

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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PATTY
L O V E L E S S

Roy Wunsch Named President of Expanding Multi-Label CBS Nashville Operations

NASHVILLE, TENNESSEE/NEW YORK, NEW YORK—Tommy Mottola, president, CBS Records, announces the appointment of Roy Wunsch to president, CBS Records, Nashville, as part of a reorganization which in effect will establish a new CBS country music label.

In reality, the Columbia and Epic Nashville labels have been operating as a single entity with a common A&R and promotion organization.

Effective August 1, Columbia and Epic will each have separate A&R and promotion staffs, increasing their ability to find and nurture new talent, as well as more effectively develop and promote the artists currently on their respective rosters.

"The contributions of CBS Records' Nashville division to the overall success of CBS Records has never been stronger. On the heels of CBS/Nashville's most sensational year ever, the '90s present a challenge to maintain our momentum while simultaneously strengthening our label framework to better serve our artists and their music," remarks CBS Records president Mottola.

"It is with great pleasure that I announce Roy Wunsch's promotion to president of CBS Records, Nash-



Roy Wunsch

ville—a position and title to reflect the stature Roy has already gained in the eyes of the music industry. His leadership has greatly increased the Nashville operation's profile in the past two and a half years since he has been senior executive."

Wunsch has been associated with the CBS Records, Nashville division since 1975. Since February, 1988, he has held the position of senior vice president, general manager, CBS Records. Wunsch will report to Mottola.

Sesame Street set, has signed an MCA contract with the provision that his product *not* be packaged in longboxes (maybe lunchboxes'd be better).

MONEY FOR SOMETHING: The Traveling Wilburys, Dave Stewart, Elton John, Stevie Wonder and others have contributed songs to *Nobody's Child*, an upcoming Warner Brothers compilation album to raise money for, and awareness of, the impoverished orphans of Romania.

ON HIS TOES: M.C. Hammer has just signed an endorsement deal with British Knights, the sneaker-makers. We're talking tour sponsorship, commercials, anti-drug and anti-violence PSAs, and all sorts of other sneaky things.

BUFFALO PD'S WON'T YOU COME OUT TONIGHT: Saratoga's the site of the upcoming conference of the New York State Broadcasters Association. July 15-18 are the dates; Cuomo and Dinkins are among the speakers.

DRUM SOME: *Modern Drummer's* "Festival Weekend '90" will gather tub-thumpers of all sizes and shapes, including Joe Morello and Jonathan Mover, on September 8 & 9 at the the Memorial Auditorium at Montclair Stage College in Upper Montclair, NJ.

EXECUTIVES ON THE MOVE

■ **Jeff Gold** has been named senior vice president, creative services for **Warner Brothers**. Gold comes to the label from A&M, where he served in various capacities for nine years, most recently as vice president of marketing/creative services. ■ **Mango/Antilles** has appointed four people to the New York staff this week. **Brian Bacchus** has been named director, Antilles Records. He comes to the label from PolyGram, where he was director of A&R and promotion for PolyGram Jazz for three years. **Becky West** has been named national marketing/product manager for Mango/Antilles. She also comes from PolyGram, where she was a product development representative for the label in San Francisco. **Tom Terrell** joins the label as national promotion manager. He most recently was part of the air talent staff at WHFS-FM in Washington D.C., and has worked as a D.C.-area club DJ, a music journalist and a tour manager as well. And **Ellen Battle** has been named publicity manager. Prior to this appointment, she was a press representative for the Brooklyn Academy of Music and the JFK Center for the Performing Arts. ■ **PolyGram** has named **Andy Szulinski** national director, pop promotion. Szulinski has been with the label for five years, initially doing local promotion for the Baltimore/Washington area. Most recently, he was director, promotion, for secondary markets. ■ At **EMI**, **Mark "Money" Green** has been promoted to national urban marketing manager, a move up from manager, jazz/retail. ■ **MCA** has appointed **Jon Urdan** director of financial development and acquisitions. He comes to the label from the investment banking group of Salomon Brothers. In the promotion department, **Sharon Womack** has been promoted to national promotion administrator. She has been with the label for seven years, most recently as assistant to the senior vice president for product development. ■ At the **Azoff Entertainment Co.**, **Kendall Barclay** has been appointed head of finance and business planning. Barclay comes from the MCA Music Entertainment Group, where she was director of strategic planning. ■ At **Capitol**, **Wayne Watkins** has been promoted to manager of catalogue development, responsible for development of reissues and repackaging. He has been with the label for three years, as scheduling coordinator. And **Ricky Mintz** has been named director, creative advertising, for the label. Mintz rejoins Capitol after serving as director, creative advertising for MCA.



Gold



Bacchus



Szulinski



Green

Call (201) 239-4140 for the lowdown.

HEY, BY THEN IT MAY BE IN A NEW COUNTRY: *New Music America*, that annual extravaganza of experimental music of all types, will broaden its America-ness this year, by heading into Montreal from November 1-11. Yeah, we know it's a long way off, but maybe you can get one of those cheap air tickets while they're still available. Anyway, Rhys Chatham will lead 101 rock guitarists for one possible highlight. The Kronos Quartet, John Adams, Terry Riley and Scott Johnson are among the other participants.

REGARDS TO BROAD STREET: **Broad Street Productions**, the business communications and entertainment company formerly owned by Drexel Burnham Lambert, has survived Drexel's demise with a management buyout. David H. Dreyfus, who founded the unit nine years ago, remains in charge. They have offices in New York and Beverly Hills.

NOSHES: Peter Max, who wallpapered the '60s, is designing next year's Grammy poster... Mobile Fidelity Sound Labs will issue a "limited-edition 24-karat gold Ultradisc" of Pink Floyd's *The Wall*...

Q & TW: Quincy Jones and Time Warner have established the Quincy

Jones Entertainment Company, a multi-media entertainment venture that's a 50-50 joint venture between Time Warner and Jones, and Quincy Jones Broadcasting. *The Fresh Prince of Bel Air*, a sitcom starring the Fresh Prince, and *The Jesse Jackson Show*, a talk show, are first up from QJEC. Both are due on TV in the fall. New Orleans' WNOL, a Fox affiliate, is the first purchase of QJB.

BLOND ON BLOND: Madonna's *Blond Ambition* tour will conclude in Europe on August 5 and, through the miracle of cable television, you can be there. Yep, HBO's going to bring the concert, live and in its entirety, into your home.

MORE METAL SPACEMEN: The "1990 MTV Video Music Awards" will be telecast from the Universal Amphitheatre on September 6, with *Arsenio Hall* once again doing the hosting.

FREE MUSIC: Hall & Oates, Kid Creole & the Coconuts, Youssou N'Dour, Buster Poindexter and other cool folks will participate in the "Parliament Sound Series" this year, a free—FREE!—concert series unreeling in New York, Philadelphia, Chicago and San Francisco. Check your local listings.

WHERE THERE'S LIFE: Tommy Mottola, CBS Records president, will receive the "Spirit of Life" award from the music industry chapter for the City of Hope, the medical center and cancer research institute, on September 12 in Los Angeles.

I WANT MY SPIN TV: *Spin* magazine and Laurel Entertainment have teamed up to create *Spin TV*, a new hour-long weekly TV show, which, says head *Spinster* Bob Guccione, is "going to translate the magazine's energy, vitality and attitude into a TV series." Guccione and Laurel's Richard P. Rubinstein are executive producers, David Horowitz, the first president of MTV and *Spin's* vice chairman and executive publisher, is an advisor. In other *Spin* happenings, Spike Lee is guest editor of its October issue. Lee will be "directly responsible for the majority of features" in the issue, with interviews with Eddie Murphy and Michael Jordan, and pieces by Wynton Marsalis and August Wilson, planned.

CARDBOARD DREAMS: Those "Ban the Box" folks—you know, CD longboxes—are encouraging consumers to remove the CDs from the longboxes at the store, leaving the cardboard junk with the shopkeeper. And Raffi, the Springsteen of the

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THE MUSIC TRADE MAGAZINE

ON THE COVER**PATTY LOVELESS**

BY KAY KNIGHT



"I TRY TO GIVE A VARIETY OF MATERIAL THAT PEOPLE FROM EIGHT TO 80 CAN APPRECIATE," says one of country music's newest stars, Patty Loveless. "I try to choose songs that both male and female can relate to." Evidently Loveless is doing things right. She was just chosen as Female Artist of the Year during the recent TNN/Music City News awards, the only fan-voted awards of the many awards allotted to entertainers every year. This award was one, however, that seemed to take Loveless by surprise.

"Oh mercy," she exclaimed backstage after receiving her most recent award. "It feels so wonderful. I'm still shaking inside."

She may still be shaking, but Loveless has worked toward this kind of recognition since leaving Eastern Kentucky when she was only 14 years old to head to Nashville with her older brother to become a country music entertainer.

She took a few detours along the way, but by the mid-'80s Loveless came back, started pitching her demo tapes to major labels and was quickly signed to MCA. Her first album yielded two top-40 country hits and a rash of "most promising new female vocalist" praises from critics. *If My Heart Had Windows* fulfilled the promise the critics heard on the first album. Her popular video of "If My Heart Had Windows" introduced her to TV audiences nationwide and gave her her first Top 10 hit.

Honky Tonk Angel showcased Patty's talent across a wide range of material, from rockabilly to straight-ahead traditional country. Her third single from that LP, "Timber, I'm Falling in Love," shot straight to the #1 spot on the country charts, staying there for three consecutive weeks (a feat no female singer has accomplished since Dolly Parton's "9 to 5" in 1981).

Loveless is currently riding the charts with "On Down the Line," the title cut from her current LP. That single is rapidly picking up steam on its way to #1 and it's a sure bet that Patty Loveless is destined for superstardom "on down the line." ○

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EAST COASTING

IT'S NOT OFTEN that I see a band two nights in a row, but since the band was *Second Self*, what the hell. The first show was at Woody's, so that was a cinch. The second was out in Hoboken, at a cool little place called Live Tonight, and we had a few hours to kill before going to see the ever-wonderful Nikki Sudden, so out we went. The Woody's show was, of course, mostly industry, so everyone stood around looking pleased and a bit smug as the boys took the stage and ripped through most of their current EMI release, *Mood Ring*. The first thing you notice about *Second Self* live is that they really need a bigger stage. The one at Woody's could barely contain them. I was convinced one of them was going to crash into another at some point, and bring the whole thing down. It never happened, though there were a couple of close calls.

Mood Ring is a great album, especially for a debut, because it truly does capture the kind of energy *Second Self* has live. But what it's missing is the amount of fun these guys have on stage. In a sense, they represent every kid who ever played air-guitar to his Stones or Zeppelin or Ted Nugent records when no one was around. Only these guys took it a step further, and are actually doing it for a living. But as serious as the band is about making good music, *Second Self* is all over that *Risky Business* element of abandonment. In short, they are having a hell of a good time, and it's contagious. Instead of saying this song and that song were particularly strong, we'll just say that the only song that *didn't* work was "Red October," which (not surprisingly) got the axe at the Hoboken show. Instead, at the second show, they substituted a couple of acoustic songs—"I Stand, You Spin" from the album, and this really pretty thing called "Simple Prodigy" (or maybe "Summer Prodigy")—that had bassist Andrew Nehra taking over vocal duties from brother Mike. It was a nice surprise—the boy can sing. Where Michael's voice is clear and emotional, Andrew's is kind of gravelly and emotive. It made for a nice contrast. There is still some time left during the "Refried Brotherhood Sisterhood Tour" (no, I have *no* clue what that means) to see them play. Do yourself a favor and go see them. A good time is had by all.

OKAY, LISTEN UP: This is a public service announcement. We're looking for two things. Item number one is a left-handed 12-string Rickenbacker that disappeared from Woody's a couple weeks ago. You see one, you call me. Item number two is a tape of a live show stolen out of Skinny Puppy's van while they were in New York (great city, huh?) a couple years ago. It was a tape of a one-of-a-kind gig in Germany, when Skinny Puppy and three other bands (Severed Heads, a Grumh and one other whose name I forget) were all on stage at the same time, basically jamming. It says "Skinny Puppy live" and the date on it. This trail is probably dead-cold by now, but you never know. If you see it, or hear it, or hear of anyone who has something that sounds like it, you call me. Got it? Good.

Suddenly I feel like saying "Who loves ya, baby." Time to go home.

Peace.

—KAREN WOODS

NASHVILLE NEWS

AS A WRITER, OR AT LEAST SOMEONE WHO ATTEMPTS TO BE A WRITER, I usually like to kick off an article with something a little catchy or a bit off the wall. So in trying to be creative I decided to initiate this one with something like this: **THEY SAY THERE'S A STAR BORN EVERY DAY...** Well I thought that sounded kinda happenin', yet rather professional, until a colleague informed me that they don't say a *star* is born every day. Instead, it's a *fool* that's born everyday. Uh, *sorry*... I guess that little brainstorm just wouldn't work when describing the recent showcase featuring Trisha Yearwood. Although I'm still convinced that Yearwood earned some true stardom that night, I guess it's this *writer* who's the fool this time.

Hey! Yeah, *you*. Now, don't let this name fly by ya as if it were just another new name. Believe me—you'll be hearing a lot more from this gal in the future. So, after the nice folks from Doyle/Lewis Management called me up and invited me to witness this lady perform, I did so, and what a show.

Despite an ugly Music City thunderstorm, Douglas Corner was packed tight, and Yearwood did it up right. It was quite obvious that she was slightly nervous as she approached the stage, but after her first number, "Mr. Radio," she tore loose and took control of the house. Dominating her eight-tune set with energy-bursting country that was spiced with a rock and roll edge, she had the crowd's ultimate attention. Yearwood immediately developed this conquering confidence behind the mic and wailed wide-openly. With cuts such as "She's in Love With the Boy," "You Lovin' Me" and the sultry/sexy delivery of "Love Can Be a Dangerous Thing," she poured out a gutsy vocal drive that couldn't have been any more commanding. But it was perhaps her contribution to "You Say You Will" that placed this Monticello, Georgia lady on the top performance platform. While belting out this number with a sizzling sting and fire approach, all I could say



Trisha Yearwood

was, "SING IT, GIRL, SING IT!"

Yearwood also included in her set a couple of ballads, such as "I Don't Have the Heart," "The Woman Before Me" and the soul-stirring "Lonesome Dove." Again, even when the tempo beat low, and her voice transformed into a gentle charm, she impressed to the uttermost.

With a solid background of studio work, live performances and songwriting, Yearwood also has a dare-driving determination...or at least she certainly showed that during this top-notch presentation.

—KIMMY WIX

LONDON CALLING

SADIE NINE, SUPERSTAR, PART TWO: *She is Sadie Nine, the Eastern Bloc's most beloved, most celebrated singing star. This is the conclusion of a two-part feature, continued from last week's issue.*

THE ARM OF HER WHITE JACKET, crumpled in a heap beside her, seems to move. She smiles nervously into a redundant stretch to try and hide the fact that her jacket really is shaking. Out of one of the sleeves a small, ferretlike creature emerges. It's a long-haired Chihuahua. He accompanies Sadie Nine every breathing moment in the Western Bloc, including into hotels and shops where dogs aren't necessarily welcome. He's blonde and big-eyed. He's quietly confident that he will be adored, despite a natural prejudice against his breed.

Dog and mistress are each other's alter-egos. He may be small enough to tread on, but he doesn't know that. He scrutinizes you with a particularly large german shephard's defensiveness. And she, despite her loudness, her larger-than-life exuberance, has a very tame, very small, very frustrated little girl inside.

I ask her if she's a ruble millionaire.

"Uuhh. I've got loads of rubles over there," she says, throwing her hands in horror and picking at her fingers as if she's trying to remove something sticky and nasty. "And I've got sod-all here. That's the terrible thing. Those rubles, I end up just giving wads away.

"I have got a lot of spoons," she says gamely, "hundreds—wooden, lacquered, hand-painted. Fans give them as presents.

"There's nothing you can spend your rubles on that's worth having. Even the souvenirs, all those beautiful dolls, you need hard currency for those. The stuff in their shops, if you won it on a tombola you'd say, 'Put it back on, dear.'

"I feel very sorry for the girls. You can't even buy hair mousse. Imagine, life without hair mousse. Any girl who's chanced upon a Christian Dior make-up set is a make-up artist. She doesn't know how to apply it, of course.

"The Market of Independence they have on a Sunday is nothing like our Petticoat Lane. There's only four stalls and you have to walk ten kilometers between each of them. One of them was selling one denim jacket. But it wasn't proper denim, and it was a 1970s-style shirt," she says, shaking her head in horror at the great stone-washed.

"You can buy reasonable stuff for hard currency. But ordinary people aren't allowed hard currency at all. If they're caught with it, they're flung into jail."

Sadie thinks perhaps she should deal in commodities. Maybe bicycles, maybe not. We both baffle at the cruel contrast of having loads of money and nothing to buy. When she steps through passport control into that limo-free zone, England, where no fans whisper, "It's Sadie Nine, it's Sadie Nine," she has everything to buy and no money with which to buy it.

"I've finally, finally, got a record deal with an independent label," she says with a heaviness and a tiredness in no way related to the two-hour jazz dance class she's about to teach at the London Contemporary Dance School. "The single is called 'Made to Suffer.' I call my style rock/soul.

"It looks like at last I am on my way. Sometimes I got so depressed thinking, 'Why don't they want me here?,' that I thought I might go and live there, where I'm appreciated."

But then, thinking about a land with no hair mousse, she concludes, "No, I never felt that bad."

—CHRISSY ILEY

Robert Owens

BY ERNEST HARDY

"MUSIC MUST COME FROM THE HEART, and express a singer's individuality," says singer Robert Owens who, along with Larry Heard, has already given the world House music classics such as "The Path" and "Mystery of Love." Now on Island Records with his album *Rhythms in Me*, Owens is looking to expand his audience from the longtime cult of House fans, to embrace the form's new admirers.

Owens' early years were spent between Los Angeles, one of the world's music centers, and Chicago, home of House. While on the West Coast, the young singer was a member of the famed "Voice of the Cornerstone" choir, where he had a chance to sing with the legendary Reverend James Cleveland. By the time he was 17, however, Owens decided to settle permanently in the Windy City. Soon, he was visiting Chicago's famed underground club, the Warehouse, where he became friendly with the "Godfather of House," Frankie Knuckles. The relationship has lasted through today, and Knuckles (along with DJ/remixer David Morales) handles production chores on *Rhythms in Me*.

The pedigree for the album is impressive indeed, as the trio of Owens,



Knuckles, and Morales were responsible for the international House hit (and club standard) "Tears," released in 1988.

Owens' approach to his music is simple: "I feel if I can cut a new trail musically, without turning off the fans I already have, I will have accomplished something." ○

Ana

BY ALEX HENDERSON

WHEN IT COMES TO MASTERS OF TEENY-BOPPER POP, ANA KNOWS HOW TO PICK 'EM. The producers of *Body Language*, her debut album on Parc/Epic Records, include Debbie Gibson and Maurice Starr—the Bostonian responsible for the multi-platinum success of New Kids on the Block's *Hangin' Tough* album. "Like everyone else, I really liked Maurice Starr's production on *Hangin' Tough*," explains the adolescent Ana, who is still in her sophomore year of high school. "We got together, and soon I was recording at Maurice's studio in Boston."

Body Language ranges from high-tech pop/R&B/dance cuts like "Miracles," "So Outrageous" and the title track, to songs that are straight-up teeny-bopper pop. The album has something for both Tiffany fans and Paula Abdul fans.

"Making this record was an experience I'll never forget," the Florida-based Ana enthuses. "To work with people you've admired for so long is such a thrill, and I'm very happy with the results... In working with different producers and songwriters, I was looking for different flavors and sounds—something fresh and unique. I didn't want this album to all sound the same, and I didn't want to be typecast." ○



Kevin Welch

BY KIMMY WIX

MAYBE THERE'S ONE OF THOSE TRENDY WORDS THAT EVENTUALLY FRAZZLES US TO DEATH with which we *could* describe country new face Kevin Welch. Really though, does such a multi-gifted artist deserve only a one-word summary? Not this guy—somehow "radical," "awesome," "really hip" or even "new-wave country" just doesn't seem to target this guy exactly right. Although each one would work, Welch is simply too diverse to really pinpoint. He's a country rising star, yet he skillfully creates this alternative rock and roll/folk sensation that's working exceptionally well. Why? He's honest, self-esteemed and constantly geared-up to belt out *gut-level* music.

"I've always insisted on not learning from other people, for some reason. Eventually I *do*, but for some reason I always had this feeling that I had to make it all by myself," admits Welch. "It's silly, really. I regret that now. But on the other hand, by the time that I would finally land on something, I would be sure of it. Really, what I was doing was resisting learning from my betters. Eventually, whatever they could teach me would seep in. I think I learned by osmosis... Just being right in the middle of it even though I was so stupid and stubborn, it eventually seeped in my pores and I started realizing that what they were saying was right."

After he and his family settled in Oklahoma, Welch basically jumped on music and clung. Near the age of ten, Elvis and the Beatles were definitely on his attention list. Shortly after, so was the guitar. From that point on, Welch was always in a band. Perhaps the most successful was Blue Rose Cafe, a favorite in Oklahoma for the three years it existed.

When Welch hit Nashville in 1978, he jumped on the bandwagon that many aspiring writers do—one in which the bucks are short and the road ahead is very long. Fortunately though, Welch kept the bills paid with advances from his publishers, Tree International and ASCAP. Along with



fellow writers like Don Schlitz ("The Gambler"), Martin Parker and John Scott Sherrill (both now of Billy Hill), Mark Germino and Steve Earle, he also kept a burning desire to someday make it.

For many years, Welch had no desire to be anything but a writer. Actually singing and recording the tunes he wrote just weren't included in his dreams and goals. "I've never thought of myself as a singer, ever. I only started singing because I needed to," says Welch. "I learned how to play the guitar because I wanted to and I learned how to sing because I *had* to. I love to sing, but it's just a communication device for me. Every now and then I'll hear myself begin to sing and that makes me nervous. I just think my voice is real listenable because I'm able to communicate with it and I'm able to portray a character with it."

His debut album, entitled *Kevin Welch* (Reprise), has already created an alternative/country fever with its first release, "Til I See You." The rest of the package contains that same kind of gut-level material—not just an album bubbling with all #1 hits, but a *body of work*—something that you could sit down and listen to from beginning to end.

So don't take away his adventuresome stage spice, his dare-to-be-real demeanor or his long hair. Take *that* away, and you take away Kevin Welch. "The fact is, for better or for worse, what you see is what you get with me," Welch states. "I've always pretty much had to live and die with who I really am, because I don't have any other choice. It's the one and only thing I know how to do. If that's obvious to people...then that's a good thing." ○

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TINO PETTIGNANO
Owner/Chief

CBS/Tree International Still Branching Out

BY KAY KNIGHT



Pictured (l to r): Tree International executives, Paul Worley, vice president and director of creative services; Donna Hilley, senior vice president and chief operating officer; Buddy Killen, president.

THERE IS A VERY IMPORTANT "TREE" that sits atop Nashville's Music Row. This "family" tree that continues to grow and prosper is CBS/Tree International—the #1 publishing company in Nashville.

Under the creative direction of president Buddy Killen, Tree rose to a position of prominence in the music industry. Over the years, Killen has developed an unquestionable Roman Empire of classic and valuable copyrights. Among the company's catalogue of over 40,000 songs are such chestnuts as "Green, Green Grass of Home," "Heartbreak Hotel," "King of the Road," "Okie From Muskogee" and "Mamas Don't Let Your Babies Grow Up to be Cowboys," just to touch the surface.

One of the amazing facts about Tree is that, like its namesake, the company grew from a tiny, fragile seedling into a powerful, towering giant. When Killen was hired in 1953 by Tree founder Jack Stapp (as a \$35-a-week song-plugger), he didn't even have an office.

"Jack was my mentor. He gave me the opportunity," remembers Killen. "I barely knew what a publishing company was. But I wasn't completely a novice in the business. I was a musician and had worked with all of the big-name acts, and I'd had my own songs recorded."

Tree's big break came in 1955 when Elvis Presley recorded "Heartbreak Hotel." In 1959, Tree was doing so well that one week they had seven of the top-10 hits on the country charts. In 1964, the company had its first million-dollar year. Eleven successful years later, in 1975, Killen was named president of Tree. In 1980, when Stapp died, Killen purchased sole ownership of the company and became its chief executive officer.

In 1974, Donna Hilley joined the staff of Tree. When first coming to Nashville, Hilley worked seven years for a rock radio station, then for eight years worked in advertising and public relations. Just two short years after joining Tree, Hilley was named executive vice president of the company. Today Hilley is senior vice president and chief operating officer.

When Hilley joined Tree, it was less than one-third its current size, with

only 12,000 copyrights in their catalogue. Tree's 50 exclusive songwriters today write about 2,000 new songs a year, and the administrative staff numbers 28.

I earlier referred to CBS/Tree as "family" because in talking with both Killen and Hilley, as well as Paul Worley, vice president and director of creative services, they all referred to the company as a family environment—something that makes it different than the hundreds of other publishing companies in Nashville.

"It's very much a family affair," states Killen. "I've always stressed that. Even now, with over 50 writers aboard, we all get along and try to remain happy with each other. Things work so much better that way."

Hilley agrees, "It is the family atmosphere, number one, that makes Tree so special, and number two, it's the attitude of all the writers and the staff."

"We're one of the few really large publishing companies here, so that sets us apart," says Worley. "I guess there are good and bad things about that. Smaller companies can better concentrate on one individual writer's needs, because it's harder for us to be as personally involved with each writer. But the good thing about Tree is that we do have a real family kind of feeling about everybody—the staff, the writers and the professional people there...we all care about each other."

There was some major speculation about whether or not that "family" atmosphere would remain when Killen sold Tree International to CBS/Sony in January of 1989 (for a reported \$45 million). Not the case, says its top executives.

"Being part of the CBS family and such a huge corporation has been very positive. A lot of people were afraid the affiliation would change the personality of Tree...privately owned, and the home-style feeling," says Worley. "It really hasn't. We have to go through channels now, but other than that, things are pretty much the way they were before CBS came in."

"CBS is very aware of Tree being different. Tree belongs to Nashville," says Hilley. "The writers and the way we do business is far different than

any other conglomerate. These people [CBS executives Walter Yetnikoff, Tommy Mottola, Mel Iberman and David Johnson] understand Nashville and that we are about being a family operation. They want it to continue that way. Like us, they believe in both the business end and the creative end of publishing, and it's still working successfully for us."

"I've never regretted selling to CBS," states Killen. "They've left us alone to continue to run the company as we always have. They've helped open the door for us to continue to grow and expand our services. Even though I sold it, I still come in most every day just like I did before. I still care just as much as I always have about Tree, and I always will."

Tree is continuing to grow. CBS has given Tree a "tremendous" acquisition budget and they have acquired several new catalogues. They continue to sign the cream of the crop in songwriters. Tree has been the #1 publishing company in country music for 17 years and is well on its way this year. Already since January, Tree has had six #1 singles, and several have made it to the top-10 and the top-five spots on the country charts.

In addition to being at the top of publishing in country music, Tree is striving for the same stature in the pop field.

"We're very active right now in the pop field," says Hilley. "We've got Tracy Gershon as director of the pop division here in Nashville and Darren Briggs, who concentrates on pop A&R."

