

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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October 20, 1990

Reba McEntire



BMI 50th ANNIVERSARY

Country

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SONGWRITER OF THE YEAR PAUL OVERSTREET



Awards

Publishers Of The Year's Most Performed Songs

LET ME TELL YOU ABOUT LOVE

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Carl Perkins
Brick Hithouse Music
Irving Music, Inc.

LIFE AS WE KNEW IT

Walter Carter
Fred Koller
Lucrative Music
Silverline Music, Inc.

THE LONELY SIDE OF LOVE

Kostas
Blue Fire Music
Songs Of Polygram International, Inc.

LOVE HAS NO RIGHT

Randy Scruggs
Jagged Edge Pub. Co.

LOVE HELPS THOSE

Paul Overstreet
Scarlet Moon Music

LOVE OUT LOUD

Thom Schuyler
Bethlehem Music
Screen Gems-EMI Music, Inc.

LOVIN' ONLY ME

Hillary Kanter
Even Stevens
ESP Music

MAMA KNOWS

Tony Haselden
Millhouse Music

MORE THAN A NAME ON A WALL

Jimmy Fortune
John Rimel
Statler Brothers Music, Inc.

MY ARMS STAY OPEN ALL NIGHT

Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

OLD COYOTE TOWN

Gene Nelson
Paul Nelson
Believus Or Not Music
Screen Gems-EMI Music, Inc.
Warner-Tamerlane Pub. Corp.

ONE GOOD WELL

Kent Robbins
Colter Bay Music
Irving Music, Inc.

THE RACE IS ON **

Don Rollins
Glad Music Co.
Tree Publishing Co., Inc.

SHE DON'T LOVE NOBODY

John Hiatt
Lillybilly Music

SINCERELY

Alan Freed
Harvey Fuqua
Irving Music, Inc.
Liaison Two Publishing, Inc.

SOWIN' LOVE

Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

START ALL OVER AGAIN

Steve Hill
Chris Hillman
Bar-None Music

STATUE OF A FOOL **

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Sure-Fire Music Company, Inc.

SUNDAY IN THE SOUTH

Jay Booker
Screen Gems-EMI Music, Inc.

TELL IT LIKE IT IS

George Davis
Lee Diamond
Conrad Music
Olap Publishing Co.

THAT JUST ABOUT DOES IT

Max D. Barnes
Hidden Lake Music

THERE GOES MY HEART AGAIN

Joe Diffie
Wayne Perry
Forrest Hills Music, Inc.
Willesden Music, Inc.

THERE'S A TEAR IN MY BEER

Hank Williams
Acuff-Rose Music, Inc.
Hiriam Music

THEY RAGE ON

Dan Seals
Pink Pig Music

TIMBER I'M FALLING IN LOVE

Kostas
Songs Of Polygram International, Inc.

UP AND GONE

Bill Caswell
Debarris Music
Farm Hand Music

WHAT'S GOING ON IN YOUR WORLD

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Acuff-Rose Music, Inc.
Debarris Music

WHEN I COULD COME HOME TO YOU

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Murrah Music
Steve Wariner Music, Inc.
Tom Collins Music Corporation

WHERE DID I GO WRONG

Steve Wariner
Steve Wariner Music, Inc.

WHO YOU GONNA BLAME IT ON THIS

TIME
Hank Cochran
Tree Publishing Co., Inc.

YELLOW ROSES

Dolly Parton
Velvet Apple Music

YOU GOT IT

Roy Orbison

YOUNG LOVE (STRONG LOVE)

Paul Kennerley
Kent Robbins
Colter Bay Music
Irving Music, Inc.

** Second Award

*** Third Award

PUBLISHER OF THE YEAR

EMI MUSIC PUBLISHING

THE MOST PERFORMED SONG OF THE YEAR (The Robert J. Burton Award)

"CATHY'S CLOWN" DON EVERLY ACUFF-ROSE MUSIC, INC.



REMEMBERING JOHN: Capitol is importing a 74-track John Lennon CD set, in commemoration of the 50th anniversary of Lennon's birth. In memory of the 10th anniversary of his death, the ABC Radio Networks will air *Remembering Lennon: 10 Years Later*, hosted by Graham Nash. Listen for it in late November or early December.

BIG MAC: Paul McCartney's *Tripping the Live Fantastic*, a hefty two-CD/cassette, three-LP package featuring a recording of every song that McCartney performed during his recent tour, along with three songs he didn't perform (we're talking 30 songs in all), will be released by Capitol on November 12. What with Capitol's new John Lennon set, Rykodisc's release of that live Ringo Starr album, and the upcoming *Traveling Wilburys* set...well, that's a lot of Beatle product, yes indeed. The Beatles, by the way, broke up 20 years ago, 20 years!... If albums aren't your thing, you can remember the Fab Four by investing in one of 10,000 limited edition (some limited) commemorative coins honoring the 25th anniversary of *Help!*. They're being pressed by Chicagoland Processing Corp. (800-323-0830); each one'll set you back 35 bucks; and about seventeen more commemorative Beatles coins are on deck. Help!

LOTS OF STUFF, EACH ONE SEPARATED BY THREE PERIODS: Gregg Allman recently completed his dramatic acting debut. Look for him in an upcoming episode of *The Adventures of Superboy... Time Capsule* is the name of the new 10,000 Maniacs home video retrospective, from their earliest days (when there were only 4,367 maniacs) to today. It coincides with their album retrospective, *Hope Chest*, and they're both available from Elektra Entertainment... Jerry Jeff Walker, who gave the world the fictional "Mr. Bojangles," is now about to give us the somewhat less fictional "Nolan Ryan (He's a Hero to Us All)." Rykodisc is releasing the single. (We bet it strikes out, *yuk, yuk, yuk*)... Liz Story, Phil Aaberg and Nightnoise are about to embark on a 40-city Winter Solstice tour, tied in, of course, to *Winter Solstice III*, Windham Hill's third volume of seasonal sounds. Look for them throughout much of the fall and most of the winter... October 16 is the opening date of Glam Slam, the Minneapolis club that one Prince has endorsed as his musical home away from home (hell, it's named after a club in his *Graffiti Bridge* movie, now due for release sometime before the next presidential election)... *Songwriters Expo 14* will take place at the Pasadena Convention Center, October 27 and 28, with more activities than you can shake a lead sheet at. Call (213) 654-1665 for details.

DUST OFF SOME SHELF SPACE: The JVC *Video Anthology of World Music and Dance*, a hulking 30-videotape and nine-book collection (you're looking at 500 performances from over 100 places), is available in a new English-language version (the original's in Japanese) from Rounder Records, under their Smithsonian/Folkways deal. Sounds like something to have, sure as shootin'.

IN NARM'S WAY: NARM's 1990 Wholesalers Conference will take place November 2-7 at the Palm Springs Hil-

ton. There'll be a rack-jobbers conference, a one-stops conference and an indie conference.

MO' BETTER TAPES: Philips, never one to let well enough alone, announced last week that they're developing a tape player that will be able to handle DATs and analog tapes. It's called a digital compact cassette recorder. It'll be available in 1992, and it's sure to cause more confusion out there in home-taping land. So far, the major labels seem to like the idea if the same home-copying mechanism approved for DAT recorders is included (Philips says it will be).

TEACH ME TONIGHT: Henry Mancini will teach film composition and scoring to music students at UCLA this fall, while Yusef Lateef teaches jazz history during the winter. They're the school's 1990-91 Regents' Lecturers, joining such other guest faculty members for the semester as Lukas Foss and Kenny Burrell... Also at the home campus of the formerly-unbeaten-in-the-Pac-10 Bruins, the UCLA Extension program is offering a four-evening series titled "The School of Hard Rocks: Personal Views of Success in the Music Industry," featuring some of the top artists, composers, producers, publishers and engineers in the music industry. Among those scheduled to speak at the course (which begins October 30) are Jeff "Skunk" Baxter, Grammy-winning album engineer Ed Cherney, Jim Keltner, Steve Lukather of Toto, and Ray Manzarek. The extension program is also offering a course entitled "Understanding the Contracts of the Music Industry," which will cover the various aspects of contracts in the music business. For further information on either course, call UCLA Extension at (213) 825-9064.

CUT AND PRINT: Warner Music International has formed Warner Music Vision, a video arm set up to market its non-classic music videos internationally, with Ray Still at the helm... Island has formed the Island Visual Arts soundtrack recording division. First up is the soundtrack for Dennis Hopper's *The Hot Spot*, featuring Miles Davis, John Lee Hooker, and others.

JUST SAY Y.E.S.: A&M Records and the Morgan Orchid Rhodes public relations and marketing firm have set up a new program to help minorities gain greater employment access in the music business, the "Y.E.S. to Jobs, College Expansion Plan." The plan, funded entirely by A&M, will place students as interns at the four MOR offices.

JUST GO WITH THE FLOW: The versatile and diverse Todd Rundgren has continued his exploration of mixed-media applications, computer programming and technology's creative potentials with the release of his *Flowfazer*, a computer program that creates a dazzling kaleidoscope of colors and patterns. Rundgren describes the program as "music for the eyes," and it can be used for stress reduction, relaxation, meditation and purely aesthetic enjoyment. Designed by the long-time musician and his partner, David Levine, at his newly formed software company, Utopia Grokware, *Flowfazer* is a screen utility that is Apple Macintosh-compatible.

Continued on page 12

EXECUTIVES ON THE MOVE

■ Enigma Entertainment has appointed an all-new senior executive staff that will consist of **Joseph C. Regis**, chief operating officer; **Michael Krum**, vice president, promotions; **Rich Schmidt**, vice president, marketing; **John Guarnieri**, vice president, A&R; **Cary Baker**, vice president, publicity; **Laura Annick**, vice president, international; **Adam Nimoy**, vice president, business affairs; **Suki Sit**, national director, sales; and **Pat Dillon**, senior art director. ■ **Leonard Adelman** has been appointed vice president, CBS Records division, in a role that will find him assisting executive vice president Mel Ilberman on all matters pertaining to administration. Adelman was most recently an exclusive consultant with BMG. CBS Records has also upped **John J. Hill** to manager, data processing audit, which will make him responsible for planning and supervising audits of both domestic and international data-processing systems. He was previously a senior auditor, data processing, for CBS Inc. ■ **MCA Records** has named **Bobby Shaw** vice president, dance promotion. Previously, Shaw worked as retail chart coordinator for the Direct Hit Entertainment record pool. Also, long-time rock journalist **Dave Zimmer** has been appointed to the position of staff writer, publicity, MCA Records. Before joining MCA, Zimmer acted as Los Angeles editor for *BAM*, and wrote Crosby, Stills & Nash's authorized biography, published by St. Martin's Press in 1984. ■ **Warner Brothers Records** has named **Georgia Bergman** vice president of creative enterprises, a new department that will concentrate on discovering and developing new media and marketing strategies. Bergman previously held the position of vice president for Warner Brothers' video department. ■ **CEMA Distribution** has named **Paul Reese** vice president, operations and distribution systems. Previously, Reese held the position of senior vice president, distribution services for Ames Department Stores. ■ **Chameleon Music Group** has promoted **Barbara Shelley** to the position of vice president, artists and media relations. Shelley, a 15-year veteran of the music industry, previously acted as Chameleon's director of national publicity. ■ **Heidi Ellen Robinson** has been named vice president, media relations for **Def American Recordings**. Before joining Def American, Robinson spent five years as senior vice president of Jensen Communications. Robinson, a 20-year music industry veteran, held positions at Capitol and Columbia in the early 1970s and spent most of that decade as director, national tour media for Warner Brothers. ■ **Atlantic Records** has appointed **Linda Pina** to the position of associate manager, A&R. Before this appointment, Pina held the position of A&R administration coordinator for a year. Atlantic has also promoted **Jeff Appleton** to the position of director of national album promotion, and **Lea Pisacane** to the position of associate director of national album promotion. Before this appointment, Appleton was Atlantic's Midwest regional promotion director, based in Detroit. Pisacane joined Atlantic's album promotion department in February 1988 and went on to become manager of national album promotion. ■ **Geffen Records** has appointed dance music DJ/remixer/promoter **Michael Hacker** to the newly-created position of national dance promotion director. ■ **Arista** has promoted **Jordan Katz** to the position of associate regional marketing director, East Coast, from his previous post as regional marketing manager, East Coast. The label has also promoted **Jeff Backer** to national field director, pop promotion, from his previous job as Southeast regional promotion director. He remains based in Miami. ■ **Jaap Hoitingh**, former marketing director for WEA/Holland, was recently named director of European marketing and sales for **Narada Productions Inc.** Hoitingh will oversee all of Narada's European operations. ■ **Randi Blattberg** has been named director of operations of the **International Talent Group**. ■ **Stacy Lieb** has been appointed director of repertoire for **Virgin Music Inc.** Previously, Lieb held the position of professional manager for Island/PolyGram Music. ■ **Priority Records** has appointed **Darla Kelly** to the position of West Coast sales manager, and **Teresa Potts** to the position of manager, special products. Previously, Kelly was rap and singles buyer for Leopold Records in Berkeley, California. Potts was assistant music supervisor at Hughes Music. ■ **Steve Levesque**, former director of publicity for Enigma Records, has been appointed senior account executive for **Solters/Roskin/Friedman Public Relations Inc.** ■ **ASCAP** had appointed a number of new radio station relations representatives: **Aurora C. Cantu** (Colorado, New Mexico, Texas),



