(MCA MCA-53779)

There's a faithful message within this tune and if you can't relate to its title alone, you obviously do not have a tight enough grip on radio's role. "I Watched It All (On My Radio)," penned by Cartwright and Don Schlitz, gives us exactly what these lyrics, we see them as well. With fast-pace instrumental action, Cartwright jumps right in and delivers a vocal extravaganza. His performance definitely takes him to a higher level of recognition. Elite production displayed by Stuart Smith and Tony Brown also deserves a thumbs-up. By tracing radio's influence from a child to the present, Cartwright causes us all to realize just how important the treasured radio actually is.

Country Feature Picks

DANIELE ALEXANDER: "You Called" (Mercury/PolyGram CDP-198)

From her debut *First Move* project, Alexander once again delivers a tune with all the right moves. Vocally, this lady never ceases to amaze me. Alexander's deep, quivering, yet totally in-control voice seems to always grasp our heartstrings and force them to tie onto the lyrics: perhaps if a very important phone call had been made sooner, the response would have been a bit more positive. Alexander reveals this message through the emotional and moving "You Called," produced by Harold Shedd.

T. GRAHAM BROWN: "If You Could Only See Me Now" (Capitol B-44534)

Time can definitely make a difference, and in addition, give love a second chance. Brown proves this statement to be true as he sings about an individual's positive turnaround. Brown also turns out his usual vocal sensitivity with the personal T. Graham punch. Such an emotional ballad, produced by Barry Beckett, should garner Brown a high chart landing as well as additional fans to his already overwhelming following.

JONATHAN EDWARDS: "Listen to the Radio" (Curb CRB-10571)

One of my personal favorites penned by Nanci Griffith gives Edwards a tune he can master. He does just that with his country-folk vocal delivery set to an incredible music ensemble. Full of spunk and traditional flavoring, "Listen to the Radio," produced by Wendy Waldman and Edwards, offers a radio *must*.

LES TAYLOR: "Knowin' You Were Leavin'" (Epic 34 73264)

This guy is currently turning heads more than ever and with this warm-felt cut, he should turn whomever's is left. "Knowin' You Were Leavin'," produced by Pat McMakin, sparks some tender-hearted lyrics with a sharp hook. Add to that Taylor's raspy vocals and the results are a lot of airplay and an artist on the rise to stardom.

COUNTRY ALBUMS

March 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks	Last Week
1	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	2 22
2	KILLIN' TIME (RCA 8781-7)	Clint Black	4 44
3	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	5 7
4	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Headhunters	1 17
5	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	3 32
6	ALONE (Columbia FC5104)	Vern Gosdin	9 31
7	LONE WOLF (Warner Bros./Curb 1-26090)	Hank Williams Jr.	14 5
8	REBA LIVE (MCA C2-8034)	Reba McEntire	6 24
9	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	7 17
10	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	11 29
11	BEYOND THE BLUE NEON (MCA 42266)	George Strait	17 55
12	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	10 33
13	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	8 15
14	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	20 39
15	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	23 22
16	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	13 17
17	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	19 15
18	FAST MOVING TRAIN (RCA 9961-R)	Restless Heart	25 7
19	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	12 53
20	PAGES OF LIFE (MCA/Curb MCA-A9479)	Desert Rose Band	16 8
21	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	15 73
22	SOWIN' LOVE (RCA 9717-1)	Paul Overstreet	26 6
23	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	18 42
24	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	22 29
25	ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)	k.d lang	21 6
26	TELL IT LIKE IT IS (Atlantic 91064-1)	Billy Joe Royal	24 7
27	HIGHWAYMEN 2 (Capitol 45240)	Jennings, Nelson, Cash, Kristofferson	34 3
28	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	27 45
29	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	33 17
30	HERE IN THE REAL WORLD (Arista AL-8623)	Alan Jackson	35 2
31	GREATEST HITS III (Warner Bros./Curb 1-25834)	Hank Williams Jr.	31 55
32	I GOT DREAMS (MCA MCA-42272)	Steve Wariner	30 10
33	TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)	Tanya Tucker	39 10
34	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	37 23
35	STATE OF THE HEART (Columbia 144228)	Mary Chapin Carpenter	DEBUT
36	BUFFALO ZONE (Columbia 45373)	Sweethearts Of The Rodeo	DEBUT
37	STILL STANDING (Arista AL-8624)	Exile	38 2
38	LIVE-SOLD OUT (Mercury/PolyGram 422-838-231-1)	Statler Brothers	36 3
39	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	29 47
40	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	28 76

COUNTRY HOT CUTS

- 1.<1/M>KENTUCKY HEADHUNTERS: "Rag Top" *Pickin' on Nashville G*(Mercury/Polygram)
- 2.<1/M>MARTY STUART: "Wester Girls" *Hillbilly Rock GM*(MCA)
- 3.<1/M>RICKY VAN SHELTON: "Love is Burning" *Ricky Van Shelton III GM*(Columbia)
- 4.<1/M>MARY CHAPIN CARPENTER: "This Shirt" *State of the Heart GM*(Columbia)
- 5.<1/M>HANK WILLIAMS, JR.: "Man to Man" *Lone Wolf GM*(Warner Brothers/Curb)

TOP 5 SINGLES—10 YEARS AGO

- 1.<1/M>RONNIE MILSAP: "Why Don't You Spend the Night" (RCA)
- 2.<1/M>CONWAY TWITTY: "I'd Love to Lay You Down" (MCA)
- 3.<1/M>WILLIE NELSON: "My Heroes Have Always Been Cowboys" (Columbia)
- 4.<1/M>THE BELLAMY BROTHERS: "Sugar Daddy" (Warner Brothers/Curb)
- 5.<1/M>THE STATLER BROTHERS: "Better Than I Did Then" (Mercury)

COUNTRY MUSIC

CALENDAR OF EVENTS COMING UP:

COMEDY STARS THE SMOTHERS BROTHERS, with musical director Michael Preddy and special guests the Nashville String Machine, will headline the fifth annual W.O. Smith Nashville Community Music School benefit concert, which is scheduled for the Tennessee Performing Art Center's Jackson Hall on Friday, April 6 at 8:00 p.m.