"Then we've got Paul [Worley], who has the power to make deals with any label in town—pop or country. Our New York and Los Angeles offices are all pop, and staff there are all on the streets. It's all really one company, it's just different locations. We've got a lot of young people who are on the streets, working for pop."

CBS has also provided Tree money for a development fund for writers who want to pursue the artist side. They can cut sides through Tree Productions and pitch the tapes to labels for artist deals.

"We've got some new artists signed that we're working with at various

stages in their careers," says Worley. "Some we already have record deals for, others we're nursery-ing along and working with. Our goal is to have a roster of our own, pretty much like a record label. We'll be a production company and have acts placed on all the major record labels, but it's another way of developing artists and having something new."

Tree Productions is actually something Tree has been involved in for a while. Vern Gosdin was signed to CBS through Tree Productions. But they continue to expand on it.

Many of Tree's writers excel in the artist category, and among those who have already been signed to major labels are Kevin Welch and Travis Tritt to Warner Brothers; Tim Mensy, the Kendalls, Don Henry and Tim Ryan to CBS; Kix Brooks to Capitol; Pam Tillis to Arista; Ronnie McDowell to Curb; Donna Meade to PolyGram; and Ray Kennedy to Atlantic.

"Pat McMakin is heading the production company and will be working right alongside Paul with the writers," states Hilley. "We want to have a production company with as many acts on as many different labels as possible, because this gives the writers an outlet for their material."

A lot of new developments and expansions are taking place at Tree International, but both Hilley and Worley say that the writer and the song are still the most important thing to remember in publishing.

"Songwriters are the source of everything we do. Until you work with them on a daily basis, you don't really understand what the songwriting process is all about and what hard work it is," Worley says, emphatically. "We all look for someone who is really an artist, who really writes from the heart—lyrics about things that are important to people. That's the kind of songs all publishers look for."

"I think it's important to never lose sight of the writer. It all begins with the song. Without the writers, there are going to be no great songs," says Hilley, affectionately. "I love them and I don't think there's another place in the whole wide world I'd rather be than working with them."



Almo/Irving writer/artist Melissa Etheridge (center) spends some time with company president Lance Freed (right) and professional manager Lenny Sims (left).

POP

All I Wanna Do Is Make Love To You (Zomba,ASCAP)	55
Airight (Black Ice, BMI/Flyte Tyme, ASCAP)	23
Always And Forever (Almo, ASCAP/Rodriguez, ASCAP)	89
Baby It's Tonight (Colesion, BMI/EMI Blackwood, BMI)	17
Bad Of The Heart (Mad-Lou, ASCAP/Andrula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	33
Bang Bang (Chez Raval, BMI/Wild Wild West, BMI/CRGI, BMI)	64
Bounce Back (Ensign, BMI/Che, BMI/Cutley Top, BMI)	69
Children Of The Night (Chi-Boy, ASCAP)	21
Club At The End Of The Street (Big Fig, ASCAP/Intersong-USA, ASCAP)	24
Could This Be Love (Robi Robi Music/Virgin Music Inc., Ascop)	39
Cradle Of Love (TCF, ASCAP/David Warner, ASCAP/EMI April, ASCAP/Boneid, ASCAP/Chrysalis, ASCAP)	7
Crushing For A Bruising (Virgin, ASCAP)	91
Dare To Fall In Love (Ackee, ASCAP/Bourgeois Zee, ASCAP/Irving, BMI/Long Range, ASCAP/Dewhit, ASCAP)	36
Dead Beat Club (Man Woman Together Now!, BMI/living, BMI)	74
Do You Remember (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Fun, BMI)	3
Don't Go Away Mad (Sikki Nicks And Mick Mars, BMI)	31
Don't Wanna Fall In Love (Radical Dichotomy, BMI)	96
Double Back (Hamstein, ASCAP/MCA, ASCAP)	68
Enjoy The Silence (Emile, ASCAP)	98
Expression (Next Plateau, ASCAP/Sons Of K-Oss, ASCAP)	98
Getting Away With It (Virgin, ASCAP/Cag10)	93
Girls Night Out (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuffi Cookie, BMI/Virgin Songs, BMI)	15
Got To Tell Me Something (EMI April, ASCAP/Maurice Starr, ASCAP)	88
Hold On (2 Tuff-E-Nuff, BMI)	10
Hold On (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP)	10
How Can We Be Lovers (M. Bolton's, BMI/Realizations, ASCAP/Desmobi, ASCAP/EMI April, ASCAP/Warner Chappell Music)	92
I Wanna Be Rich (EpicSolar, BMI/Calico, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI)	83
I'll Be Your Shelter (Realizations, ASCAP)	5
I'll See You In My Dreams (Isal, BMI/Irving, BMI/Screen Gems-EMI, BMI/Mark Spio, BMI)	67
If Wishes Came True (Magnetic Force Music/Denna Charles Music/Another Strong Song/Surface Music Inc., Ascop)	34
I Must Have Been Love (Jimmy Fun, BMI)	2
I'm Jealous Again (Creagh) To Contend With, BMI/DeF, BMI)	80
Jealous Again (Wat Disney/Martin Page, ASCAP)	29
King Of Wishful Thinking (Theobalds, ASCAP)	35
Kiss This Thing Goodbye (Theobalds, ASCAP)	84
Love Child (Jobete, ASCAP/Stone Agate, BMI)	41
Love In A Bluebeat Waltz (CAPAC/EMI Blackwood (CANADA)/David Tyson, CAPAC)	28
Make You Sweat (WB/Keith Sweat/Rew/Ventim/Whole Nine Yards/E/A, ASCAP)	20
Mentrosa (Varry White, ASCAP)	73
Nicety (Ruthless Attack, ASCAP)	71
Nothing Compares 2 U (Controversy, ASCAP/WB, ASCAP)	18
Notice Me (Sikki Iki, ASCAP/Padaron, BMI)	100
Now You're Gone (David Coverdale, Ascop/WB, Ascop)	

R&B

911 Is A Joke (Def America, BMI)	96
All I Do Is Think Of You (Stone Diamond, BMI/Gold Forever, BMI)	8
Any Love (April Music/Uncle Ronnie Music/MCA/Sunset Burgandy) 5	2
Can You Give Me What I Want (Black Lion, ASCAP/Captain Z, ASCAP/Joyce, ASCAP) 7	1
Can't Get Enough Of U (Pejo, BMI/Scott, BMI/Hejo, BMI) 4	7
Can't Stop (Hip Trip, BMI/Kear, BMI)	13
Come In (Wild Honey, ASCAP/Lunacy, ASCAP/Duncanne Hill, BMI)	34
Do It (One More Time) (EpicSolar, BMI/Saba 7, BMI)	21
Do Right (Music Comp - Sylen Music, BMI)	83
Don't Wanna Fall In Love (Radical Dichotomy, BMI)	11
For The Love Of You (CBS, ASCAP/Maurice White, ASCAP/MCA, ASCAP/Sac-Boy, ASCAP/Starlight, ASCAP/Bust-It, BMI)	12
Friends Advice (AMH Kid/ Tunes-R-U's Steel The Beat)	28
Ghetto Heaven (EMI Blackwood, BMI/Vermal, BMI/EMI April, ASCAP/Leosun, ASCAP/Maanami, ASCAP)	3
God Made Me Funkie (Wilisden Music, BMI)	44
Good Love (Gradington, ASCAP/Ronnie Onyx, ASCAP)	33
Hello Stranger (Cottion, BMI/Brainrise, BMI/Lovelane, BMI)	91
Hold On (Two Tuff-E-Nuff, BMI)	76
Hungry For Me Again (Nick-O-Va, ASCAP)	97
I Don't Feel Much Like Cryin' (Kerry, BMI/Hip Trip, BMI)	15
I Still Haven't Found (Blue Mountain, ASCAP)	78
I Want It Now (Better Nights/PR1, ASCAP/BMI)	10
I Wonder Who She's Loving (CBS, ASCAP/Sister Teresa, ASCAP/Nutsiya, ASCAP/Bridgeport, BMI)	27
I'd Like To Get To Know Ya (Cologms-EMI, ASCAP)	40
I'm the magnificent Promise (BMI/Howie Tee, BMI/Special Ed, BMI)	96
If I told u once (EMI/April music)	37
Take me now (Filds write/Eighty eight hundred/Ptah, BMI)	55
Irresistible (Abana, BMI/Virgin Songs, BMI)	82
It's Time (Marvin L. Winans, ASCAP/For Our Children, ASCAP/Dorrit, ASCAP/Zomba, ASCAP)	51
Itchin In My Pants (Beat Seekers/Michi, ASCAP)	57
Lay Your Troubles Down (A. Winbush Productions Inc.)	25
Let me be your lover (Prohibited Music, BMI-adm, Fresh Force Music, BMI)	58
Lift Every Voice AND SING (Edward B. Marks, BMI)	40
Love High (Jhnnie Mae, Wilisden Music, BMI/Kikini, BMI)	23
Make You Sweat (WB/Keith Sweat/Rew/Ventim/Whole Nine Yards/E/A, ASCAP)	4
Master Key (Cologms/EMI/CBS Music Inc./Multi-Culter Music)	31
Mercy Mercy Me (Jobete, ASCAP)	36
Midnight Love (Harinder, BMI/Pure Delight, BMI/Tortoise Feather, BMI/Thor, BMI/Ensign, BMI)	20
My Baby's House (Bee Germaine)	88
My My My! Laface Inc./Kear Music/Epic Solar Songs Inc./Green Skirt Music, BMI)	1
Nicety (Ruthless Attack, ASCAP)	14
Not On The Outside (Gambi, BMI)	59
Ooh La La (Maurice Starr, ASCAP/EMI April, ASCAP)	46
Paradise (Zomba, ASCAP)	67
Real Love (SBK April Music Inc./100th St. Pub./Anita Inter. Inc.)	42
Same Old Love (Gold Songs/Tones Tas/Mayhall Music Comp.-KIO)	99

COUNTRY

Ain't No Wrong Time (Little Bill, BMI)	
Another One Of My Near Mrs/Ryan John Boy-ASCAP)	
Anything To Keep From Going Home (Budhom-BMI)	
Baby, Walk On/Warner-Tam/Patrick Joseph/Santonian-ASCAP)	
Blame It On The Moonlight (Nautical, BMI)	
Born And Raised In Black And White (Cross Keys-ASCAP/Plugged In-BMI)	
Bright Lights, Big City (Boggy Depot, BMI)	
Cadillac Kind Of A Girl (Southern Gold-ASCAP)	
Como Se Dice (I Love You) (MCA-ASCAP/Warner Tamb/Patrick Joseph, BMI)	
Dallas Ft Worth Airport (Ensign/White Road-BMI/Dixon/Famous-ASCAP)	
Dancy's Dream (WB/Tamela/WBG Jennings/T DuBois-ASCAP)	
Don't Go Out (BMG-ASCAP/Careers-BMI)	
Don't Start Stoppin' (Partner, BMI)	
Dust Clouds And Blue Skies (Echenstef-BMI)	
Even Cowboys Can Rock N' Roll (Bobby's Beat-SESAC/Nash-cat-BMI)	
Every Step Of The Way (Violet Crown/Blame-BMI)	
Every Time You Leave (Acuff-Rose, BMI)	
Everybody's Reaching For Someone (Jack-BMI)	
Fit To Be Tied Down (Rick Hall, ASCAP)	
From Small Things (Bruce Springsteen-ASCAP)	
Gene With The Morning Sun (Canary, BMI)	
Good Friends, Good Whiskey (Bocephus-BMI)	
Good Times (Abco-BMI)	
Guardian Angel (KY Sweetheart/Plugged In-BMI/Schiltz-ASCAP)	
He Talks To Me (Lodge Hall/Chappell/RMB-ASCAP)	
He Walked On Water (Hayes Street/Almo-ASCAP)	
Heartache Road (Miene/Warner/The New Co-ASCAP)	
Heartaches Here To Stay (Dragon Tree-BMI)	
Hillbilly Rock (Irving Littlemarch-BMI)	
Honky Tonk Girl (Hall-Clem-EMI)	
Honky Tonk Heartache (Partner-BMI/Partnership-ASCAP)	
Hot Lookin' Cool Dancin' Cowgirl (HSB-BMI)	
Hummingbird (WB/Restless Heart/T DuBois/G Jennings-ASCAP)	
I Can't Wait (Dixie Sound-BMI)	
I Could Be Persuaded (Bellamy Brothers/Dan Schlitz-ASCAP)	
I Don't Hurt Anymore (Unichappell-BMI)	
I Fell In Love (Carloney/He Dog/Twyla/Gate-ASCAP)	
I Never Kiss And Tell (Wachegro-BMI)	
I Watched It All (On My Radio) (Silverline/Long Run/Don Schlitz-BMI/ASCAP)	
I'll Lie Myself To Sleep (Millhouse-BMI/Miss Dot/Cross Keys-ASCAP)	
I'm Gonna Be Somebody (CRGI/Edisto-BMI/Golden Torch/Heart St-ASCAP)	
I'm Gonna Give You This Love Song (B Fischer-ASCAP)	
I've Cried My Last Tear (Cross Keys-ASCAP)	
If I Could Say I Love You (Catch A Rising Star-ASCAP)	
If You Could Only See Me Now (SBM/Knetic Diamond/Edge O-Woods-BMI)	
Island (WB-Two Songs/Raven Song-ASCAP)	
Knowin' You Were Leavin' (Lodge Hall/PolyGram Int'l-ASCAP)	
Looks Aren't Everything (Ha Deb-ASCAP)	
Love After You (Hit Kit-BMI)	
Love Without End, Amen (O-Tex/Bill Butler-BMI)	
Maybe That's All It Takes (Warner/Refuge/Macy Place-ASCAP)	
Mexican Wind (Lilli Belle/Joe Moore-ASCAP/Butter Bean-BMI)	
Michael Would Die (Al Gallico-BMI)	
My Anniversary For Being A Fool (Careers-BMI)	

Ooh La La (I Can't Get Over You) (EMI April, ASCAP/Maurice Starr, ASCAP)	61
Poison (Hi-Frost, BMI)	9
Possession (Wild Crusade/Chappell And Co./Frisco Kid Music/Ricky Lynn Phillips, Ascop/BMI)	40
Pure (Publisher Not Listed)	46
Ready Or Not (EpicSolar, BMI/Kear, BMI)	4
Rub You The Right Way (Flyte Tyme, ASCAP)	22
Sending All My Love (Turkishman, BMI/Pennachio, BMI)	30
She Ain't Worth It (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unistry, ASCAP/EMI April, ASCAP)	8
Show Me (WB, ASCAP/Make It Big, ASCAP/Chicago Bros., BMI/Warner-Tamela, BMI)	97
Sittin' In The Lap Of Luxury (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI)	23
Step By Step (M. Starr/EMI-April, ASCAP)	1
The Ballad Of Jane (Al Sung, BMI/PR1, ASCAP)	42
The Blues (Tony Toni Tone, Ascop/PR1, Ascop)	47
The Humpty Dance (GLG Two, BMI/Pubhowyalka, BMI)	26
The Power (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun Music Inc., BMI)	14
This Old Heart Of Mine (Stone Agate, BMI/Jobete, ASCAP)	79
Turtle Power (EMI Blackwood, BMI/Kikini, BMI)	65
U Can't Touch This (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI)	15
Up All Night (Topless, BMI/Chrysalis, BMI)	32
Vision Of Love (Vision Of Love Songs/Boen Jammin', BMI)	19
Vogue (WB, ASCAP/Blue Discus, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP)	12
Welcome To The Real World (WB/Tamela/Radical Dichotomy/Brett Peter Pub, BMI)	48
What It Takes (Swag, ASCAP/Desmobi, ASCAP/EMI April, ASCAP)	86
When I Dream Of You (Warner-Tamela, BMI/Dorallo, BMI/Page Three, BMI)	37
When I'm Back On My Feet (Real Songs, ASCAP) 13	
You Can't Deny It (Big Life, PRS)	95
You Can't Deny It (Big Life, PRS)	25
Your Baby Never Looked Good In Blue (Realizations, ASCAP)	92
Rise To It (Stanley World, Ascop/Hari Prod. America, Ascop/Elymax, Ascop/Oppemocky Tunes, BMI)	89
Let Me Be Your Lover (Prohibited, BMI/Freshforce, BMI)	72
Take It To Heart (Realizations, Ascop/Genevieve, Ascop)	94
What Are You Doing With A Fool Like Me (Realizations, Ascop)	56
Follow My Heart Beat (Elliot Wolf/Virgin, Ascop)	77
My Kinda Girl (EpicSolar Songs Inc./Kear Music, BMI)	45
Across The River (Zappo/Basically Gasp, Ascop)	49
The Emperors New Clothes (Promoatrat B.V./EMI, BMI)	62
The Other Side (Profring, BMI)	54
Hanky Panky (Bleu Disque/Webo Girl Pub./No Tomato Music, Ascop)	38
The Right Combination (Ensign, BMI/Famous, Ascop)	70
Don't You Love Me (P'Rossin/G Bortolotti/D Leon)	77
Chain Of Fools (Promo, BMI/Fourteenth Hour, BMI/Warner-Tamela, BMI)	78
Release Me (EMI Blackwood/Willhill, BMI)	43
Jerk Out (Warner Brothers/Tionna Music, Ascop)	51
Cuts Both Ways (Foreign Imported Productions, BMI)	59
The Girl I Used To Know (Bayjun, BMI/Music Corp. Of America, BMI)	52
We're All In The Same Gang (The West Coast Rap All Stars, BMI)	63
Talk To Me (All Baker's, BMI/Montique, BMI)	66

Shake It Up (Thriller Miller, ASCAP/MCA, ASCAP/Bernard Wright, BMI/Screen Gems-EMI, BMI/Chinese, BMI)	35
She Ain't Worth It (MCA, Tom Sturges/Chrysalis Music, Bobby Brown Music Inc./Laom. By Unity Music/EMI-April)	97
Sittin' In The Lap Of Luxury (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI)	43
Stay (Captain K, ASCAP/MCA, ASCAP/Tu Tu, ASCAP)	6
Temptation (EMI, ASCAP/Maurice Starr, ASCAP)	87
The Blues (Tony Toni Tone, ASCAP/PR1, ASCAP)	86
The Power (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun Music Inc., BMI)	66
This Is Love (Zomba, Ascop)	7
Turtle Power (EMI Blackwood, BMI/Kikini, BMI)	79
U Can't Touch This (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI)	15
Until U Come Back 2 Me (Jobete, ASCAP/Stone Agate, BMI)	17
Vision Of Love (BMI, Boen Jammin'/BMI)	22
A dream's a dream (Jazzie B, ASCAP/Virgin, ASCAP/Cologms-EMI, ASCAP)	30
Vogue (WB, ASCAP/Blue Discus, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP)	65
Wait For Me (EMI Blackwood, BMI/ATV, BMI/Wiz Kid, BMI)	29
Watching You (Cottion, BMI/Warner-Tamela, BMI)	24
We Can Make It Alright (Rockwood, BMI/Good Choice, BMIC Dub, ASCAP)	18
Why It Gotta Be Like That (Raydo, ASCAP)	96
You Can't Deny It (Big Life, PRS)	2
Do Me (MCA Music/Zomba Music, Ascop)	19
Obsession (Virgin, Ascop/Command Performance, BMI)	64
Step By Step (Maurice Starr, Ascop/EMI April, Ascop)	69
You Do Me (Virgin Inc./Cab America/Teneacre Music/Kamaral Music, Ascop)	98
Talk To Me (All Baker's/ Montique/ De Leon, BMI)	26
Gotta Good Thing (Trycap, BMI)	50
Owrlow Eue (The Brothers Grimm/BMI/ASCAP)	61
How Deep Does It Go (Famous, ASCAP/Leon Ware, ASCAP)	56
Let The Rythem Hit em (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)	74
My Hoopla (Locked Up, ASCAP)	72
Dowatcha (GLG BMI music/Bub Howyalka, BMI)	43
Jerk Out (Warner Bros./Tionna Music, ASCAP)	60
Feels Good (PR1, ASCAP)	73
She's Mine (Cal-Gene/Said Publishing/Virgin Songs, BMI)	66
Come back to me (Black Ice Publishing, BMI/Flyte Tyme Tunes, ASCAP)	83
Save The Family (Fearse Music-ASCAP)	80
Touch me up (Abd One Music/Unity Music/ASCAP/Zubaitat Music/Sabby winning, BMI Music)	89
Everybody Everybody (Lombardoni/ASCAP/Edizioni, ASCAP/Musical/ASCAP/Intersong, ASCAP)	90
She's a crying shame (Zomba, ASCAP)	81
Girl danz with me (Strick-lick/Mikel Moco/Nerose, ASCAP)	85
Brother gonna work it out (Def American Songs Inc./Your Mothers Music, BMI)	81
Money (EpicSolar Songs/Bama Sweet/Biggy Kidd Songs, BMI)	94

New Kind Of Love (Knetic Diamond/Edge Woods/WB/Ranch-o-ASCAP)	
Next To You, Next To Me (BMG/2Kds/David 'n Will-ASCAP)	
Nobody's Talking (With Any Luck/Sun Mare-BMI)	
Off The Coast Of Oklahoma (JMV-ASCAP/Co-Heart-BMI)	
Oh Lonesome Me (Acuff-Rose-BMI)	
On A Good Night (Bright Sky/Monk/April/Steagal-ASCAP)	
On Down The Line (Songs Of Polygram-BMI)	
Oughta Be A Law (Cross Keys-ASCAP/Dan Penn-BMI)	
Party Of One (Treasure/Larry Kingstun-BMI)	
Pass It On Down (Maypop-BMI)	
Perfect (NCA-ASCAP)	
Pick Me Up On Your Way Down (Tree-BMI)	
Plenty Of Love (Desert Sands/Low Bob-BMI/BMG-ASCAP)	
Puttin' The Dark Back (Zoo Crew-ASCAP)	
Runnin' With The Wind (Eddie Rabbit/Englishtown-BMI)	
Searchin' For Some Kind Of Clue (Acuff-Rose-BMI/Lust 4 Fun-ASCAP)	
Shadows Of My Mind (Heritage-BMI)	
She Came From Ft Worth (Bait & Beer/Forerunner-ASCAP/Lucative-BMI)	
Small Small World (G Scruggs/T Schuyler-BMI)	
Solt Spoken Lies (Chigger Hill-SESAC)	
Something Of A Dreamer (EMI April/Gelarejob-ASCAP)	
Sunday Go-To-Cheatin' Clothes (ISP-ASCAP)	
Take A Little Time (Creekbank-BMI)	
Tanqueray (Tree-BMI/Hookem/JMV-ASCAP)	
The Dance (Morganactive/Pookie Bear-ASCAP)	
The Hardest Thing I'll Ever Do (Big Ron-BMI)	
The Richest Man On Earth (Scarlet Moon-BMI/Don Schlitz-ASCAP)	
This Side Of Goodbye (M Nobel/J Penning/C Mosser-ASCAP)	
Till I See You Again (ASCAP)	
Too Blue To Be True (BMG Songs-ASCAP/Triega St/Her No Evil-BMI)	
Walk On (Tom Collins-BMI)	
Walkin' Away (Howlin' Hit-ASCAP)	
Walking Shoes (Irving Littlemarch-BMI)	
Wanted (Matti Ruth/Seventh Son-ASCAP/Blackwood-BMI)	
What Is A Good Love For (Door Knob-BMI)	
When I Call Your Name (Beniet-MMI/WB-ASCAP)	
When She Turns Me Off (Playme/Liedy-BMI)	
White Limozeen (Velvet Apple/Songpainter-BMI)	
Who's Gonna Tell Her Goodbye (Rice & Rice/Ha Deb-ASCAP)	
Wrong/Love Town/Endless Frags (Bob-A-Low-ASCAP)	
Yellow Pages (ATV-BMI)	
You Gotta Love (EMI/United Artst-ASCAP)	
You Never Will Be True (Cedarwood-BMI)	
You Showed Me Somethin' 'bout Lovin' (Kaytee Kay/Redrow-ASCAP)	
You've Been Lyin' To Me (Door Knob-BMI)	

Rappin' With the Retailer

BY C.J. AND JEFF KARP

SAM GOODY, Baltimore, Maryland

Reporting: Kathy Thompson
 "Right now, the New Kids on the Block are out-selling everything two to one. Madonna's *Breathless* is a good seller, but is nowhere near the New Kids. M.C. Hammer is moving a lot on cassette, and Depeche Mode is still hanging in there really heavily. Snap is hot with that single 'The Power.' We are selling a lot of pieces on Digital Underground. Also, we have a lot moving on Keith Sweat. Right now with country, the new Alabama is selling pretty well. Surprisingly enough, we are selling a lot of Garth Brooks. Vince Gill has really surprised us as well. We have been playing Restless Heart a lot, and we are getting a good response on that."

SOUTHWEST WHOLESALE, Houston, Texas

Reporting: Norman Nessis
 "Well, the real hot one for us right now is Keith Sweat. It was widely anticipated, and is our #1 album right now. We expect it to be up there for a long time. We are getting really good break-out action on Mariah Carey and Faith No More. Garth Brooks is super-hot on the country list. It's strong and selling everywhere like wildfire! Ice Cube is our hot indie. I think his sales are pulling up all the N.W.A. and Eazy Estuff with it. It was hot out of the box. Something we are excited about is the Eric B and Rakim. It went really hot out of our box last week, and we look for that to be really big."

KSG DISTRIBUTING, Layton, Utah

Reporting: Rick Vander Does
 "Our main thrust in sales right now is coming from M.C. Hammer, *Pretty Woman*, Wilson Phillips and Slaughter. *The Little Mermaid*, Sinéad O'Connor, Billy Idol and I Heart are doing well too. New Kids came out really strong, but is not staying as strong as we had hoped for. I think as we get closer to Christmas we will see it step up into

bigger numbers. Country-wise, Clint Black is our top seller. Kentucky Headhunters and George Strait are also doing well. On the indies, Steve Vai is the biggest seller we have right now. We are also doing well with Digital Underground and Ice Cube. The Booya T.R.I.B.E. has also done really well. I think we'll see something happen with the Bruce Hornsby. The L.A. Guns has taken a real strong thrust again. Also on the upswing for us are Bell Biv Devoe, Johnny Gill, Lighting Seeds, Salty Dog and Giant. We are getting a real good buzz on MCA's Steel Heart."

TOWER RECORDS, Los Angeles, California

Reporting: Howard Krumholtz
 "Madonna, Soul II Soul, Lisa Stansfield, and the Pretenders are our biggest sellers. Public Enemy and Janet Jackson are also selling well. Most of my country sales are catalogue—Willie Nelson and the Judds. I'm selling a lot of Spiral Carpets on Rough Trade. I'm selling a ton of David Bowie's *Ziggy Stardust*. The Sundays and World Party we are selling a lot of as well. We've been getting a lot of requests for Sonic Youth."

HOUSE OF GUITARS, Rochester, New York

Reporting: Kim Simmonds
 "Baton Rouge is doing great. It is breaking out real well up here. Johnny Gill is doing well. Lita Ford and the Riverdogs are doing real well, too. Snap and Bell Biv Devoe are real big right now. Ice Cube is also moving well. We are doing a lot with Clint Black and Marty Stewart. The new Alabama is doing real well. Garth Brooks is picking up. On the indies, we are doing real well with the Chesterfield Kings and Steve Vai is doing great. The new Bruce Hornsby seems to be really going. The Pretenders I think will really break open the gates. The Sleeze Beez are

starting to do pretty well, too."