Adelman



Zimmer



Bergman



Shelley



Robinson



Pina



Hacker



Katz

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ON THE COVER**Reba McEntire**

BY KIMMY WIX



SHE PERHAPS BEST REPRESENTS country music's top-notch female vocalists of today. Her gutsy-powered and down-home Southern vocals stretch far beyond the realm of country music, when it comes to recognition and popularity. Reba McEntire is loved and favored by a worldwide audience. Even those who don't usually prefer country most always go for this Oklahoma-born gal anyway. Maybe its her honesty, or maybe it's her ability to wail out emotion through songs like there's no tomorrow. Or maybe it's just because Reba is Reba, and somehow that's always enough.

"I've never wanted to be predictable," admits McEntire. "I like change and growth, and I think my music reflects that. Back when I released the *My Kind of Country* album, country music was in sort of a pop/mainstream sound. My album was very traditional country. Then when things started swingin' toward the more traditional sound, I did songs like 'Respect' and 'Sunday Kinda Love.'"

McEntire's musical career has so far garnered her seven gold albums, a platinum album, five Country Music Association awards, five Academy of Country Music awards, six *Music City News* awards, four American Music awards, a Grammy...and the list goes on. Her currently released MCA project, *Rumor Has It*, is already on the spread. "I like a challenge," McEntire explains, "and I like to keep people entertained. That's one of the great things about country music—it covers so many sounds—from bluegrass and very traditional to very rock/pop, and every thing in between. Country music gives you the freedom to be creative and change. That's what I like." And that's just Reba. O

NUMBER ONES**POP SINGLE**

Praying For Time
George Michael
(COLUMBIA)

R&B SINGLE

Merry Go Round
Keith Sweat
(ELEKTRA)

COUNTRY SINGLE

Too Cold At Home
Mark Chesnutt
(MCA)

TEXAS LATIN

Lo Nuevo y Lo Mejor
Los Temerarios
(TH/Rodven)

POP ALBUM

Please Hammer Don't Hurt 'em
M.C. Hammer
(CAPITOL)

R&B ALBUM

Please Hammer Don't Hurt 'em
M.C. Hammer
(CAPITOL)

COUNTRY ALBUM

No Fences
Garth Brooks
(CAPITOL)

DANCE/RAP ALBUM

Please Hammer Don't Hurt 'em
M.C. Hammer
(CAPITOL)

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POINTS WEST

THERE'S AN UNDERCURRENT OF CYNICISM in the current feel-good, positive, vibe that is spreading over the masses via Madison Avenue and the entertainment industry—both on the giving and receiving ends. There's something about having peace and brotherhood marketed so blatantly, having their resurgence trumpeted on the front pages of the most vapid papers in the country, that makes believing in their validity extremely difficult. Folksingers, traditionally—if not stereotypically—the messengers of goodwill and finding/keeping the faith, have to address this cynicism if they want to be taken seriously. The best of them allow it (along with humor) to course through their work. To simply ignore



Billy Bragg

the contradictions and the skepticism inspired by this new-style "brotherly love" is to be little more than an Up With People puppet. Elektra artist Billy Bragg, the world's favorite socialist, wears his heart on his sleeve, but frames it with so much wit, humor, intelligence and warmth (and a healthy dose of British cynicism) that what would be self-righteous and preachy in the hands of lesser artists comes

across as tonic for both the wide-eyed and the jaded.

Whether standing with his guitar swinging at his side as one of his booming *cappella* anthems fills the Henry Fonda Theater (somehow, sitting in that theater named after the man who starred in the film version of *The Grapes of Wrath*, while listening to Billy Bragg, just felt so right), or playfully bickering with his soundman, Bragg flooded the audience with his presence. His songs, which examine the politics of love and the love of politics, brought forth chuckles and teary eyes alike. Though Bragg has run into the problem of preaching to the converted (hardly his fault), he also demonstrated that he's willing to challenge those converts. His preview of the somber love song, "Trust," (which only slowly reveals itself to be a love song) is told from the perspective of a gay man who may have been given the AIDS virus by his lover. With homo/AIDS phobia the last "accepted" area of bigotry, it was a startling gesture made even more powerful by the strength and beauty of the song itself.

Opening for Bragg was a much-improved Jill Sobule, whose brand of neo-pop/folk with its flowery undercurrents married perfectly to Bragg's harder brand of pop/folk. The last time Sobule was in Los Angeles, for her MCA debut/showcase, her cutesy coyness defeated her best efforts. She wasn't helped by her *faux bohème* band. Armed this time with only her guitar, Sobule demonstrated a razor-sharp sense of humor (aimed at herself, her songs, and running throughout her work) that was barely detectable before. Not only did she connect with the audience, but her newfound confidence, coupled with some new songs that show her songwriting has gotten even stronger, were astonishing. It was one of the few times I wished an opening act had been allotted just a little more time.

The Brothers Figaro (Geffen) were fit in between Bragg and Sobule, and though their stage humor at times seemed too forced and didn't really start to connect with the audience until near the set's end, they were an engaging duo packing quite a few good songs in their arsenal.

—ERNEST HARDY

EAST COASTING



UCH IN VEI: Two Live Jews recently showed up at Tower Records in New York, but left in a hurry in pursuit of an early-bird dinner special. Here, before they fled, are (l to r): Matthew Koenig, MC Moisha, Easy Irving, Jack Kreisberg and Joe Canarutto.

BRAZIL, BRAZIL: A couple of things Brazilian to report:

—Gilberto Gil's new album, *O Eterno Deus Mu Danca (The Eternal God of Change)*, is being distributed domestically by Tropical Storm, an arm of WEA Latina. It's a good album from one of Brazil's most steadfast rockers—a typical Gil rhythmic

cross-pollination—and it includes a samba called "From Bob Dylan to Bob Marley" that opens with the verse, "When Bob Dylan became Christian / He made a reggae record as compensation / He abandoned the people from Israel / And would return to them in a rough way," and closes with the verse, "Bob Marley died / Because besides being black he was Jewish / Michael Jackson still resists / Because besides becoming white he became sad." Yikes! Gil's other WEA albums, including *Raca Humana*, his most successful stab at reggae, will also be released here by Tropical Storm, which also has a **Forge Ben** disc on tap.

Gil, in the meantime, will be performing at New York's Riverside Church on October 27, sharing a bill with Celia Cruz and Tito Puente. The concert should scorch the pews.

—During that same week (October 22-27), the electric Elba Ramalho, whose music is based in the accordion-driven music of Northeast Brazil, will be in residence at the Blue Note. She should rock the little jazz club, yes she should—she's a dazzling performer.

—And, oh yes, I really like the new Paul Simon album, *Rhythm of the Saints* (Warner Brothers), which uses Brazilian music in a much more subtle way than, say, *Graceland* used South African music. Brazilian and West African rhythms form something of a rhythmic tapestry here, but the songs—the lyrics and melodies—are pure Simon, who, amazingly, is still at the top of his songwriting game. How many of his contemporaries (he's been writing songs for more than 30 years) can make the same claim? *Rhythm of the Saints* is a wonderful album that grows on you with repeated listenings. Keep listening.

UNCHAINED MELODIES: It's one of the indelible images of the '70s: Isaac Hayes—dressed in chains, his bald pate gleaming over wraparound shades, a glittery array of disco dancers weaving in and out of thick clouds of dry-ice smoke—performing his "Theme From Shaft" on the 1972 Academy Awards, a full-scale disco-era extravaganza (he won the Oscar).

With so much of the '70s returning to haunt us (from David Cassidy to Richard Nixon to the Pittsburgh Pirates to Rhino's thoroughly obnoxious *Have a Nice Day* series), why not Isaac Hayes?

A couple of weeks ago, the Blue Note resurrected Mr. "Hot Buttered Soul," and while he's traded in the chains for a double-breasted blazer with a pocket crest, he hasn't tinkered with that sound one bit, announcing his intentions clearly at the beginning of his show: to re-create those hit records as nearly as possible.

On that basis, Hayes and company (five musicians and three female singers) were astoundingly successful: his off-key subterranean croak intoning such bits of pop-chart flotsam and jetsam as "Do Your Thing," "Never Can Say Goodbye," the apt "Deja Vu" and, of course, "Shaft," the band working up a tinny disco-era groove, the women (dressed in gold and silver lame, of course) chirping with proper insouciance.

Although Hayes displayed a cheery sense of humor throughout the set (if not quite the self-deprecating fun of his *I'm Gonna Git You Sucka* performance) the show was lightweight, a Vegas lounge act uncomfortably settled into the Village. Still, if Isaac Hayes was your man 20 years ago, you might have found his show, in his words, "right on." Goodness knows, nostalgia is a mysterious thing.

—LEE JESKE

LONDON CALLING

IN THE SWEET BUY AND BUY: Maria McKee, a loopy dustbowl waif with a butterscotch voice that'll stick in the hardest of hearts, is a great woman to shop with.



Maria McKee

You can't really know a person until you shop with them. To my mind, it's a real test of whether or not someone's a kindred spirit. McKee's got a real thing about Bach flower remedies, and I'm a hypochondriac. She bought some for herself to cure over-possessiveness with her boyfriend, some elm for a friend—"that's for a strong person who is currently overwhelmed"—and some rescue remedy for her rabbits Perpetua and Beatrix. They swear by it.

Perpetua, a flop-ear rabbit, had a fright with a cat and one ear stood stark upright. When McKee pushed it down, the other ear came up, until the remedy relaxed her and she was completely cured. The rabbits sometimes spend all day in bed with McKee.