The W.O. Smith Nashville Community Music School provides music lessons at a nominal fee to children of low-income families. The volunteer faculty represents all areas of the Nashville music community, including studio and symphony musicians and instructors from both the public and private sector. Serving approximately 250 students annually in four neighborhood branches, the school depends entirely upon public support for operational expenses.

Tickets (\$17.50/\$12.50 reserved) for the Smothers Brothers/Nashville String Machine concert are now on sale at all Ticketmaster outlets, including all Dillards and Turtle's Records & Tapes locations. For ticket information, or to charge by phone, call (615) 741-2787. Fans outside Nashville may call toll free, 1-800-255-8375.

BACK IN TIME:

- MARCH 18—Happy Birthday to Charley Pride (1938)
- MARCH 19—Tom T. Hall weds Miss Dixie (1964)
- MARCH 20—Happy Birthday to Jerry Reed (1937)
- MARCH 21—"The Fightin' Side of Me" by Merle Haggard and the Strangers hits the #1 spot for the second week (1970)
- MARCH 22—Conway Twitty's "Darling, You Know I Wouldn't Lie" tops the country charts (1969)
- MARCH 23—Maybell and Ezra Carter wed (1926)
- MARCH 24—Elvis Presley is sworn into the U.S. Army (1958)



BMI RECENTLY HELD a #1 party honoring Capitol Records recording artist Tanya Tucker for her hit single "My Arms Stay Open All Night." Enjoying the celebration are (l to r): Jimmy Bowen, president, Capitol/Nashville; Jerry Crutchfield, executive VP, Capitol/Nashville; Tucker and daughter Presley Tanita; and Bill Catino, VP of promotion, Capitol/Nashville. (photo: Beth Gwinn)



REBECCA HOLDEN RECENTLY signed an exclusive booking agreement with the Box Office, Inc., a newly formed full-service talent marketing agency located on Music Row. Pictured are (l to r): Rebecca Holden and Charley White, vice president of the Box Office.



STARWAY RECORDS' SUSI BEATTY inks an agency contract with McFadden & Associates. Pictured at the signing are (l to r): Jack McFadden, Beatty's manager Ann Tant, Susi Beatty and Stan Barnett, agent.



JIMMY DEAN (left) entertains Patty Loveless and Nashville Now host Ralph Emery (right) as he recounts stories from his current box office, "Big Bad John," during a recent edition of TNN's live weeknight entertainment series.



BOB KINGSLEY, (above) host/producer of the American Country Countdown with Bob Kingsley, distributed by ABC Radio Networks, greets Columbia Records' Mary Chapin Carpenter at the Country Radio Seminar Artist Attendee Reception recently at Nashville's Opryland Hotel. (Below) Kingsley visits backstage with (l to r): Tom Cuddy, VP, entertainment programming, ABC Radio Networks and John Jorgenson, Chris Hillman and Herb Pedersen of the Desert Rose Band before a concert performance, sponsored by ABC Radio Networks, by the MCA/Curb recording artists during CRS. (photos: Lesley Halpern)

COUNTRY MUSIC

COUNTRY INDIE SINGLES

1	WILD AND WOOLY (American Cowboy Songs 25001)	Chris LeDoux	2	3
2	LESSONS OF LOVE (SOR SOR-411A)	Jerry Lansdowne	3	7
3	SLOW COUNTRY DANCING (MSR MSR-19903-A)	Suzi Deveraux	4	4
4	FUNNY WAYS OF LOVING ME (Dorman Prod. 981101-A)	Steve Douglas	6	4
5	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	8	5
6	AMERICAN HEROES (Fraternity F-3557-A)	Vetz	7	5
7	DAYS LIKE THESE (Evergreen EV-1115)	Kevin Pearce	9	3
8	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069-B)	Warner Mack	11	2
9	IT'S EASY FOR YOU (F&L FL557A)	Storm Seymour	12	3
10	QUITTIN' TIME (Evergreen EV-1112AA)	Michael Dee	DEBUT	
11	TWO CUPS OF COFFEE (Brykas BRY-1102)	J.J. Kent	13	2
12	LOVE GAMES (Legacy LR-1005-B)	South Point	14	3
13	JUST ONE YOU (Citation GBM-02-90-A)	Grace Miller	15	2
14	IT ALMOST MATTERED (Master Sound TS-72252-3)	Paula Pyle	17	2
15	BOUND FOR BALTIMORE (Door Knob DK90-340)	Big Al Downing	16	3
16	SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)	Richie Balin	DEBUT	
17	LONESTAR LONESOME (Player P.T.-143)	Tracy Ramsey	18	2
18	BEAUTIFUL FANTASY (Play Back P-1344-A)	Cheryl K. Warner	DEBUT	
19	16 WAYS (THAT I'M IN LOVE WITH YOU) (Caprice CIR-2360-A)	Joey Welz	DEBUT	
20	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	1	10

Country Indies Indie Spotlight

□ DONNIE MARSICO: "I Want to Stand by You" (Barn Burner BBR-3133)

Kicking off with smooth piano pleasure is "I Want to Stand by You," produced by Barney Lee and Bob Corbin. Marsico delivers this love-inspiring tune with complete feeling and a sense of obvious vocal professionalism. Marsico not only dishes out an energy-building piece of work, he excels beyond the average indie artist—check him out, majors. Oh yeah, producers, bring this vocal ability closer to the listener—sounds as if the artist is ten feet away from the microphone...

Indie Feature Pick

□ DONNIE FIELDS: "Mama Don't Believe It" (Track TR-207)

If ever an independent artist deserved major airplay, it's this one—at least with this cut, produced by Buzz Cason. "Mama Don't Believe It" is a package of well-written lyrics, an overall acoustic sensation and a traditional country voice that deserves only the highest of praise.

Up & Coming

□ BETH HARRIS: "Take a Walk Thru the Pain" (Killer K-125AA)

□ MICHAEL DEE: "Quittin' Time" (Evergreen EV-1112AA)

□ BOBBI LACE: "Lonesome 3 A.M." (615 90-s-1026A)

COUNTRY TIDBIT: COUNTRY SUPERSTAR RICKY VAN SHELTON has set a new all-time attendance record for a Saturday night performance (February 24) at the Houston Livestock Show & Rodeo, selling out with 54,550 tickets. The previous record was held by Reba McEntire with 49,886 tickets. Ricky Van Shelton has been invited back to perform in 1991.