CENTRAL SOUTH MUSIC, Nashville, Tennessee

Reporting: David Holt
 "The New Kids on the Block are doing real well for us. Phil Collins and Roxette are still doing well. As far as R&B—Johnny Gill, Bell Biv Devoe and the new Soul II Soul. Selling really well for us country-wise, it's George Strait, Kentucky Headhunters and Travis Tritt. Our big indie seller is Steve Vai."

BEBOP RECORDS, Ridgeland, Mississippi

Reporting: Kathy Morrison
 "Wilson Phillips and Depeche Mode are selling well for us. Of course, M.C. Hammer is doing well, too. Linda Ronstadt has picked back up, and so has the *Pretty Woman* soundtrack. Ice Cube and Johnny Gill are selling well for us, as far as R&B goes. Keith Sweat is really doing well. In country, Garth Brooks is doing well. George Strait is doing o.k. He did well initially, but has kinda dropped off. With the indies, Steve Vai is selling real well. Digital Underground and 2 Live Crew are doing well, also."

RICHMOND BROS., Pensaulken, New Jersey

Reporting: Tim Comerford
 "Johnny Gill is doing extremely well. Madonna is picking up after her last two shows here. Jeff Healey, Slaughter and Faith No More are all doing well. The Sundays are really big for us. Phil Collins and Depeche Mode have definitely picked back up. On the indie labels, Steve Vai is doing real well. Ice Cube is doing it big-time. The *Pretty Woman* soundtrack has really surprised me."

MICHIGAN WHEREHOUSE, Lansing, Michigan

Reporting: Frank Jenks
 "Ice Cube and M.C. Hammer are smoking. Bell Biv Devoe are still hot. We had a great week with Keith Sweat out of the box. Jude Cole is starting to

pick up, and so is Midnight Oil. In the rock vien, Faith No More and Dio are smoking. Slaughter is still doing well. Bad Company had a huge first week out. Revenge, Jeff Healey and Mariah Carey were also huge debuts out of the box. Alabama and Clint Black are the stand-outs in country. On the gospel side, the Winans are doing really well for us. The 2 Live Crew are smoking again. The Soul II Soul is getting a lot of reponse from in-store play. The new Eric B and Rakim are getting a lot of in-store play as well and are going to be huge. I think the Gene Loves Jezebel will be pretty big for us."

RECORD BAR, Durham, North Carolina

Reporting: Kevin Hawkins
 "New Kids on the Block are still holding in there pretty much. Madonna, Michael Bolton and *Pretty Woman* are still selling and are top ten. R&B-wise, M.C. Hammer is still the top record and is almost selling two to one over our #2 record. Keith Sweat came in at #2. Johnny Gill and Bell Biv Devoe are still top ten. Some records that seem to be starting to break are After 7, which looks like it's getting ready to go top ten. I think as soon as the Anita Baker record hits, it will be a top-five record. With country, the Kentucky Headhunters record is still doing really well. The George Strait record is #14 across the chain, and we just seem to just blow the hell out of it. The Clint Black record is still selling really well. Right now our #1 indie record is still the Ice Cube. The Steve Vai album was our #1 indie for a while but then dropped to #12 once all the excitement got out of the way. The Digital Underground is also a real strong indie for us right now. The one record which has kinda surprised me which is breaking out a little bit is this Scatterbrain record. For three weeks in a row we've sold over 100 pieces a week."



On their recent European promo tour, SBK Records artists Wilson Phillips received word that their debut LP, *Wilson Phillips*, and debut single, "Hold On," had been certified Gold in the U.S. The album is now rapidly approaching platinum status. The good news (and the gold records) were delivered by Charles Koppelman, Chairman/CEO SBK Records Group. Pictured, from left: Wendy Wilson, Carnie Wilson, Charles Koppelman, Chynna Phillips.



Pictured at the Chelsea, N.Y. restaurant, Fiasco, presenting The Smithereens with RIAA-certified gold album awards for their Enigma/Capitol release, *Smithereens 11*, are (left to right) (top row) Jim Babjak, Smithereens; Burt Stein, manager; Clark Duval, Director of Artist Development, Capitol Records; Mike Mesaros, Smithereens; Ed Stasium, producer; Dennis Diken, Smithereens; Freddy DeMann, manager; (front row) Lou Mann, Vice President, Sales; Hale Milgrim, President, Capitol Records; and Pat DiNizio, Smithereens.

BY ALEX HENDERSON



GWAR

INDIE PROFILE

METAL BLADE

THESE DAYS, MAJOR LABELS ARE SIGNING METAL AND HARD ROCK bands left and right. But when Metal Blade was founded in 1982, metal wasn't a high priority at most majors. Helping to fill that void, the L.A.-based indie relased the first *Metal Massacre* compilation (which marked the first time Metallica, Ratt and Black and Blue were heard on vinyl) in '82 and subsequently signed such head-bangers as Slayer, Lizzy Borden, Armored Saint, Pandemonium, Bitch, D.R.I. and Fate's Warning.

"When I first started doing this," Metal Blade CEO Brian Slagel recalls, "it really wasn't meant to be a job or a record company. I just did it for the love of the music. At that point, the major labels didn't care at all about metal, and I wanted to see these bands that were playing around L.A. get something out on vinyl. I did it for fun. But as time went on, Metal Blade became a real label. We focused more and more on being a legitimate label."

Having recognized the commercial potential of Metallica and Slayer before the majors, how does Slagel feel about the majors' increased interest in metal and hard rock? "It's good and it's bad," he replies. "It's good that bands like Metallica have a chance to be on a major label and reach a larger audience. But on another level, it's bad because every major label is jumping on the bandwagon and trying to sign as many metal bands as they can. They're putting out a glut of metal stuff, and a lot of it isn't very good because, to be honest, a lot of people at the majors just don't understand metal."

While Metal Blade was once distributed by Enigma, the San Fernando Valley-based indie recently entered a distribution deal with Warner Brothers. "It's given us an influx of more cash, which helps us give our bands more of a push," Slagel notes. "Warner has Slash and Tommy Boy and Sire, so they understand how independent labels work. They've given

us complete freedom to do whatever we want to do. They're a very artist-oriented label, and you see that in the freedom they've given Faith No More and Jane's Addiction."

Part of Metal Blade's association with Warner involves providing street-level, underground promotion on Warner artists Dio, Faith No More and Jane's Addiction. "Warner hasn't dived into the metal market very much because they aren't educated to it," Slagel explains. "One thing that was very important to them was for us to help them market their bands like Faith No More and Jane's Addiction and Dio. They didn't have any people who could really do a great job as far as getting their records to the underground—metal radio, metal retail, metal press."

Having released product by Slayer, Gwar and other bands on the PMRC's black list, what are some of Slagel's thoughts on censorship and efforts to ban the 2 Live Crew in certain areas? "Anyone who wants to hear the 2 Live Crew or Metallica or Gwar is gonna have to take an active role in writing congressmen and complaining to record stores and anything else to curb this thing before there's a snowballing effect," he asserts. "If this continues to happen, what's next? Is a Slayer record, a Billy Joel record next? And from there, do we go to books? Who knows where it will end? It's a frightening thought."

INDIE NEWS

RHINO: Leave it to Rhino to drop dopejams from days gone by. Rhino's 16-track CD reissue, *The Best Of KC & the Sunshine Band*, boasts such slammin' '70s funk as "Get Down Tonight," "Shake Your Booty," "That's the Way I Like It," "Do You Wanna Go Party" and "I'm Your Boogie Man," as well as KC's 1983 comeback hit "Give It Up." On the '60s tip, Rhino's new CD configuration of *The Kinks' Greatest Hits* contains "You Really Got Me," "I Need You," "All Day and All of the Night" and "I Need You"—rockers that had a definite influence on the development of hard rock and metal—and more melodic pieces like "A Well Respected

Man" and "Set Me Free." Compilations scheduled for July release on Rhino include *On the Beat: The Disco Years, Volume II; Heavy Metal Memories; Groove And Grind, Vol. I: '50s and '60s Dance Hits; The Best of Merle Travis and Get Down Tonight: The Best of TK Records*. The latter will include material by KC & the Sunshine Band, George McCrae and others who recorded for the dance-oriented TK during the '70s. *The Best of the Bobby Fuller Four*, which Rhino originally scheduled for May release, is also due out in July...

RYKODISC: In July, Rykodisc is reissuing two more David Bowie albums—*Aladdin Sane* and *Pinups*—as well as *Blues in the Mississippi Night*, a classic recording featuring songs and narration by bluesmen Memphis Slim, Sonny Boy Williamson and Big Bill Broonzy. The music, recorded in 1946 but not released until 1959, was suppressed at the artists' request because of its brutally honest descriptions of Black life in the South prior to the civil rights revolution—Slim, Williamson and Broonzy literally feared for their lives. In essence, the bluesmen were documenting African-American life just as rappers are doing now. But in 1990, Public Enemy, N.W.A, Ice-T, Boogie Down Productions and others are refusing to keep quiet about the repressive conditions African-Americans face in the '90s. Consequently, a nervous Big Brother is hell-bent on censoring them...

INDIE MISCELLANEOUS: Mary's Danish is recording its next album for Chameleon/Capitol... Enigma is scheduled to release Devo's *Smooth Noodle Maps* on July 10. Twelve years have passed since *Are We Not Men? We Are Devo!*, and man has been steadily de-evolving ever since... The Pittsburgh-based NFO label has released an impressive 7" EP spotlighting the city's hardcore punk scene. The stand-out track is "Killing Me," a song by the all-girl Pittsburgh punkette posse, Barbed Wire Dolls, attacking corruption in the medical profession. While Travesty's "World Gone Mad" is classic punk nihilism, the Hard-On Gang's "I Lost My Socks (In Heidelberg)" is kind of a punk version of A Tribe Called Quest's "I Left My Wallet in El Segundo." NFO has another winner in Necracedia's new 7" single, "Tired"/"Blinded." The latter attacks

self-serving, poor-hating, pseudo-patriotic right-wing yahoos, while "Tired" is about being fed up with a world of fighting and hate...

INDIE REVIEWS

ALBUMS

□ **ANNABOUBOULA:** *In the Baths of Constantinople* (Shanachie 64022)

Annabouboula, a trio of Greek Americans, epitomizes the ambitiousness of the world-beat movement on *In the Baths of Constantinople*. Singing in Greek, the bilingual New Yorker Anna Paidoussi-Drakopoulou shows herself to be a highly expressive vocalist on an infectious album fusing traditional Greek belly-dance music with elements of pop, rock and dance music. In a world where misunderstanding of one another's cultures leads to racism and bigotry, world beat won't cure the problem, but is doing its part to help break down the cultural barriers. Serious innovation in effect, boyeee.

□ **LADYSMITH BLACK MAMBAZO:** *Classic Tracks* (Shanachie 43074)

If you're singing a cappella, you damn well better have a strong, expressive voice. Ladysmith Black Mambazo, South Africa's leading mbubu posse, and the South African counterpart of a Black American church choir, realizes that. Lead vocalist Joseph Shabalala and his associates sing with so much power and authority on *Classic Tracks*, a 14-song collection recorded during different periods of the group's pre-Warner Brothers years, that instruments aren't even missed.

□ **THE FOUR HORSEMEN:** *The Four Horsemen* (Ill/Caroline ILL 02)

From the rockabilly-ish "Hard Lovin' Man" to the AC/CD-isms of "Welfare Boogie" and "High School Rock 'N' Roller," the Four Horsemen unapologetically embrace '70s-style guitar-powered, AOR-friendly rock on an EP that inspires comparisons to Grand Funk and Status Quo. Although hardly innovative or breathtaking, *The Four Horsemen* (which was recently released on CD) is enjoyable and heartfelt.



The Four Horsemen

SHOCK OF THE NEW

BY KAREN WOODS

IF I HAD A PICTURE I wouldn't have to run old Sumo baby, below. Nothing like starting a column out with a complete non-sequitur, but the picture line has been running around in my head for three days now. You'd think it would be tired, but *nooooo*.



hilt

The line is from a song called "Get Stuck," the first single from the soon-to-be-released Hilt album, *Call the Ambulance (before i hurt myself)*. Hilt is a side project consisting of Dwayne Goettel and Cevin Key from Skinny Puppy, Sons of Freedom's Don Harrison, producer Dave Ogilvie and vocalist Al Nelson, who, according to Key, "says he doesn't have a funky bone in his body." You wouldn't know it to listen to Hilt, especially to songs like the single or "No Crak on Junk St." Caterwaul's Besty Martin and Mark Schafer make an appearance as well, on "Stoneman," which has been remixed and will be released as the second single.

How to describe Hilt? "Cool" comes to mind, but that doesn't help you much, does it? I can't think of a word that sums it all up, so I might have to make one up—something like "psychofunk," or "electrobabble," or "industriokinetic," or "something that was recorded by a bunch of guys who know what they are doing, for under \$10,000." On second thought, I think we'll just stick to "cool." You can make up your own words.

Hilt is actually one of three side projects that are coming out in the near future, all interconnected because of Goettel and Key. The second project is called *Cyberactif* (I hope that's spelled correctly), a reunion of sorts with Front Line Assembly's Bill Leeb (Wilhelm Schroder during his days with Skinny Puppy). The third is *Doubting Thomas*, which is just Key and Goettel. The latter two will be coming out on Wax Trax, Front Line Assembly's label, and Hilt is out on Netwerk, which is Skinny Puppy's label.

Key says that each of these albums was necessary in its own way, and that each has its own distinct personality. "Each one of them was like bloodletting, like getting something out of your system and finally taking care of it. We've always had this huge stockpile of stuff hanging around—there's a big box full of these cassettes, not necessarily anything that deserves vinyl, but eventually it adds up. So we had these definitive styles happening, like Hilt and *Doubting Thomas*, or like *Tear Garden* [a 1987 album, *Tired Eyes Slowly Closing*, with Edward Ka-Spel from *Legendary Pink Dots*], and the songs were unsuitable for Skinny Puppy, so we thought 'Let's use them elsewhere.' And to finally get a situation happening where we could use these other series of songs, it seems like we're covering a lot more of our own personal musical ground. Because we don't really lie in just one area of reality as people, we change a lot. I mean, there are times when we can't listen to anything with drums, and there are times when we just can't take life seriously. Hilt is kind of like that—the complete insanity, the growing-up years."

Along the same lines, he says *Cyberactif* is "sort of the experience of discovering the whole electronic genre. I went through that with Bill, in the early '80s—Throbbing Gristle, Cabaret Voltaire, the whole Wild Planet thing." They got involved with a network of people who sent each other "these very strange, weird tapes. We were getting all these things and going 'Wow, I've never heard anything like this before.' So *Cyberactif* is sort of like us exploring the enthusiasm we once had about that genre, like us saying 'What was it that we really wanted, that was tingling us in a certain way at that time?' It's also about their attempt to figure out what was missing, "the missing link, and to sort of tie it up for Canada, because we had the Haters, which was a total underground industrial band, and that was it. That's actually how we started Skinny Puppy, exchanging tapes with these people."

About *Doubting Thomas*: "That's Dwayne's and my passion for what we used to call 'crier music'—like music in a movie, the way it can bring a tear to your eye, that sort of thing. It's weird, I don't know... I can't really put a label on it, because it's the most different of the whole lot. It sounds like it could be completely different people. There's a whole different aspect involved. In a way, it's more serious. It's also some of our most favorite stuff."

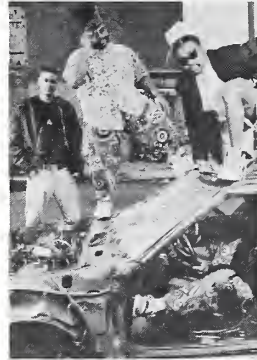
In essence, it's ten years of the time/space/music continuum condensed into three albums—Hilt being adolescence; *Cyberactif* being early adulthood, the time when you start figuring out what winds your clock; and *Doubting Thomas* perhaps being the age when cynicism sets in. Catharsis for the creators, a history lesson of sorts for the listeners, and something to hold you over until the bands involved release their separate visions of what happens in the next ten years.

While I have your attention, there are two rumors that need to be dispelled, for the zillionth time. Dispelled rumour #1: Skinny Puppy did not break up. Neither are they in Europe. They are in the studio as you read this, working on the next album—three songs basically down, seven more to finish, and a tour in the works for late fall. DR #2: Nivek (not Nigel or Nick or Nevik) Ogre and Dave Ogilvie are *not* the same person. Nor are they related. They do have the same last name, but one is Kevin, the singer, and the other is Rave, the producer. Stay tuned.

HEAVY METAL

BY ALEX HENDERSON

HEADBANGER FUNK, Y'ALL: One of the deffest, dopest movements of recent years has been the fusion of soul/funk with metal/hard rock and/or hardcore punk, so yours truly is plugging some of the chocolate and vanilla



24-7 SPYZ

brothers who be gettin' busy on that tip—including the *Red Hot Chili Peppers*, *24-7 Spyz*, the *Electric Boys*, *Psychefunkapus*, *L.A.P.D.* and *White Trash*. To their credit, these bands are equally distinctive. While the Peppers (who have had the honor of working with p-funkmaster George Clinton) blend punk, funk and metal; 24-7 Spyz' delightfully eclectic mix includes funk, rap, metal, thrash, punk and reggae. The *Electric Boys* and *Psychefunkapus* both combine hard rock, funk and psychedelic elements, but the latter emphasizes the funk more. Although punk/funk/metal posse *L.A.P.D.*, which records for *Triple X*, inspires comparisons to the Peppers, its harmonies have a darker, more ominous quality. *White Trash*, which signed with Elektra in early spring, adds some funk to its Aerosmith-influenced boogie. Meanwhile, a number of un-



Lucy Brown
(Photo by Sean M. Smith)

signed bands, like *Shockadelic* and *Lucy Brown*, are also gettin' busy. The L.A.-based *Shockadelic* draws from such sources as *Funkadelic*, *Sly Stone* and *Graham Central Station*, but is much more metallic. A *Lucy Brown* demo, courtesy of *Concrete Marketing*, reveals that this posse has a definite passion for early *Funkadelic a la "Super Stoopid,"* which the band covers on its own and incorporates rock to a greater degree. *Lucy Brown*, whose lead vocalist, *Gene Hawkins*, sings with a lot of soul, will be showcased at the *New Music Seminar* in mid-July. For more information on LB, contact *Melanie Schaffner* at *Concrete Marketing* at (212) 645-1360. Good God, y'all! Bang that head on the good foot!...

STUDIO SAVAGERY: *Queensryche's* long-awaited follow-up to *Operation: Mindcrime* may be released on EMI in September or October... *Christian rockers Stryper* are still bangin' their heads for Jesus, although an advance cassette of their forthcoming album *Against the Law* (which *Enigma* plans to release in late August) underscores the band's lyrical and musical evolution. Lyrically, the *Tom Werman*-produced album isn't as overtly gospel as on some of its earlier material. Musically, *Stryper* is taking a less-metallic hard-rock approach. The album's standout track is a cover of *Earth, Wind & Fire's "Shining Star,"* which *Stryper* transforms from get-down soul/funk into guitar-crunchin' rock... *Winger II: In the Heart of the Young* has a tentative release date of July 24... *Charisma* is scheduled to release *Reverend's* debut album, *World Won't Miss You*, on August 3. The choir's lead vocalist is *David Wayne*, formerly of *Metal Church*. The album will include a cover of *Black Sabbath's "Hand of Doom"...* *Pantera's* amusingly-titled *Cowboys From Hell* is due out on July 24 on *Atco...* *The Big F*, which finished an American tour in late June, may enter the studio in the fall... *Manowar* has been rehearsing new material and may begin recording its next album in July... "This Times It's Love" will be the first single from *D'Molls' Warped*, which *Atlantic* is planning to drop in early July... *Wild Rags* may release Mexican moshers *Toxodeth's* debut album, *Mysteries About Life and Death* in mid-July...

HIGHWAY TO HELL: This summer, *Ratt* is touring as special guests of *Motley Crüe*. The rodents' set will include material from their *Detonator* album, which is scheduled to hit the streets in mid-August... The moshminded *Flotsam & Jetsam* is presently touring the U.S. with *Prong*. *Triad Artists, Inc.* has announced dates through mid-July... *Vicious Rumors* has returned from a European tour... In August, *Gwar* hits the road with *Agony Column...* *Danger Danger*, whose self-titled debut album on *Epic* has sold more than 300,000 units, is opening for *Kiss* on July and August dates. The band has already opened for *Alice Cooper* and *Faster Pussycat...* Although *Slaughter* is more hard rock than metal, the band sequed into *Black Sabbath's "Sabbath, Bloody Sabbath"* in the middle "Eye to Eye" at a recent show opening for *Kiss*. In Peoria, Illinois, two local strippers joined *Slaughter* on stage and removed most of their clothes as they danced on top of two 30-foot stacks of speakers during "Up All Night." *Mark Slaughter* was quoted as saying, "Strippers are the unsung heroes of our generation, and we salute them."

METALHEAD MISCELLANEOUS: *Lita Ford* is 1990's inductee into *Circus* magazine's *Rock Hall of Fame*. *Circus* publisher/editor in chief *Gerald Rothberg* presented the flygirl with the annual award in the publication's Manhattan office. Inductees from previous years include the *Doors* (1970), *Led Zepelin* (1975), *Alice Cooper* (1973), *Van Halen* (1982), *Black Sabbath* (1974) and *Motley Crüe* (1985)...

ON JAZZ

BY LEE JESKE

STAN, TWO: *The second half of a two-part interview with tenor sax titan Stan Getz. Cash Box: Are you optimistic about the state of jazz today?*

Getz: Most definitely. I always have been. There's always shit about "Jazz is dead." It's not dead. It's just gone through some bad periods, that's all. When that hate music came on the scene—that politically oriented music—sure, I wouldn't listen to that either. Why would the people listen to it, man? Any kind of art form is put on the Earth to enhance life, to make it beautiful. You don't want to read too much in it. You just want to enjoy it. Don't analyze this shit to death.

CB: *Back when you started, 40 years ago, there were jazz giants walking the Earth—Lester Young, Coleman Hawkins, Charlie Parker... People look around now and ask, "Where are today's giants?" Is that not a fair question?*

Getz: Where are the new jazz giants? I don't really think about it, but now that you mention it, I believe that this country has made it so that the economics are so hard...where everybody has to work so hard to have TV sets and Nike shoes. The kids have too much. They don't want to spend time in a cellar having jam sessions. They want to have fun. They don't want to put any indoctrination time into this music.

CB: *Was it more a case then of living for the music? That the music was more important than where it might get you?*

Getz: Oh, definitely. People ask me about success. I never once thought about success. To this day, it's a by-product. What I thought about was bettering the music, always trying to become good at the music—which you never do, because what you hear in your head is better than what you do, always.

That's all you think of. I never thought of leading a band. When it was thrust on me to lead a band, what did I know about leading a band? The kids have seen the success of the older-timers and they say, "Well, okay, I'll get a band. I'll make a record, get a record company and make a record. I'll win the *down beat* poll and sell some records and be famous." They shoot ahead too quickly.

CB: *If kids today wanted to woodshed, wanted to play in the cellars, could they live that kind of life today?*

Getz: I don't think that economically they're allowed to.

CB: *So the giants were created in an environment that's gone.*

Getz: Yeah. It's gone, but it could be brought back. But why the fuck bring it back? Who cares that much? That's all we had to do. We chose something. When I was a kid in the Bronx, in the '30s, you usually ended up leaving the Bronx or staying there as one of two things—either a cop or a member of Murder, Incorporated. So my little saxophone was a passport for me, and I loved it.

That's all there was to do was to play the saxophone. I played eight hours a day for two years when I was 13, and I left on the road when I was 15.

CB: *Maybe this is a funny question, but ultimately in your career, do you feel that being a White musician has helped you or hurt you?*

Getz: Hmmmm. It's a double-edged thing. I think both, but I think it's more hurt, to be accepted as a bonafide jazz great. "How can he be great, he's White?" And also...I don't know, I don't want to get into that shit. I don't care what color a guy is. But I did have some reverse discrimination.

CB: *I would have thought it made it harder for you.*

Getz: I think so. To this day, I can tell you stories about promoters who treat me like, "There's not enough charisma about a White star." Some of the White promoters, they look up naturally to the Black and not the White. They neglect their own.

CB: *I have this sense, reading about you, that is: "Stan Getz, a great tenor player—but a great White tenor player."*

Getz: You're absolutely right. In France, for years, I was billed, not to my asking, as "Le Premier Saxophonist, Blanc." It pissed me off.

There is reverse prejudice. There is backwards prejudice. There's "Crow Jim" in music. And I don't blame the Black people for feeling that way—what have they been given to do in this country? They've always been the underdogs—what is it, sports and music they're allowed to shine in? So I don't blame them, and I just lived with it.

It's nothing—as long as you're playing music and you can stand next to a Black man and cut him a new ass.

CB: *Pepper Adams told me once that one reason he become a baritone player was that every young tenor player he knew at the time played like Stan Getz—there were too many Stan Getz clones. Herbie Mann told me the same thing about becoming a flutist.*

Getz: Yeah, Herbie told me that. I tell you, that's what really impressed me, when I taught at Stanford. All these kids have their heroes, and nobody plays like themselves. I spent the whole time trying to convince these kids that the main thing that makes jazz so good is that it's an expression of the individual. Don't belittle your own individual selves. Stop imitating after a while.

Alright—you could tell that I played like Lester Young, but who you love you sound like for a while. You've got to let yourself go on to your own thing. Don't forget, there were two other people on wind instruments that impressed me. When I was 16, a year with [Jack] Teagarden, who played the trombone like you can not believe, he was so great. And then there was Benny Goodman, at 18.

Well, there's a lot of Stan Getz imitators, right. I hate to hear the bastardization of the real thing—it makes me sound like I sound to myself—insipid. And I'm not insipid. It's like a cartoon.