After this, we had to take some boots covered in babies' heads back to Red Not Dead in London's Covent Garden. McKee bought them especially to sing her UK #1 single, "Show Me Heaven," on a TV chat show, and a monitor had been placed to conceal her, calf-down. The boots were duly swapped for some green lizard-skin Chelsea boot affairs. We had a chat about her kicking the habit of obsessive relationships. We don't know whether it's her current boyfriend that's keeping her calm, or Bach flower remedies.

LATER THAT EVENING, someone had the bright idea of dining with Was (Not Was) at a Chinese restaurant called Gracelands (something to do with their song, "Elvis' Rolls Royce"; something to do with their being such "wacky" guys). The

groaning kitsch of the place might have appealed to them.

The sake-pot-sized proprietor, all razzle-dazzle white and sequins, reckons himself a bit of an Elvis lookalike. He does Elvis shows nightly to a loud, crackly backing tape. When he's not singing, we hear Elvis classics recorded by him (such as "Green, Green Grass of Home" and "Imagine" [!]). Even the Was Brothers—who sing about tuxedo-wearing dolphins and got Leonard Cohen to rumble Barry White-style for the vocals of "Rolls Royce"—even they who have perfected the art of making the sleezy cheesy, were bemused. Especially when Mr. Gracelands opened his show by telling us how much he loves Elvis, how he's a saint, and how he's going to do a special tribute: a Neil Diamond song.

The food was incidental. The conversation, usually fast-fired wit, was whittled down to talk of how Bob Dylan might be a real person (Don Was has just produced him), while David Was did party tricks. Within two minutes he told me, correctly, when my birthday was. I knew he wasn't that smart when later that evening as I was awaiting my mini-cab, he was giving me a gentlemanly moonlight sonata telling me how delicious my hair smelled. I was wearing a wig.

WHAT A WHIFF OF NOSTALGIA when Andrew Ridgely and George Michael turned up together for their publicist Pat Stead's farewell to Epic Records party at Ormond's. I do wish that Michael would seek Ridgely's collaboration with lyrics again. After all, "guilty feet have got no rhythm" (from "Careless Whisper") is one of *the* lines of the last decade. I can't see, "we won the race / got out of place / I went back home / and got a brand new face" ("Freedom '90") being quite so legendary. But full charm points for turning up.

—CHRISSE ILEY

BRAZILLIANCE

WHEN IT'LL BE SUMMERTIME: Roberto Medina, owner and president of Brazil's Artplan advertising agency, has announced the initial roster of performers signed for Rock in Rio II, which will take place in Rio's Maracana Stadium from January 18-27. Among the acts confirmed are George Michael, Billy Idol, INXS, Guns N'Roses, Robert Plant, Lisa Stansfield, Donna Summer, David Lee Roth, a-ha, Ziggy Marley, Yazz, Run-D.M.C., Colin Hay, Dee-Lite and Information Society.

The festival is expected to be televised worldwide to more than 50 countries, with video spin-offs to follow. 113,000 tickets will be put on sale for each of the eight shows, a potential live audience of close to 1,000,000 people.

Five more international acts are still to be confirmed, as well as the majority of the Brazilian acts. So far only four Brazilian acts have been confirmed: Lobao, Paralamas do Sucesso, Alceu Valença and Engenheiros do Hawaii!

Rock in Rio II has been budgeted at \$2,000,000, most of which is being banked by the project's sole sponsor, Coca-Cola. The festival will be promoted and televised by TV Globo, which also holds the Latin American rights, while Radio Vision of Los Angeles is responsible for selling the television and radio rights for the rest of the world.

Because of the scale of the event, Radio Vision has signed a first-time deal with Visnew Location Specials, whereby the two organizations will work together to provide on-site television and radio production and broadcast facilities. The facilities will allow broadcasters buying the show to transmit an unlimited variety of promotional and news programs, both in the lead-up to and during the festival.

During Rock in Rio II, Radio Vision will produce two three-hour live shows, on January 24 and 25, in addition to five 30-minute shows to be transmitted live from Maracana.

Kevin Wall, president of Radio Vision, who was recently in Rio to inspect the stadium, says, "Rock in Rio II is a departure from recent major rock events in the sheer scale of its ambitions—a rock festival spread over a 10-day period with televised open-ended concerts, enabling the artists to play into the small hours of the morning should the mood take them. This represents an incredible challenge to Radio Vision and Visnews, and I'm sure one that will set the standard for the future of music programming into the '90s."

Rock in Rio brings together a production team that includes Gerry Stickels, president of GLS Inc. and producer of Madonna's *Blond Ambition* tour, Paul McCartney's tour (which included two sell-out shows at Maracana) and Rock in Rio I; and lighting designer Patrick Woodruff, designer of the Rolling Stones' *Steel Wheels* tour.

Rock in Rio II follows by six years the first festival, which sold 1.3 million tickets, including over 300,000 on one night for performances by James Taylor, George Benson, Al Jarreau, Gilberto Gil, Ivan Lins and Elba Ramalho. Queen, Yes, AC/DC, Iron Maiden, the B-52's, Whitesnake, the Scorpions, the Go-Go's, Rod Stewart, Ozzy Osbourne and Nina Hagen were among the other headliners in '85.

Inexperience in the organization of the original Rock in Rio meant that Artplan had no television rights to sell, other than for Brazil, although the festival did result in Queen's *Live in Rio* video, one of the all-time largest-selling music videos in Europe.

A compilation album of the acts set to perform will be released by Globo's own label, Som Livre, prior to Christmas, and is expected to sell around 370,000 copies in advance of the festival. Record companies estimate that the actual festival will increase record sales in Brazil by 350% in the months following the festival.

In 1985, Rock in Rio was the first major rock show to be staged in Brazil, opening the door to such events as Hollywood Rock, Free Jazz, the Amnesty International tour, and major shows by Sting, Tina Turner, Rod Stewart, a-ha, James Taylor, Paul McCartney, and a host of others. More recent visitors included David Bowie, who

played a number of lackluster dates in Rio de Janeiro and Sao Paulo, marred by poor sound and lighting; and Eric Clapton, who played dates in Rio de Janeiro, Brasilia, Belo Horizonte, Florianopolis, Porto Alegre and Sao Paulo.

—CHRISTOPHER PICKARD

JOHANNESBURG JIVE

JOHANNESBURG—When Mike Makhalemele dreams, he dreams big. This amiable jazz artist, whose unique saxophone style has made him the first South Africa-based jazz musician to be signed by a major American label, believes South Africa could become the musical workshop of the world—if he has his way.

"I think South Africa is going to dominate the world musically," he says in a voice as warm and promising as his sax sound. "If the Western world can accept Mahlathini after he's been performing for 30 years, if so many people are becoming fans of his music—and his music is unchanged from the '60s—that must tell you something."

Makhalemele sees himself as a kind of foreman in the musical workshop to be, but he does not regard himself as a lone crusader. "There are a few of us," he says, "Winston Mankunku, Barney Rachabane, for instance. Given time, there can be so many. I've been invited so many times to go to America, but I refused. My musical struggle is right here."

Despite his insistence that he does not want to work in the U.S., his latest album, *Thabang (Rejoice)*, has been released there by Atlantic Records.

One of his favorite theories about music is that many of the classic melodies made famous by legendary jazz musicians actually first emerged in South Africa. "Take 'Round Midnight' by Thelonious Monk," he says. "That song had been created in South Africa a long time ago. Kids used to sing such things in the street, although not as they were arranged by Monk. This is why I believe American music culture must have originated in South Africa. I don't think it came from North or Western Africa. I've listened to most of that music. It's all percussion. There's no melodies. If they sing melodies, then they sing what to me is a strange tune, but it's right to them. I can't imitate Nigerians in their singing. I can't imitate Ugandans, or even Zimbabweans. But I can identify quickly with any Louis Armstrong or Charlie Parker."

Makhalemele, however, doesn't accuse Americans of plagiarizing South African music. He sees it more as an indirect influence and as a cross-cultural borrowing along the lines of Paul Simon's *Graceland* project, to which he contributed. Not that he is entirely happy about such borrowing—it suggests that, until someone like Paul Simon came along, the music did not have relevance. "Ray Phiri has been around for years," he says. "Ladysmith Black Mambazo has been there for years. It didn't need Paul Simon to come here and make us aware of our own."

Makhalemele's own success has not gone to his head either. He believes he has just had the lucky breaks denied to others. "There are thousands who are better than me but are not known," he says. "I know saxophonists in the township in Soweto now that if I can put them in the studio and record them, they are going to outplay everybody."

"Whatever I get from this album, I am going to invest in my own record company so that I can go tackle those guys out there. Whatever I'll be doing from now on will not be only for me—it will be for everyone. I want to see a complete South African record. I want to use as many musicians of all kinds as possible."

"Like our politicians, Mandela and De Klerk, musicians need to negotiate between themselves as well, black and white. They need to say, 'You have your culture. I have mine. So let's try to put this together and see what we come up with.'"

Makhalemele spread his big hands wide to make his final point: "In time, I will reach my vision. I'm not talking about greatness, becoming a renowned musician. I'm talking about what's going to happen here in the next 10 years. In the year 2000, music in South Africa must be where American music has been for years. We have to grow now."

—ARTHUR GOLDSTUCK

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CORRECTION: Due to a production error, Shelly Weiss' August 25, 1990 Music Publishing column was accidentally repeated in place of last week's column. The column originally scheduled for October 13 will be published in next week's issue (October 27). We apologize for the error, and for any inconvenience it might have caused.

BY SHELLY WEISS

SPOTLIGHT ON LEN FREEDMAN AND LEN FREEDMAN MUSIC:

One of the most critical elements of the music industry—music publishing and administration—is little understood by outsiders. Reviled in rock's early days as run by unscrupulous operators bent on fleecing unsuspecting artists, music publishers today are the guarantors of artist/writers' rights and monies for their music in an increasingly complex national and international marketplace.

There are a few select music publishing individuals who are very special in how and what they do and feel about the music they are involved in. Len Freedman's unique feelings about his collection of music set his company, Len Freedman Music, apart from the monolithic publishing arms of record companies. Freedman looks on his collection of songs with the respect and care of an art collector, and his company represents an eclectic mix of artists and organizations.

Freedman's outlook on his work, unique among his contemporaries, stems in part from his own background. Born and raised in Winnipeg, on Canada's prairies, Freedman graduated from art school and tested the rigors of a painter's life before returning to college to study business. A lifelong interest in geography, and of Los Angeles in particular, compelled Freedman to answer an ad in the Sunday *Los Angeles Times* placed by A. Morgan Maree Jr. & Associates, at the time one of Hollywood's most prestigious business management firms. After sending a photo and resume, he spoke to the firm on a Wednesday from Canada, arrived in L.A. on Thursday, and started work the following Monday.

Explaining his success as a business manager, Freedman says, "I've always understood the financial needs of artists without losing sight of their emotional and creative needs as artists involved in television, film and music." After five years at the company, he joined Jess Morgan & Associates as a founding partner in 1967. During Freedman's 20 years as a principal of that firm, he and his company guided the financial lives of some of the most distinguished names and organizations in the entertainment industry, including Lionel Richie, John Huston, Hanna-Barbera Productions, Carol Burnett, James Garner, Steely Dan, Stephen J. Cannell Productions, and many others. A lifelong love of music, coupled with the challenge to succeed in yet another career, caused him to sell his interest in Jess Morgan and form Len Freedman Music.

In addition to administering the catalogues of Lionel Richie, Donald Fagan, John David Souther, Leiber & Stoller, Tom Scott, Stephen J. Cannell and Rhino Records, Freedman has just purchased the Byrds catalogue, as well as catalogues containing the songs of Emmylou Harris, Graham Parsons and Poco. He has embarked on a period of measured and careful

expansion.