Indie Insight



Left to right: George Albert, Hal Wayne, Mike Gunderson, L.J. Wayne and Bridgett Gunderson.

HAL WAYNE, OF HAL KAT COUNTRY RECORDS, and producer of the hit single "Precious Jewel" by Charlie Louvin and Roy Acuff, has been very, very busy this past year. Wayne recently received the *Cash Box* 1989 Independent Producer of the Year Award for that single, but that's not all he's received for his hard work all year long.

On February 3, 1990, a surprise birthday party was arranged for Wayne in the Adams Ballroom of the Opryland Hotel in Nashville. Wayne says he was touched and honored to be greeted by *Cash Box* publisher and president George Albert and his wife, Edna, who traveled from their home on the West Coast to be present at the birthday bash.

Also present were Mr. and Mrs. Chuck Dixon, Mr. and Mrs. William Gunderson, Jeff Fain and Gene Ward of WYNC Radio in North Carolina, Charlie Louvin, Jim Vest and Mr. and Mrs. Lane Vest, among about 300 other friends who attended. Long-time acquaintance of Wayne's, Juice Newton, could not attend the party but sent a beautiful bouquet of roses and a telegram congratulating Wayne. Jim Vest arranged some stellar entertainment for the evening, including Charlie Louvin, Ernie Ashworth and Jim Case. A special treat of the event was a performance by a new country group from Alabama called Heart of Dixie, who did an excellent job.

Wayne says the birthday party was a very touching and memorable event and a night that he shall never forget.

COUNTRY RADIO continues to show its appreciation for the talents of supervoice indie songstress Marcy Carr by airing her latest chart topper, "Gone." Currently in Overton Lee's Cedar Hill studio recording her second album, Carr is being produced by Lonnie Wright. Two songs on the new project were written by Nashville tunesmith legend, Mae Boren Axton. They have already been described as "powerful...beautiful...and awesomely...Marcy!"

JERRY LANSDOWNE recently visited WSIX Radio in Nashville. WSIX was one of the first stations in the nation to add Lansdowne's single, "Lessons of Love." Lansdowne interviewed with Ron Dini, WSIX music director and producer of the nationally syndicated radio program *The Back Forty*.



Pictured (l to r): Mike Anderson and Sharon Pennington, Step One Records promotions; Ron Dini, WSIX music director; and Jerry Lansdowne.

COUNTRY TIDBIT: KSAN 94.9 FM, the South Bay's #1 country music station, shares our concern for the environment. On Arbor Day (which takes its name from the Latin word for tree), March 7, KSAN came to the aid of San Jose's Empire Gardens Elementary School, who lost several trees in a recent windstorm. The school, adopted by the Santa Clara Water District as a model water conservation program, provides each classroom with a garden plot in their Outdoor Life Lab where students learn methods of conserving water while contributing to the environment. KSAN morning man Buddy Baron, in conjunction with the California Association of Nurserymen, presented Pinotia trees to the entire student body. During the tree-planting ceremony, the students read aloud reports they had written on the topic of the environment. Our future is in their hands. Let's continue to teach them well.

GOSPEL MUSIC

Gary McSpadden: Being Real Is Sometimes Tough

BY KIMMY WIX

ABSOLUTELY—I must admit that on rare occasions when meeting many of today's leading artists face-to-face for the first time, it tends to cause a young journalist (like myself) to feel a bit inferior. Perhaps one would refer to this rather mild form of inferiority as being merely "star-struck." However, after considerable time and experience, we become quite immune to the situation and inferiority gradually turns into honor. So it's not that I was really that *nervous* about meeting Gary McSpadden, it's just that I was more than *honored* to have been in his presence.

Now if McSpadden responded to such a statement, he would probably say something like "You have got to be kidding! I'm not a bit different than anyone else." Although he's rather modest when discussing his successful career, his accomplishments and contributions to the Christian industry over the years can't go unnoticed.

While growing up in Texas, where they say everything is much bigger, McSpadden began making a "big" name for himself when he joined the Statesmen as a fill-in for the legendary Jake Hess. From there, he excelled into a position with the Oak Ridge Boys for over a year and then teamed with Hess to form the Grammy-winning gospel quartet known as the Imperials. At the peak of the Imperials' success, McSpadden broadened his spiritual endeavors once again when he decided to depart from the trend-setting group to jointly pastor a church with his father.

When his highly acclaimed music ministry and reputation became known to Bill Gaither, McSpadden was invited to join the Gaither Trio, which offered him his next stepping stone. After spending more than ten years with the trio, and later becoming an original member of the Gaither Vocal Band, McSpadden also managed to add a boost to his solo career as well, which resulted in the recording of nine

solo albums by 1988.

It's 1990 and McSpadden is evolving more now than ever. *From My Soul* sparks McSpadden's current and first project since he left the Trio. The single, entitled "I Am God," has already created an overwhelming response. He continues to perform, write, produce, counsel young artists and work with foreign ministries along with wife, Carol. But with the exception of saying that his testimony, goals and overall ministry has no limit, the rest of the Gary McSpadden profile can hardly be expressed by anyone but him.

"I've had this feeling," McSpadden begins, "that with television, movies and all of these things that are establishing the parameters of our moralities that somehow people who can...well..."

McSpadden goes on to quote something his father once said. "If you were going fishing, you wouldn't do very well if you hung a sign on your boat that said 'Fish Welcome—jump in.' You have to use some techniques that get the bait where they are. There's a danger in that as well. The danger is that if you're not careful, you could become a fish and you're no longer a fisherman," explains McSpadden. "Jesus taught us how to do that. He went where the sinners were with a primary purpose in mind, saying, 'Look, there's a change that can happen in your life.' So I believe there's a way to do it but you have to be very careful about it.

"In every walk of life—doctors, lawyers and politicians—there are Christians in all of that," McSpadden continues, "so I think in the arts there needs to be, too. I think we can already find examples of that through *country* music and probably even in *pop* music. If we could dig a hole and all of us jump in it, that *could* become the Christian world, but I don't think that's what the Christian world needs to be. So, however we can persuade society, we need



Gary McSpadden

to do that.