CONTEMPORARY JAZZ

July 7, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	TOKYO BLUE (EMI 92248)	NAJEE	1	9
2	CORNUCOPIA (Blue Note/Capitol 92356)	STANLEY JORDAN	2	11
3	LONDON WARSAW NEW YORK (Epic E 45472)	BASIA	3	17
4	BELA FLECK & THE FLECKTONES (Warner Bros. 26124)	BELA FLECK & THE FLECKTONES	13	5
5	HEAD OVER HEALS (Orpheus/EMI 75615)	ALEX BUGNON	12	3
6	LOVE GODDESS (Startrak/Ichiban 4021)	LONNIE LISTON SMITH	10	7
7	FAST FORWARD (GRP 9608)	SPYRO GYRA FEATURING JAY BECKENSTEIN	DEBUT	
8	DELIVERANCE (Jive/RCA 1329)	JONATHAN BUTLER	9	5
9	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	4	11
10	COLLECTION (GRP 9611)	LARRY CARLTON	DEBUT	
11	EDGE OF THE WORLD (Verve Forecast/Polygram 843 011)	TOM GRANT	16	5
12	TOE TO TOE (MCA 6334)	RANDY BRECKER	11	7
13	OUT OF THE SHADOWS (Atlantic 82065)	PAUL JACKSON JR.	14	3
14	NO BORDERS (MCA 6380)	KEIKO MATSUI	19	3
15	JUST LIKE MAGIC (GRP 9609)	SPECIAL EFX	20	3
16	LIVE AT THE ROYAL FESTIVAL HALL (JMT/Polygram 834 436)	JOHN McCLAUGHLIN	DEBUT	
17	INSIDEOUT (GRP 9601)	CHICK COREA	8	15
18	NEW PANTS (Warner Bros. 26152)	FLIMM AND THE BB'S	5	9
19	A TIME FOR LOVE (Muse 5381)	GLORIA LYNNE	22	3
20	A LADY WITH A SONG (Columbia C 45378)	NANCY WILSON	7	11
21	OTHER PLACES (Nova 9025)	BRANDON FIELDS	DEBUT	
22	PERSONAL (MCA 6335)	GEORGE HOWARD	6	13
23	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	15	17
24	AT LAST (Spindletop 129)	SAM RINEY	17	17
25	RAVEN (GRP 9602)	DON GRUSIN	21	13
26	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	QUINCY JONES	18	25
27	PENSYL SKETCHES #2 (Optimism 3223)	KIM PENSYL	23	23
28	LIVE (Arista 8613)	KENNY G	24	25
29	MIL AMORES (Narada 63010)	DOUG CAMERON	25	15
30	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	26	28
31	BEAUTY WITHIN (Blue Note/Capitol 91650)	CHARNETT MOFFETT	27	23
32	PUBLIC ACCESS (GRP 9598)	STEVE KAHN	30	15
33	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	28	36
34	SWEET AND SAXY (Warlock 2713)	KIM WATERS	29	19
35	ZIL (Verve Forecast/Polygram 841 929)	ZIL	31	9
36	STREET SMART (Columbia C 45397)	EDDIE GOMEZ	32	11
37	DIFFERENT PLACES (NOVA 116)	TONY GUERREO	33	13
38	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	34	34
39	FRONT SEAT (Elektra 60906)	SADAO WATANABE	35	25
40	RITUALS (PRIVATE MUSIC 2062)	MICHAEL COLINA	36	13

CB: *Somewhere I read that this was your 50th year in music. Is that true?*

Getz: This is one month short of when I earned my first buck, 50 years ago. How I earned that buck was, my father and mother belonged to a civic and welfare organization called the Richard T. Donahue Association and Ladies Auxilliary. Essentially, it was a group of poor people who, on Thanksgiving and Christmas, gave baskets to poorer people. And they played cards.

I was playing saxophone about three, four months—rehearsing with a few guys—and they said, "Come on, kids, and play for us while we're playing." So we played and we played and we played, and finally, to get us to go home, to get us to stop playing, they gave us each a buck.

I remember, I saved that buck. We were going to frame it. But my father used to come home on the subway and get off at Freeman Street. I could tell by the look on his face, as he was walking down the stairs, whether he had found a job that day, because they didn't allow Jews into the printers union at that time. And he didn't score that day. So I used my buck to buy us that Shabbos night dinner. And I'll never forget—that's the greatest feeling I ever had in my life, helping out my family that night. So it's actually 50 years in music.

RAP

BY ERNEST HARDY

"I THINK THAT'S TOO SIMPLE," says Rebel M.C. with some frustration at the latest media simplification (and generalization) of British dance music, "just to say that 'A lot of [new] British musicians start out as deejays.' It's not like, just because you're a deejay you can become a musician, or even that you're musical. Music, for me, is just like [it was] for everyone else who makes music—something I started a love for at a very young age. I had a lot of different musical influences and I channeled a lot of my musical energy through the sound system which I had in my apartment."



Rebel MC

Twenty-four year old Mike West (a.k.a. Rebel M.C.) is taking issue not with the fact that so many of the powerhouses in the British dance scene (Norman Cook of Beats International and Jazzie B. of Soul II Soul, among others) have started as deejays, but with the implication that it's an easy transition or one that somehow calls into question their musical talents or aptitude. For all doubters, though, West got his credibility the old-fashioned (as in '80s) way...he

earned it, in the deejay booth. Having started with a foundation that was based on pure love of music, West developed his rap style while DJ-ing at parties, and soon turned to recording his blend of hip hop, House, and reggae. In 1989, he released the singles "Just Keep Rockin'" and "Street Tuff" with rappers Double Trouble. "Street Tuff," the first U.S. single, is also the biggest-selling rap single in U.K. chart history.

Like his above-mentioned peers, Rebel M.C. sets forth a philosophy of brotherhood and unity, both of which he feels are especially important in today's politically repressive, oppressive times.

"The main philosophy is the fact that the color of a man's skin is a biological condition. It has no bearing on his ability or intelligence. This Black and White thing of who's right and who's wrong...I think we should go on a higher level than that. We should deal with how we're living now. There's a lot of things out there bad in the world—simple things that could be improved in a day, just like that—but they're not being improved because, I don't know...a lot of people, I don't think, want change. I see my music, and other people's as well, as helping to push ideas forward."



IT'S A MATERIAL THANG: As a bonus for signing with Orpheus Records, Compton's Most Wanted were presented with a custom Corvette. One. Between them. It was presented to them by president Charles "Moneybags" Huggins, and Walter "Deep Pockets" Lee, vice president and general manager. (Just kidding about Moneybags and Deep Pockets.) Pictured are (l-r): Chill MC (of Compton's Most Wanted), Charles Huggins, DJ Slip (co-producer of *It's a Compton Thang*), Eight (of Compton's Most Wanted), Walter Lee and Unknown DJ (producer/manager, Compton's Most Wanted).

RAP ALBUMS

July 7, 1990 The square bullet indicates strong upward chart movement. Total Weeks Last Week

1	PLEASE DON'T HURT'EM (Capitol 92857)	M.C.Hammer	1	15
2	AMERIKKA'S MOST WANTED (Priority 57210)	Ice Cube	5	5
3	BLACKS MAGIC (Next Plateau 1019)	Salt -N- Pepa	4	5
4	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	Public Enemy	2	9
5	SEX PACKETS (Tommy Boy TBC 1026)	Digital Underground	3	11
6	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RYTHEM (Jive 1331)	A Tribe Called Quest	9	9
7	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros.	6	23
8	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	8	32
9	LIVIN' LIKE HUSTLERS (Ruthless 4604)	Above The Law	18	3
10	NEW FUNKY TRIBE (4th & B'Way 4017)	Boo-Yaa T.R.I.B.E.	10	11
11	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	West Coast Rap All Stars	DEBUT	
12	TO THE EAST, BLACKWARDS (4th & B'Way/Island 444 019)	X-Clan	14	7
13	WORLD POWER (Arista 8536)	Snap	DEBUT	
14	PLAY IT AGAIN, SHAN (Cold Chillin/Warner Bros. 26155)	M.C. Shan	15	9
15	MASTER PEICE (Fresh/Sleeping Bag 82016)	Just Ice	DEBUT	
16	HOLY INTELLECT (Profile 1289)	Poor Righteous Teachers	16	7
17	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	27	48
18	LET THE RHYTHM HIT EM' (MCA 6416)	Eric B. & Rakim	DEBUT	
19	PAWNS IN THE GAME (Skywalker XR111)	Professer Griff And The Asiatic Disciples	11	15
20	FUN HOUSE (Select 21638)	Kid'N Play	7	13
21	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT (Geffen 24289)	Silk Tymes Leather	DEBUT	
22	A SHADE OF RED (Virgin 91269-4)	Redhead Kingpin & the F.B.I.	12	23
23	THE INCREDIBLE BASE (Profile 1285)	Rob Base	13	23
24	PETERS POSSE (Peters 1001)	Various Artists	17	11
25	THE DOGS (On Top 2003)	The Dogs	19	13
26	DON'T SWEAT ME (On Top 9003)	M.C. Shy D	20	13
27	LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)	Tony M.F. Rock	22	17
28	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	21	30
29	4 (Reprise 26049)	Def Con 4	23	13
30	AND IN THIS CORNER... (Jive/RCA 1188) D.J. Jazzy Jeff & the Fresh Prince		24	34
31	2-4 THE BASS (Sedona 7521)	Def Dames	25	17
32	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	28	35
33	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grand Master Slice & Izzy Chill	26	35
34	BIG TYME (MCA 42302)	Heavy D. & The Boyz	29	52
35	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	30	39
36	FUNKT TECHNICIAN (Wild Pitch 2003)	Lord Finesse & D.J. Mike Smooth	31	11
37	TO HELL AND BACK (Profile 1283)	Nemesis	33	25
38	HIP HOP PRANKSTER (Priority 57117)	Bobby Jimmy & The Critters	34	15
39	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	35	32
40	LARGE AND IN CHARGE (MCA 6354)	Chunky A	32	28



PARTYHOWYALIKE: Members of Digital Underground met with Dan Ackroyd backstage after a recent Los Angeles performance. They were discussing the Ackroyd-directed comedy (as yet untitled) featuring Chevy Chase, John Candy, Demi Moore, Ackroyd and the Digital Underground posse. The flick's due later this year. Pictured are (l-r): Chopmaster-J of Digital Underground, Ackroyd, Shock-G of Digital Underground, and group manager Atran Gregory.

COCINANDO

BY TONY SABOURNIN

I OFTEN DESCRIBE *COCINANDO* AS THE ARENA WHERE EDITORIAL journalism meets market research. This is most applicable in describing the concept of the CPP, short for "Chart Positioning Purchases": the exchange of premiums—usually free goods—for favorable chart information.

For starters, let's clarify that this notion was *NOT* invented by Hispanics, nor is it exclusively used in our industry. But anyone who knows anything about our business knows it exists. Its alarming increase in frequency, detected during the various investigations effected in each of our six regional charts, rests at the core of this piece, as CPP is one of the most deceitful industry practices—a lie to each and all that helps no one.

Admittedly, this trick is perfect for database research procedures, where the weighted value of the principal reporters illuminates a clear path for any half-awake label to the charts' top ranks. The only prevention of this is the *humano* involvement in the research process. The warning signs are eminently and similarly clear, particularly when the reporters' information differs drastically from the information obtained from the subsequent sales sources.

The beneficiaries of this deceit will not flood all reporting sales levels with the same free-goods offers because—human nature being what it is—this practice will certainly create an inextinguishable counteracting friction amidst the labels' main distributors, who will put all kinds of pressure to receive this same deal, preferably for an eternity. More importantly, in an ambience as *bochinchera* as ours, it will also erode rapidly the CPPed artist's reputation as a true *vendedor*.

Reasons used for its practice, more often than not, evolve around a label's desire to show a certain artist (or his/her manager) that they are getting the job done, that one of us trade publications is acknowledging that product's sales success. This is where the whole fallacy lies.

Sales figures don't lie. When an artist is a good seller the numbers back it up. When an artist is a CPP the numbers simply aren't there. Moreover, the units given away for free are accountable somewhere in Promotionland; for royalty payment purposes, they don't exist—a situation additionally detrimental to composers and publishers alike.

It will be much more productive for the labels to instruct artists whenever possible (considering their hard-shell ego-shields) as to the market's idiosyncracies, with proper A&R guidance, with specific strategies geared to increased sales, rather than deceiving short-cuts to a fictitious success.

Otherwise, CPPs, like their onomatopoeic physiological function, will be urinating upon themselves.

THE INK JUST DRIED ON THE CONTRACT ASSURING THE LONG-RUMORED RETURN OF pop star José Luis ("El Puma") Rodríguez to CBS Discos International, womb of his pre-PolyGram triumphs. Héctor Maselli, Rodríguez's long-time manager, confirmed that the three-album deal includes



Jose Luis Rodriguez

CBS Discos' re-release of the top-charting production *Con el Mariachi Vargas de Teclatlán*, since it was licensed to Mercury Latino only for distribution.

Although Maselli did not disclose the financial terms, for obvious reasons, respected sources have told us that the last Mercury Latino proposal refused by Rodríguez exceeded \$500,000 per album. He did confirm, however, that El Puma's production team is furiously working to complete its first full-fledged CBS release by October 1.

MIAMI LATIN LPs

July 7, 1990 The square bullet indicates strong upward chart movement.

- 1 MI MUNDO(CBS Discos) LUIS ENRIQUE
- 2 CON EL MARIACHI VARGAS(Mercury Latino) J.L. RODRIGUEZ
- 3 EL SONERO DE AMERICA(Sonotone) JOE ARROYO
- 4 SOMOS TAL PARA CUAL(CBS Discos) MARISELA VERENA
- 5 LA BILIRRUBINA (12")(Karen) GRUPO 4-40
- 6 ACUARELA DEL CARIBE(CBS Discos) WILLIE CHIRINO
- 7 QUIEN COMO TU(CBS Discos) ANA GABRIEL
- 8 LA COCO BAND(Kubaney) POCHI Y SU COCO BAND
- 9 SALSA EN CALLE OCHO '90(TH/Rodven) VARIOS
- 10 CUANDO YO AMO(Sonotone) RUDY LA SCALA
- 11 SONRIE(CBS Discos) ROBERTO CARLOS
- 12 OJALA QUE LLUEVA CAFE(Karen) GRUPO 4-40
- 13 POR EL RESTO DE MIS AÑOS(Fonovisa) B. ADRIANA
- 14 AL RITMO DE LA VIDA(TH/Rodven) ISSA
- 15 TIERRA DE NADIE(CBS Discos) ANA GABRIEL
- 16 QUIERO AMANECER CON ALGUIEN(Capitol/EMI) D. ROMO
- 17 LOS GRANDES DEL MERENGUE(Karen) VARIOS ARTISTAS
- 18 SOLO(CBS Discos) HANSEL
- 19 LA PERESTROICA(Fonsa) OSCAR DE FONTANA
- 20 MARAVILLOSO CORAZON(CBS Discos) RAPHAEL

SALPICOS Y MORDISCOS: An item from the I-Don't-Know-It-All File. Regarding a recent mention of Fonovisa's dominance in Texas, San Antonio colleague Ramiro Burr clarified that said superiority does not affect the *onda tejana* market. "Recent arrivals from México, particularly from the northern areas, are very loyal to the music of groups like Bronco and Los Invasores de Nueva León. They only buy that type of music. They only attend those types of dances." According to Burr, the *onda* audience, like its interpreters, has a wide variety of musical tastes, from *onda* to R&B, pop, salsa and—yes, *Altigracia*—even merengue.

Last week, the New York charts showed the long-awaited return of Néstor Sánchez onto the sales peaks, with virtually no radio support except for non-commercial stations. We here are mighty glad for *El Albino Divino*, as he not only has one of the finest voices in the salsa market, but also two of the best ears.

RHYTHM & BLUES

BY BOB LONG

HAMMER FORMS BUSTIN' RECORDS: Capitol Records recording artist M.C. Hammer has entered into a joint venture with Capitol Records, Inc. to establish an independent label called **Bustin' Records**, it was announced recently by Hale Milgrim, president, Capitol Records. Milgrim said, "M.C. Hammer has proven himself to be a multi-talented artist, songwriter and producer. Bustin' Records will give him the opportunity to apply his skills to discovering and developing other gifted artists. We at Capitol are proud to be affiliated with this label, which will be a great source of new and original music."

Capitol Records will provide financing for the venture as well as marketing and promotional assistance on specific projects. M.C. Hammer, who will serve as chief executive officer of the Oakland, California-based Bustin' Records, will source and produce the talent for the label. His manager, **Louis Burrell**, will serve as president, and manage the label's operations. Hammer and Burrell currently maintain Bust It Management.

Additional Bustin' Records personnel include **Darrell Butler**, serving as national marketing and promotion director; and **Jonathan Mosley**, handling administration as the label's general manager. An independent field staff is currently being established. CEMA Distribution will handle sales and distribution activities in the U.S. The label's music will be licensed internationally through EMI Music's worldwide companies.

Step Johnson, senior VP/GM, Black music division, Capitol Records, will liaise closely with Bustin' Records to coordinate the release of the new label's product. Johnson added, "It's very exciting to be involved in an innovative project like Bustin' Records and especially with M.C. Hammer, who continually expands the boundaries of creative street music. I see this as another avenue for our company to discover and break new talent."

Bustin' Records' debut artists will be female vocalist **B. Angie B.**, male vocal group **Special Generation**, rap group **One Cause One Effect**, rap artist **Parole** and choreographers/rappers **Ho Frat Ho**. These artists are also part of M.C. Hammer's *Please Hammer Don't Hurt 'Em* Tour '90, which kicked off in June in Louisville, Kentucky.

As an artist, M.C. Hammer has experienced outstanding success on both the pop and Black charts with his triple-platinum album *Please Hammer Don't Hurt 'Em* and the single "U Can't Touch This." His long-form video will be released in July.

M.C. Hammer said, "Bustin' Records is dedicated to developing talent on the cutting edge of the hip-hop/funk sound. With the growing demand for this style of music, the label is making its debut at a great time. I've already enjoyed success with Capitol Records and look forward to this new association as we break more creative ground with the Bustin' label."

SONG STYLIST SUPREME: When you think of song stylists, you immediately think of great vocalists like Aretha Franklin, Sara Vaughn, Gladys Knight, Anita Baker, and a few other artists. Well, here's another name to add to the list—**Elaine Stepter**. This lady really needs no introduction to radio because she has enjoyed musical success with two previous singles, "Promises" and "Always Be a Part of You." The past three years she has worked and is recognized as one of the top radio editors in the business.



Elaine Stepter

The time has come, and this talented vocalist has planted her feet firmly in the recording end of the business once again. Recognizing her enormous talent, the Never Stop Productions label, distributed by Pandisc Records, signed Stepter. They are off and running with her debut single entitled "The Sweetness of Your Love," from her forthcoming, as-yet-untitled album.

Stepter said, "songs like 'The Sweetness of Your Love,' 'My Baby' and 'I'll Be Right Over' are all in the tradition of ~'real' R&B songs like you hear from Aretha, Anita and Gladys. The influence of new jack swing and the hip hop so familiar today are found in 'Why You Wanna Hurt' and 'Coldbusted.' I'd like to be among those ladies like Aretha, Gladys and Anita, who are known as keepers of the R&B flame. I'm an R&B artist first. That's what I want people to think of me. I'm not consumed with trying to cross over. I think that's a trap many artists walk into. Although I can be versatile, R&B is what I'm all about. I would love to be considered a stylist like women I admire."

This attractive Los Angeles native was classically trained at the Eubanks Conservatory of Music, where she really began her singing career. She sang with the female trio Sweet Taste of Perfection for ten years. The group made a name for themselves in Southern California as the L.A. Soul Queens. All the while she was preparing herself vocally, physically and mentally for her eventual solo career.

Ladies and gentlemen of the music business, get ready, because this dynamic youthful veteran is about to emerge as a major force in music. Her debut single, "The Sweetness Of Your Love," produced by Stepter, **Welton Gite** and **Elijah Jones** (formerly of the hit-making group Instant Funk), is set and ready to explode.

R&B ALBUMS

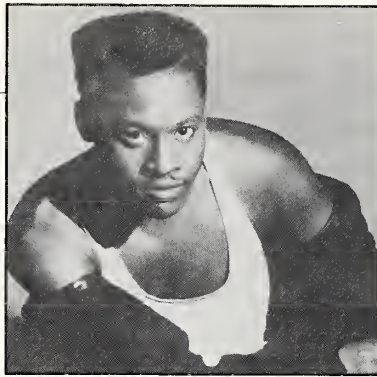
July 7, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

Rank	Album	Artist	Total Weeks	Last Week
1	JOHNNY GILL (Motown 6283)	Johnny Gill	1	10
2	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P3)	M.C. Hammer	2	20
3	THE REVIVAL (Wing/Polygram 841 902)	Tony Ton! Tone	5	7
4	AMERIKKKA'S MOST WANTED (Priority 57120)	Ice Cube	9	5
5	AFTER 7 (Virgin 91061)(G)	After 7	7	40
6	BORN TO SING (Atlantic 82084)	En Vogue	3	11
7	POISON (MCA 6387)(P)	Bell Biv DeVoe	4	13
8	FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)	Public Enemy	6	11
9	VOL. II 1990 A NEW DECADE (Virgin 91367)	Soul II Soul	20	3
10	AFFECTION (Arista 8554)(P)	Lisa Stansfield	8	16
11	TO THE EAST, BLACKWARDS (4th & B'way 444019)	X Clan	16	8
12	SEX PACKETS (Tommy Boy 1026)	Digital Underground	11	13
13	RETURN (Qwest/Warner Bros. 26161)	The Winans	12	8
14	HOWARD HEWETT (Elektra 60904)	Howard Hewett	10	13
15	ATTITUDE (Atlantic 82035)	Troop	13	33
16	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	14	39
17	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)	Quincy Jones	15	30
18	THE MAN IS BACK (A&M 5256)	Barry White	23	31
19	TENDER LOVER (Solar/Epic FZ45288)(P)	Babyface	17	49
20	HOLY INTELLECT (Profile 1289)	Poor Righteous	24	6
21	TOKYO BLUE (EMI 92248)	Najee	19	11
22	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	18	12
23	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	21	41
24	WORLD POWER (Arista 8536)	Snap	35	3
25	MICHEL'LE (Ruthless 91282)(G)	Michel'le	22	25
26	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A Tribe Called Quest	26	11
27	J BOYS (Reprise 26076)	The Jamaica Boys	25	10
28	HEAD OVER HEALS (Orpheus 75615)	Alex Bugnon	30	6
29	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	28	15
30	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	27	15
31	KID N' PLAYS FUN HOUSE (Select 21638)	Kid N'Play	29	15
32	THE MAXX IS BACK (MCA 6376)	Klymaxx	40	4
33	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)(P)	2 Live Crew	45	50
34	HOUSE PARTY (Motown 6269)	Soundtrack	34	14
35	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	31	34
36	NEVER TO FAR (EMI 92401)	Dianne Reeves	33	19
37	BLACK'S MAGIC (Next Plateau 1019)	Salt-N-Pepa	32	13
38	NICE & SMOOTH (Sleeping Bag 82013)	Nice & Smooth	37	7
39	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	36	9
40	I'LL GIVE ALL MY LOVE TO YOU (Elektra 60891)	Keith Sweat	55	2
41	THE CACTUS ALBUM (Columbia FC 45415)(G)	3rd Base	38	31
42	PLAY IT AGAIN SHAN (Cold Chillin'/Reprise)	M.C. Shan	41	8
43	RATED PG (Columbia 46070)	Perfect Gentlemen	39	5
44	JANE CHILD (Warner Bros. 26858)	Jane Child	42	4
45	PAWNS IN THE GAME (Skywalker 1111)	Profeser Griff And The Aslatic Disciples	43	14
46	MILIRA (Apollo Theatre/Motown 6297)	Millira	54	3
47	NEW FUNKY NATION (4th & B'way 4017)	Boo Ya Tribe	44	12
48	LOVE GODDESS (Startrak/Lchiban 4021)	Lonnie Liston Smith	52	12
49	A DAY IN THE LIFE (Atlantic 82100)	Kwame & A New Begining	57	2
50	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	West Coast Rap All Stars	DEBUT	
51	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	48	35
52	MKI HOWARD (Atlantic 82024)	Miki Howard	47	33
53	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	Soundtrack	46	7
54	THE DOGS (JR 2003)	The Dogs	50	10
55	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	49	25
56	THE REAL THING (Mercury/Polygram 838 366)	Angela Winbush	51	36
57	LAYIN' IN WAIT (Crush 230)	Lenny Williams	53	14
58	LOVE, SMOKEY (Motown 6288)	Smokey Robinson	56	17
59	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Cristopher Williams	58	16
60	LET THE RHYTHM HIT 'EM' (MCA 6416)	Eric B. & Rakim	DEBUT	
61	STEP BY STEP (Columbia 45129)	New Kids On The Block	70	2
62	SOUL EXPOSED (Capitol 92355)	Melba Moore	59	8
63	ALWAYS AND FOREVER (Select 21635)	Whistle	61	11
64	SPECIAL (Motown 6275)	The Temptations	62	43
65	SHUT UP AND DANCE (Virgin 91362)	Paula Abdul	60	3
66	ALL OF YOUR LOVE (Motown 6278)	The Good Girls	63	29
67	TOO MUCH PAIN (Malaco 7453)	Little Milton	64	14
68	PARADISE (Jive/RCA 1298)	Ruby Turner	65	6
69	PERSONAL (MCA 6335)	George Howard	67	15
70	ALL HAIL THE QUEEN (Tommy Boy)	Queen Latifah	66	33
71	LOVE IS GONNA GETCHA (GRP 9603)	Patl Austin	68	11
72	GLEN MEDEIROS (MCA 6399)	Glen Medeiros	DEBUT	
73	MASTER PEICE (Fresh/Sleeping Bag 82016)	Just Ice	DEBUT	
74	KEEP ON MOVIN' (Virgin 91267)(P)	Soul II Soul	69	53
75	BIG TYME (MCA 42302)(P)	Heavy D & The Boyz	71	53