"Owning the rights to a song is like owning a work of art, rare book or stamp," Freedman explains. "A song has great aesthetic value as well as monetary value, and I treat it with the same respect and admiration as I would other art forms."

Freedman's understanding of the intricate workings of the entertainment industry has given him a deep concern for the issues the industry has faced over the years. Besides holding memberships in all the industry trade and professional organizations, he served as treasurer and board member for U.S.A. for Africa's Ethiopian relief effort, and personally travelled to Africa with the first planeload of relief supplies.

Today, Freedman sees communication and understanding between all elements of the entertainment industry as a key issue. "I came away from the last New Music Seminar sensing a very tense racial atmosphere," Freedman warns. "There needs to be more opportunities for minorities in the music industry, and a dialogue between all parties. We need to start working together now in order to resolve the problems that we're confronted with today or else all the songs that we'll be listening to will be sad ones."

Len Freedman is vernacular, animated, articulate and infused with a passion for his work. With more than two decades of experience as a business manager, and with his impressive history of involvement in and support of many aspects of the entertainment industry, he is truly one of the unique and gifted professionals in our business...

BMG MUSIC, NASHVILLE:

Chip Young has been named professional manager for BMG Music Nashville. The announcement was made by Henry Hurt, VP and general manager. A noted picker, producer and engineer, Young's 27-year career includes the multi-million selling Billy Swan single, "I Can Help," which he produced. He has also produced numerous hits for such artists as Jerry Reed and Larry Gatlin and the Gatlin Brothers, and has played on countless records with such diverse artists as Elvis Presley, Chet Atkins, Charley Pride, Tammy Wynette, Tanya Tucker, Jerry Lee Lewis, and many others. Young's career began in the '50s, when he played on the road with such performers as Joe South, Ray Stevens and Jerry Reed. He later established the highly successful recording studio, Young 'Un Sound. During the '60s and '70s numerous artists recorded at both the first and second (enlarged) studio, including Kris Kristofferson and Rita Coolidge, Johnny Mathis, Carl Perkins, Larry Gatlin and the Gatlin Brothers, Dottie West, the Allman Brothers Band and Dickie Betts, Shirley Caesar and Billy Joe Royal, to name just a few. Chip, good luck in your new venture!

To be continued...



ON THE RIGHT TRACK: Probing into the realm of ideas, emotions and destiny, Wire Train's self-titled debut album for MCA Records (and the band's fourth overall) is a work of animation, substance and plain-spoken eloquence. It was co-produced by Don Smith and David Tickle, blending together elements of alternative rock, folk and melodic pop. The band recently performed a selection of songs from this record at a special listening party in West Hollywood, then hit the road for a string of concerts in the Midwest with Bob Dylan. Pictured are (l to r): (standing) Don Smith; Paul Atkinson, executive vice president, A&R, MCA Records; Zach Horowitz, executive vice president, MCA Music Entertainment Group; Al Teller, chairman, MCA Music Entertainment Group; Richard Palmese, president, MCA Records; Geoff Bywater, vice president of marketing, MCA Records; Glen Lajeski, vice president of merchandising, MCA Records; and (kneeling) Bruce Dickinson, vice president, A&R, East Coast, MCA Records; Jeffrey Trott, Kevin Hunter, Brian McLeod and Anders Rundblad, Wire Train; and Bill Bennett, senior vice president, rock promotion and artist development, MCA Records.



WORLD-RENOWNED SAXOPHONIST/VOCALIST Ronnie Laws has added an additional title to his biography—president of the newly formed label, ATA Records. The label, in association with Sax Entertainment's Wally Roker, has just released Laws' 1990 debut LP, *Identity*. Pictured (l to r): Laws and Roker.



VIRGIN MUSIC CAPTURES ASCAP PRS PUBLISHER OF THE YEAR HONORS: Virgin Music Publishers Ltd. was named ASCAP/PRS Publisher of the Year, with five award-winning songs: "Back to Life," "Don't Tell Lies," "How Can I Fall?," "Keep on Movin'" and "Wild Wild West." Pictured (l to r): ASCAP UK regional director James Fisher, ASCAP managing director Gloria Messinger, Virgin Music Group chairman Richard Branson (who was also the evening's guest of honor), Virgin Music UK managing director Steve Lewis, ASCAP president Morton Gould and PRS chief executive Michael Freegard.

POP

- Across The River (Zappo / Basically, ASCAP)89
- All I'm Missing Is You (Tom Sturges Music / Chrysalis / Rayida Music, ASCAP)49
- Because I Love You (Saja Music / Myat Publishing, BMI)74
- Black Cat (Black Ice, BMI)8
- Blaze Of Glory (Bon Jovi, ASCAP / PRI, ASCAP)15
- Can't Get Enough (Virgin Songs, ASCAP / Varseau / Small Hope, BMI / Virgin / Blue-32 / Julian Kelly, ASCAP)76
- Can't Stop (Epic / Solar Songs Inc. / Kears Music, BMI)21
- Can't Stop Falling In Love (Screen Gems, EMI, BMI / Consenting Adult, BMI)32
- Cherry Pie (Virgin Songs / Dick Dragon, BMI)22
- Close To You (E.G., BMI / W.S., BMI / Chappell & Co., ASCAP / Level Vibes, ASCAP / Cdgers, EMI, ASCAP)5
- Come Back To Me (Black Ice, ASCAP)62
- Could This Be Love (Robi Rob Music / Virgin Music Inc., ASCAP)78
- Cradle Of Love (TCF, ASCAP / David Werner, ASCAP / EMI April, ASCAP / Bonaldi, ASCAP / Chrysalis, ASCAP)91
- Crazy (Buff Man, BMI)43
- Days Like These (Zamboni Songs, BMI)57
- Dirty Cash (Money Talks) (Copyright Control)39
- Do Me (Willesdon, BMI / Low Key, BMI / Baledat, BMI / Silk Star, ASCAP /
- Unicity, ASCAP)30
- Empty Beach (David Gresham, BMI)94
- Epic (Big Thrilling, ASCAP / Vomit God, ASCAP)84
- Everybody Everbody (Lambardoni Edizon, ASCAP / Intersong USA, ASCAP)12
- Feels Good (Tony Toni Tone, ASCAP / Pri, ASCAP)23
- Fly To The Angels (Topless, BMI / Chrysalis, BMI)24
- From A Distance (Julie Gold Music Pub. / Wing And Wheel Music Pub. Inc., BMI)60
- Georgia On My Mind (Parr, BMI)33
- Giving You The Benefit (Kear Music / Epic Solar Songs Inc., BMI)13
- Groove Is In The Heart (Delovley, ASCAP / Hancock, BMI)44
- Have You Seen Her (Unichappell, BMI / Bust-It, BMI)29
- Heart Like A Wheel (Copyright Control)58
- Heart Of Stone (Jesse Boy Music, ASCAP / Virgin Music / Eliot Wolf Music, ASCAP / Trippland Music, BMI)20
- High Enough (Ranchrock Music, BMI / Tranquility Base Songs / Broed Head Music, ASCAP)52
- Hippy Chick (Copyright Control)45
- Hold On (2 Tuff-E-Nuff, BMI)96
- How Bad Do You Want It (Cass County, ASCAP / Korthmar, ASCAP)95
- How Much Love (Plunk Rock Music, BMI)66
- Ice Ice Baby (Ice Baby / QPM, ASCAP)6
- I'd Rather Go Blind (Arc, BMI)42
- I Don't Have The Heart (Music Corp. Of America, BMI / Melana, BMI / MCA, ASCAP / Music By Candle Light, ASCAP / PSO Ltd., ASCAP)2
- I Don't Love You Anymore Polygram Int'l, ASCAP / Theobolds, ASCAP)70
- Impulse (EMI, April/Stephen A. Kipner/W.B. Music Corp./Magnified, ASCAP)50
- I Wanna Get Back With You (Louie Louie, ASCAP / Unicity, ASCAP / No Pain No Gain, ASCAP / Lorimar, BMI / Spinning Platinum, ASCAP / Sir & Trini, ASCAP)90
- It Wishes Came True (Magnetic Force Music / Denna Charles Music / Another Strong Song / Surface Music Inc., ASCAP)56
- Jealous (Momentum, BMI / Chappell, ASCAP)80
- Jerk Out (W.E.G. Warner Brothers / Tionna Music, ASCAP)77
- Joey (International Velvet, BMI / Bug, BMI / I.R.S., BMI)35
- King Of Wishes! Thinking (Walt Disney / Martin Page, ASCAP)92
- Knockin' Boots (Diabetic, ASCAP / Mile Miglia, ASCAP / Windswept Pacific, ASCAP / D / B / A / Longitude, BMI / Stone Angel, BMI)40
- L.A. Woman (Doors Music Co., ASCAP)46
- Let's Try It Again (Maurice Starr, ASCAP/EMI April, ASCAP)63
- Lies (2 Tuff-E-Nuff, BMI)36