"I realize that my ministry can be carried beyond just the church," McSpadden admits. "It needs to be carried wherever else it needs to go. I love mission work and the church has been in my heart all along. A lot of times though, people won't go to church, so they need to receive the Gospel from all of us who know Christ—*wherever* we are. My intent is not to trade my values from what I know is right for something I know is wrong. There *are* risks involved because I'm sure some people will look at me and say, 'He has lost his focus of what the ministry is about.' But as long as God is with you... I just want to knock on a few doors that I feel impressed to do from inside and if God chooses to open one that's fine. If he doesn't I sure don't want to kick any doors down."

McSpadden's "common-man's ear," as he refers to it, is only one of his personal assets that has privileged him with the opportunity to work with many of Christian music's top names, including recent work with Terri

Gibbs, the Talleys and Kelly Nelton Thompson. McSpadden admits that maybe he's not a great musician but he knows when something feels right or that certain *magic* is there.

In addition to recognizing, and quite often even *creating*, that certain magic in music, McSpadden also clings to another positive asset. It shines through his music, his writing, his production and overall ministry and most of all it shines through him as a person.

"I just want to be *real*," he proclaims. "I'm a man who's still full of insecurities. I don't look like it a lot of times, but I am. I'm a man who's been a sinner, and people don't view me as that sometimes. I'm a man who's been forgiven only because of the grace of God.

"The Velveteen Rabbit," a story in a little book that I used to read, is about a little boy who had a toy room. In that room there was an old skin-horse and a little velveteen rabbit and a lot of other toys," McSpadden ponders. "When the little boy left the room one day, the story goes that the velveteen rabbit asked the old skin-horse, who had been around a long time, he asked the horse 'What does it mean to be *real*?' The skin-horse kinda laughed and he said 'Well, to be real means that you've probably got all your hair rubbed off, your eyes have fallen off, your joints are weak and you probably can't get around like you used to—but you know you're loved.'

"So as the years go on and my hair is rubbed off, my eyes are falling out and my joints become weak," he laughs, "I'm beginning to realize that being real is not singing a song to where folks jump to their feet. It's not having a #1 record on the charts. It's not singing to 25,000 people. Being *real* is to be as honest as much as I can be, to be accountable, to be loved by my family and friends and to be open before God. Being real is sometimes tough." ○



AN EVERYDAY OCCURRENCE: While in New York recently, Star Song Records' artist Tony Melendez made an appearance on *Everyday With Joan Lunden*, the nationally syndicated talk show hosted by *Good Morning America's* famous co-anchor. Melendez was in New York as part of a 15-city tour for his Harper & Row autobiography, *A Gift of Hope*. During his stay in the Big Apple, Melendez also made appearances on WOR's *People Are Talking*, CBS *This Morning* and *The Joan Rivers Show*.

THE GOSPEL GMA AWARDS

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Editorial Deadline: March 23

CONTACT IN NASHVILLE:

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GOSPEL MUSIC



IN A TIME OF PRAYER, Kim Boyce recently met with her record company and management team in Nashville to discuss plans for her Romanian tour. Pictured are (l to r): Mike Keil, tour manager, FirstBorne Productions; Allen Weed, president, InterL'inc; Kim Boyce; Ed Goble, director of marketing, Myrrh Records; and Paul Jackson, business manager, FirstBorne Productions.



PETRA KEYBOARDIST and Lync Systems endorsee John Lawry was recently featured in the Lync booth at the NAMM convention in Anaheim, California. Lawry was joined by fellow Lync endorsee Jan Hammer, of *Miami Vice* fame, for the three-day event.

Record Review

▣ **VARIOUS ARTISTS:** *Congradulations: The Gift of Music for the Graduate* (Interline EVD03)

I can tell ya right off the bat that this particular package is rather unique, especially when comparing it to our usual review material. *Congradulations* is a powerful project, featuring contemporary songs that deal with important life issues such as friendship, the future, success, goals and personal faith. Does this sound like an appropriate gift for the 1990 graduate? *Congradulations* not only delivers a host of sincere tunes with life-changing meaning, it offers a vocal contribution from today's top-notch Christian artists. "Pursuit of the Dream" by Michael W. Smith, "True Love" by First Call, "Life After High School" by Kenny Marks, "Forever Friends" by Sandi Patti, and "First Love" by Petra are just a few of the cuts offered on this definite collector's item.



AT THE RECENT CBA REGIONAL CONVENTION held in Nashville, Word Records, the Benson Company and Sonlite Records/Omega Music joined together to present *An Evening in Music City*. Pictured backstage following the concert are the Kingdom Heirs, Heirloom and Mark Lowry. Not pictured are Billy and Sarah Gaines.

Gospel...Hot off the Press...

WORD RECORD GROUP/NASHVILLE has announced the promotion of **Mark Campbell** to marketing manager for its Word and Canaan labels. Campbell, former radio promoter for the labels, will oversee marketing campaigns for Bruce Carroll, Scott Wesley Brown, NewSong and other Word artists releasing in

1990. **Mark Campbell** AWARD-WINNING GOSPEL MUSIC STARS **Amy Grant**, **Take 6**, and **Michael W. Smith** will perform on the *21st Annual Dove Awards* show on Thursday, April 5, on TNN. WORD, INC. NAMES **James Bullard** gospel music division executive

director. In a move restructuring Word, Inc.'s gospel music operation, Bullard was recently named executive director of the division. Bullard will assume all gospel marketing and A&R responsibilities. Those activities, previously developed and executed by Word/Nashville personnel, will move to Los Angeles.