TOP R&B SINGLES

July 7, 1990



#1 Single: Johnny Gill



High Debut: En Vogue #70



To Watch: Eric B. Rakim #56

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	MY MY MY (Motown MOT6283)	3	6	51	IT'S TIME (Quest/Warner Bros. 4-19911)	34	15
2	YOU CAN'T DENY IT (Arista 2024)	2	9	52	ANY LOVE (Orpheus 75602)	48	7
3	GHETTO HEAVEN (Atlantic4-87997)	4	14	53	SONGS OF LOVE (Warner Bros. 19833)	56	4
4	MAKE YOU SWEAT (Elektra 60861)	9	6	54	HOW DEEP DOES IT GO (GRP 3033)	59	3
5	UNTIL U COME BACK 2 ME (Atlantic 4-87934)(C)(T)	7	9	55	TAKE ME NOW (Geffen 4-19695)	55	5
6	STAY (RCA/Jive 1344-4J5)	8	10	56	LET THE RHYTHM HIT EM (MCA 24026)	71	3
7	THIS IS LOVE (Columbia 73346)	14	8	57	ITCHIN IN MY PANTS (Epic 73331)	62	7
8	ALL I DO IS THINK OF U (Atlantic 87952)	1	10	58	LET ME BE YOUR LOVER (Enigma/Capitol 73524)	49	5
9	THE POWER (Arista 2013)	21	8	59	NOT ON THE OUTSIDE (OBR-Columbia 44-73188)	61	6
10	I WANT IT NOW (Atlanta Artists/Mercury 877-588-4)	24	6	60	FEELS GOOD (Wing/Polydor 877 437-1)	78	2
11	DON'T WANNA FALL IN LOVE (Warner Bros. 7-19933)	11	12	61	OWNLEE EUE (Atlantic 096494)	67	3
12	FOR THE LOVE OF YOU (Columbia 44-73193)	12	9	62	DOOWUTCHYALIKE (Tommy Boy TB955)	72	3
13	CANT STOP (Virgin 96470)	13	6	63	WHAT YOU DESERVE (EMI 56170)	77	3
14	NICETY (Atco 7-99980)	22	11	64	OBSESSION (Startrak/Ichiban 044)		
15	DON'T FEEL MUCH LIKE CRYING (Warner Bros. 4-19840)	23	9		Lonnie Liston Smith Featuring Phyllis Hymann	64	4
16	MY KINDA GIRL (Solar/Epic 35-74515)	19	4	65	VOGUE (Sire/Warner 0-21513)	54	8
17	U CAN'T TOUCH THIS (Capitol 44552)	6	13	66	COME BACK TO ME (A&M 1475)	86	2
18	WE CAN MAKE IT ALRIGHT (Capitol 44531)	18	10	67	PARADISE (Jive/RCA 1341-1-JD)	52	14
19	DO ME (MCA L3318381)	39	5	68	THE BLUES (Polygram 873995-1)	53	13
20	MID-NIGHT LOVE (Elektra 64956)	20	7	69	STEP BY STEP (Columbia 38-73343)	69	4
21	DO IT (Epic 74602)	25	9	70	LIES (Atlantic 87893)	DEBUT	
22	VISION OF LOVE (Columbia 38-73348)	32	5	71	ROCK THIS FUNKY JOINT (Profile 7302)	70	3
23	LOVE HIGH (MCA 42299)	26	8	72	I'LL BE GOOD (EMI 92248)	85	2
24	WATCHING YOU (Columbia/OBR 44-7317)	28	9	73	SHE'S MINE (Motown MOT57925)	84	2
25	LAY YOUR TROUBLES DOWN (Mercury/Polygram 8754304)	31	7	74	MY HOOPTIE (Nasty Mix 76988-1)	75	3
26	TALK TO ME (Elektra 64964)	35	3	75	TOUCH ME UP (MCA 79056)	DEBUT	
27	I WONDER WHO SHE'S LOVIN (Epic ZST73306)	27	12	76	HOLD ON (Atlantic 86234)	63	17
28	FRIENDS ADVICE (Motown 1986)	29	7	77	CAN YOU GIVE ME WHAT I WANT (Capitol 4-JM-44526)	57	8
29	WAIT FOR ME (MCA 6385)	41	8	78	I STILL HAVEN'T FOUND (Columbia 38T-73310)	66	10
30	A DREAMS A DREAM (Virgin 98955)	36	5	79	RAINDROPS (RCA 2585-2-RDJ)	80	4
31	MASTER KEY (Reprise 26166)	40	6	80	IN A SEXY MOOD (Orpheus/EMI 4JM72303)	90	2
32	MY GIRL (Capitol V-15587)	43	5	81	GIRL DANZ WITH ME (Orpheus 4JM-72299)	DEBUT	
33	GOOD LOVE (MCA 24000)	5	12	82	IRRESISTIBLE (Island DMD1482)	82	11
34	COME IN (EMI 90264)	37	8	83	SAVE THE FAMILY (DefJam/Columbia 44495)	89	2
35	SHAKE IT UP (Reprise 4-19963)	10	15	84	MONEY (Epic 4Z9-74508)	DEBUT	
36	MERCY MERCY ME (Apollo/Motown MOT-6297)	15	11	85	BROTHER GONNA WORK IT OUT (Def Jam/Columbia 73390)	DEBUT	
37	IF I TOLD U ONCE (SBK KI-05337)	44	5	86	TURTLE POWER (SBK 07325)	79	8
38	WE'RE ALL IN THE SAME (Warner Bros. 19819)	47	4	87	TEMPTATION (Columbia)	68	9
39	WHY YOU GET FUNKY ON ME (Motown 2036)	16	15	88	MY BABYS HOUSE (Reprise 7-19937)	73	16
40	I'D LIKE TO GET TO KNOW U (Arista AS-2029)	17	10	89	EVERYBODY EVERYBODY (RCA 2628)	DEBUT	
41	CANT GET ENOUGH OF YOU (Alpha Int'l 73004)	50	15	90	SHE'S A CRYING SHAME (RCA 1370-1-JD)	DEBUT	
42	REAL LOVE (MCA 79031)	42	7	91	HELLO STRANGER (Warlock 078)	58	13
43	JERK OUT (Paisley Park/Reprise 19750)	60	2	92	DO RIGHT (EMI 50315)	83	6
44	GOD MADE ME FUNKE (Jive/RCA)	46	8	93	SITTIN' IN THE LAP OF LUXURY (Epic 31-45285)	95	10
45	TOMORROW (A BETTER YOU, BETTER ME)(Qwest/Warner Bros. 4-9881)	30	14	94	SO DELICIOUS (WHM/Hitmaker 1010)	74	5
	Quincy Jones Featuring Tevin Campbell			95	911 IS A JOKE (Def Jam/Columbia 73309)	76	13
46	OOH LA LA (Columbia 38-73211)	33	12	96	I'M THE MAGNIFICENT (Profile 7287)	88	5
47	SHE AIN'T WORTH IT (MCA 79047)	45	7	97	HUNGRY FOR ME (Orpheus 43M72282)(C)(T)	81	9
48	COULD THIS BE LOVE (Vendetta/A&M 7502)	51	4	98	YOU DO ME (Virgin BUSLP 14)	94	4
49	LIFT EVERY VOICE AND SING (Capitol 4450)	38	13	99	SAME OLD LOVE (Motown MOT-4723)	93	7
50	GOTTA GOOD THING (Arista AS-2022)	65	3	100	TO BE YOUR MAN (Reprise 19846)	91	4

TOP 200 ALBUMS

July 7, 1990

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



High Debut: Eric B. & Rakim #75

		Total Weeks	Last Week
1	STEP BY STEP (Columbia C45129)	4	3
2	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	1	17
3	I'M BREATHLESS (Sire/Warner Bros. 26209)	2	5
4	POISON (MCA 6387)	6	13
5	PRETTY WOMAN (EMI 93492)	5	13
6	WILSON PHILLIPS (SBK 93745)	7	12
7	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)	3	14
8	PASSION AND WARFARE (Relativity 1037)	10	5
9	VIOLATER (Sire/Reprise 26081)	11	14
10	AMERIKKA'S MOST WANTED (Priority CDL-4XL-SL57120)	13	6
11	VOL. II 1990 A NEW DECADE (Virgin 91367)	14	4
12	CHARMED LIFE (Capitol 21735)	12	8
13	JOHNNY GILL (Motown 6283)	9	10
14	SHUT UP AND DANCE (Virgin 91326)	8	7
15	BRIGADE (Capitol 91820)	15	12
16	I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vinterainmaent 60861)	116	3
17	HELL TO PAY (Arista 8632)	24	4
18	STICK IT TO YA (Chrysalis 21702)CEMA 9.98	22	20
19	SOUL PROVIDER (Columbia 45012)CBS(P)	16	50
20	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	17	11
21	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	18	40
22	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	19	32
23	QUICK MOVES (Arista 8622)	23	5
24	BORN TO SING (Atlantic C82084)	21	11
25	SEX PACKET (Tommy Boy 1026)	32	13
26	PUMP (Geffen GHS 24254)WEA 8.98(P2)	26	41
27	THE REVIVAL (Wing/Polygram 841902)	33	7
28	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	20	66
29	LIVIN' IT UP (MCA 6415)	25	5
30	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	44	19
31	AFFECTION (Arista 8554)	27	17
32	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	28	52
33	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	29	11
34	PACKED (Sire/Warner Bros. 26219)	34	5
35	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G)	30	34
36	COCKED & LOADED (Vertigo/Polygram 5921)	35	10
37	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)		
	ROD STEWART	31	15
38	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	36	84
39	DAMN YANKEES (Warner Bros. 26159)	39	15
40	STILETTO (RCA 2090-1-R)	46	5
41	READING, WRITING AND ARITHMATIC (Geffen/DGC 24277)		
	THE SUNDAYS	47	6
42	BEST OF (Polygram 841970)	45	7
43	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 2 LIVE CREW	58	51
44	BEHIND THE MASK (Warner Bros. 26111)	37	11
45	KILLIN' TIME (RCA 9668)BMG 8.98(P)	38	58
46	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	40	29
47	WORLD PARTY (Arista 8563)	64	3
48	LONDON WARSAW NEW YORK (Epic 45472)CBS	41	19
49	PASS IT ON DOWN (RCA 2108)	49	5
50	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)		
	LINDA RONDSTADT (Featuring Aaron Neville)	42	37
51	AFTER 7 (Virgin 91061)	AFTER 7	43 33
52	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	48 24
53	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	50 16
54	COSMIC THING (Reprise 25854)WEA 8.98(P)	B-52'S	52 52
55	MANIC NIRVANA (Atlantic 91336)	ROBERT PLANT	51 14
56	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL		
	THE KENTUCKY HEADHUNTERS	53	29
57	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	54 42
58	CLOUDCUCKOOLAND (MCA 6404)	THE LIGHTNING SEEDS	74 9
59	CHANGESBOWIE (Rykodisc RALP 0171)	DAVID BOWIE	55 13
60	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	56 50
61	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	TECHNOTRONIC	57 29
62	THE DAY THE LAUGHTER DIED (Geffen 24287)	ANDREW DICE CLAY	59 12
63	MARIAH CAREY (Columbia 45202)	MARIAH CAREY	143 3
64	WAKE ME WHEN ITS OVER (Elektra 60883)	FASTER PUSSYCAT	60 13
65	LOCK UP THE WOLVES (Reprise 4-26212)	DIO	61 6
66	FLOATING INTO THE NIGHT (Curb/Warner Bros. 25859)	JULEE CRUISE	73 5
67	GARTH BROOKS (Capitol 90897)	GARTH BROOKS	87 8
68	BACK ON THE BLOCK (Owest/Warner Bros26020)WEA8.98(P)	QUINCY JONES	62 31
69	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	MILLI VANILLI	63 68
70	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)		
	THE BLACK CROWES	65	15
71	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	66 13
72	LINEAR (Atlantic 82090)	LINEAR	67 10
73	HOLY WATER (Atlantic 91371)	BAD COMPANY	100 2
74	JUMBO GOODBYE (Capitol 21654)	WORLD PARTY	80 6
75	LET THE RHYTHM HIT EM' (MCA 6416)	ERIC B. & RAKIM	DEBUT
76	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	75 33
77	REPRESENTING THE MAMBO (Warner Bros. 26163)	LITTLE FEAT	68 11
78	DAYS OF OPEN HAND (A&M 15293)	SUZANNE VEGA	69 10
79	RATED PG (Columbia 46070)	PERFECT GENTLEMEN	70 6
80	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	71 36
81	LAST OF THE RUNAWAYS (A&M SP5272)	GIANT	72 10
82	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	76 50
83	TEN (Warner Bros. 24283)	Y&T	86 6
84	TO THE EAST, BLACKWARDS (4th & B'Way 444019)	X CLAN	84 8
85	A NIGHT ON THE TOWN (RCA 2041)	BRUCE HORNSBY	DEBUT
86	MY ROMANCE (Arista 8582)	CARLY SIMON	77 14
87	BLACK'S MAGIC (Next Plateau PL1019)	SALT -N- PEPA	78 13
88	TATTOOED MILLIONAIRE (Columbia 46139)	BRUCE DICKINSON	89 6
89	GIRLS NIGHT OUT (RCA 9642)	TYLER COLLINS	98 6
90	ESCAPE FROM HAVANA (Capitol 91295)	MELLOWMAN ACE	99 5
91	GLEN MEDEIROS (MCA 6399)	GLEN MEDEIROS	110 2
92	FUNK -O- METAL CARPET RIDE (Atco 91337)	ELECTRIC BOYS	140 5
93	STOLEN MOMENTS (A&M 5310)	JOHN HIATT	DEBUT
94	PAINTING IN MY MIND (Sire/Warner Bros 26148)WEA 9.98	TOMMY PAGE	79 15
95	ZIGGY STARDUST (Rhycodisc 10134)	DAVID BOWIE	121 2
96	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	107 33
97	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	81 25
98	TAKE IT TO HEART (Warner Bros./Reprise 25979)	MICHAEL McDONALD	82 6
99	A BIT OF WHAT YOU FANCY (Capitol 93177)	THE LONDON QUIRE BOYS	113 9
100	HOME (London/PolyGram 88197)	HOT HOUSE FLOWERS	DEBUT
101	KENNY G LIVE (Arista 8613)BMG 8.98(G)	KENNY G	83 31
102	TOKYO BLUE (EMI CAP90096)	NAJEE	85 11
103	FULL MOON FEVER (MCA 6253)MCA 9.98(P2)	TOM PETTY	88 61
104	WAKING HOURS (A&M 5287)	DEL AMITRI	90 13
105	ARMCHAIR THEATRE (Warner Bros. 26184)	JEFF LYNNE	115 2
106	MANNERS & PHYSIQUE (MCA 6315)	ADAM ANT	91 18
107	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	92 97
108	LIVIN' LIKE HUSTLERS (Ruthless 46041)	ABOVE THE LAW	93 13
109	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	94 29
110	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)		
	WEST COAST RAP ALL STARS	DEBUT	
111	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	95 22
112	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98(P)	YOUNG M.C.	96 42
113	LOOK SHARP! (EMI 91098)CEMA 9.98(P)	ROXETTE	97 64

114	WILLOW IN THE WIND (Mercury 836 9501)	KATHY MATTEA	114	18
115	JANE CHILD (Warner Bros. 25858)WEA 9.98	JANE CHILD	101	18
116	A ROUND AND ABOUT (I.R.S./Deptford Fun City 1)	SQUEEZE	102	6
117	THE CAUTION HORSES (RCA 2058)	COWBOY JUNKIES	103	15
118	FAST FORWARD (GRP 9609) SPYRO GYRA FEATURING JAY BEKENSTEIN		130	2
119	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)			
	THE NOTTING HILLBILLIES		104	16
120	JOE COCKER LIVE (Capitol 93416)	JOE COCKER	129	2
121	FULL FRONTAL ATTACK (RCA 9889-1-R)	KINGS OF THE SUN	169	4
122	THE CHIMES (Columbia 46008)	THE CHIMES	105	7
123	A DAY IN THE LIFE (Atlantic 82100)	KWAME	133	3
124	GOLDEN AFTERNOON FIX (Arista 8579)	THE CHURCH	106	15
125	YOUNG LIONS (Atlantic 82099)	ADRIAN BELEW	125	5
126	LOVE CHILD (Atco 91307)	SWEET SENSATION	108	10
127	SON OF ALBERT (Columbia 46188)	ANDREW RIDGELEY	109	3
128	GREATEST HITS (Columbia 46125)	BANGLES	111	6
129	THE BEST OF LUTHER(Epic 45320-EK45423)CBS(P)	LUTHER VANDROSS	112	36
130	LITTLE CAESAR (Geffen/DGC 24239)	LITTLE CAESAR	DEBUT	
131	HEAD OVER HEALS (Orpheus/EMI 75615)	ALEX BUGNON	117	6
132	BEACHES (G) (Atlantic 81933)WEA 9.98(P2)			
	ORIGINAL MOTION PICTURE SOUNDTRACK		118	77
133	SCREWED, BLUED'N TATTOOED (Atlantic 82069)	SLEEZE BEEZ	134	7
134	HERE IN THE REAL WORLD (Elektra 8623)	ALAN JACKSON	135	14
135	DICK TRACY (Warner Bros. 26236)	SOUNDTRACK	145	2
136	RETURN (Qwest/Warner Bros. 26161)	THE WINANS	119	8
137	LABOUR OF LOVE II (Virgin 91324)	UB40	137	24
138	ECLIPSE (Polygram 843361)	YNGWIE MALMSTEEN	120	7
139	SONGS FOR DRELLA (Sire 26140)	LOU REED/JOHN CALE	122	9
140	SKID ROW (Atlantic 81936)WEA 8.98(P3)	SKID ROW	123	74
141	COUNTRY CLUB (Warner Bros. 126094)	TRAVIS TRITT	124	14
142	BLOODLETTING (I.R.S./MCA 82037)	CONCRETE BLONDE	141	4
143	HEART OF STONE (Geffen 24239)WEA 8.98(P)	CHER	126	51
144	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98(P)	N.W.A.	127	71
145	DOUG STONE (Epic 45303)	DOUG STONE	144	7
146	STILL GOT THE BLUES (Charisma 4-91369)	GARY MOORE	155	2
147	SOMETHING TO GET YOU HYPED (Pandisc 8809)	YOUNG & RESTLESS	128	9
148	THE LANGUAGE OF LIFE (Atlantic 82057)	EVERYTHING BUT THE GIRL	131	16
149	LIKE A PRAYER (Sire 25844)WEA 9.98(P3)	MADONNA	132	66
150	WALK ON WATER (Fly/Sire/Warner Bros. 25943)			
	JERRY HARRISON: CASUAL GODS		136	6
151	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98(P)	RANDY TRAVIS	159	37
152	ORIGINAL LONDON CAST (Polydor 8315631)			
	PHANTOM OF THE OPERA HIGHLIGHTS		163	16
153	THE STATE I'M IN (WTG/Epic 45285)	LOUIE LOUIE	152	5
154	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98(G)	ELTON JOHN	138	43
155	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	139	34
156	PRETTY HATE MACHINE (TVT 2610)IND	NINE INCH NAILS	142	21
157	HOLY INTELLECT (Profile 1289)	POOR RIGHTOUS TEACHERS	156	4
158	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	147	35
159	REPEAT OFFENDER (EMI 90380)CEMA 9.98(P3)	RICHARD MARX	146	60
160	AH VIA MUSICOM (Capitol 90517)	ERIC JOHNSON	148	11
161	HEARTS & FLOWERS (A&M 5298)	JOAN ARMATRADING	DEBUT	
162	WORLD BEAT (Epic 46010)CBS(G)	KAOMA	149	24
163	KEEP ON MOVIN' (Virgin 91267)WEA 9.98(P)	SOUL II SOUL	150	53
164	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98(P)	BOBBY BROWN	151	32
165	KID 'N PLAY'S FUN HOUSE (Select 21638)	KID 'N PLAY	153	14
166	A VIEW FROM 3RD STREET (Reprise 26164)	JUDE COLE	165	9
167	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98			
	SEDUCTION		167	36
168	BODY LANGUAGE (Parc/Epic 2 45355)	ANA	179	2
169	SHAKE YOURSELF (Atlantic 82073)	BATON ROUGE	178	5
170	HERE COMES TROUBLE (In-Effect/Relativity 3012)	SCATTER BRAIN	180	3
171	THE MAN IS BACK (A&M 5256)	BARRY WHITE	154	7
172	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98(P)	WHITESNAKE	157	33
173	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	158	12
174	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	STONE ROSES	174	24

175	PILLOWS UP (TVT 2810)	MODERN ENGLISH	DEBUT	
176	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	k.d.lang	160	57
177	GRIP IT ON THE OTHER LEVEL (Rap-A-Lot 103)	GHETTO BOYS	161	8
178	ALL THE WAY (Solar/Epic 75310)	CALLOWAY	162	14
179	SOCIAL DESTORTION (Epic/CBS 46055)	SOCIAL DESTORTION	164	9
180	MEET JOHN DOE (Geffen DGC 24276)	JOHN DOE	185	2
181	PAWNS IN THE GAME (Skyywalker XR111)			
	PROFESSOR GRIFF AND THE ASIATIC DISCIPLES		166	14
182	HOT IN THE SHADE (PolyGram 838 913)POL(G)	KISS	168	36
183	"C" YA (Profile 1284)	RON "C"	170	7
184	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98(P)	TESLA	171	36
185	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	LORRIE MORGAN	197	23
186	DIRTY WEAPONS (Epic 45139)	KILLER DWARFS	172	10
187	NEW FUNKY NATION (4TH & B'Way/Island 4017)	BOO-YAA T.R.I.B.E.	173	10
188	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)			
	A TRIBE CALLED QUEST		175	11
189	STAY WITH ME (Columbia 44367)CBS(G)	REGINA BELLE	176	44
190	HIGHWAYMAN 2 (Columbia/CBS 45240)	WILLIE,WAYLON,JOHNNY & KRIS	177	16
191	ROAD TO HELL (Geffen GHS 24276)	CHRIS REA	182	16
192	LAURA BRANIGAN (Atlantic 82062)	LAURA BRANIGAN	181	10
193	FREEDOM (Reprise 25899)WEA 8.98(G)	NEIL YOUNG	184	38
194	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	183	23
195	KOJIKI (Geffen 24255)	KITARO	186	8
196	THE LION AND THE COBRA (Ensign/Chrysalis 21612)	SINEAD O'CONNOR	187	12
197	STEEL WHEELS (Columbia 45333)CBS(P2)	THE ROLLING STONES	188	43
198	THE LEADER OF THE BANNED (Warner Bros. 26073)	SAM KINISON	190	12
199	CRUEL,CRAZY,BEAUTIFUL WORLD (Capitol 93446)			
	JOHNNY GLEGG & SAVUKA		191	8
200	HIT LIST (Epic 45473)CBS	JOAN JETT	189	22

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 43	Concrete Blonde / 142	Kid 'N Play / 165	O'connor, Sinead / 196	188
Abdul, Paula(1st) / 38	Cowboy Junkies / 117	Killer Dwarfs / 186	Page, Tommy / 94	Tritt, Travis / 141
Abdul, Paula(new) / 14	Cruise, Julee / 66	Kings Of The Sun / 121	Penn, Michael / 109	Troop / 96
Above The Law / 108	Damian Michael / 200	Kinison, Sam / 198	Perfect Gentleman / 79	UB40 / 137
Adam Ant / 106	Damn Yankees / 39	Kiss / 182	Petty, Tom / 103	Vai, Steve / 8
Aerosmith / 26	Dayne, Taylor / 35	Kitaro / 195	Plant, Robert / 55	Vandross, Luther / 129
After 7 / 51	Del Amitri / 104	Kwame / 123	Poor Rightous	Vega, Suzanne / 78
Alabama / 49	Depeche Mode / 9	L.A. Guns / 36	Teachers / 157	West Coast Rap All-
Ana / 168	Dickinson, Bruce / 88	Lang K.D. / 176	Pretenders / 34	Stars / 110
Armataiding, Joan / 161	Digital Underground / 25	Lightning Seeds / 58	Professor Griff / 181	White, Barry / 171
Austin Patit / 173	Dio / 65	Linear / 72	Public Enemy / 20	Whitesnake / 172
B 52's / 54	Doe, John / 180	Little Caesar / 130	Raitt, Bonnie / 28	Wilson Phillips / 6
Babyface / 60	Electric Boys / 92	Little Feat / 77	Rea, Chris / 191	Winans / 136
Bad Company / 73	En Vogue / 24	London Quire Boys / 99	Reed/Cole / 139	World Party / 74
Bangles / 128	Eric B. & Rakim / 75	Louie Louie / 153	Ridgley, Andrew / 109	X Clan / 84
Basia / 48	Estefan, Gloria / 82	Lynne, Jeff / 105	Rolling Stones / 197	Y & T / 83
Baton Rouge / 169	Everything But The Girl / 148	M.C. Hammer / 2	Ron C / 183	Young M.C. / 112
Belew, Adrian / 125	Faith No More / 30	Madonna / 149	Rondstant, Linda / 50	Young, Neil / 193
Bell Biv DeVoe / 4	Faster Pussycat / 64	Madonna(new) / 3	Roxette / 113	Young & Restless / 147
Belle Regina / 189	Fleetwood Mac / 44	Malmsteen, Yngwie / 138	Salt N Pepa / 87	Soundtracks:
Black, Clint / 45	Ford, Lita / 40	Marx, Richard / 159	Scatter Brain / 170	Beaches / 132
Black Crowes / 70	Ghetto Boys / 176	Mattea, Kathy / 114	Seduction / 167	Born On The Fourth
Bolton, Michael / 19	Giant / 81	McDonald, Michael / 98	Silencers / 199	Of July / 194
Boo-Yaa T.R.I.B.E. / 187	Gill, Johnny / 13	Medeiros, Glen / 91	Simon, Carly / 86	Dick Tracy / 135
Branigan, Laura / 192	Hamison, Jerry / 150	Mellow Man Ace / 90	Sir Mix Alot / 155	Little Mermaid / 46
Brooks, Garth / 67	Healey, Jeff / 17	Metallica / 171	Skid Row / 140	Phantom of
Bowie, David(Change) / 59	Heart / 15	Michelle / 97	Slaughter / 18	Opera(Highlights) / 152
Bowie, David(Ziggy) / 95	Hewlett, Howard / 71	Midnight Oil / 53	Steez Beez / 133	Pretty Woman / 5
Brown, Bobby(Dance) / 164	Hiatt, John / 93	Modern English / 175	Smithereens / 158	Teenage Mutant Ninja
Bugnon, Alex / 131	Highway Man / 190	Moore, Gary / 146	Snap / 47	Turtles / 33
Calloway / 178	Hornsby, Bruce / 85	Milli Vanilli / 69	Social Distortion / 179	
Carey, Mariah / 63	Hot House Flowers / 100	Milli Vanilli(re-mix) / 23	Soul II Soul / 163	
Cher / 143	Joe Cube / 10	Morgan Lorrie / 185	Soul II Soul(Vol.2) / 11	
Child, Jane / 115	Idol, Billy / 12	Morrison, Van / 42	Spyro Gyra / 118	
Chimes / 122	Jackson, Alan / 134	Molloy Crue / 57	Squeeze / 116	
Church / 124	Jackson, Janet / 21	Murphy, Peter / 111	Stansfield, Lisa / 31	
Clapton, Eric / 76	Jett Joan / 200	Myles, Annanah / 52	Stewart, Rod / 37	
Clay, Andrew Dice / 127	Joel, Billy / 80	Najee / 102	Stone, Doug / 145	
Clegg, Johnny / 199	John, Elton / 154	New Kids(hangin) / 107	Stone Roses / 174	
Cocker, Joe / 120	Johnson, Eric / 160	Nine Kids(new) / 1	Strait, George / 29	
Cole, Jude / 166	Jones, Quincy / 68	Notting Hillbillies / 119	Sundays / 41	
Collins, Phil / 22	Kaoma / 162	N.W.A. / 144	Sweat, Keith / 16	
Collins, Tyler / 89	Kenny - G / 101	O'Conner, Sinead(new) / 7	Sweet Sensation / 126	
	Kentucky Head-hunters / 56		Technotronic / 61	
			Tesla / 184	
			Tkaram, Tanita / 191	
			Tony Toni Tone / 27	
			Travis, Randy / 151	
			Tribe Called Quest /	

LONG ON GOSPEL

BY BOB LONG

SINGSATION A SUCCESS: In just one short year, *Singsation*, the brainchild of businessman/philanthropist Willie Wilson, has grown by leaps and bounds. Wilson, executive producer of the show, who comes from very humble beginnings in Louisiana, has proven that hard work, dedication, belief and prayer work.

Wilson moved to Chicago in pursuit of a dream to sing gospel music and to establish a stronger platform from which to bring more notoriety to the musical art form he loves so much. The story goes that Wilson started working as a crew person at McDonald's when he met the fast-food chain's owner, the late Ray Kroc, while performing janitorial duties in one of Kroc's restaurants. Wilson so impressed Kroc with his diligence, loyalty and ambition that Kroc offered to give him a franchise of his own. Poor but proud, Wilson accepted Kroc's offer, but only if he could pay him back for this chance.

Of course, through hard work and prayer, Wilson succeeded and, as promised, repaid the debt to his benefactor. Now, very successful, Wilson remembers his modest roots and has dedicated himself to giving other, less-fortunate, individuals the kind of break he received.

Many people who are now successful have forgotten the opportunity they were once given and have not reached out a helping hand to those who have everything necessary to become successful, except for that helping hand to get through the necessary doors. It's not that most people are looking for a hand-out, but rather a helping hand. There is an appropriate quote for this type of situation: "Give a man a fish and he can eat for one day. Give him a fishing pole and teach him to fish and he can eat forever." Wilson is certainly an individual who was given a man a fishing pole, and now he is passing those fishing poles around. The world certainly needs a few million more Willie Wilsons.