- Livin' In The Light (Orange Tree, BMI/Motherman, BMI)81
- Look Into My Eyes (Thelma, ASCAP / Bar-bosa, ASCAP / Hit & Run, BMI / Hit & Hold, ASCAP / Andrea, ASCAP)98
- Love And Affection (Matt-Black, ASCAP / Gunstar, ASCAP / Otherwise, ASCAP / BMG, ASCAP / EMI April, ASCAP)3
- Love And Emotion (Saja, BMI / Mya-T, BMI)68
- Love Takes Time (Vision Of Love / Been Jammin, BMI)27
- Lyin' To Myself (Warner Bros. Music / Palancar Music / Intersong U.S.A. Inc., ASCAP)53
- Make You Sweat (WB / Keith Sweat / Rew / Vertim / Whole Nine Yards / E / A / , ASCAP)99
- Miles Away (Virgin Songs/Small Hoper/Paul Taylor)73
- Miracle (Polygram)48
- More Than Words Can Say (Pasta, ASCAP / De'Mar, ASCAP)26
- My Love Is A Fire (Warner-Tamerlane Pub./Baylun Beat Music/Green Lantern Music, BMI)61
- My My My (Kear, BMI / Epic / Solar, BMI / Tree, BMI / Greenskirt, BMI)16
- Oh Girl (Unichappell, BMI)10
- On The Way Up (Gritables Music / Chrysalis Music, ASCAP)75
- Ooops Up (Taking Care Of Business, BMI / Hanceatic, ASCAP / Intersong U.S.A., ASCAP / Willesdon, BMI)41
- Policy Of Truth (Emie, ASCAP)17
- Midnight Love (Hammer, BMI/Pure Delight, BMI/Torboise Feather, BMI/Thor, BMI/Ensign, BMI)91
- Money/Epic/Solar Songs/Bama Sweet/Bigg Kidd Songs, BMI)87
- More To Love (Wild Honey, ASCAP/Maycaea, ASCAP/Dun-canne Hill, BMI)61
- My Baby's House (Bee Germaine)88
- My Girl (Crazy People, ASCAP/Almo, ASCAP/Jack The Mack, ASCAP)67
- My Kinda Girl (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)9
- My My My (Laface Inc./Kear Music/Epic Solar Songs Inc./Green Skirt Music, BMI)49
- Now's The B Time (Zohar/Island/Farwell To Arms, BMI/Original Dirty/Totally Mental, ASCAP)77
- Obsession (Virgin, ASCAP/Command Performance, BMI)100
- One Mile From Paradise (Pejo, BMI/Bernard, BMI)66
- One more chance (EMI April/Maurice Starr, ASCAP)19
- Over And Over (Bee Jermaine, BMI/Sal-Boy, ASCAP)81
- Oversee Eve (The Brothers Grim-mmm, ASCAP)56
- Papa Was A Rolling Stone (Stone Diamond, BMI)58
- Paradise (Zomba, ASCAP)92
- Pick Up The Phone (Tu Tu, ASCAP/MCA, ASCAP/Gun House, BMI)59
- Private Party/Ladies Room/Portia/Atlas, ASCAP/Golden Lady West/Be-Atches, BMI)74
- Psycho Funk (Ake, ASCAP/Boo-Yaa T.R.I.B.E., ASCAP/M. Palo, ASCAP)96
- Rhythm Of Life (Orzabal/Holland, BMI/ASCAP)27
- Rock This Funky Joint (Pro Toons, BMI)29
- Lost In The Shuffle (Cedarwood-BMI)56
- Loving What I'm Living (WDS-SCAP)77
- Maybe That's All It Takes (Warner/Refuge/Macy Place-ASCAP)39
- Misbehavin' Shes (Eddie Bond-BMI)78
- My Eyes Are Red (Rebel Run-BMI)91
- My Heart Is Set On You (Silverline/Long Run-BMI)23
- My Past Is Present (Coolwell/Rat Shoes-ASCAP)8
- Next To You, Next To Me (BMG/2Kids/David N. Will-ASCAP)1
- Nothing's Gonna Boyer Me Tonight (Colgens/Hayes Street/Almo-ASCAP)46
- Nothing's News (Howlin' Hits-ASCAP)3
- Oh Lonesome Me (Acuff-Rose-BMI)44
- On Down The Line (Songs Of Polygram-BMI)25
- Oughta Be A Line (Cross Keys-ASCAP/Dan Penn-BMI)89
- Paradise Knife And Gun Club (Chap-pell/Burdin-ASCAP)73
- Party Of One (Treague/Larry Kingston-BMI)99
- Perfect Combination (Little Bill-BMI)92
- Play Another Good Old Country Song (King Cool-ASCAP)79
- Please Let Me Love You (Bluestone-BMI)61
- Precious Thing (Steve Wariner-
- Pray (Busted Publishing, BMI / Con-troversy Music, ASCAP)28
- Praying For Time (Morrison Leathy / Warner Chappell, ASCAP)1
- Release Me (EMI Blackwood / Willphill, BMI)25
- Romeo (Island Music / Onid Music, BMI)9
- Rub You The Right Way (Flyte Time, ASCAP)97
- Same Of Situation (Sikki Nixx Music / Kroil Tunes / Midk Mars Music / Bordel-lo Bros. Music, BMI)83
- Say A Prayer (Virgin Music, ASCAP)19
- Second Chance (He Gave Me Music / Almo Music, ASCAP / Hip Hop Music, BMI)47
- So Close (Hot-Cha, BMI / Careers, BMI / Full Keel, BMI / EEG, ASCAP / Kotchmar, ASCAP / New Jersey Under-ground, ASCAP / Polygram, ASCAP)51
- Something Happened On The Way To Heaven (Phil Collins, PRS / Hit & Run, PRS / Ascop)4
- Something To Believe In (Cyanide Publishing / Willesdon Music Inc., BMI)54
- Soul Inspiration (Myaxe / WB, ASCAP / Good Single Ltd., PRS / Irving, BMI)67
- Stranded (Wren Songs Pub. Corp., ASCAP)37
- Suicide Blonde (Toc Muziek / MCA, ASCAP)11
- Tell Me Something (MCA, ASCAP)69
- The Boomin System (L.L. Cool J., ASCAP/North One, ASCAP/Chumpy, ASCAP)42
- Save The Family (Fearse Music-ASCAP)63
- Save Your Love (Dream Dealers Music and BMG Song Inc., ASCAP/Jumpin Of Music and Virgin Music/Jobete Music Company Inc., Adm. by Vir-gin Music, ASCAP)46
- Second Chance (He Gave Me Music/Almo Music, ASCAP/Hip Hop Music, BMI)35
- Shake It Up (Thriller Miller, ASCAP/MCA, ASCAP/Bernard Wright, BMI/Screen Gems-EMI, BMI/Chinese, BMI)100
- She's a crying shame (Zomba, ASCAP)18
- She's Mine (Cal/Gene/Said Publish-ing/Virgin Songs, BMI)11
- Shockwave (Kip Tez, ASCAP/Pet-co/ASCAP/Virgin, ASCAP)78
- Sittin' In The Lap Of Luxury (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI)100
- Smokin' Room (MCA, ASCAP)88
- So You Like What You See (Two Tuff-Enuff, BMI)60
- someone like you (Party lane, BMI/Derken Swaries, BMI)47
- Someone to love (and pandee music/hatch-a-hi, ASCAP/Cosmac music/for Betty Music, BMI)52
- Songs Of Love (Amazement, BMI)85
- Stay (Kapitan K, ASCAP/MCA, ASCAP/Tu Tu, ASCAP)76
- Step By Step (Maurice Starr, ASCAP/EMI April, ASCAP)99
- Stop Running Away (Rutland Road, ASCAP/W.B. ASCAP/Gratitude Sky, ASCAP)76
- Take me now (Fids write/Eighty eight
- Ascap/Marley Marl, ASCAP/Def Jam, ASCAP)38
- The Girl I Used To Know (Bayjun, BMI / Music Corp. Of America, BMI)87
- The Power (Intersong, ASCAP / Follow, BMI / Songs Of Logic, BMI / House Of Fun Music Inc., BMI)85
- The Way You Do The Things You Do (Jobete, ASCAP)55
- Thieves In The Temple (Controversy Music / W.B., ASCAP)7
- Think (T-Boy Music / Insoac Music, ASCAP)72
- This Is The Fight Time (Big Life / BMG, ASCAP)18
- Tic-Tac-Toe (RSK, BMI / XTC, BMI)79
- Time For Letting Go (Cdeision Music, BMI)59
- Tonight (Maurice Starr / EMI April / Al Lanodati, ASCAP)31
- Tom's Diner (Walters songs, ASCAP/AGF, ASCAP)65
- Unchained Melody (Frank, ASCAP)14
- Undeniable (Shakin' Baker, BMI / MCA, ASCAP / Matak, ASCAP / Mygag, ASCAP)93
- Unskippy Bop (Sweet Cyanide, BMI / Willesdon, BMI)34
- Violence Of Summer (Skintrade, ASCAP / Colgens-EMI, BMI)86
- Vision Of Love (Vision Of Love Songs / Been Jammin', BMI)71
- Wiggle It (Cutting Records Music / Groove On Music / Dese Rocks Music, ASCAP)88
- hundred/Ptah, BMI)98
- Talk To Me (Al Baker's / Montaque / De Lvon, BMI)15
- The Boomin' System (Marley Marl/Def Jam, ASCAP)71
- The Masterplan (Vir-gin/ASCAP/BMG, ASCAP/Copyright Control)57
- The Power (Intersong, ASCAP/Follow, BMI/Songs Of Logic, BMI/House Of Fun Music Inc., BMI)91
- Thieves In The Temple (Controversy Music/Warner Bros., ASCAP)10
- This Is Love (Zomba, ASCAP)99
- This Is The Right Time (Big Life/BMG, ASCAP)53
- Touch me up (Abid One Music/Unicity Music, ASCAP/Zubaiat Music/Sabby winning, BMI Music), 17
- Treat Them Like They Want To Be Treated (Second Generation Plooney, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., BMI)29
- U Can't Touch This (Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust It, BMI)8
- Until U Come Back 2 Me (Jobete, ASCAP/Stone Agate, BMI)94
- Vision of love (BMI, Been Jam min, BMI)24
- Wait For Me (EMI Blackwood, BMI/ATV, BMI/Wiz Kid, BMI)98
- Wanna Be The Man (CBS, ASCAP/Maurice White, ASCAP/Vershaell, BMI/ASCAP/Reyshell, BMI/Bust-it, BMI/karranova, ASCAP)80
- We Can Make It Alright (Rockwood, BMI/Good Choice, BMI/C Dub, ASCAP)79
- We're All In The Gang (The West Coast Rap All Stars)38
- TI A Tear Becomes A Rose (April/Swal-lowlark-ASCAP)9
- Too Cold At Home (EMI April/K-Mark/Key-Key-ASCAP)30
- Walkin' In My Shoes (Chp 'N' Dale-ASCAP)65
- Wanted (Matkie Ruth/Seventh Son-ASCAP/Blackwood-BMI)2
- What Good Is Dying (Counts Of Kings-BMI)69
- When I Call Your Name (Beniet-BMI/WB-ASCAP)12
- When It Rains It Pours (Norbit-BMI)55
- Where Did We Go Right? (MCA/D Schitz-ASCAP)60
- Who's Gonna Tell Her Goodbye (Rice & Rice/His Dab-ASCAP)26
- Work Song (Bob Corbin/Sabal-BMI)66
- Wrong Love Town (Endless Frogs/Bob-A-Low-ASCAP)35
- Yellow Pages (ATV-BMI)98
- You Beat All I've Ever Seen (Polygram/Tills Tunes-BMI)87
- You Don't Know You're Gonna Be Mine (King Cool-ASCAP/Coalminers-BMI)90
- You Lie (Bobby Fischer/Five Bar/Chris-wald/Hopi-ASCAP)49
- You Really Had Me Going (Careers-BMI/Edge/O'Maine Val/Kineko-SCAP)64
- Your Love (Forrest & Forrest-BMI)58