Mark Campbell

Contemporary Top Slot

Artist: Roby Duke
Title: "I Shall See God"
Album: *Down to Business*
Label: Good News 7018127696
Producer: Roby Duke
Writer: Roby Duke
Publishing: Dunamis Music-ASCAP



Southern Top Slot

Artist: The Nelons
Title: "Let the Redeemed Say So"
Album: *Let the Redeemed Say So*
Label: New Canaan
Producers: Lari Goss and John Mays
Writer: Nancy Harmon
Publishing: LeFevre Sing-BMI



CASH BOX MICRO CHART

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

March 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	I SHALL SEE GOD (Good News 901-647-3157)	Roby Duke	2 8
2	I WILL BE HERE (Sparrow SPD-1201)	Steven Curtis Chapman	4 6
3	I CRY (Myrrh 7016880389)	Russ Taff	1 13
4	WAITIN' ON SOMEBODY (River 7901300213)	Greg X. Volz	6 6
5	JUBILEE (Sparrow SPC-1219)	Michael Card	3 8
6	MY ONE THING (Reunion 7010053723)	Rich Mullins	7 10
7	WE SING PRAISES (Sparrow SPD-1174892387)	Deniece Williams Duet w/Natalie Cole	11 5
8	HEART OF THE HOMELESS (Day Spring 7014180576)	Farrell & Farrell	8 8
9	MEANTIME (Sparrow SPD-1169)	BeBe & CeCe Winans	12 5
10	MORE LOVE TO THEE (New Canaan 7019986536)	Bruce Carroll	10 13
11	SIMPLE, DEVOTED & TRUE (Benson CO2548)	Michele Wagner	16 4
12	I'M ACCEPTED (Benson PWCO-1096)	DeGarmo & Key	14 6
13	I HEAR LEESHA (Reunion 7010037523)	Michael W. Smith	20 5
14	BEAT OF A DIFFERENT HEART (DayString 701417757)	Paul Smith	5 9
15	FAITHLESS HEART (Myrrh 901-6329-20X)	Amy Grant	21 3
16	GOD WILL FIND YA (Frontline CD9051)	Jon Gibson	18 7
17	BREAKING THROUGH (Myrrh 7010889386)	First Call	24 4
18	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)	David Meece	9 15
19	IT'S RAINING AGAIN (Starsong SSD 8144)	Imperials	26 3
20	BEFORE YOU KNOW IT (Frontline CO9050)	Benn-y Hester	22 7
21	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	13 16
22	REASON ENOUGH (Reunion CD 7010046 727)	Morgan Cryar	28 3
23	FATHER OF LOVE (Word 7014176579)	New Song	25 7
24	BEST OF FRIENDS (Urgent 00013731888)	Billy Crockett	15 8
25	COUNT ON ME (Giant 02555S)	David & The Giants	17 7
26	SOLOMON'S SHOES (Sparrow SGD WNTR-90)	Margaret Becker	32 2
27	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford	19 16
28	INSIDE OF YOU (Reunion CD700049 726)	Kim Hill	33 3
29	SHINE THROUGH ME (Benson CO2588)	Carman	31 35
30	STAND IN MY PLACE (Myrrh 701460256X)	Bryan Duncan	23 14
31	NEVER LET IT BE SAID (DaySpring 7014182579)	Trace Balin	DEBUT
32	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	27 17
33	GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90)	Steve Camp	36 2
34	THE SAVIOR IS WAITING (Word 7019107508)	Take 6	37 2
35	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett	29 17
36	TENDER HEART (Myrrh 7016886387)	Kim Boyce	DEBUT
37	NEXT TIME YOU SEE JOHNNY (DaySpring 7014160575)	Kenny Marks	DEBUT
38	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	30 18
39	IT IS WELL WITH MY SOUL (Word 7019107708)	Wayne Watson	34 18
40	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Caep	35 18

CASH BOX MICRO CHART

SOUTHERN GOSPEL TOP 40 SINGLES

March 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	LET THE REDEEMED SAY SO (Canaan 7019984533)	Nelons	3 13
2	SIN MET GRACE (Canaan 7019982530)	Mid South Boys	1 8
3	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)	Ronny Hinson	4 16
4	HERE I AM (Sonlite SON-1235)	Hoppers	7 13
5	GLORY DIVINE (Morning Star MST-4104)	Perrys	5 18
6	UNDER HIS FEET (Morning Star MSC-4103)	McKameys	9 7
7	PAID IN FULL (Homeland HC-8907)	Hempfills	2 8
8	THE JUDGEMENT (RiverSong C02569)	Kingsmen	6 9
9	WHAT A WAY TO GO (Harvest HAR-1186)	Reinhardt	10 14
10	I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163)	Isaacs	13 7
11	HE'S STILL IN THE FIRE (Homeland HL-8804)	Speers	8 26
12	SHADOW OF THE STEEPLE (Homeland HC-8902)	Singing Americans	12 8
13	HEALING M (Morning Star U25628)	Dixie Melody Boys	16 8
14	BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-8914)	Allison Durham	11 9
15	BEAUTIFUL VALLEY (Sonlite SON-118)	Down East Boys	18 5
16	THAT'S WHY WE'RE HERE (RiverSong RF5952)	RiverSong Artists & Friends	23 4
17	ARISE, MY LOVE (American Christian Artists ACA-0071)	Greenes	19 9
18	WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121)	Chosen	14 16
19	SING ME HOME (Canaan 7019967531)	Wendy Bagwell & The Sunliters	21 6
20	THE FLOWERS WE LOVE (Dawn 3636)	Primitive Quartet	22 6
21	GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)	Paynes	15 13
22	IT'LL BE WORTH IT AFTER ALL (Peaceful Stream PMS-1700)	Spencers	25 4
23	CRYING IN THE GARDEN (RiverSong RF5953)	Heirloom	28 4
24	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	30 18
25	I'VE NEVER BEEN DISAPPOINTED (Sonlite SON-119)	Kingdom Heirs	26 5
26	NEW MAN (Harvest HAR-1173)	Carroll Roberson	17 21
27	MORE THAN ANYTHING (Song Garden SG-7-2015-4)	Pattons	DEBUT
28	WHAT'S THAT I HEAR (Dawn INS-006)	Inspiration	31 3
29	I DON'T NEED THE WORLD ANYMORE (Mark Five MV-6973)	Buxtons	29 5
30	WAKE THE DEAD (Word 7019986536)	Bruce Carroll	34 3
31	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	20 23
32	ONE STEP BEHIND (Harvest HAR-1179)	Cornerstone	35 3
33	LOVE WENT DEEPER (Riversong RS 5956)	Gold City	38 2
34	IN THE DEPTHS OF THE SEA (Homeland HR 8906)	Cathedrals	37 2
35	HE BORE MY BURDENS (DF-101)	Freemans	24 7
36	I'LL LIVE AGAIN (Morning Star MSC 4100)	Bishops	DEBUT
37	IT'S NOT FORM, IT'S NOT FASHION (Sonlite SON-116)	McGruders	27 7
38	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	32 25
39	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	33 33
40	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	36 21

AMOA-NY Skeds Golf Outing for April 23

CHICAGO—The second annual AMOA-NY golf outing has been scheduled for Monday, April 23 at the Bonnie Briar Country Club in Larchmont, New York. It has been named the "Nat Ury Memorial Golf Outing" as a tribute to the state association's late president, who initiated the event in 1989. Proceeds will be used to fund the group's legislative efforts to combat unfavorable government regulations.