Wilson has proven his success with his McDonald's operations and continues to show rapid growth via the continual expansion of his hit television show *Singsation*, hosted by Vicki Winans and co-hosted by Wayne Fields. The show is now seen on WXYZ-TV, channel 7, in Detroit; WBAL-TV, channel 11, in Baltimore; WTHR-TV, channel 13, in Indianapolis; WCBD-TV, channel 21, Birmingham; WJCD-TV, channel 49, Norfolk/Hampton; WBBM-TV, channel 2, Chicago; and WCAU-TV, channel 10, Philadelphia.

Speaking of Philadelphia, Wilson has set up the first in a series, to cover many cities, of *Singsation* Choir Competitions for August 6, 1990, at the city's civic center. He has secured a sponsorship commitment from Wrigley's Spearmint Gum through Ron Cox, vice president of marketing for Wrigley's, in conjunction with McDonald's.

The first-place-winning choir will receive \$5,000, second-place \$2,500, third-place \$1,500, and the best choir director will receive \$1,000. The monies received by the winners will go to their respective churches to be used for scholarship money for deserving and needy students who are members of the winning churches' congregations. Money for the winners are being put up by Wrigley's Spearmint Gum and McDonald's.

A little about *Singsation*: The gospel entertainment program is a weekly half-hour television show highlighting celebrity interviews and musical performances by America's premiere gospel artists, as well as up-and-coming gospel performers. It's divided into four program segments: Celebrity Performances, Gospel Roots, Celebrity Interviews and *Singsation* Showcase.

"Celebrity Performances" feature actual in-studio performances by top gospel singing entertainers such as Amy Grant, Deniece Williams, Sandy Patti, the Winans, Vanessa Bell Armstrong, Commissioned, the Norfleet Brothers, and many others.

"Gospel Roots" explores the gospel beginnings of popular secular entertainers such as Aretha Franklin, Luther Vandross and Anita Baker. This particular segment, taped on location, profiles the private side of such entertainers, offering a glimpse into a lifestyle that is rarely revealed to the general public.

"Celebrity Interviews" highlights an in-studio interview with the gospel artist who is the headlining performer for that particular taping of *Singsation*.

"*Singsation* Showcase" spotlights a variety of new, up-and-coming gospel talent around the country. For this reason, it is a favorite segment on the show, as it appeals to each local market, whose audience looks forward each week to the performance of a local area artist. The showcase also features music videos by nationally recognized gospel music artists.

For more information, contact Gus Redmond, Worldwide Marketing, at (708) 475-6942.



SINGSATION TAPING: Pictured at the most recent taping segment are (l-r): recording artist Darius Brooks, co-host Wayne Fields, host Vicki Winans and the Norfleet Brothers. Willie Wilson is pictured sixth from left.

BLACK GOSPEL ALBUMS

July 7, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

1	OPEN YOUR EYES (Rejoice/Word 9111)	Milton Bronson	3	7
2	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	37
3	RETURN (Qwest/Warner Bros. 26161)	The Winans	5	7
4	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	2	26
5	HAVING CHURCH (Savoy/Malaco 7099)	Rev. James Cleveland/Southern California Community Choir	18	5
6	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	4	35
7	CAN'T YOU SEE... (Atlanta International 10149)			
8	HOLD ON, HELP IS ON THE WAY (Savoy 7098)	Georgia Mass Choir	7	19
9	ORDINARY JUST WON'T DO (Light 72026)	Commissioned	11	19
10	WAIT ON HIM (Tyscot 89415)			
11	HE'S WORTHY (Savoy 14797)	Dr. Jonathan Greer/Cathedral of Faith Choir	8	19
		New Life Community Choir (Featuring John P. Kee)	6	19
12	THE RICKY GRUNDY CHORALE (Sparrow 1222)	The Ricky Grundy Chorale	16	13
13	FAMILY + FRIENDS CHOIR 3 (Sparrow 7504)	Ron Winans	10	15
		Rev. Barnes & Co./Debra & Geraldine Barnes	9	8
14	LIVING AT THE TOP (Word 9109)	Douglas Miller	27	7
15	MORE THAN MUSIC (Command/Word 80606)	Nicholas	13	11
16	SAINTS IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	18	32
17	HOLD BACK THE NIGHT (Sound Of Gospel 178)	Rev. Nicks/St. James Baptist Church Choir	15	10
18	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artists For Christ	16	32
19	LIVE AT CAREGIE HALL (Sparrow 7501)	The Winans	22	11
20	WONDERFUL (Light 7115720215)	Bo Williams	23	37
21	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	25	37
22	BREATHE ON ME (Savoy 7097)	James Cleveland	24	32
23	THERE IS HOPE (Tyscot/Spectra 406143)	John P. Kee & Friends	DEBUT	
24	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	26	37
25	HOLDING ON TO JESUS (Atlanta International 10153)	King Baptist Church Mass Choir	DEBUT	
26	BRINGING IT BACK HOME (Word/A&M 8449)	The Clark Sisters	29	19
27	IF ANYBODY CAN, GOD CAN (Muscle Shoals/Malaco 8007)			
28	IN WORSHIP (Sound Of Gospel 190)	The New Jerusalem Baptist Choir	32	13
29	TIME WINDING UP (Sound Of Gospel 182)			
30	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	34	37
31	SIMPLY DARIUS (Sound Of Gospel 185)	Darius Brooks	35	11
32	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	36	38
33	HIGHLY RECOMMENDED (Word 9112)	Helen Bayler	20	8
		Cosmopolitan Church Of Prayer With Dr. C.G. Hayes	31	5
34	ST. LOUIS & EAST ST. LOUIS CHAPTER OF GMWA (Sound Of Gospel 176)			
35	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	37	37
36	THIS IS THE DAY (I Am 4001)	Walt Whitman & The Soul Children Of Chicago	28	7
		Jerry Q. Parries & The Christian Family Choir	33	13
37	I WON'T BE SILENT ANYMORE (Atlanta International 10148)	The O'Neal Twins	36	8
38	HOLD UP THE LIGHT (Light/Spectra 72011)	N.J. Mass Choir	39	8
39	NEW BORN SOUL (Sound Of Gospel 907)	Wanda Nero Butler	37	10
40	JESUS PAID IT ALL (Faith 1710)	Rev. R.L. White & Donald Vails	38	7
		Rav. Charles Nicks/St. Louis & E. St. Louis GMWA	38	5

The Vinyl/CD Controversy, Part Two: The Labels

BY KAY KNIGHT

IN THE EARLY 1980S, A NEW TECHNOLOGICAL breakthrough in music was introduced—the compact disc (CD), a 5-inch disc made of high-impact plastic, a polycarbonate, coated with a clear surface. The interior disc contains a three-mile long spiral of digital information and is encased in a coating of reflective material that makes the information (stored in a series of microscopic pits) available to the CD player's servo/mechanical unit, audio processor and central processing unit. The CD player turns the pits of information back into music.

In the past couple of years we have seen the compact disc go from a mere consumer curiosity to a staple component in home music libraries, and in many cases, it has become the norm for radio formats.

After previously talking with several country radio stations (*Cash Box*, June 2, 1990), it appeared there was a controversy over whether or not major-label record companies might be completely phasing out the 45 vinyl singles, opting instead for CD single distribution to radio. However, in talking with major-label executives, that doesn't appear to be the case. Thus, there may be more a miscommunication between radio and the record companies than a controversy.

Many (both in radio and with the record labels) favor the CD because of the sound quality produced by this medium. CDs are loaded with data rather than sound waves, and that data, as long as it can be maintained, will be consistent. Other medium, such as vinyl, changes after as few as 50 plays. While many industry executives feel that we will eventually see the demise of vinyl, they feel that there are still many disadvantages, as well as advantages, when considering the possibility of servicing the nearly 2,700 country radio stations out there with CD singles.

Here is what record label executives are saying about their singles service to country radio, the advantages and disadvantages of going strictly to CD service, and their predictions concerning the demise of the vinyl single:

Debbie Bellin, national promotion coordinator, Atlantic Records/Nashville

"Atlantic services all country radio stations, although there is certain criteria that they base service on. There are several questions we ask in order to set them up for service. The stations send me a coverage map, a station profile. In that profile they need to tell me whether it's AM or FM, whether they prefer CD or vinyl, the wattage of the station, do they play album cuts. We usually service only reporting stations with albums.

"We do press a small percentage of vinyl to service those stations that are not capable of going to a CD format yet. We have a specific list that those go to, but it is a very, very small percentage and it is for single service only. In album projects, we do not send out vinyl at

all—only on Billy Joe Royal and only because of the amount of records he sells.

"I believe absolutely that vinyl will be phased out as far as radio service goes. In order for radio stations to be competitive and stay in the mainstream of country music they will eventually *have* to go to CD. It seems to be happening more and more already. There are probably 20 percent that, three to five months ago, were using vinyl singles that have converted over to the CD format."

Mike Borchetta, vice president, country division, Curb Records/Nashville

"All 2,500 radio stations that we deal with out there get regular vinyl product in singles. Then there are close to 1,000 stations that get a compilation CD of all our current single releases. That includes our Curb/Capitol, our Curb/Warner, Curb/MCA, Curb/RCA and Curb by itself—the whole bit. If a station calls now and wants to be added to our CD list, we add them, but in the next few months as the list continues to increase we'll have to make some changes. There's no way I can mail out 2,500 CDs. We mail albums strictly to those stations reporting to the major trade publications—no vinyl at all, strictly CDs.

"No, I don't think that vinyl will become a thing of the past. I think they're going to turn around in the next year and realize they've made a mistake. I think it will be like AM radio...they'll find something with vinyl that will make it sound better. I don't feel like they can just let it die because it's too big a thing. We press very little commercial vinyl...if any at all. That area is mostly cassettes and CDs, but country radio service is another story."

Shelia Shipley, vice president, national country promotion, MCA Records/Nashville

"We service about 2,200 country radio stations. Most of those stations receive vinyl singles, not full CD singles service. Reporting stations and a few major market stations and 100,000-watt stations that we know have a large coverage area are included in our CD singles service, but that service probably covers only about 500 stations.

"The real problem for us is that if we could just do away with the jewel box [the plastic container in which the CD is housed] and just mail it in a cardboard mailer in just a white generic jacket or sleeve, that would cut down the cost a lot. The disc itself is probably about \$1.50 to manufacture, then you have the expense of the plastic box and any artwork that may be involved. As it is, you're looking at almost the same manufacturing cost of a commercial compact disc. It would be perfect if the

industry could get together and come up with something for a promotional sampler package that we all could use.

"Vinyl singles are not something that will become a thing of the past for radio service. That's still the most inexpensive way to expose our artists' music to radio. You're looking at probably 30 cents for a vinyl single compared to from anywhere from a dollar to \$2.50 for a CD single. So you can see from a business standpoint that it's almost impossible to service a full list of stations with CD singles service at this point. If CDs come down to where they can be manufactured for 30 cents apiece and we feel that all our stations are CD capable, then yes, the vinyl single may become a thing of the past. But I think as long as the vinyl is still the most inexpensive way to put things out, that will continue to be the normal form of single service to radio stations."

Bobby Young, national country promotion director, Mercury/PolyGram Records/Nashville

"We service only stations who are on the air six hours or more daily and are larger than 2,000 watts. Reporting stations all get CD singles *and* vinyls, and the remainder get only vinyl. PolyGram does not service vinyl LPs at all anymore and LP service goes strictly to reporting stations.

"There are only a very, very small percentage of reporting stations that *have* to have vinyl. Most of them have already gone to the CD format. So I think vinyl, for radio, will probably phase out and come to an end eventually. In fact, pop has already pretty much done that and our label has wanted to do it, but we just haven't been able to yet. With today's technology, before we know it, everything will soon be on a microchip and CDs will become a thing of the past. It's just a part of evolution...a part of change."

Jack Weston, vice president, national country promotion, RCA Records / Nashville

"We service any station that's a full-time country station. They are all serviced with vinyl singles and all stations reporting to major trade publications also get a CD version. It may not be a CD single. If it's not the first single from an album, they already have it on CD because they get serviced with CD on the album. If it's the first single and the album is not out yet, then we make sure they have a version of it on CD—either a single or a compilation.

"For the consumer, vinyl is virtually a thing of the past already, and for most radio stations, for those who have upgraded their equipment, and most of them have, it's a thing of the past, too. But there are a lot of stations out there though that are not using state-of-the-art equipment, and I guess they still have a need for it. Records are serviced for one reason—that's promotion, to promote our product. As long as it continues to be a viable means of promotion for us and it results in airplay for our product, then there will be vinyl. If the time comes that that's not the case, then vinyl will no longer be a promotional piece."

B.J. McElwee, national director of promotions, sales and distribution, 16th Avenue Records/Nashville

"We service all country radio stations. We have a reporting list and a non-reporting list. Every station is serviced with 45 vinyl singles and the reporting stations receive a compilation CD, but we are sending no CD singles or cassette singles at this point.

"The demise of vinyl singles could be a problem down the road for stations who don't or can't go to the CD format. But we will be continuing to manufacture vinyl singles to ship to radio for those who can't play CDs. Obviously, you need those reporting stations, but you also need the others because you need *all* the airplay you can get for your artists, not only the reporting stations. I can't say that we'll *never* do away with vinyl—never say never—but at this point, I can't see that we will, totally."

Bob Saporiti, vice president, promotion, Warner Brothers/Nashville

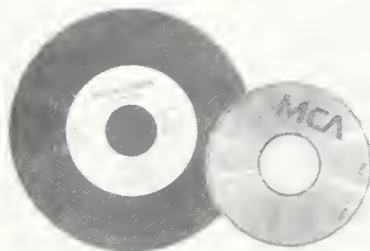
"We service all full-time country stations. Non-reporting stations are put on our bulk singles list, which means they get vinyl singles. Reporting stations get first-class mailing, which means if there's a promotional CD out on a single, they get that, in addition to the vinyl.

"I think absolutely that vinyl singles will become a thing of the past. I guarantee it. It's right around the corner, and these radio stations had better get CD players or they're going to be left out in the cold. Once technology takes over you can't go back. It just happens. That's just the cost of doing business, and if you're in the business and if you have a radio station, you'd better consider investing in a CD player. They're not that expensive now, and if you can't afford the CD player, then you probably can't afford to be in the business. They [radio] had to buy turntables for 33s when the 78s went out, and then they had to go to carts when everyone started carting up songs for airplay. That's just the way it goes. You can't stop technology. Once it exists, you can't go back, and that's the thing we've got with CDs. The sound quality is so much better, it's just here to stay until they come up with something better than that.

"It may be smart for radio to invest in a CD player, if not for their [broadcast] studio, at least for their production studio. After all, carting songs from a CD is still better than carting them from a vinyl single. We're talking about a business here, and radio always wants to go for the best sound quality. They want their station to sound competitive to the others. CDs will be around for a while and radio needs to be ready to convert to it for better-quality sound.

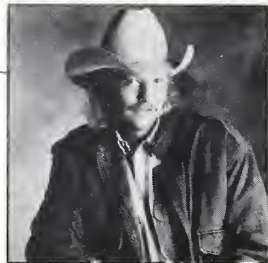
"While the question about the actual demise of vinyl singles may still be as up in the air as ever, it does appear that country radio will continue to be serviced with vinyl singles for some time to come."

NOTE: Cash Box attempted several times to contact executives at Arista, Capitol and CBS Records to answer our questions, but they were unavailable for comment. In an upcoming story, we will contact jukebox operators and one-stops about how any changes in service by the major labels could affect them.



COUNTRY SINGLES

July 7, 1990



#1 Single: Randy Travis

High Debut: The Bellamys #48

To Watch: Alan Jackson #21

#1 Indie: Leslie Ann #51

		Total Weeks Last Week ▼		Total Weeks Last Week ▼
1	HE WALKED ON WATER (Warner Bros 7-19878)	2	8	52 I'LL LIE MYSELF TO SLEEP (Epic 34 73319)
2	THE DANCE (Capitol 79024)	3	9	53 IF YOU COULD ONLY SEE ME NOW (Capitol B-44534)
3	ON DOWN THE LINE (MCA 790004)	4	8	54 YOU'VE BEEN LYIN' TO ME (Door Knob DK90-346)
4	ISLAND (Capitol 79987)	7	12	55 HONKY TONK GIRL (Soundwaves SW-4836)
5	DANCY'S DREAM (RCA 2503)	6	11	56 TAKE A LITTLE TIME (Legacy LR-1006)
6	THE RICHEST MAN ON EARTH (RCA 2505)	13	7	57 EVERYBODY'S REACHING FOR SOMEONE (Capitol 79054)
7	HE TALKS TO ME (RCA 2508)	12	6	58 BORN AND RAISED IN BLACK AND WHITE (Columbia 38 73381)
8	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Warner Bros 19872)	10	7	.....Waylon, Willie, Johnny & Kris DEBUT
	.....Hank Williams Jr.	10	7	59 MICHAEL WOULD DIE (Sing Me SM-45-50)
9	WALK ON (MCA 79009)	1	11	60 EVERY TIME YOU LEAVE (Hal Kat Kountry HKK-357)
16	WHEN I CALL YOUR NAME (MCA 79011)	14	7	61 WHAT IS A GOOD LOVE FOR (NSD NSD-269)
11	SHE CAME FROM FT. WORTH (Mercury 199)	5	13	62 THE HARDEST THING I'LL EVER DO (Fraternity F-3559)
12	WRONG (Epic 34 73352)	17	6	63 DALLAS FT. WORTH AIRPORT (Curb 76813)
13	THIS SIDE OF GOODBYE (Warner Bros 4068)	16	6	64 OUGHTA BE A LAW (Arista AS-2028)
14	HUMMINGBIRD (Epic 34 73312)	8	11	65 OFF THE COAST OF OKLAHOMA (Hal Kat Kountry 43068)
15	GOOD TIMES (Capitol 79120)	23	4	66 ANOTHER ONE OF MY NEAR MRS. (Playback P-1342)
16	OH LONESOME ME (Mercury 246)	20	5	.....Donnie Bowser/Bobby Bare 71 5
17	NEXT TO YOU, NEXT TO ME (Columbia 38 73373)	28	3	67 SOFT SPOKEN LIES (MSR MSR-1990)
18	LOOKS AREN'T EVERYTHING (MCA 79023)	18	8	66 PICK ME UP ON YOUR WAY DOWN (Evergreen EV-1119)
19	NOBODY'S TALKING (Arista AS-2009)	9	18	69 HEARTACHE ROAD (Oak 1088)
20	I'M GONNA BE SOMEBODY (Warner Bros 7-19797)	30	3	70 EVERY STEP OF THE WAY (MCA 79038)
21	WANTED (Arista AS-2032)	33	3	71 I'M GONNA GIVE YOU THIS LOVE SONG (Hal Kat Kountry HKK-22)
22	MAYBE THAT'S ALL IT TAKES (Capitol 2507)	24	4	.....David Rogers 76 5
23	MEXICAN WIND (Curb NR-76815)	25	6	72 WHEN SHE TURNS ME OFF (Playme PM-713)
24	LOVE WITHOUT END, AMEN (MCA 79015)	11	10	73 BRIGHT LIGHTS, BIG CITY (Overton Lee 142)
25	PASS IT ON DOWN (RCA 2519)	15	10	74 IF I COULD SAY I LOVE YOU (Fraternity F-3556)
26	WHITE LIMOZEEN (Columbia 38 73341)	19	8	75 YOU SHOWED ME SOMETHIN' 'BOUT LOVIN' (Playback P-1337)
27	SEARCHIN' FOR SOME KIND OF CLUE (Atlantic 3265)	21	9	76 BLAME IT ON THE MOONLIGHT (Orbit OR-5853)
28	RUNNIN' WITH THE WIND (Capitol 8329)	22	14	77 YOU GOTTA LOVE (Saddlestone SS012)
29	BABY, WALK ON (RCA 2504)	31	6	78 DUST CLOUDS AND BLUE SKIES (Bubster BRC-001)
30	MY ANNIVERSARY FOR BEING A FOOL (Warner Bros 7-19847)	26	9	79 SHADOWS OF MY MIND (Stop Hunger SHR-1101)
31	WALKING SHOES (Capitol 44520)	27	16	80 ANYTHING TO KEEP FROM GOING HOME (Badger BG 2005)
32	PUTTIN' THE DARK BACK INTO THE NIGHT (Capitol 79040)	29	9	.....Billy Joe Burnette DEBUT
33	FIT TO BE TIED DOWN (MCA 79000)	32	12	81 LOVE AFTER YOU (NSD NSD-268)
34	FROM SMALL THINGS (MCA 79013)	40	4	82 SUNDAY GO-TO-CHEATIN' CLOTHES (Ridgewood R-3012)
35	TILL I SEE YOU AGAIN (Reprise 3945)	34	8	83 ON A GOOD NIGHT (Capitol 79107)
36	SOMETHING OF A DREAMER (Columbia 38 73361)	42	3	84 PARTY OF ONE (Sundial SR-173)
37	HILLBILLY ROCK (MCA 79001)	35	10	85 HOT LOOKIN' COOL DANCIN' COWGIRL (Lost Gold LGR-1008)
38	TOO BLUE TO BE TRUE (Mercury CDP-236)	36	9	86 GONE WITH THE MORNING SUN (Soundwaves SW-4837)
39	PERFECT (RCA 2500)	37	12	87 YELLOW PAGES (NSD NSD-271)
40	NEW KIND OF LOVE (Arista AS-2002)	39	6	88 I FELL IN LOVE (Reprise 7-19915)
41	TANQUERAY (Columbia 38 73350)	45	3	89 HEARTACHES HERE TO STAY (K-ArkK-1051)
42	DON'T GO OUT (Capitol 79149)	51	2	90 KNOWIN' YOU WERE LEAVIN' (Epic 34 73264)
43	I DON'T HURT ANYMORE (RCA 2510)	47	4	91 PLENTY OF LOVE (Step One SOR 416)
44	GUARDIAN ANGEL (RCA/Curb 2524)	38	14	92 EVEN COWBOYS CAN ROCK N' ROLL (F&L FL558)
45	COMO SE DICE (I LOVE YOU) (Columbia 38 73360)	49	3	93 YOU NEVER WILL BE TRUE (American Image AI-6001)
46	TWO HEARTS (RCA 2567)	50	2	94 I CAN'T WAIT (Lost Gold LG-1003)
47	I'VE CRIED MY LAST TEAR (Columbia 38 73263)	41	15	95 I WATCHED IT ALL (ON MY RADIO) (MCA 53779)
48	I COULD BE PERSUADED (MCA 79019)	DEBUT		96 WALKIN' AWAY (RCA 2520)
49	SMALL SMALL WORLD (Mercury 247)	53	2	97 DON'T START STOPPIN' (NSD NSD-267)
50	WHO'S GONNA TELL HER GOODBYE (RCA 2511)	DEBUT		98 AIN'T NO WRONG TIME (Killer K-127)
51	CADILAC KIND OF A GIRL (Table Rock TRR 1001)	55	6	99 HONKY TONK HEARTACHE (Bitter Creek BCR-3990)
	.....Lezlee Ann	55	6	100 I NEVER KISS AND TELL (Interstate 40 4041044)

COUNTRY MUSIC

Country Column



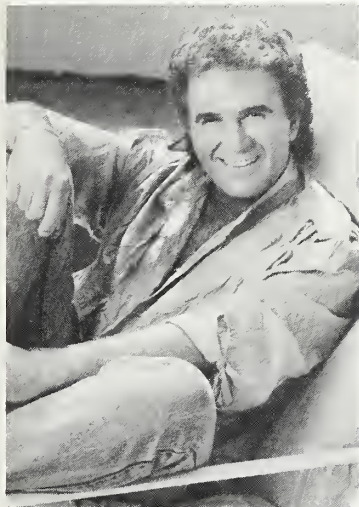
Pictured (l to r): Loni Anderson, Tammy Wynette and Burt Reynolds.

TAMMY AND BURT REUNITE: Epic recording artists Tammy Wynette and Doug Stone recently sold out two shows at the Roxy in Los Angeles.

(still to be titled) will be in stores in the early fall.

DON'T FOOL WITH MOTHER NATURE: T.G. Sheppard's bed & breakfast in Gatlinburg, Tennessee, Moon Mountain Lodge, didn't have a jogging trail as part of the property until late spring, when Mother Nature created one. "Forecasters put out a tornado warning one afternoon while I was there, but we didn't think things would really get that bad," said Sheppard. "I'd never seen a tornado through all the years of living in Tennessee, even though there've been plenty of 'watches' and 'warnings.' Suddenly, a news bulletin on TV told us to take cover, that a twister was on the ground in our neighborhood. The tornado missed the lodge by only about twenty yards, cutting a path up the mountain that uprooted trees and had stuff thrown everywhere." Sheppard said that after they surveyed the damage, they cleared the debris and decided to advertise to their houseguests that the place now has a jogging trail.

HI-HO SILVER: The Oak Ridge Boys pulled out on tour this summer in newly named and decorated buses. The four Oaks are riding on "Silver," the band on "Bullet," and the crew heads down the road on "Tonto." The names are in keeping with the Lone Ranger theme, which was carried out through the lyrics in the chorus of their platinum-selling single "Elvira" ("Hi-ho, Silver! A-waaaay!"). A fan-club contest to determine new names for the buses brought in over 500 entries. The Oak Ridge Boys made the final selection and awarded the winners official tour jackets.



T.G. Sheppard

Among those attending the show were Loni Anderson and Burt Reynolds (pictured with Wynette after the show), Tom Petty, Jeff Lynne, television stars Faith (Murphy Brown) Ford and Nancy (Matlock) Stafford, country music hunks Ricky Van Shelton and Randy Travis and football's Hollywood Henderson.

Wynette and Reynolds reunited last month to work on the music video to Wynette's new single, "Let's Call It a Day Today." Reynolds produced and directed the video, which was shot at his home in Jupiter, Florida. The video has just been released and Wynette's album



REBA MCENTIRE RECENTLY FILLED in as host of *Nashville Now* for a vacationing Ralph Emery, and welcomed guests Garth Brooks, Vince Gill and Alan Jackson to her show. The Oklahoma redhead was taken by surprise when K.T. Oslin decided to pull a fast one and dropped by the show to say hello. Pictured (l to r) are: (back row) Gill, Jackson and Brooks; and (front row, seated) Oslin and McEntire.