R&B

- 8 Days A Week (Sula, BMI/Geffen/Mat-kosky/WB, ASCAP)68
- A Friend Don't (ASCAP/Zomba, ASCAP)20
- All I Do Is Think Of You (Stone Diamond, BMI/Gold Forever, BMI)82
- All The Way (Epic/Solar, BMI/Callaco, BMI/Screen Gems-EMI, BMI)30
- Are You Really Real (T-boy Music/Natural Born Music, ASCAP)23
- Art Of Love (Mississippi Mode/Warner-Tamerlane Publishing Corp./BMI)69
- Back To Back (Wayne Hittage, ASCAP/Sons Of Koss, ASCAP)95
- Banned In The U.S.A. (Bruce Spingssteen, ASCAP)43
- Brother gonna work it out (Def American Songs Inc./Your Mothers Music, BMI)28
- Can't Stop (Hip Trip, BMI/Kear, BMI)32
- Cigarette In The Rain (Ensen Music Corp., BMI)65
- Close To You (E.G., BMI/W.S., BMI/chap-pell & Co., ASCAP)39
- Come back to me (Black Ice Publish-ing, BMI/Flyte Time Tunes, ASCAP)4
- Come On Lets do this (Trycap, BMI/Wil-lesde, BMI)40
- Crazy (Buff Man, BMI)6
- Do Me (MCA Music/Zomba Music, ASCAP)7
- Do Right (Music Corp. - Sytlen Music, BMI)99
- Don't Ask My Neigh-bor (WB, ASCAP/Unichappell, BMI)98
- Don't Wanna Fall In Love (Radical Dialectomy, BMI)89
- Doo-wah-dah-ke (G.L.G. BMI music/Bub Howy/dike, BMI)97
- Everybody Everybody (Lambar-doni, ASCAP/Edizioni, ASCAP/Musicali, A SCAP/Intersong, ASCAP)14
- Feel It Rushin' (ASCAP/Davy D, ASCAP/Del Jam, ASCAP)51
- Feels Good (PRI, ASCAP)3
- Girl danz with me (Strick-fick/Mikel Moco/Narose, ASCAP)21
- Giving You The Benefit (Kear Music/epic, Solar Songs Inc./BMI)36
- Glad to be alive (Fox/BMI, Music Corp. of America, BMI/Bellamy, BMI/Mar-terz, BMI/Worlton Tunes, BMI)25
- Go Outside In The Rain (SuiJack, ASCAP/Donesha's, ASCAP/Nab/Visions -USA, ASCAP)79
- Gotta Good Thing (Trycap, BMI)22
- Gotta Lotta Love (Kamkar, ASCAP/Let's Shine, ASCAP)62
- Half No Face (Rushdown, ASCAP)90
- Heal Our Land (Zomba Enterprises, ASCAP/Empire Music Ltd., adm. by Windswept Pacific Music)70
- Heaven Knows (Virgin, ASCAP)16
- Hold On (Two Tuff-Enuff, BMI)94
- How Deep Does It Go (Famous, ASCAP/Leon Ware, ASCAP)89
- I Ain't Lyin' (Reginald C. Stewart/Greey Brown/First Priority/Badd, ASCAP)48
- I Don't Feel Much Like Cryin' (Kermy, BMI/Hip Trip, BMI)73
- I Don't Go For That (EMI songs Ltd., adm. by EMI April Music, Inc., ASCAP)86
- I Love the Way You Love Me (Don-ri, ASCAP/Zomba, ASCAP/Go-ke, ASCAP)31
- I Need Your Love (Kyle Bud-nall, BMI/Careers, BMI/Takin' Hits, BMI)45
- I Want It Now (Better Nights/PRI, ASCAP/BMI)93
- I'd Like To Get To Know u (Colgens-EMI, ASCAP)93
- I'll Be Good To You (Spuril, ASCAP)13
- If I Could Only Have That Day Back (Geffen, ASCAP/Street Wise, ASCAP/Warner Bros., ASCAP)26
- If I told u none (EMI/April music)34
- In A Sexy Mood (Mardi, BMI/Bocar, BMI/Music Of The World, BMI/John Whitehead, BMI)73
- In Summer I Fall (Joesus, ASCAP)64
- Independent Next Plateau (Sons of K-oss, ASCAP)75
- Innocent (Whole Nine Yards/O'bro/Itself & Mac Donald/Tabrylah/Haynestrom/Les Etobes de la musique/Must Be Mar-velous, ASCAP)5
- Jerk Out (Warner Bros./Tionna Music, ASCAP)1
- Lay Your Troubles Down (A. Winbush Productions Inc.)44
- Let The Rhythm Hit'em (EMI Black-wood, BMI / Eric B & Rakim, ASCAP)72
- Lies (Two Tuff-Enuff, BMI)2
- Let Every Voice And Sing (Edward B. Marks, BMI)12
- Love And Emotion (Saja, BMI / Mya-T, BMI)84
- Love High (Johnnie Mae, Willesdon Music, BMI/Kikit, BMI)92
- Make You Sweat (WB/Keith Sweat/REW/Vertim/Whole Nine Yards/E.A., ASCAP)41
- Master Key (Colgens/EMI/CBS Music Inc./Multi-Culter Music)50
- Mercy Mercy Me (Jobete, ASCAP)95

- She's a crying shame (Zomba, ASCAP)18
- She's Mine (Cal/Gene/Said Publish-ing/Virgin Songs, BMI)11
- Shockwave (Kip Tez, ASCAP/Pet-co/ASCAP/Virgin, ASCAP)78
- Sittin' In The Lap Of Luxury (Louie Louie, ASCAP/CRGI, BMI/Lorna Lee, BMI)100
- Smokin' Room (MCA, ASCAP)88
- So You Like What You See (Two Tuff-Enuff, BMI)60
- someone like you (Party lane, BMI/Derken Swaries, BMI)47
- Someone to love (and pandee music/hatch-a-hi, ASCAP/Cosmac music/for Betty Music, BMI)52
- Songs Of Love (Amazement, BMI)85
- Stay (Kapitan K, ASCAP/MCA, ASCAP/Tu Tu, ASCAP)76
- Step By Step (Maurice Starr, ASCAP/EMI April, ASCAP)99
- Stop Running Away (Rutland Road, ASCAP/W.B. ASCAP/Gratitude Sky, ASCAP)76
- Take me now (Fids write/Eighty eight
- BMG/Beginner-ASCAP)15
- Redless Heart (Long Tooth-BMI/End-less Frogs-ASCAP)42
- Rio Grande (Bill & Baby-ASCAP)86
- River Of Love (Rosker-BMI)62
- Sea Cruise (Colbin-BMI)82
- She Put The Music In Me (Ken-waller-BMI/Real Johnson-ASCAP)67
- She's My Rock Around The Clock (Bobby Fischer/Jobete-ASCAP)70
- Six Foot Deep, Six Foot Down (Tree-BMI/Cross Keys/Teraco-ASCAP)57
- Small Small World (G Scruggs/T Schuyler-BMI)50
- Soft Spoken Lies (Chigger Hill-ESAC)94
- Something Of A Dreamer (EMI April/Gelareab-JASCAP)18
- Southern Frame Of Mind (Carmar-MI)59
- Story Of Love (Bar None-BMI)21
- Tears On Tap (Blue Ridge-SCAP)83
- Tell Me Why (Zomba-ASCAP)36
- The Apple Of Daddy's Eye (Hollan-MI)100
- The Battle Hymn Of Love (MCA/Schlit-z-BMI/Screen Gems/Scarlet-ASCAP)22
- The Dance (Morgan-ganser/Podkie Bear-ASCAP)34
- The Richest Man On Earth (Scarlet Moon-BMI/Dan Schitz-ASCAP)17
- This Side Of Goodbye (M. Nobil/J Pen-nig-C Moser-ASCAP)28
- BMG/Beginner-ASCAP)15
- Redless Heart (Long Tooth-BMI/End-less Frogs-ASCAP)42
- Rio Grande (Bill & Baby-ASCAP)86
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- The Richest Man On Earth (Scarlet Moon-BMI/Dan Schitz-ASCAP)17
- This Side Of Goodbye (M. Nobil/J Pen-nig-C Moser-ASCAP)28
- TI A Tear Becomes A Rose (April/Swal-lowlark-ASCAP)9
- Too Cold At Home (EMI April/K-Mark/Key-Key-ASCAP)30
- Walkin' In My Shoes (Chp 'N' Dale-ASCAP)65
- Wanted (Matkie Ruth/Seventh Son-ASCAP/Blackwood-BMI)2
- What Good Is Dying (Counts Of Kings-BMI)69
- When I Call Your Name (Beniet-BMI/WB-ASCAP)12
- When It Rains It Pours (Norbit-BMI)55
- Where Did We Go Right? (MCA/D Schitz-ASCAP)60
- Who's Gonna Tell Her Goodbye (Rice & Rice/His Dab-ASCAP)26
- Work Song (Bob Corbin/Sabal-BMI)66
- Wrong Love Town (Endless Frogs/Bob-A-Low-ASCAP)35
- Yellow Pages (ATV-BMI)98
- You Beat All I've Ever Seen (Polygram/Tills Tunes-BMI)87
- You Don't Know You're Gonna Be Mine (King Cool-ASCAP/Coalminers-BMI)90
- You Lie (Bobby Fischer/Five Bar/Chris-wald/Hopi-ASCAP)49
- You Really Had Me Going (Careers-BMI/Edge/O'Maine Val/Kineko-SCAP)64
- Your Love (Forrest & Forrest-BMI)58

COUNTRY

- 100 Years Too Late (Plaque-BMI)80
- A Few More Rednecks (Cabin Fever/Miss Hazel-BMI)31
- Alabama Clay Songs Poly/Partner-BMI/Poly/Amrad/Lyn-ASCAP)75
- Baby, Walk On (Warner-Tam/Patrick Joseph/Samosonian-ASCAP)45
- Boogie And Beethoven (Kristolshua-MI)43
- Born To Be Blue (Almo/Ethio Blues/April-ASCAP)27
- Dallas Ft Worth Airport (Ensign/Write Road-BMI/Dixon/Famous-ASCAP)88
- Dance In Circles (Cross Keys-ASCAP/Ensign-BMI)38
- Don't Go Out (BMG-ASCAP/Careers-BMI)4
- Down The Road (Beginner-ASCAP)97
- Drinking Champagne (Acuff-Rose-MI)37
- Every Breath You Take (Reggatta-MI)54
- Feed This Fire (Lawyers Daughter/Careers-BMI)53
- Feel Like I'm Fallin' (Polygram/Chap-pell/Serinity/Long Johns-ASCAP)85
- Food Such As (MCA-ASCAP)32
- Fourteen Minutes Old (WB/P. Janus-ASCAP/W Tamerlane/P. Joseph-BMI)5
- Friends In Low Places (Careers-BMI/Music Ridge-ASCAP)40
- Givin' Up Easy (April-ASCAP)72
- Gone With The Morning Sun (Canary-BMI)52
- Good Ain't Good Enough (WDS-SCAP)74
- Good Times (Abkco-BMI)11
- Happy For Your Sake (Hapsack-BMI/Jamsak-ASCAP)76
- He Talks To Me (Lodge Hall/Chap-pell/IMB-ASCAP)16
- He Walked On Water (Hayes Street/Almo-ASCAP)48
- Heartache Road (Mikene/Warner/The New Co-ASCAP)95
- Hey Mama (Brykas-BMI)47
- High School Days (Li Bill-BMI)90
- Holdin' A Good Hand (Songs Of Grand Coalition-BMI/Marledge-ASCAP)14
- Honky Tonk Blues (Acuff-Rose/Hiram-BMI)33
- How About Goodbye (Screen Gems/Bethlehem, BMI)96
- I Could Be Persuaded (Bellamy
- Brothers/Dan Schitz-ASCAP)13
- I Don't Believe I've Had The Pleasu (Buck Creek-ASCAP/James Scott-BMI)51
- I Fell In Love (Carrooney/He Dog/Twyla/Galer-ASCAP)19
- I Meant Every Word He Said (Tree-BMI/Cross Keys/J Chambers-ASCAP)6
- I Want You To Want Me (Acuff-Rose-BMI)84
- I'll Live Myself To Sleep (Millhouse-BMI/Miss Dot/Cross Keys-ASCAP)24
- I'm Gonna Be Somebody (CRGI/Edsto-BMI/Golden Torch/Heart S-ASCAP)7
- I'm Three-Quarter Lonely (Daddy Key-ASCAP)71
- I'm Your Man (Acuff-Rose/Maypop-MI)20
- If They Ain't Got A Fiddle (Music City/Intersong/Fide a Bone-ASCAP)68
- Jukebox In My Mind (Maypop-BMI)10
- Keepin' Me Up Nights (Tom Collins-BMI/Collins Court-ASCAP)41
- Leavin' (Doors-BMI)81
- Let's Call It A Day Today (Polygram/GID-ASCAP)63
- Lonely Out Tonight (Rabbit/Englishtown-

- Brothers/Dan Schitz-ASCAP)13
- I Don't Believe I've Had The Pleasu (Buck Creek-ASCAP/James Scott-BMI)51
- I Fell In Love (Carrooney/He Dog/Twyla/Galer-ASCAP)19
- I Meant Every Word He Said (Tree-BMI/Cross Keys/J Chambers-ASCAP)6
- I Want You To Want Me (Acuff-Rose-BMI)84
- I'll Live Myself To Sleep (Millhouse-BMI/Miss Dot/Cross Keys-ASCAP)24
- I'm Gonna Be Somebody (CRGI/Edsto-BMI/Golden Torch/Heart S-ASCAP)7
- I'm Three-Quarter Lonely (Daddy Key-ASCAP)71
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Rappin' With the Retailer

BY C.J. AND JEFF KARP

HARMONY HOUSE, Park Forest, Illinois

Reporting: Tom Malla

"The #1 seller this week was LL Cool J. It really took off out of the box. Too Short is still holding up there strongly. George Michael is hanging in there at #3. The Vaughan Brothers is selling real well. M.C. Hammer and Mariah Carey are still hanging in there. Keith Sweat is still a big seller. Michel'le took off last week. The new Rush album did real well. So did INXS. Poison and Jon Bon Jovi are hanging around. k.d. lang is amazingly still strong. The new Randy Travis definitely a good seller. Kenny Rogers is also a good seller. On the indies, N.W.A. is still holding strong. X-Clan is still doing well."