Included in the \$200 registration fee is an 11 a.m. brunch, along with greens fees, carts and lockers, plus the reception/dinner and the drawing for prizes.

In November of 1988, Nat Ury, a long-time operator in the New York metropolitan area became president of

AMOA-NY. One of his primary concerns was to establish a healthy legal defense fund to fight regulatory efforts that were contrary to the interests of the amusement game industry. To help achieve this goal, a committee was appointed to undertake the task of organizing a golf outing fundraiser. The first event proved to be a huge success. Unfortunately, it was one of Nat Ury's final accomplishments before his untimely death. The association is dedicating this year's outing to his memory.

For further information, contact chairman Frank Calland of E & S Music Corp. at (516) 665-0690 or executive director Curtiss Matterson at (518) 439-0981.

AMOA/AAMA to Host "Carnival for Life" Benefit

CHICAGO—The Amusement & Music Operators Association (AMOA) and the American Amusement Machine Association (AAMA) will hold a benefit, titled "Carnival for Life," honoring Washington, D.C. area anti-drug groups on Monday evening, April 30 at the Departmental Auditorium Building on Constitution Avenue in the nation's capital. The affair is being held in conjunction with AMOA/AAMA's joint Government Affairs Conference, April 29-May 1 in Washington, D.C.

Nearly 100 children and leaders of local anti-drug groups, along with representatives of the executive branch and other Washington VIPs who have been invited to attend, will be treated to an evening of fun and amusement equipment that will be on display.

In addition to the "Carnival for Life," AMOA/AAMA will hold its 1990 Congressional Reception and popular Congressional Pinball, Coin-Op Basketball and Electronic Dart Tournament on Tuesday evening, May 1, at the Longworth House Office Building cafeteria.

Conference headquarters are located at the Washington Court on Capitol Hill; and among the topics on this year's agenda are dollar-coin legislation, jukebox licensing, cigarette vending, video equipment, etc.

Further information may be obtained by contacting AMOA's Chicago headquarters at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601.



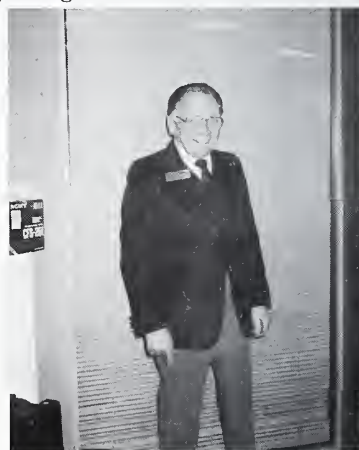
SPOTLIGHTING PINS: This group shot was taken at the recent meeting of AMOA's pinball promotion committee, which was held in Chicago on February 22. Pictured are (l-r): Ken Fedesna (Williams Electronics), Walter G. Bohrer, Jr. (Hastings Distributing), PPC's marketing subcommittee chairman Roger Sharpe (Williams Electronics), PPC's tournament subcommittee chairman Eugene Urso (Madison Coin Machine), AAMA president Gil Pollock (Premier Technology), Sharon Harris (Stan Harris Co.), PPC chairman John Bell (Bell's Music), Marty Glazman (Williams Electronics), PPC's education subcommittee chairman Clyde Knupp (Amuse-O-Matic), and Shelly Sax (Data East Pinball). The Committee has been mapping out strategies for its ongoing, national promotional campaign in conjunction with the celebration of the pinball's 60th anniversary.