COUNTRY ALBUMS

July 7, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

#1 ALBUM:
Clint Black



TO WATCH:
Vince Gill
#26

1	KILLIN' TIME (RCA 8781)	Clint Black	1	59
2	PICKIN' ON NASHVILLE (Mercury 838 744)	Kentucky HeadHunters	2	32
3	LIVIN' IT UP (MCA 6415)	George Strait	9	6
4	HERE IN THE REAL WORLD (Arista 8623)	Alan Jackson	4	17
5	COUNTRY CLUB (Warner Bros 26094)	Travis Tritt	3	14
6	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	5	22
7	NO HOLDIN' BACK (Warner Bros 25988)	Randy Travis	6	37
8	PASS IT ON (RCA 2108)	Alabama	11	4
9	GARTH BROOKS (Capitol 90897)	Garth Brooks	7	47
10	LONE WOLF (Warner Bros/Curb 26090)	Hank Williams Jr.	8	20
11	WILLOW IN THE WIND (Mercury 836 950)	Kathy Mattea	10	60
12	DOUG STONE (Epic 45303)	Doug Stone	12	11
13	ON DOWN THE LINE (MCA 6401)	Patty Loveless	14	5
14	HIGHWAYMAN 2 (Columbia 45240)	Waylon, Willie, Johnny & Kris	13	18
15	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	15	48
16	FAST MOVIN' TRAIN (RCA 9961)	Restless Heart	16	22
17	EXTRA MILE (Columbia 45490)	Shenandoah	18	4
18	ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877)	k.d.lang	17	21
19	SIMPLE MAN (Epic 45316)	Charlie Daniels Band	19	32
20	KEYS TO THE HIGHWAY (Columbia 45242)	Rodney Crowell	20	32
21	LOVE ON ARRIVAL (Capitol 91782)	Dan Seals	21	11
22	VERSION OF THE TRUTH (RCA 2113)	Foster & Lloyd	22	6
23	TENNESSEE WOMEN (Capitol 91821)	Tanya Tucker	26	9
24	SOWIN' LOVE (RCA 9717)	Paul Overstreet	23	21
25	I WONDER DO YOU THINK OF ME (RCA 9889)	Keith Whitley	27	44
26	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	54	10
27	BLACK VELVET (Atlantic 82085)	Robin Lee	24	14
28	THE BOYS ARE BACK (Capitol/Curb 93258)	Sawyer Brown	25	30
29	ALONE (Columbia 5104)	Vern Gosdin	28	11
30	JERSEY BOY (Capitol 93882)	Eddie Rabbitt	29	10
31	LAREDO (MCA 42335)	Steve Warner	31	11
32	TELL ME WHY (Curb 10630)	Jann Browne	36	10
33	HILLBILLY ROCK (MCA 42312)	Marty Stuart	49	10
34	BREAKIN' NEW GROUND (Capitol 93885)	Wild Rose	30	10
35	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	33	54
36	12 GREATEST HITS (MCA MCA-12)	Patsy Cline	35	11
37	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	32	88
38	PAGES OF LIFE (MCA/Curb 9479)	Desert Rose Band	34	23
39	I WATCHED IT ON THE RADIO (MCA 42336)	Lionel Cartwright	42	5
40	LACY J (Capitol 93912)	Lacy J. Dalton	48	8
41	THE LIGHTS OF HOME (RCA 2114)	Baillie & The Boys	57	3
42	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	37	30
43	LOOKIN' FOR A HIT (Reprise 25939)	Dwight Yoakam	38	37
44	HEART FULL OF LOVE (Warner Bros 9-26173)	Holly Dunn	50	4
45	REBA LIVE (MCA 8034)	Reba McEntire	39	39
46	LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	41	10
47	BEYOND THE BLUE NEON (MCA 42266)	George Strait	40	70
48	ALWAYS AND FOREVER (Warner Bros 25568)	Randy Travis	44	10
49	GREATEST HITS (RCA/Curb 8318)	The Judds	43	10
50	PAINT THE TOWN (Warner Bros 25992)	Highway 101	46	11
51	DIFFERENT KIND OF FIRE (RCA 2049)	Prairie Oyster	53	6
52	THE ROAD NOT TAKEN (Columbia 44468)	Shenandoah	47	68
53	GREATEST HITS III (Warner Bros/Curb2 5834)	Hank Williams Jr.	52	70
54	WOOD, WIND AND STONE (Mercury 836951)	David Lynn Jones	60	8
55	HARDIN COUNTY LINE (MCA 42333)	Mark Collie	64	2
56	SHADOWLAND (Warner Bros/Sire 25724)	k.d.lang	51	10
57	RIVER OF TIME (RCA/Curb 9595)	The Judds	56	13
58	BUMPER TO BUMPER (Capitol 91780)	T. Graham Brown	58	5
59	IMAGINE THAT (Columbia 45131)	The O'Kanes	63	10
60	BUFFALO ZONE (Columbia 45373)	Sweethearts Of The Rodeo	55	10
61	MARSHA THORNTON (MCA 42319)	Marsha Thornton	67	10
62	COUNTRY LINE (Warner Bros 25895)	Southern Pacific	57	10
63	GREATEST HITS VOLUME II (RCA 2043)	Earl Thomas Conley	61	11
64	SOUTHERN STAR (RCA 8587)	Alabama	59	15
65	GREATEST HITS (RCA 6825)	Alabama	65	10
66	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	66	10
67	DIAMONDS AND DIRT (Columbia 44076)	Rodney Crowell	69	11
68	DON'T CLOSE YOUR EYES (RCA 6494)	Keith Whitley	68	10
69	LOVING PROOF (Columbia 44221)	Ricky Van Shelton	70	10
70	WILL THE CIRCLE BE UNBROKEN (Warner Bros 285301)	Nitty Gritty Dirt Band	62	57
71	STONE BY STONE (Columbia 45088)	Tim Mensy	DEBUT	
72	COME HOLD ME (Warner Bros 26141)	Forester Sisters	72	7
73	STILL STANDING (Arista 8624)	Exile	73	9
74	HAVE A LITTLE FAITH (RCA 59718)	Jo-Ei Sonnier	74	10
75	TEMPORARY SANITY (Capitol 90289)	Eddy Raven	75	8

INDIE INSIGHT



Susi Beatty

STARWAY RECORDS' SUSI BEATTY

recently walked away a winner at the Major-Independent Record Awards held during Fan Fair week in Nashville. Beatty was tapped for Most Promising Female, and captured Single of the Year honors for "Nobody Loves Me Like the Blues." The single comes from Beatty's critically acclaimed LP, *One of a Kind*, which recently received rave reviews in *People* magazine. Also during Fan Fair, Beatty performed on this year's Superstar/Independent Label Show and the International Fan Club Organization Show, which also featured Loretta Lynn, Crystal Gayle, Suzy Bogguss and Paul Overstreet.

GRAND OLE OPRY STAR Del Reeves recently received a warm welcome from Gatlinburg mayor Bill Stevens and other townfolk when the singer arrived in their resort city, where Reeves is booked to perform at Ramada Inn's Con-

vention Center throughout the summer season. But while being welcomed by the city's finest, Reeves was being ripped off backstage by a quick-acting "sticky fingers" who absconded with some of the performer's most prized personal memorabilia. Reeves had personally transported the articles from his home in Nashville to use for decorating the Convention Center entrance, if possible, but was instructed to leave the items backstage.

Among items stolen were a box of photos, depicting Reeves' entire career, along with several movie posters of films in which the Opry star appeared, including *Second Fiddle to a Steel Guitar* and *Las Vegas Hillbillies*. The box of photos mysteriously "re-appeared," but the posters (which can not be replaced) are still missing. Reeves urges anyone who may have seen these posters, or may know of their whereabouts, to please call (615) 436-7881.



Ricky Skaggs and Glenna Taylor during Fan Fair festivities.

A FUTURE SUPERSTAR may be well on her way to being discovered. Her name is Glenna Taylor and this 11-year old has a voice you would not believe. Taylor's first release, "Daddy, Oh Daddy," is getting a lot of notice from radio and is one that is sure to bring a tear to your eye. This young artist is busy going to hospitals and nursing homes, sharing her time and talent with others, and she was a big hit at Fan Fair this year. Taylor says in addition to gathering some fans of her own, she enjoyed meeting some of her favorite country music stars.

INDIE SINGLE REVIEWS

INDIE FEATURE PICK

□ **LIVE & KICKIN':** "First Class Fool" (Vision 55745)

Live and kickin' they definitely are—and much, much more. This three-guy/one-gal band creates a country explosion. "First Class Fool," produced by Dale Strength, pumps out catchy lyrics and excellent instrumentation. Vocally, the female lead is incredible—a gutsy delivery flavored with a skillful charm. Also placing even more spark to this fiery cut is fine back-up harmony.

□ **D.C. MARCUM:** "Showdown in the Street" (Florida Swamper AA60)

□ **JASON HAWKINS:** "If I Ever Cheated on You" (Fox Fire FF-10000A)

□ **TRISHA LYNN:** "Anything But Yes" (Oak 1089)

□ **TRACY CANTRELL:** "Pull Up a Pillow" (GNT NR 18314-1)

□ **CLAYTON MICHAELS:** "Make Believe World" (Wizard WR-1011-A)

□ **LEW DEWITT:** "Moonset" (Oak 1092)

□ **CLINTON GREGORY:** "She Put the Music in Me" (Step One SOR-418)

UP AND COMING

July 7, 1990 Independent product most likely to reach the Top 100 Country Chart

- 1 I DON'T BELIEVE I'VE HAD THE PLEASURE (Buck Creek)George Robertson
- 2 ROUGH AROUND THE EDGES (Stargem)Barbara Richardson
- 3 RAMSEY'S MONKEY (Safari) Ramsey Kearney
- 4 LETTING ALL HER MEMORIES GO (TNT) Danny Little
- 5 PLEASE LET ME LOVE YOU (First American) Jon Dennis Smith
- 6 SHE DON'T LOVE ME ALL THE TIME (Player) Ed Gary
- 7 MOMMA'S SONG (Gospel Tone) Tommy Chase
- 8 BE STILL MY BREAKING HEART (Starway) Susi Beatty
- 9 LOOK OUT LORETTA (Door Knob) Perry LaPointe
- 10 HE'LL HAVE TO GO (Player) Rollin Michaels
- 11 HIGH SCHOOL DAYS (TNT) Vern Brown
- 12 MOON SET (Oak) Lew Dewitt
- 13 ANYTHING BUT YOU (Oak) Trisha Lynn
- 14 MILE MARKER TEN (Stargem) Shucks
- 15 GETTING OVER YOU (Oak) Teddy Spencer
- 16 WALKIN' IN MY SHOES (Door Knob) Sandy Ellwanger
- 17 THE APPLE OF DADDY'S EYE (Holton) Jack Nelson
- 18 LOCAL SWIMMER DISRUPTS BAPTISM (NSD) Dick Richard
- 19 WITH EVERY BEAT OF MY HEART (Door Knob) Ricky Lee Jackson
- 20 SANTA BARBARA (Blue Moon) Vince Hatfield

INDIE ALBUM REVIEW

□ **ROBIN AND LINDA WILLIAMS:** *The Rhythm of Love* (Sugar Hill SH-1027)



This husband/wife team's combination of powerful performances and great songs has already drawn the attention of major artists Emmylou Harris and Michael Martin Murphy, who have both recorded their work. Now the duo are beginning to make major waves themselves as talented artists. This project includes some great ballads—"They All Faded Away," the title cut, "The Rhythm of Love" and the bluesy "When I Hear That Whistle Blow." Another top-notch song is the up-tempo cheatin' song called "The Devil Is a Mighty Wind." All but three songs on this LP, expertly produced by this twosome, are Williams' originals. We expect to be (and look forward to) hearing more from Robin and Linda Williams in the future.



SINGER/SONGWRITER CHRIS WALL recently made a trip to Nashville. Wall, from Austin, Texas, was in town with his band, the Rhythm Wranglers, to showcase for Nashville's publishing and record-label executives. Shown here with Wall at the Ace of Clubs is Wall's manager Susan Walker, of Tried and True Music. (photo credit: Beth Gwinn)

COUNTRY RADIO

■ COUNTRY RADIO

Most Added Singles

(Singles receiving the most new adds this week.)

1. **THE BELLAMY BROTHERS**—"I Could Be Persuaded"—MCA
2. **EARL THOMAS CONLEY**—"Who's Gonna Tell Her Goodbye"—RCA
3. **THE HIGHWAYMEN**—"Born and Raised in Black and White"—Columbia

Most Active Singles

(Singles receiving the most reports this week.)

1. **GARTH BROOKS**—"The Dance"
2. **PATTY LOVELESS**—"On Down the Line"
3. **RANDY TRAVIS**—"He Walked on Water"

Most Conversions

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

1. **ALAN JACKSON**—"Wanted"—Arista
2. **SHENANDOAH**—"Next to You, Next to Me"—Columbia
3. **TRAVIS TRITT**—"I'm Gonna' Be Somebody"—Warner Brothers

Hot Phones

(Singles receiving the most requests.)

1. **RANDY TRAVIS**—"He Walked on Water"—Warner Brothers
2. **GARTH BROOKS**—"The Dance"—Capitol
3. **VINCE GILL**—"When I Call Your Name"—MCA

J.D.'s Corner

RADIO STATION KBOE in Oskaloosa, Iowa has officially announced the featured entertainer for their 2nd Annual Listener Appreciation Concert, to be held in

conjunction with the Oskaloosa Area Chamber of Commerce's July 4 festivities and fireworks. The country station will offer a free concert featuring Nashville recording artist **T. Graham Brown**. Brown's style has been best characterized as a gravel-voiced Elvis, a country-influenced Percy Sledge and a down-home Huey Lewis. His current LP, *Bumper to Bumper*, has already produced a Top 10 hit, and is still climbing.

Appearing with Brown will be new country sensation **Storm Seymore**. Seymore has just charted his first single, which went Top 50 on the *Cash Box* Top 100 Country Singles chart. His new record, "Even Cowboys Can Rock & Roll," is receiving enthusiastic reviews.

NEW MCA RECORDING ARTISTS ARE BURNIN' UP THE

ROAD: MCA recently launched an extensive "silver eagle" tour for **McBride & the Ride**. Radio stations across the country had the opportunity to meet MCA's newest act and get a sneak preview of their music before their debut performance last month, opening for the Judds, at Detroit's Pine Knob Music Theater. McBride & the Ride's first single, "Every Step of the Way," has just hit the national country singles charts. Their debut album, *Burnin' Up the Road*, will be released August 7.

IT'S NOT EASY KEEPING UP WITH KZLA AND KLAC'S Travel Theme Program, which has featured destinations such as Hong Kong, Hawaii, Quebec and Helsinki. The California-based stations recently traveled to the neighboring state of Arizona, where KLAC's travel host and on-air personality, Stan Campbell, broadcast 20 hours of his show live from Scottsdale and Tucson. The broadcasts gave the listeners an opportunity to share in the excitement, color and fun of the Grand Canyon State...via the "theatre of the mind" created by radio.

THUMBS UP TO OUR TOP REPORTING STATIONS THIS WEEK: Mike Mitchell, KWZD, Abilene, Texas; Chic Wilson, KHYE, Hemet, California; Andy Anderson, WDXN, Clarksville, Tennessee; J. Kevin Grap, WCCN, Neillsville, Wisconsin; Paul Edwards, WXCC, Williamson, West Virginia.

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

■ CALENDAR OF EVENTS

COMING UP

THE "SUPERBOWL OF COUNTRY MUSIC" has been set for July 20, 21 and 22 in Eastern Ohio.

The 14th Annual Jamboree in the Hills will bring with it many changes. This year it moves to a brand new site, just two miles from the old one, and features a larger theater area, the addition of a Friday night show and some spectacular surprises.

Friday's lineup will include Lionel Cartwright, Steve Wariner, Suzy Bogguss, the Nitty Gritty Dirt Band and Prairie Oyster. On Saturday, the entertainment will include Tom T. Hall, Shenandoah, Skip Ewing, Patty Loveless, Jason D. Williams, 11/70, Canyon, Ronnie Milsap, Tanya Tucker and the Oak Ridge Boys. Sunday's headliners will be the Forrester Sisters, Billy "Crash" Craddock, Garth Brooks, Tammy Wynette, the Desert Rose Band, Ronnie McDowell, Holly Dunn and Randy Travis.

For more information, call toll-free, 1-800-624-5456.

BACK IN TIME

JULY 1—Sonny James holds the #1 spot for the second week in a row with

"Take Good Care of Her" (1966)

JULY 2—Jim Reeves' last recording session (1964)

JULY 3—Happy Birthday to Johnny Lee (1946)

JULY 4—First Willie Nelson Picnic (1973)

JULY 5—Elvis first recorded for Sun Records (1954)

JULY 6—Happy Birthday to Jeannie Seely (1940)

JULY 7—Happy Birthday to Charlie Louvin (1927)

■ COUNTRY HOT CUTS

1. **GEORGE STRAIT:** "Drinking Champagne" *Livin' It Up* (MCA)
2. **ALABAMA:** "Jukebox in My Mind" *Pass It on Down* (RCA)
3. **T. GRAHAM BROWN:** "Moonshadow Road" *Bumper to Bumper* (Capitol)
4. **DOUG STONE:** "We Always Agree on Love" *Doug Stone* (Epic)
5. **TRAVIS TRITT:** "Love Letter" *Black Velvet* (Atlantic)

■ TOP 10 SINGLES—10 YEARS AGO

1. **GEORGE JONES:** "He Stopped Loving Her Today" (Epic)
2. **MEL TILLIS:** "Your Body Is an Outlaw" (Elektra)
3. **CHARLEY PRIDE:** "You Win Again" (RCA)
4. **MERLE HAGGARD/CI INT EASTWOOD:** "Bar Room Buddies" (Elektra)
5. **JOHN CONLEE:** "Friday Night Blues" (MCA)
6. **CHRISTY LANE:** "One Day at a Time" (United Artists)
7. **WILLIE NELSON:** "Midnight Rider" (Columbia)
8. **THE OAK RIDGE BOYS:** "Trying to Love Two Women" (MCA)
9. **MICKEY GILLEY:** "True Love Ways" (Epic)
10. **BELLAMY BROTHERS:** "Dancin' Cowboys" (Warner Brothers/Curb)



Gerry House (WSIX-FM) will soon be on the same side of the airwaves. Mayfield will be joining WSIX this fall as the afternoon "drive-time" personality. Watch out for one wild and wacky radio station with these two characters joining forces. (photo credit: Ron Dini)

COUNTRY MUSIC

■ SINGLE RELEASES

OUT OF THE BOX

□ **WILLIE NELSON:** "Is the Better Part Over" (Columbia 38 73374)

Don't let the plush Broadway introduction throw ya. Plush" eventually turns into a fine acoustic performance and tender vocals by Nelson. This teary-eyed ballad, self-penned by Nelson and produced by Fred Foster, isn't typical country, but then Nelson is no typical artist. Radio will without a doubt try this one on for size and wear it well. In addition to "Is the Better Part Over" being a song that reflects a perfect example of excellent lyrics, production and vocals, it should also garner another boost for Nelson's *A Horse Called Music* LP, which has already proves to be a listener's treasure.

FEATURE PICKS

□ **STEVE WARINER:** "Precious Thing" (MCA 79051)

From his current *Laredo* LP, Wariner cranks out pure country pleasure set to a spunky up-beat melody. Produced by Tony Brown, "Precious Thing," flaunts both Wariner's solid vocals and fine pickin'. In addition to Wariner co-writing this happy-time tune, new-face Mac McAnally also shares the pen.

□ **BILLY AND THE AMERICAN SUNS:** "Hot Night in a Small Town" (Atlantic 3252-2)

I can tell this cut is one that will definitely grow on us, and I'm sure the sound of Billy and the American Suns will do the same. "Hot Night in a Small Town," produced by Blake Melvis and Nelson Larkin, gives us music flavored with Southern roots and raspy-throat vocals that come off as very natural and approachable. We can't wait to hear more from this new country break-out group.

□ **MATT BENSON:** "When Will the Fires End" (Step One SOR-406)

Although the lyrics, penned by Roger Ball and Jesse Shofner, create a rather sad story, the voice of Benson should place a smile on radio playlists everywhere. Benson obviously sings from the heart and that force of sincerity, plus genuine talent and skill, shines through well. "When Will the Fires End," expertly produced by Ray Pennington, should stir the heart as well as stir up quite an interest in Benson and his upcoming work.

□ **THE CHARLIE DANIELS BAND:** "(What This World Needs Is) A Few More Rednecks" (Epic 34 73426)

It's snappy, sassy and good-time material all the way around. Only a group such as the Charlie Daniels Band could pull this James Stroud production off right. Packed with lyrics that tell the honest truth, in addition to just plain creative writing skill, this cut from the *Simple Man* project holds its own niche and will definitely be a radio hot-phone.

□ **CHERYL WHEELER:** "Aces" (Capitol 79164)

○ **ASLEEP AT THE WHEEL:** "Keepin' Me up Nights" (Arista AS-2045)

○ **PIRATES OF THE MISSISSIPPI:** "Honky Tonk Blues" (Capitol 79090)

□ **JERRY LEE LEWIS:** "It Was the Whiskey Talkin' (Not Me)" (Sire 7-19809)

■ ALBUM RELEASE



□ **GEORGE STRAIT:** *Livin' It Up* (MCA-6415)

Livin' It Up is pure traditional country and western swing—and pure George Strait. Once again, Strait has included tunes by some of his favorite writers whose songs have scored hits for him in the past—"I've Come to Expect It From You," by Dean Dillon and Buddy Cannon; "We're Supposed to Do That Now and Then," also by Dillon, David Anthony and Joe Royer; a beautiful two-steppin' love song by David Chamberlain and L. David Lewis called "Heaven Must Be Wondering Where You Are"; and Strait's current hit single "Love Without End, Amen," by Aaron Barker. Produced by Jimmy Bowen and Strait, this album is already close to becoming the #1 LP on the national country album charts and is sure to keep Strait riding high with his fans.

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TODAY!

BY KIMMY WIX

CARMAN VIDEO GOES GOLD: Benson recording artist Carman recently received his first gold sales award for the video project *Carman Live...Radically Saved!* The award is earned for video unit sales in excess of 25,000, as certified by the Recording Industry Association of America (RIAA). Jerry Park, general manager of the Benson Company, made the award presentation. Following closely on the heels of this award-winning video will be Carman's latest video project, *Revival in the Land*, based on his best-selling recorded project. Setting new standards for concept work in Christian music videos, the new video includes captivating live concert footage as well.

CATHEDRALS PERFORM AT SUPER DOME: Homeland artists the Cathedral Quartet recently performed at the Southern Baptist Convention in the New Orleans' Super Dome. The Cathedrals, who are regularly featured at the annual convention, enjoyed an outstanding performance this year. The audience of over 20,000 believers was treated to a half hour of spirited Southern gospel, as well as the playful jesting of gospel music veterans Glen Payne and George Younce.

MOM AND POP WINANS AWARDED GOSPEL ALBUM OF THE YEAR BY NAIRD: David and Delores (Mom and Pop) Winans received the Gospel Album of the Year award, for their Sparrow Records *Mom & Pop Winans* release, from the National Association of Independent Record Distributors (NAIRD) on June 2 at the Grand Ole Opry Hotel. Mom and Pop Winans are the parents of BeBe & CeCe Winans, whose own Sparrow albums have received many awards, including gold certification for their latest release, *Heaven*.

RICK CRAWFORD AND BILLY GRAHAM ASSOCIATION LINK UP TO REACH KIDS: Live Oak recording artist Rick Crawford recently teamed up with the Billy Graham Association and radio station WLIX in a Long Island outreach that drew 800 students. The outreach concert both explained the Gospel and challenged Christian students to take the Good News of Jesus Christ to their peers.

SPECTRA SIGNS EXCLUSIVE DISTRIBUTION AGREEMENT WITH FINALE, INC.: Finale president David J. Ferdinand II signed the agreement with Spectra president Robert McKenzie and vice president Ed Clydesdale this month. Gil Few, vice president of sales for Spectra, says, "When we started negotiations to represent Finale, Inc., I told them that I hadn't heard any new ideas applied to accompaniment tracks in a long time."



Steven Curtis Chapman (center) with wife Mary Beth and Mark Williams, Sparrow Records' publishing coordinator, draws the winning postcard for the "I Will Be Here" national radio promotion. The promotion, created by Sparrow and sponsored through Christian Countdown USA over the CBN radio network, gave listeners the unique opportunity to win a live, in-person performance by Chapman singing "I Will Be Here" at their own wedding. Cathy Noriega, of San Antonio, Texas, and her fiancé were the lucky winners.



Word Records recently signed Buddy Greene to a multi-record recording contract. His debut Word project, *Sojourner's Song*, will release later this month. Greene is an established musician. He joined Bill Gaither's performing troupe in 1986, traveling extensively with the organization as well as ministering to attendees of the annual Gaither-sponsored "Praise Gathering" celebrations. Pictured are: (seated) Buddy Greene; and (standing) Dean Arvidson, Word Record Group/Nashville marketing director; Mark Campbell, Word label marketing manager; and John Mays, Word label A&R director.