CIRCLES, Phoenix, Arizona

Reporting: Latifah Shah

"George Michael is doing really well. Queensryche is banging out the sales. Warrant is steadily climbing. Today is doing well. Pebbles is a strong R&B seller. The Mac Band seems to be moving along pretty well. Vanilla Ice was real strong out of the box. Garth Brooks is leaving them in the dust of an old country road with his new album. The Judds is another good seller. 2 Live Jews is doing o.k."

NORTHERN LIGHTS, St. Paul, Minnesota

Reporting: Kirk Miller



"Last week our #1 single was the Replacements. We have sold a lot of the Vaughan Brothers. The Cocteau Twins, Neil Young, Bob Mould and Soul Asylum have all been selling. With dance, Too Short and LL Cool J are the leaders of the pack. We are also selling a lot of Cool C, Vanilla Ice and N.W.A. We sold a lot of AC/DC and Sonic Youth. Megadeth has a new one that is selling well. Judas Priest is another metal album that is a good seller. We're selling a lot of the new Iron Maiden as well. Emmylou Harris is still selling. Carlene Carter has been selling real well. We have been selling a lot of the 27 Various, which is a local group."

HARMONY HOUSE, Troy, Michigan

Reporting: Sandy Bean



"Well, the Vaughan Brothers is selling big. It's our #1 album. Vanilla Ice is just blowing out the door. Living Colour is another one that is selling like mad. We are doing well with Maxi Priest. INXS and Warrant are doing great. The Righteous Brothers is also selling well. Nelson and Too Short are moving well. Dee-Lite seems to be doing well. The Clint Black is still by far #1. Reba McEntire is starting to show some movement. The new Garth Brooks is doing extremely well. The new Judds album is doing very well."



ANGOTT RECORDS, Detroit, Michigan

Reporting: Steve Roberts

"Slaughter, Warrant, Poison and Living Colour are selling well. Mariah Carey is still selling very well. Nelson has slowed down but is still selling. George Michael is finally showing some movement. INXS had a real good first week. Jane's Addiction is growing every week. Too Short, LL Cool J, the Whispers and Anita Baker have been the top four strongholds for the last few weeks. The Too Short is just blowing out of here. The *Mo' Better Blues* soundtrack is getting some really significant moves. The Teena Marie looks like it could do real well. Jazz-wise, on the Warlock label, the Kim Waters album has been steady for us. Country-wise, it's Garth Brooks and Randy Travis, neck and neck. The Reba McEntire is selling really well. Travis Tritt is still holding on."

INDEPENDENT RECORDS, Colorado Springs, Colorado

Reporting: Natalie Charvez

"The Boys is really hot for us. Warrant is selling well. Vanilla Ice is just doing fantastically. The Geto Boys is also doing well. Too Short is really strong. Garth Brooks is the top country artist. On the indies, there is a group called Lard, on the Tentacle label, which is selling. Morbid Angel, on Earache, is doing really well. DJ Magic Mike is doing well. Megadeth was really strong out of the box. Even though it isn't in yet, we are getting a big demand for Slayer."

KSG DISTRIBUTING, Layton, Utah

Reporting: Rick Vander Does

"The *Ghost* soundtrack is really hot for us. AC/DC and INXS came out real strong. Iron Maiden and Megadeth were both strong

out of the box. Jon Bon Jovi has stayed real strong for us. So has Wilson Phillips. Poison continues to be a top contender. Bell Biv Devoe is still doing real well. James Ingram is also a big one. We have been doing really well with Nelson. Snap has been doing o.k. Garth Brooks has just been going nuts. George Strait has been hanging in there."

WESTERN MERCHANDISERS, Salt Lake City, Utah

Reporting: Ron Newman

"The hottest thing right now is the Vaughan Brothers. I am blowing the CD out like crazy. The new AC/DC and the new Iron Maiden are blowing out of the box. On the rap side, LL Cool J and Vanilla Ice are the two biggest. The *Mo' Better Blues* soundtrack is doing great. We are still doing well with the Anita Baker and the Keith Sweat. Reba McEntire and Garth Brooks are the big country sellers. The new INXS is still doing very well. Eric Johnson hasn't slowed down any. Johnny Van Zant has been the big surprise, and he is doing well. The Replacements and Megadeth did real well."

MUSIC VISION, Bridgeton, Missouri

Reporting: Bob Love

"Our hottest thing right now is the Vanilla Ice. Queensryche is selling really well. INXS has been a good breakout. Warrant and AC/DC are two more that have really broken out well. Iron Maiden had a real good first week. Megadeth came out of the box good and strong. There are already a lot of pre-orders on Slayer. M.C. Hammer is still doing well. Too Short and LL Cool J are both strong sellers. Garth Brooks is our #1 seller, overall. Reba McEntire is doing pretty well. So is Clint Black."

BY ALEX HENDERSON

INDIE PROFILE

TRILOKA

ALTHOUGH TRILOKA RECORDS OFFICIALLY BEGAN IN FEBRUARY, 1990, the label had been in the planning stages for two years. In early 1988, industry veterans K.D. Kagel and Paul Sloman decided to start a jazz label. Mitchell Marcus, now Triloka's marketing director, came into the fold during the summer of '88. Marcus notes that Triloka has no official president, describing the label as a "joint collaboration" involving Kagel (Triloka's A&R coordinator), in-house producer Sloman and himself.



Jackie McLean (left) and Rene McLean (right)



Jackie McLean



Freddie Redd

Three of the four albums Triloka has released so far—all part of its Living Proof series—are mainstream jazz albums: Jackie McLean's *Dynasty*; *Some Other Time: A Tribute to Chet Baker*, which features such distinguished jazzmen as Michael Brecker, Randy Brecker, Richie Beirach and John Scofield; and Freddie Redd's *Live at the Studio Grill*. The fourth release is *Footprints*, by Jai Utal, a student of Indian classical great (and upcoming Triloka recording artist) Ali Akbar Khan. *Footprints*, which boasts avant-garde jazzman and long-time Ornette Coleman associate Don Cherry on trumpet, fuses Indian and Arab music with elements of jazz and contemporary pop.

"There was a vast array of master musicians who had gone unrecorded or unrecognized for long periods of



Chet Baker

time, or were just kind of beaten around by the majors in terms of not getting done what they wanted to do," Marcus asserts. "So we really wanted to present these masters doing what they felt they had to offer the musical world at this point in their careers. We really feel that we've let them come forth with what was inside them—most especially with Jackie McLean. Jackie had really been turned off by the majors for a long time and had gone into teaching and wasn't really putting himself out there. With the Living Proof series, we're honoring the masters, but we also want to be involved with some of the younger artists—like Jackie's son Rene McLean—who are going to be taking over the reins. Our philosophy is recording the masters and recording those who are taking the mantle from the masters."

In 1991's first quarter, Triloka plans to release an Ali Akbar Khan album that places him in a more contemporary setting; a duet album by George Coleman and Beirach; and another Jackie McLean album. Possibly, Triloka will be recording solo albums by Rene McLean and pianist Hotep Idris Galeta, both of whom get busy on *Dynasty* as sidemen. Marcus stresses that all Triloka releases are being recorded digitally. "Our offices are at Soundworks West in Los Angeles, which was the old Motown studio and has been completely renovated," Marcus notes. "It is one of the finest digital studios in the country. Without Paul, who is director of recording operations [for Soundworks West], we wouldn't have that kind of facility at our fingertips."

Marcus estimates that 75-85% of Triloka's sales have been CDs, and that 20-25% have been cassettes. Triloka, which is distributed by PPI Entertainment, has released no vinyl whatsoever.

INDIE NEWS

MALACO: The Jackson, Mississippi-based Malaco, a label that continues to put out classic soul sounds in the '90s, will likely be releasing a new, still-untitled Latimore album in early or mid-November. Early 1991 is when Malaco will likely drop a new Bobby "Blue" Bland album...



TELSTAR: Telstar/JCI has opened the Chess vaults of the 1950s and '60s and released compilations by Muddy Waters, John Lee Hooker and others as part of its Masters of the Blues series. Anyone doubting the blues' influence on rock need only listen to *The Best of Muddy Waters*, which boasts quite a few classics covered by rockers—including "Baby, Please Don't Go" (Ted Nugent), "Rollin' and Tumblin'" (Cream), "I Just Want to Make Love to You" (Foghat) and "I'm Ready" (George Thorogood & the Destroyers)... *The Best of Howlin' Wolf* spans 20 years of his career, providing material from 1951 ("Moanin' at Midnight"), 1957 ("Who's Been Talkin'"), 1960 ("Back Door Man" and "Wang Dang Doodle") and 1971 ("Highway 49"). Noting how metallic the guitar sounds on "Moanin' at Midnight," one could argue that the Wolf was a headbanger 40 years ago... And dude—*The Best of John Lee Hooker* includes "Boogie Chillun," "I'm Goin' Upstairs," "Drug Store Woman," and other songs that boasted power chords long before the advent of AOR... *The Best of Bo Diddley* illustrates his importance as both a bluesman and a rocker. "Bo Diddley," "Who Do You Love?" and "Hey, Bo Diddley" are among its rockers, while "Before You Accuse Me," "I'm a Man" and "500% More Man" are straight-up Chi-town blues... *The Best of Jimmy Reed* contains "Baby, What You Want Me to Do," "Big Boss Man," "You Don't Have to Go," and other examples of his unique approach to the blues, which was less "lowdown" than Waters, Hooker or Wolf... Although Chuck Berry is primarily a rocker and Etta James is basically a soul singer, the fact that their roots are in the blues explains their inclusion in this series. While *The Best of Chuck Berry* boasts such classics as "Roll Over Beethoven," "Maybelline" and "Johnny B. Goode"; *The Best of Etta James* ranges from her 1956 R&B hit, "Roll With Me, Henry," to '60s soul like "Tell Mama" and Otis Redding's "Security"...

QUALITY: LA rap posse PG-13 has recorded a song for Quality/Pump Records denouncing police harassment in the largely black community of Lynwood, where they are students at

Lynwood High School. A press release asserts that the song, titled "Teenage Reporter," is based on what the rappers have witnessed first-hand...

INDIE REVIEWS

SINGLES

□ **SLAVE: "Thrill Me"** (Ichiban 12-PO53)

"Thrill Me," the latest single from Slave's latest album, *Rebirth*, is true Slave-style funk—only more high-tech than "Snapshot," "Just a Touch of Love," "Slide," "Stellar Funk," and other hits the Dayton, Ohio posse enjoyed in the late 1970s and early '80s. An' they still funk in' on the one, y'all!