AROUND THE ROUTE

BY CAMILLE COMPASIO

SINCE THE CLOSE OF ACME '90 coincided with my deadline, you'll have to wait until next edition for a thorough report and pictorial coverage of the show. I typed this column early Saturday afternoon, after only a little more than one day on the floor so I don't as yet have a full handle on everything that was shown. Attendance on opening day (March 9) was rather soft, unless you're thinking in terms of distributors who were present in full force to take advantage of the early morning (with emphasis on "early") "distributors only" accessibility to the exhibit floor. Also on hand at the show's opening was a camera crew from NBC-TV, complete with anchor man **Warren Saunders**, who obviously enjoyed touring the exhibits, playing some of the games, and doing on-spot interviews with Grand Products' **Stan Jarocki**, Data East's **Dan Wright** and others. ACME '90 received some really good coverage on the 4 p.m. news show that day... As a reporter at the show, I am constantly taking note of reactions, so let me tell you about this episode in the elevator at the Hyatt. Three people walked in; one was a distributor and the other two were operators. They were discussing the show. The distrib's comment was "I saw a lot of good product on the floor." However, both ops turned thumbs down complaining that they hadn't seen much of what they would classify as "new and exciting." Beauty is in the eye of the beholder, right? A number of exhibitors I spoke with said they wrote up business at ACME. I don't believe the head count (when it becomes available) will bring a record-breaking total, but if the expected results are there and ACME produced what its exhibitors required, then big numbers become less important. Or, as Prism Products' **Frank Bundra** put it, "attendance was phenomenal in our booth" (which housed Ameri Corp. and Bromley, Inc.). Bundra said that Bromley's *Little Pro Golfer* (which was shown as a redemption machine) quickly became a "talk of the show" item as more and more ops expressed enthusiasm over its tremendous appeal as a "tavern piece." Another crowd pleaser in this exhibit was *Ameri Darts*. Pingames were a big attraction at the show; the lineup included such models as Bally's *The Game Show*, Data East's *Phantom of the Opera*, Premier's *Silver Slugger* and Williams' *Whirlwind*... Grand Products made such a hit with their outstanding and very unique new *Slick Shot* pool game. Check the March 10 front cover of *Cash Box* for a full view of this terrific piece... Is this the year of the redemption game, or what? We sure saw plenty of them on the floor and a good number of exhibits hosted by their suppliers (stuffed animals and all sorts of goodies)... The SNK exhibit showcased their newly introduced *NEO-GEO* system, including some titles from their library, and prexy **Paul Jacobs** was mighty pleased with the response... **FABTEK** occupied the first exhibit at the upper level entrance to the convention so you couldn't miss their two hot kits, *Sports Match* and *Rai Den*. (Love your new haircut, Jeanne)... How about the new Midway video game, *Trog*, whose main character, fully costumed, mingled with the crowd during show hours and was totally enjoyed by everyone, as was the game. At one point in the show, it seemed like most of the ACME attendees were all congregated in the Williams/Midway/Bally exhibit... Konami showed their new *Aliens* piece; and yes, there was a bank of *TMNT*'s occupying its own special place in the exhibit... Sega chairman **David Rosen** gave us a personal demonstration of the factory's outstanding new *G-Loc* air battle game, which employs the "best synchronization to date." Sitting in that cockpit really gives you the true feel of it... It was nice meeting Rock-Ola's new executive vice president **Arthur J. Kareff**, who was with **Frank Schulz** and other members of the team, greeting visitors at the booth... Our congratulations to Williams' **Steve Kordek** (one of the most congenial creative geniuses you'll ever meet) on his election as president of the Half Century Club... You'll have full ACME '90 coverage and photos in next week's *Cash Box*, so keep tuned. MEANWHILE, here's a pre-convention news item from Atlas Dist. prexy **Jerry Marcus**. Atlas is opening up a branch in Indianapolis around April 1. **Jim Abbett** (formerly of Bally and Seeburg) has been appointed branch manager. Right now, they're concentrating on getting a staff together. Marcus tells us the new outlet will basically represent the same lines as Atlas-Chicago. Incidentally, the distrib's Chicago headquarters should be all settled into their new 50,000 square-foot facilities (more than triple their present site) at 4514 W. Dickens Ave. in Chicago by May 15. The new location is about a ten-minute drive from their Western Ave. facilities.

BELATED BIRTHDAY WISHES to vet distrib **George Sammons** (Sammons Pennington) who celebrated his 70th on February 22. Lowen America's **Rus** and **Carol Stahan** were present at the big birthday bash—and had an absolute ball!



Steve Kordek



TAITO'S NEW HOME: Taito America Corporation recently moved into this modern, new 32,000 square-foot facility, located at 390 Holbrook Drive, Wheeling, Illinois 60090. The company's telephone number (708-520-9280) and FAX number (708-520-1309) remain the same, however. Commenting on the move, company president Joseph Dillon stated, "We

needed larger facilities to service our customers in a more efficient manner. The move to expanded quarters was also a positive expression of confidence in Taito's growth and the future growth of the industry. We all worked hard to get here and we're very proud of our new space. We invite our customers, friends, suppliers, to stop by and check us out."

Summer CES Is Set for June 2-5 in Chicago

CHICAGO—McCormick Place in Chicago will once again be the convention site for the 1990 Summer Consumer Electronics Show, which will take place during the period of June 2-5.

Akio Morita, board chairman of Sony Corporation, will keynote the opening session on Saturday morning, June 2.

The exhibit area will showcase new and improved products in approximately 95 categories, ranging from tiny accessories to multi-room custom audio and video systems, plus car audio products, car and home security systems, TVs, VCRs, home computers, fax machines, telephones, cellular products and much more. The new technology of home automation will also be demonstrated, showing consumer products "communicating" with one another via existing power lines, twisted pair (telephone) wiring, coaxial cable, infrared and RF (radio frequency) media.

As noted by CES vice president Dennis S. Corcoran, for the first time since the addition of McCormick North, there will be a space problem at the Summer Show, because of changes in availability at McCormick Center Hotel. "We're losing the availability of six floors of rooms, or approximately 60,000 square feet of space that we normally use, because of heavy exhibit traffic and fire regulations," he explained. "We anticipate that 221 of the 256 exhibitors formerly assigned to the hotel may be affected, and we are planning to make space assignments earlier than ever to try to accommodate everyone." He indicated that the Summer CES is "going to be a tight fit" and suggested that space applications (which are already coming in) be made well in advance.

For further information, contact CES at 1722 Eye St. N.W., Suite 200, Washington, D.C. 20006.

INDUSTRY CALENDAR 1990

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

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

March 30-31: Georgia Amusement and Music Operators Association; Holiday Inn; Roswell, GA; state convention and trade show.

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

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

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 10 front cover of *Cash Box* for a full view of this terrific piece... Is this the year of the redemption game, or what? We sure saw plenty of them on the floor and a good number of exhibits hosted by their suppliers (stuffed animals and all sorts of goodies)... The SNK exhibit showcased their newly introduced *NEO-GEO* system, including some titles from their library, and prexy **Paul Jacobs** was mighty pleased with the response... **FABTEK** occupied the first exhibit at the upper level entrance to the convention so you couldn't miss their two hot kits, *Sports Match* and *Rai Den*. (Love your new haircut, Jeanne)... How about the new Midway video game, *Trog*, whose main character, fully costumed, mingled with the crowd during show hours and was totally enjoyed by everyone, as was the game. At one point in the show, it seemed like most of the ACME attendees were all congregated in the Williams/Midway/Bally exhibit... Konami showed their new *Aliens* piece; and yes, there was a bank of *TMNT's* occupying its own special place in the exhibit... Sega chairman **David Rosen** gave us a personal demonstration of the factory's outstanding new *G-Loc* air battle game, which employs the "best synchronization to date." Sitting in that cockpit really gives you the true feel of it... It was nice meeting Rock-Ola's new executive vice president **Arthur J. Kareff**, who was with **Frank Schulz** and other members of the team, greeting visitors at the booth... Our congratulations to Williams' **Steve Kordek** (one of the most congenial creative geniuses you'll ever meet) on his election as president of the Half Century Club... You'll have full ACME '90 coverage and photos in next week's *Cash Box*, so keep tuned.