CONTEMPORARY TOP SLOT



#1 Single: Scott Wesley Brown



#1 Debut: Jerome Olds #30

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

July 7, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼

Last Week ▼

1	MARVELOUS (Word 719136508)	Scott Wesley Brown	3	9
2	I WILL FOLLOW YOU (Star Song SSC8144)	Imperials	4	5
3	LIFT UP THE SUFFERING SYMBOL (Sparrow SPC 1219)	Michael Card	1	9
4	WHERE THERE IS FAITH (Benson CO2624)	4 HIM	5	6
5	WHILE THE NATIONS RAGE (Reunion 7010053)	Rich Mullins	2	10
6	WHEN I SEE YOUR SMILE (Live Oak)	Matthew Ward	11	5
7	EVERYONE NEEDS THE LORD (Frontline CO9051)	Jon Gibson	6	8
8	I'M YOURS (River 7901300000)	Greg X. Volz	12	5
9	SOMETHING CHRIST DID (Frontline 9088)	Crystal Lewis	10	6
10	FATHER (Reunion 7010056528)	Morgan Cryar	15	3
11	TABLE IN THE WILDERNESS (Myrrh 7016880389)	Russ Taff	7	8
12	TO THE GLORY OF GOD (Star Song SSC8137)	David Meece	17	4
13	LOVE CARRIER (Urgent 1373188)	Billy Crockett	13	8
14	EVERYDAY THE SAME (Warner Bros WBC4100)	The Winans	24	3
15	LOVE YOU WITH MY LIFE (Sparrow SPC1201)	Steven Curtis Chapman	8	11
16	WHILE YOU WAIT (Benson CO2617)	Billy & Sarah Galnes	9	11
17	YOURS ALONE (Urgent)	Bob Bennett	14	11
18	NO GREATER LOVE (Word 7019112609)	Helen Baylor	18	7
19	DEAR FRIEND (Sparrow SPC 1217)	Charlie Peacock	19	6
20	A FEW GOOD MEN (Star Song SSC 8148)	Gaither Vocal Band	33	2
21	THE GREAT EXCHANGE (Word 901-648628)	Bruce Carroll	16	14
22	UP FROM THE DEAD (Benson CO2638)	Dana Key	23	12
23	SECRET PLACE (Reunion 7010049726)	Kim Hill	20	12
24	THE WORLD'S LAST NIGHT (Image 77017839439)	Connie Scott	29	4
25	DOWN TO BUSINESS (Good News 9016473157)	Roby Duke	28	4
26	IT'S RAINING AGAIN (Star Song SSD 8144)	Imperials	21	18
27	SET IT INTO MOTION (ForeFront CO2685)	Jeffrey Benward	32	3
28	IN THE QUIET (Benson CO2548)	Michele Wagner	30	3
29	UNBELIEVABLE (DaySpring 7014187570)	Cynthia Clawson	22	15
30	REJOICE (Star Song SCC 8129)	Jerome Olds	DEBUT	
31	WHO WILL (Benson PWCO 1096)	DeGarmo & Key	34	2
32	SOMEBODY LOVES YOU (Sparrow SPC 1174)	Deneice Williams	36	2
33	SHALL WE GATHER AT THE RIVER (Frontline CO9050)	Benny Hester	25	7
34	SOMEDAY (Myrrh 7016889386)	First Call	DEBUT	
35	WARRIOR (Benson BR05955)	Harvest	26	14
36	YOUR LOVE (Alleluia! AM992)	Lenny LeBlanc & Kelly Willard	39	2
37	OH (HOW COULD I LIVE WITHOUT YOU) (Dayspring 9010652572)	Cynthia Clawson	DEBUT	
38	GOODBYES AREN'T FOREVER (Star Song SSC 8135)	The Williamsons	DEBUT	
39	HOW COULD YOU SAY NO (Myrrh 7016895386)	Julie Miller	27	14
40	I WILL PRAISE THE LORD (Diadem 7901130571)	Ray Boltz	31	15

UP & COMING

Product most likely to reach the Top 40 Contemporary Christian Chart

1. AL DENSON (Benson) "Reckless Heart"
2. BRUCE CARROLL (Word) "Who Will Be Jesus"
3. TRUTH (Benson) "Before"

TOP 100 SINGLES

July 7, 1990



#1 Single: New Kids On The Block



High Debut: Janet Jackson #50



To Watch: Madonna #38

	Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1			STEP BY STEP (Columbia 38-73343)(C)(CD)(M)(T) New Kids On The Block	1	7
2			IT MUST HAVE BEEN LOVE (EMI 4JM-50283)(C) Roxette	2	14
3			DO YOU REMEMBER (Atlantic 87955)(C) Phil Collins	3	11
4			READY OR NOT (Virgin 7-98995)(C) After 7	4	11
5			I'LL BE YOUR SHELTER (Arista AS-2005)(C) Taylor Dayne	5	14
6			HOLD ON (Atlantic 7-87984)(C)(T) En Vogue	8	10
7			CRADLE OF LOVE (Chrysalis B-23509)(C) Billy Idol	7	9
8			SHE AIN'T WORTH IT (MCA 53831)(C) Glen Medeiros/Bobby Brown	16	10
9			POISON (MCA 53772)(T)(C) Bell Biv DeVoe	12	8
10			HOLD ON (SBK 07322)(C) Wilson Phillips	3	13
11			ENJOY THE SILENCE (Sire/Warner Bros. 0-21490)(T)(C)(M)(CD) Depeche Mode	6	16
12			VOGUE (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD) Madonna	14	13
13			WHEN I'M BACK ON MY FEET (Columbia 38-73342) Michael Bolton	9	13
14			THE POWER (Arista 2013)(C)(T) Snap	20	7
15			GIRLS NIGHT OUT (RCA 9174)(C)(T) Tyler Collins	17	10
16			U CAN'T TOUCH THIS (Capitol 15571)(T) M.C. Hammer	19	10
17			BABY, IT'S TONIGHT (Warner Bros. 4-19869)(C) Jude Cole	10	14
18			NOTICE ME (Geffen 4-19946)(C) Nikki	11	13
19			VISION OF LOVE (Columbia 73348)(C) Mirah Carey	21	10
20			MENTIROSA (Capitol 44533)(C)(T) Mellow Man Ace	26	6
21			CHILDREN OF THE NIGHT (Capitol 72283)(C) Richard Marx	30	8
22			RUB YOU THE RIGHT WAY (Motown 2045)(C)(T) Johnny Gill	13	11
23			SITTIN' IN THE LAP OF LUXURY (WTG/Epic 31-45285)(C)(T) Louie Louie	15	9
24			CLUB AT THE END OF THE STREET (MCA 53818)(C) Elton John	18	10
26			YOU CAN'T DENY IT (Arista 2038)(C) Lisa Stansfield	28	10
26			THE HUMPTY DANCE (Tommy Boy 7944)(T)(C)(M) Digital Underground	29	7
27			ALRIGHT (A&M SP-18021)(T)(C) Janet Jackson	37	16
28			MAKE YOU SWEAT (Elektra 7-64961) Keith Sweat	23	14
29			KING OF WISFUL THINKING (EMI 50307)(C)(T) Go West	35	6
30			SENDING ALL MY LOVE (Atlantic 4-87961)(T)(C) Linear	33	7
31			DON'T GO AWAY MAD (Elektra 64962) Motley Crue	24	19
32			UP ALL NIGHT (Chrysalis 23486)(C) Slaughter	36	7
33			BAD OF THE HEART (Columbia 38-7337)(C)(T) Slaughter	25	9
34			IF WISHES CAME TRUE (Atco PRCD 3361-2) Sweet Sensation	39	8
35			KISS THIS THING GOODBYE (A&M 1485)(C) Del Amitri	45	5
36			DARE TO FALL IN LOVE (Charisma 4-98971)(C) Brent Bourgeois	38	8
37			WHEN I DREAM OF YOU (Warner Bros. 19839)(C) Tommy Page	27	10
38			HANKY PANKY (Sire/Warner Bros. 19789) Madonna	31	9
35			COULD THIS BE LOVE (Vendetta/A&M 7502) Seduction	48	3
40			POSSESSION (Epic ECK-73398) Bad English	43	5
41			LOVE IS (Atlantic 87945)(C) Alannah Myles	40	5
42			THE BALLAD OF JANE (Vertigo/Polygram 876 984-4)(C) L.A. Guns	32	10
43			RELEASE ME (SBK 4JM-07327) Wilson Phillips	34	13
44			I DIDN'T WANT TO NEED YOU (Capitol 79073) Heart	54	2
45			MY KINDA GIRL (Solar/Epic 35-74515) Babyface	51	3
46			PURE (MCA 53816)(C)(T) The Lightning Seeds	52	4
47			THE BLUES (Wing/Polydor 873 994-7)(C)(T) Tony! Toni! Tone!	50	7
48			WELCOME TO THE REAL WORLD (Warner Bros. 19834) Jane Child	47	5
49			ACROSS THE RIVER (RCA 2621) Bruce Hornsby	46	6
50			COME BACK TO ME (A&M 1475) Janet Jackson	53	3
51			JERK OUT (Reprise 19750) The Time	DEBUT	
52			THE GIRL I USED TO KNOW (EMI 50287) Brother Beyond	57	2
53			UNSKINNY BOP (Enigma/Capitol 79133) Poison	59	2
54			THE OTHER SIDE (Geffen 4-19927) Aerosmith	58	3
55			ALL I WANNA DO IS MAKE LOVE TO YOU (Capitol 44507)(C) Heart	22	15
56			EPIC (Warner Bros. 19813) Faith No More	60	5
57			FOLLOW MY HEARTBEAT (RCA 2620-7-R) Ame' Lorain	56	4
58			HAVE YOU SEEN HER (Capitol 44573) M.C. Hammer	63	2
59			CUTS BOTH WAYS (Epic 34T-73395) Gloria Estefan	67	2
60			LOVE AND EMOTION (RCA 2645) Stevie B.	DEBUT	
61			OOH LA LA (I CAN'T GET OVER YOU) (Columbia 38-73211)(C) Perfect Gentlemen	41	12
62			THE EMPEROR'S NEW CLOTHES (Ensignn/Chrysalis 4JM-23528) Sinead O'Conner	62	3
63			WE'RE ALL IN THE SAME GANG (Warner Bros. 4-19819) The West Coast Rap All-Stars	72	2
64			BANG BANG (Epic 34-73380)(C) Danger Danger	68	5
65			TURTLE POWER (SBK 07325)(T)(C) Partners In Kryme	42	11
66			TALK TO ME (Elektra 7-64964) Anita Baker	76	2
67			I'LL SEE YOU IN MY DREAMS (A&M 1495)(C) Giant	44	15
68			DOUBLE BACK (Warner Bros. 19812)(C) ZZ Top	49	8
69			BOUNCE BACK (MCA 53802)(C)(T) Alisha	55	6
70			THE RIGHT COMBINATION (Columbia 38-73417) Seiko & Donnie Wahlberg	74	3
71			NOTHING COMPARES 2 U (Chrysalis 23488)(C) Sinead O'Conner	61	16
72			LET ME BE YOUR LOVER (Enigma 75069) U-Krew	64	4
73			NICETY (Atco 7-98980)(T)(C) Michel'le	65	12
74			DEAD BEAT CLUB (Reprise 19938)(C) B-52'S	66	12
75			CLOSE TO YOU (Charisma 4-98951) Maxi Priest	DEBUT	
76			WHAT ARE YOU DOING WITH A FOOL LIKE ME (Capitol 79025) Joe Cocker	69	4
77			DON'T YOU LOVE ME (4th & B'Way 440506) 49er's	77	3
78			CHAIN OF FOOLS (DGC/Geffen 4-19693) Little Caesar	78	3
79			THIS OLD HEART OF MINE (Warner Bros. 4-19983) Rod Stewart	70	16
80			DO ME (MCA 53848) Bell Biv DeVoe	DEBUT	
81			I MELT WITH YOU (TVT 2812) Modern English	85	2
82			YOUR BABY NEVER LOOKED GOOD IN BLUE (Arista 2011)(C) Expose	71	15
83			I WANNA BE RICH (Solar/Epic 74005)(T)(C) Colloway	73	20
84			LOVE CHILD (Atco PRCD 3242)(T)(C) Sweet Sensation	75	17
85			I'M NEVER GONNA GIVE YOU UP (Vendetta/A&M 1502) The Brat Pack	DEBUT	
86			WHAT IT TAKES (Geffen 19944)(C) Aerosmith	79	17
87			JEALOUS AGAIN (Def America/Geffen 4-19697)(C) Black Crowes	80	8
88			GOT TO TELL YOU SOMETHING (Paro/Epic 7317)(C)(T) Ana	81	7
89			ALWAYS AND FOREVER (Select 2014)(T)(C) Whistle	83	13
90			A DREAMS A DREAM (Virgin 4-98955) Soul II Soul	DEBUT	
91			CRUISING FOR A BRUISING (Epic 34-73239)(C) Basia	82	13
92			HOW CAN WE BE LOVERS (Columbia 38T73257)(C) Michael Bolton	84	19
93			GETTING AWAY WITH IT (Warner Bros. 4-19880)(T)(C)(M)(CD) Electronic	87	14
94			TAKE IT TO HEART (Reprise 4-19828) Michael McDonald	88	4
95			WHIP APPEAL (Solar/Epic 4-74007)(C) Babyface	86	19
96			DON'T WANNA FALL IN LOVE (Warner Bros. 21476)(T)(C) Jane Child	90	22
97			SHOW ME (Elektra 4-64978)(C) Howard Hewett	89	6
98			EXPRESSION (Next Plateau 50101)(T)(M) Salt -N- Pepa	91	17
99			RISE TO IT (Mercury/Polydor 875 098-4) Kiss	92	4
100			NOW YOU'RE GONE (Geffen 4-19976)(C) Whitesnake	93	5

AROUND THE ROUTE

BY CAMILLE COMPASIO

SUPERSTAR MICHAEL JACKSON

is an avid game player, as you may or may not know. This reporter is one of his biggest, most longstanding fans, dating back to when I worked the Chicago music scene for *Cash Box* and was invited to cover a Jackson 5 concert in the area. Jackson was just a youngster at the time, but I was completely captivated by his talent and his dynamism—and I still am. At any rate, he has a number of games in his home, including Sega's *Afterburner* and *Out Run*. Now I hear that he has designed a video game for Sega that should be coming out towards the end of July. I can't divulge anything regarding the theme or other specifics, but with his hand in it, this piece has to be something really exceptional. Watch for it.

AS YOU WILL NOTE elsewhere in this issue, the games manufacturers are putting out some nice new equipment to spark the summer season. Premier just released *Vegas*, the second pinball entry in its SL line of attractively merchandised. Taito America intro'd three new products that are earmarked for delivery this month—namely, *Top Landing*, *Thunder Fox* (kit) and *American Horseshoes* (kit). I'm sure there's more to come.

IN THE NEWS: The *Chicago Tribune Magazine* section on June 17 (Father's Day) devoted a good deal of space and photo coverage to its feature "Family Ties," which referred to various successful enterprises in which family members are involved. A number of celebrity figures from the world of politics, sports, entertainment, etc. were spotlighted—including a very familiar coinbiz family. Venerable operator Arturo Velasquez, founder of Velasquez Automatic Music (Chicago) was interviewed and photographed with two key members of the company: his son, Ed, who just concluded his term of office as president of ICMOA; and his daughter, Maria Elena Hanson, who is in charge of all of the vital behind-the-scenes responsibilities at Auto-

matic Music (accounting, book work, receptionist, secretary, et al). Ed Velasquez is a very active member of the coin-op community, on both the national and local level. He's a driving force at the company. As he said in the interview, "Sometimes people compare my style to my father's, but that doesn't bother me. It's a positive comparison. I learned from the pro." Arturo "Art" Velasquez is one of the most respected operators in the Chicago area and his son has achieved an equal status.

SPEAKING OF STATUS organizations, Bob O'Donnell of Arrow Vending & Amusement, located at 3918 N. Western Ave., in Chicago, just celebrated his 10th anniversary as an operator. Working alongside him at the company is his son, Terry, who's been in the business for about six years. Our congratulations and best wishes for congruent success.

A HIT! ALTHOUGH THERE WERE NO EXHIBITS, this year's ICMOA state convention (June 15-17) at the Clarion Inn in Findlay, Illinois, proved to be one of the most-productive and best-attended ICMOA conventions to date. "The Nineties—Decade of the Video Pokers" was the theme of the Video Pokers you a bit about some of ICMOA's current objectives. A Truth in Amusement committee, which had been under consideration for some time, became a reality at this convention with Streator, Illinois, operator Ray Shroyer appointed chairman. The response was overwhelming. Attending ops pledged over \$20,000 in support of the committee's efforts and goals, among which are to lift the veil of "gray" from poker machines and secure the legalization of video gaming. As Shroyer noted, "There is a big untapped market for this type of equipment." He said the committee will initially concentrate on "building our strength in numbers and improving our financial status." Keep tuned for further developments and full convention coverage.

Atari's Gumball Rally

"REDEMPTION WITH DRIVING" aptly describes the theme of Atari Games' new release, called *Gumball Rally*, which combines the popularity of driving games and the growing interest in redemption machines.

What you do is drive an actual miniature car on a course that is filled with turns, twists and hairpin curves, the objective being to drive as far as possible before the fuel runs out. Each completed lap refills the player's gas tank; keeping the car on the road is what builds the momentum and increases the speed. However, the fun lies in driving off the road where you bump into barnyard animals and playful characters who provide a variety of amusing sounds and phrases.

Gumball Rally is a one-player driving game enclosed in a colorfully animated, compact, upright cabinet. Player controls include a steering wheel and high/low shifter. Also included is a ticket dispenser (U.S. model), attraction beacon, real horn and step-stool for toddlers.

Operator features include an adjustable ticket-payout level, ticket

enable/disable option, adjustable fuel-rate/play-time level and a full, diagnostic self-test.

Further information may be obtained through factory distributors or by contacting Atari Games Corporation at 675 Sycamore Drive, P.O. Box 361110 Milpitas, CA 95035.



Gumball Rally

Sega's Columns

COLUMNS, THE NEW one- or two-player game, from Sega, calls for skill and maneuverability on the part of players—and there's not a hint of combat or violence in its theme. What you do is manipulate multi-colored jewels in order to form a sequence of three or more of the same color, either horizontally, vertically or diagonally.

It's challenging to play and it provides a number of options to keep you interested, such as the opportunity to "rack" up points in the easy, medium or hard levels. The score is based on the number of jewels that disappear in the sequence, as well as the current level of difficulty and the speed with which players drop the jewels into place.

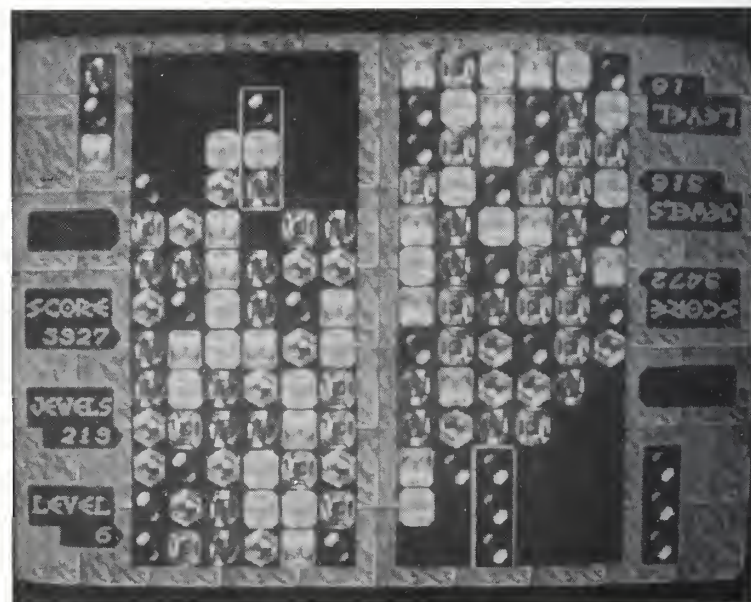
As a sequence of three or more of the same colored jewels is formed, the jewels in that sequence are magically removed and all jewels located above

them drop to occupy the vacated squares on the screen. So players have to be on their toes at all times.

Players can manipulate the columns of the screen as they drop from the top of the screen by moving the joystick to the right or left. By using the one push-button, players can cycle the jewels downward within the strand as it falls, carefully aligning it to create the magical disappearance. Incidentally, there are six differently colored jewels used in the game, a feature that creates many combinations of colorful scoring.

Columns is a horizontal conversion kit that can be installed in both upright and cocktail cabinets.

Further information regarding this "jewel" of a game may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA), at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.



Sega Columns screen shot

INDUSTRY CALENDAR 1990

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

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

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

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

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

August 17-19: Amusement Music Operators of Tennessee; Stouffer Nashville Hotel/Nashville Convention Center; Nashville, TN; annual state convention and trade show. For info, contact Jan Green at (901) 521-1234.

Taito Intros Three New Games at Distributors Meeting in Chicago

CHICAGO—The popular Lincolnshire resort in suburban Chicago provided the setting for Taito America's distributor meeting (and second annual golf outing), June 14-16. The meeting saw a full gathering of factory distributors along with Taito luminaries (from Japan and Chicago), and the introduction of three new games.

The new product lineup exemplified the company's commitment to provide games for every type of location—the bar, the arcade, the street location—as vice president of sales Rick Rochetti stressed when he addressed the assemblage.

Top Landing, a flight-simulator game, compact in size, which tests the player's skill at taking off, flying and landing an airplane, was the first piece shown. It was demonstrated by sales manager Jim Chapman, who pointed out the many realistic and challenging features of the game.

Next up was *Thunderfox*, a two-player horizontal kit with a combat theme presented in five stages of battle. Here you have deadly flying kicks, somersault attacks, terrorists, a variety of weapons and all of the various increments of battle. Much has been said, on the part of distributors and operators, regarding this tiresome theme, but the fact remains, as Rochetti noted, "fighting games still make money."

President George Bush is an avid horseshoe fan. From what we learned at this presentation, the sport has been around for over 2,000 years and, spurred by the President's interest, has been experiencing a significant revival in the U.S. "It is estimated that millions of players enjoy pitching

horseshoes," according to Rochetti, who added that the Japanese have also learned to play and enjoy the sport.

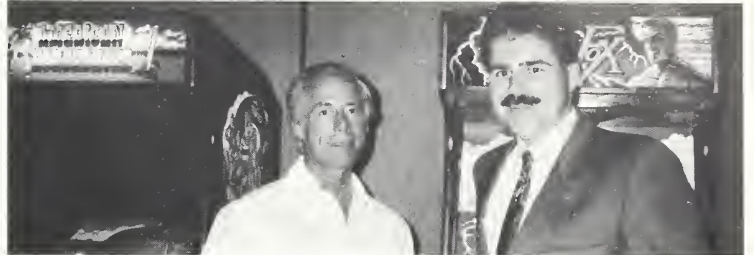
The third product revealed by Taito America is called *American Horseshoes*. It's a one- to four-player vertical kit, which offers up to nine rounds of play and is "faithful in every detail to the game of horseshoes," complete with the humorous reactions that accompany the various pitches. It is competitively priced and geared to encourage tournament play at the location level. As a matter of fact, each kit includes a tournament package to help things along.

The annual Taito America distributors meeting began on Thursday evening (June 14) with a poolside cocktail party. An early breakfast was served on Friday morning, following which the meeting began with a welcoming address by company president Minoru Suzuki, who re-iterated Taito's intent to improve services to customers via a closer business link between the U.S. and Japan, and to create a stronger communications chain between the manufacturer, the distributor and the operator. Executive vice president Yoshi Suzuki translated Suzuki's speech and also addressed the assemblage.

The second annual Taito Open golf outing took place immediately after the new product presentation. Later on, there were cocktails and a barbeque. Then, on Saturday morning, distributors were transported by bus to the U.S. Open at Medinah Country Club, to complete the weekend's activities. Accompanying this story is the following picture spread. (photos by Pam Caposieno)



Smiling widely for the CB photog are (l-r): World Wide Distribution prexy Fred Skor with Paul and Jerry Janda of New Way Sales in Canada, who shared a table at this gathering.



In the background are *American Horseshoes* and *Thunderfox*. In the foreground are (l-r): C.A. Robinson prexy Ira Bettelman and Taito America's Rick Rochetti.



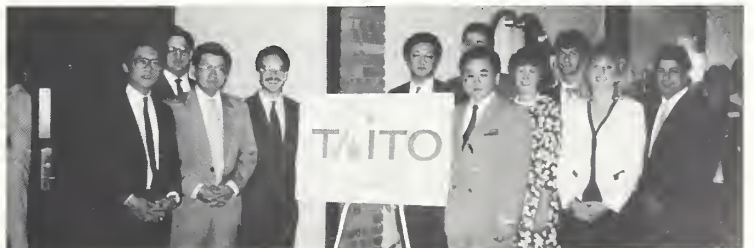
This foursome is obviously ready for golf. It consists of (l-r): Ed Pellegrini (Atlas Distribution), Blair Norris (Brady Distribution), Pete Entringer and Doug Allebach (Audio Visual Amusements).



Looking as lovely as ever is TA's marketing manager Natalie Kulig (a mother to be). That's Julie Filips, marketing assistant (back to camera), who's observing play on *Thunderfox*.



This is the pose you take when you feel a presentation has been successful, the products have been well received and the meeting progressed without a hitch. Right, Rick Rochetti?



Taito prexy Minoru Suzuki (to the right of sign) posed with some of the members of the team. Pictured are (l-r): Mr. Nakanishi, Richard Zver, Mike Naito, Jim Chapman, Yoshi Suzuki, Rick Rochetti, Minoru Suzuki, Natalie Kulig, Dave Cane, Julie Filips and Tony Calcopietro.



Terry Moss (Moss Distribution) and Cindy Bozman (Reno Game Sales) were about to take a try at *American Horseshoes* when we took this shot.



Birmingham Vending's Al Toronto (l) and Gary Gouse (r) are attired for the golf outing. Taito America's Jim Chapman (c), however, was suited up for his part in the presentation (so, he'll change later).

Ray Shroyer Hosts Pin/Dart Tourney in Streator

CHICAGO—Tournaments are successful when they produce sizable coin drops, when they serve to further solidify location/operator relations, and, as the frosting on the cake, when they can influence the location owner's decision to call the operator and order an additional piece of equipment for the stop. All of the above resulted from the June 9 pinball/dart tournament hosted by Ray Shroyer of Metro Canale in Streator, Illinois.

But this is not unusual for Ray Shroyer, one of the industry's experts in the tournament field. He has held numerous tournaments, on all sorts of equipment, and they've all been successful. He's a true believer in tournament play, and willingly shares his expertise whenever he is called upon to do so.

The event we're talking about here focused on pinball machines, including Midway/Bally's *Elvira*, Williams' *Whirlwind* and *Jokerz*, and Midway/Bally's *Mousin' Around*; and dart games, namely, Arachnid's *English Mark Darts* and *Coors Silver Bullets*.

Thirty-two players participated, paying an entry fee of \$10 each (which was returned to them in prize money). Shroyer provided various other prizes (such as t-shirts, caps and other items along with promotional giveaways), in addition to which he arranged for food and refreshments to be available during play. There was a cash bar, of course; this, together with the play that was generated during the weeks prior to the tournament encouraged locations to participate and ask for more.



Pictured at the bank of pinball machines are (l-r): Ray Shroyer with the pin champs Kevin Reed (first place), Dan Sas (second place) and Mark Million (third place).



In this shot, Ray Shroyer posed with the winning dart shooters, Kevin Reed (first place), Steve Elias (second place) and Wendy North (third place). Reed took top honors in both game categories.



The sign-up booth was adorned with "Say No to Drugs" posters and other promo paraphernalia. It was manned by Metro Canale staffers Janet Sherman (events coordinator) and Sadet Asani.



In this photo, Shroyer displays the Arachnid A-Team 18-wheeler replica that was presented to him by the company as pin/dart champ Kevin Reed shows us one of the prize t-shirts.

Premier/Gottlieb's Vegas

VEGAS IS THE SECOND Gottlieb pinball machine being introduced in the Premier SL Line, meaning it will cost hundreds of dollars less than competitive models and is designed to produce stronger earnings with minimal service problems and no ball hang-ups.

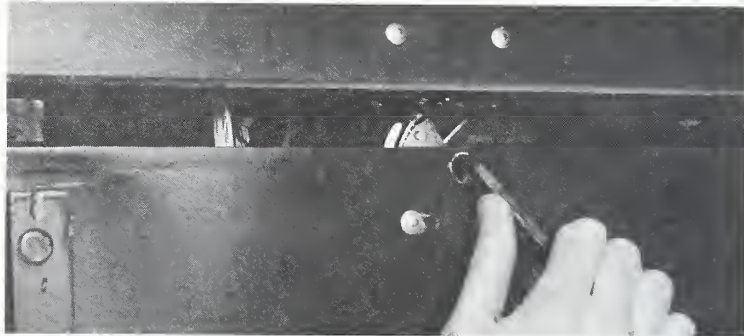
Right at the onset of play, you, the player, will find yourself in a Las Vegas casino trying your luck in different gaming areas. Just step up to the table and play the slot machine feature, for example. Or perhaps cards is your game.

Completing the three jokers lights the select-a-feature, for which the player chooses a game mode. Light the five-consecutive-cards feature to set up the extra-ball shot. When you make consecutive shots on the dice high-roller feature, you can build up to one million points or go for the super jackpot, which is worth up to 50 million points (an industry first, according to Premier). You can change the cards via the all-new LEDS Electronic Roto Unit (patent applied for).

The Vegas cabinet is colorfully designed and illustrated to symbolize all of the flair and excitement of the city and the game.

Further information may be obtained through factory distributors or by contacting Premier Technology at 759 Industrial Drive, Bensenville, IL 60106-1304.

Vegas



NEW "QUICK LOCK" FOR PINBALL HEAD—Data East Pinball introduced a revolutionary new pinball-head-locking system for instant game set-up and knock-down on location. As explained by general manager Gary Stern, "No longer will the operator have to remove the backglass and bolt down the head of a Data East pinball." The new "Quick Lock System" is a super-heavy-duty, self-seating industrial latch that allows the operator to lock the backbox into place with a single twist of a factory-supplied Allen wrench. With this new system, it should take no more than nine seconds to lock into place or knock down a Data East pinball on location, according to Stern. Patents have been applied for. Additional information may be obtained by contacting Data East Pinball, Inc. at 1990 Janice Avenue, Melrose Park, IL 60160.



'Quick Lock' backbox mechanism

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