MEANWHILE, here's a pre-convention news item from Atlas Dist. prexy **Jerry Marcus**. Atlas is opening up a branch in Indianapolis around April 1. **Jim**

HIT SINGLES OF THE PAST

The *Cash Box* Top Ten Jukebox Tunes
(Compiled from *Cash Box*, March 19, 1960)

1. "Theme From a Summer Place," **Percy Faith**
2. "Handy Man," **Jimmy Jones**
3. "He'll Have to Go," **Jim Reeves**
4. "Teen Angel," **Mark Dinning**
5. "Wild One," **Bobby Rydell**
6. "What in the World's Come Over You," **Jack Scott**
7. "Baby," **Dinah Washington & Brook Benton**
8. "Beyond the Sea," **Bobby Darin**
9. "Harbor Lights," **Platters**
10. "Let It Be Me," **Everly Bros.**

COIN MACHINE

Scribner Is Upped to VP at Pioneer; Factory Starts Shipping CD Juke

CHICAGO—As further evidence of its commitment to the jukebox industry, Pioneer Laser Entertainment (PLE) made several major announcements at the recently held ACME convention in Chicago.

Paul Scribner, formerly national sales manager at PLE, was appointed vice president. In addition, the company named four new managers: Steven C. Rogers, manager of marketing; Jerry W. Sheaks, regional sales manager; Mary Carlross, software editorial manager; and Robert E. Sullivan product support manager. Each

will report directly to Scribner.

Pioneer also announced that it will begin shipping its CD jukebox, along with initial software compilation packages. Scribner told *Cash Box* that the models will be manufactured out of the firm's Pomona, California facilities; so the Pioneer machine will be an "American product owned by a Japanese company."

Since the introduction of the CD and LD (LaserDisc) jukeboxes this past September, the company has established its initial distribution network. At this point in time, 11 distributors

have already been appointed, with the full roster to be announced shortly.

PLE intends to work closely with its distributors by offering a product incentive and instituting two field surveys. The first program will offer a complementary CD changer to each operator purchasing a Pioneer CD jukebox. A second program will be implemented to track the field performance and operator reaction to the CD machine. In this regard, the company will commission an independent survey in conjunction with a separate distributor's survey this spring. The results will provide valuable feedback and will be studied prior to the launching of PLE's LD jukebox later this year.

Pioneer Laser Entertainment's CD jukebox holds 18 discs and expands to accommodate up to 54 discs by adding one or two optional add-on 18-disc changer units. The jukebox is housed in a high-tech, black, solid-steel, square cabinet, approximately 54 inches high by 31 inches wide by 24 inches deep. Red and yellow strips, along with a shiny metal trim plate, add to the appeal of the unit. The music selections are displayed on a large, multi-colored rotating menu positioned at eye level. The menu features 36 CD jackets with a title strip that includes the name of the song and recording artist. Eight four-way speakers, located in the middle, on the side and at the base of the unit offer exceptional high-fidelity sound. A wired remote-control is included with each jukebox and may be used by locations to cancel songs in progress or control volume levels.



Paul R. Scribner



Steven C. Rogers

Taito's Battle Shark

Battle Shark, the latest dedicated video game from Taito America Corporation, presents the ultimate submarine adventure, which puts the player in the role of a submarine commander, at the controls of a hi-tech, super submarine. The simulation is so realistic, as you experience piloting the craft through hostile seas, and blasting through scores of enemy craft while the enemy attempts to attack from every direction.

Battle Shark's cabinet visibly shakes and quivers as it takes direct hits from the antagonists that patrol the waters. Players can physically see the damage that is incurred from each encounter.

As the mission begins, players are armed with a specific number of torpedos in order to prepare for the surprise life-and-death confrontation that comes at the end of each stage of the game. Defeating the major enemy and completing the stage will increase the number of torpedos available for continued warfare.

It must be noted that *Battle Shark* torpedos not only have the ability to destroy enemy craft but, with a head-to-head hit, they can destroy enemy torpedos as they speed toward the ship. Along the combat

path, players must pick up bonus mines for more fighting power, extra torpedos and damage repair.

The game is over when the *Battle Shark* receives too much damage to continue the battle.

Further information may be obtained through factory distributors or by contacting Taito America Corp., 390 Holbrook Drive, Wheeling, IL 60090.



TAITO'S BATTLE SHARK

FLORIDA



Florida Amusement Vending Association

ANNUAL MUSIC & GAMES
CONVENTION & TRADESHOW

April 19-21, 1990

Omni Hotel and Expo Center
Orlando, Florida

For information on attending,
exhibiting or advertising contact:

FAVA/Kathey Fanning
P.O. Box 13089
Tallahassee, FL 32317
(904) 878-3134

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Classified Ads Close TUESDAY

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FOR SALE: ASSAULT \$995; ESCAPE \$1595; TOOBIN \$795; CYBERBALL- 4PL \$1795; ROAD BLASTER S/D \$1195; ROBO COP \$1275; SHOWDOWN BUTTON & GUN MODEL \$1195; VIPER S/D \$995; VS RBI/RBI \$995; GAIN GROUND 3-PL \$1795; IKARI III \$1195; DOUBLE DRAGON \$900; SUPERMAN \$1025; OPERATION WOLF \$1195; TECMO BOWL 4- PL FOOTBALL \$1495; DOUBLE DRAGON II \$1195; FLIPPERS: TIME MACHINES \$1450; PLAYBOY \$1595; BLACK KNIGHT 2000 \$1595; USED KITS: CABAL \$550; LEADER BOARD GOLF \$495; KUNG FU MASTERS \$95; NINJA GALDEN \$895; 88 GAMES \$395; BLOODY WOLF \$350; RING KING \$195; SILKWORM \$395; WRESTLE WAR \$650; BOTTOM ON NINTH \$795; V-BALL \$395; SHINOBI \$595; RALLY BIKE \$495; IKARI WARRIOR \$250; PLOTTING \$495; P 47 \$495; DOWNTOWN \$400; OLD AND USED P C BOARDS CALL DARRIN IN PARTS. NEW ORLEANS NOVELTY CO., 3030 N. ARNOULT RD, METAIRIE, LA 70002. TEL: (504) 888-3500. FAX (504) 888-3506.

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