ALBUMS

□ **LENA HORNE AND GABOR SZABO: *Watch What Happens!*** (DCC 607)

Though Lena Horne has always been the first to note that she's basically a pop singer instead of a jazz singer, the songstress is in the company of jazzmen like guitarists Gabor Szabo and Eric Gayle and organist Richard Tee on the engaging *Watch What Happens!*, which was recorded for the Skye label in 1969 and recently reissued by DCC Compact Discs. In the album's liner notes, the ever-myopic Ira Gitler contradicts himself by singing Horne's praises while engaging in his usual rock-bashing—despite the fact that she embraces no less than four Beatles songs ("Something," "Rocky Raccoon," "In My Life" and "The Fool on the Hill") on this 10-song album.

□ **JAMES COTTON, JUNIOR WELLS, CAREY BELL & BILLY BRANCH: *Harp Attack*** (Alligator 4790)

This blues album is called *Harp Attack* because it boasts four of Chicago's hottest harmonica players and/or vocalists. The bluesmen enjoy a strong rapport that makes for some warm, rich listening—especially on "My Eyes Keep Me in Trouble" and a spirited cover of Z.Z. Hill's "Down Home Blues." *Harp Attack* was produced by Alligator president Bruce Iglauer.

Performance at the 1990 International Festival of Pop/Rock, sponsored by the USSR's TV-1. The festival, held in Moscow, featured participants from around the globe. But it was the Brojos, who performed three times during the festival, who garnered the award. The U.S. invaders have been invited back to the USSR to attend the First International Pop Music and Dance Extravaganza to be held next summer, also in Moscow.

Kundgren, who has been involved in computer programming since the early 1970s, feels the Flowfazer "establishes another software category which is more like music."

BACK IN THE U.S.S.R.: The Minneapolis-based pop trio the Brojos received the Apollo Award for Best



A LA MODE: Everybody who looks like a rock star in this photo is a member of Warrant, whose *Cherry Pie* is what this New York gathering is celebrating. Everybody who looks like they work for Columbia, which threw this recent bash, probably does. Call us if you want to know exactly who's who, between the hours of midnight and 4:45 a.m., your time.



IF THEY ASKED HER, SHE COULD READ A BOOK: Ronnie Spector, no stranger to recording studios, wasn't singing in this one, she was recording the cassette version of her new book, *Be My Baby*. It's Connecticut's Blank Productions, and here with La Spector are (l to r): Blank's Bob Blank, Joel Kay, Jon Greenfield and producer Jessica Kaye.



OUT OF THE BOX: Black Box's Katrin Quinol dropped by RCA's offices to thank everybody for working hard for their debut album. Here, hanging, are (l to r): Randy Goodman, Quinol, RCA prez Joe Galante and Butch Waugh.



CLIFF NOTES: Windham Hill and BMG recently gave a New York party to celebrate Cliff Eberhardt's Bottom Line debut. Here, sated on Bayamo's Chino-Latino cuisine, are (l to r): BMG's Roy Gatinella, Windham Hill's David Steffans, Winnie Kelly and Larry Hayes, BMG's Lou Tatulli, Eberhardt and Windham Hill's Elany Portefakis.



SPINNING: Yep, that's the Four Tops, doing their thing at the RIAA's recent Cultural Award dinner in Washington, D.C. People for the American Way were the honorees.



HAULIN' OATS: Daryl Hall and John Oates were having such a good time at the New York party in honor of their new Arista album, *Change of Season*, that they played an acoustic set. Here, hanging with the blue-eyed soulsters, are (l to r): (front row) Champion Entertainment's Brian Doyle, Arista's Ray Lott, Bill Berger and Sean Coakley; (back row) Arista's Tom Ennis, Champion's Randy Hoffman and Arista's Rick Bleiweiss.

Cathy Dennis

BY ERNEST HARDY

CATHY DENNIS HAS A PERFECT VOICE. No, she's not nearly another Aretha Franklin, nor even a Lisa Stansfield. But for club-goers, who insist that sex (or, these days, some Memorex imitation of it) and innocence, fun and seductiveness, *must* swirl through and across one another, Dennis' voice is the perfect vehicle to ride behind the groove. The American record-buying public first became familiar with her as the voice for D-Mob ("C'Mon Get My Love," "That's the Way of the World"), but by the time those records hit over here, she was already working on her Polygram solo debut album, *Move to This*. The first single, "Just Another Dream," was actually released *many* months ago, and the Paul Simpson remix (which, sadly, doesn't seem to be destined for a U.S. release) is guaranteed to achieve classic status in years to come.

Remixer/producer Shep "Here, There, a n d Everywhere" Pettibone has reworked the song into a sure top-40 hit, which should help House music make further inroads into the charts. The rest of the album, a mixture of dance/House tracks and ballads, is the work of a woman at home in dance clubs, but with a shrewd pop sense. Dennis not only co-wrote most of the tracks on *Move to This*, but she co-produced six of the them as well. With pop savvy and club credentials, Cathy Dennis looks to be one of the major dance divas of the '90s. ○



H.W.A.

BY ALEX HENDERSON



EXPLICIT LYRICS ARE THE NAME OF THE GAME on H.W.A.'s debut album, *Livin' in a Hoe House*. The female rap trio, whose name stands for Hoe's Wit Attitude, inspire comparisons to Miami's risqué rappers 2 Live Crew on songs like "1-900-BITCHES" and "Nasty." But D. Diva, 2 Jazzy and Baby Girl aren't from Florida—the flygirls hail from the Windy City of Chicago. H.W.A. records for Drive-By Records, a new rap-oriented indie founded by industry veteran Ronnie Richardson—who has held such positions as director of regional promotions, R&B and pop for Motown, and national promotions

director for Fantasy. "We're serious about what we say, what we do," Baby Girl explains. "[We're] hardcore black women in all respects, from rapping to business... Yes, [H.W.A.'s lyrics are] explicit. I curse freely—it gets the point across like nothing else... Make no mistake, we are adult entertainers. We are, however, very much against drugs. We do not drink or use drugs, and we want to get involved with community projects, especially those involving children. We are fun-loving and personable women and we do want men to love us." ○

Funhouse

BY ALEX HENDERSON

ALTHOUGH FUNHOUSE HAS BEEN WELL RECEIVED by headbangers, the band's music isn't as easy to define as that of other metalheads. Lead guitarist Marc Vachon explains, "We all have different influences—like old Kiss, Suicidal Tendencies, Deep Purple, even the Little River Band. Each guy is really left field. [Lead vocalist] Chris [Hazard] even likes Michael Bolton's voice. We're the ultimate freak line-up, but we've always had the songs. We're metal, but we're way more

punk rock/alternative than that too." *Generation Generator* is the title of Funhouse's debut album, on Caroline Records. Besides Vachon and Hazard, members of Funhouse include Joe E. (rhythm guitar), Cat (bass guitar) and Jon Hill (drums). "We look like one of those speed-metal bands," Hazard notes, "but we're not as ugly... We want to cross over to everybody, to play the slimy underground clubs, then play for 15-year-old Valley girls at the Forum." ○

HEAVY METAL

BY ALEX HENDERSON

DOC ROCK: When musicians first contact Dr. Arlo Gordin, playing music may have become either difficult or impossible. Guitarists, drummers, bassists, pianists, saxophonists, trumpeters and others seek the Los Angeles-based chiropractor's services when the physical demands of their instruments have



Pictured (l to r) Dr. Arlo Gordin and Billy Sheehan.

led to pain, injury or discomfort. Musicians come to Gordin seeking treatment for problems with the back, neck, shoulders, arms, wrists, etc. Gordin explains, "I get calls from musicians saying, 'My life is a mess. It's too painful to play anymore. I haven't been able to play in months. I'm broke. I can't pay the rent.' And a week later, they're saying, 'I'm doing three or four hours a day. I'm playing all I want. I've never felt better.'" Gordin's clients have ranged from jazz master Chick Corea to Mr. Big's headbanging bassist Billy Sheehan to Darryl Dragon, of Captain & Tennille fame. Gordin handles most of the staff at Guitar Institute and many of its students.

Heavy-metal and hard-rock musicians, Gordin points out, can be especially susceptible to problems. "The type of fast, violent movements made in heavy metal [are conducive to] hand and arm problems for guitarists, and

shoulder and neck problems for drummers," he says. "Others in the chiropractic field have specialized in treating athletes," notes Gordin, himself a musician. "I've treated my share of athletes, and still treat them, but music is much more my arena of friends and associates. The biggest group that comes in here are musicians. You might see 10 or 20 guitarists come in here in the course of a day. I specialize in musicians' hands and arms. There are a lot of musicians with hand and arm problems, whether it's pain or numbness, lack of coordination, a finger that doesn't work right or a lack of endurance. Pain and numbness are the two most common complaints musicians come in with. Our surveys of the musicians' union in L.A. showed that guitarists were the most afflicted, pain-wise. Drummers are some of the most screwed-up patients who come in here, but I treat more guitarists—maybe because there *are* more guitarists. Drummers tend to mess up their necks and backs more than other musicians because of their posturing."

Gordin's offices are located at 6753 Hollywood Blvd., Suite 200, Hollywood, California, 90028. For more information on his services, please call (213) 463-0303.



Agony Column

STUDIO SAVAGERY: *Brave Words and Bloody Knuckles*, Agony Column's follow-up to its *God, Guns and Guts* album of 1989, was originally supposed to come out over the summer, but was delayed for several months. Big Chief now has a November release date for *Brave Words and Bloody Knuckles*, which is Agony Column's second album. Agony Column shouldn't be confused with thrash band Agony...



AC/DC

HIGHWAY TO HELL: AC/DC is scheduled to begin an international tour on November 2 in Worcester, Massachusetts. The Australian headbangers are hitting the highway to Hell in support of their newly released album on Atco Records, *The Razor's Edge*, which was produced by Bruce Fairbairn (Aerosmith, Bon Jovi)...

VILLAINS ON VIDEO: AC/DC, whose last album was titled *Blow up Your Video*, has a new video that is faring well on MTV. The "Thunderstruck" video, which premiered on MTV on September 12, was directed by David Mallet, whose other projects have included Madonna and David Bowie...

METALHEAD MISCELLANEOUS: Eclectic metalheads Faith No More's album, *The Real Thing*, which was released in 1989, has been certified platinum for sales exceeding 1,000,000 units in the United States. The band is presently touring with Billy Idol, as an opening act...

RHYTHM & BLUES

BY ERNEST HARDY

I SPENT THE PAST WEEKEND READING two new music-industry tell-all tomes whose protagonists have far more in common than you (or they) would imagine. But it's the differences that are crucial. The best of the two is easily Ronnie Spector's *Be My Baby: How I Survived Mascara, Mini-Skirts, and Madness or My Life as a Fabulous Ronette*. The other is Mary Wilson's *Supreme Faith*, which picks up where *Dreamgirls: My Life as a Supreme* left off.

Both Wilson and Spector started their careers when they were just teenagers. Both were married to abusive men, and had promising careers nipped in the bud by forces more interested in seeing them fail (professionally) than succeed. Both adopted a son as their first child, had strained relations with him, and eventually gave birth to their own children (Wilson has three, Spector two) while in their thirties. Both struggled for years in dingy clubs, all the while hoping to recapture past glories. Both also led very different personal lives compared to their public images—the goody-goody Supreme, Wilson, was actually a sexual dynamo, while bad-girl Spector is a loyal, one-man woman.

The differences in the two books are largely reflective of their personas. Wilson's real-life drama seems scripted from the start, and the reader's feeling of being shamelessly manipulated eventually undermines the work. The book reads like an autobiography of a Jackie Collins character, not a real-life being with layers and subtleties that merit two books. While *Supreme Faith* exists to expose the dark side of the Supremes' dreams—to reveal the heartache beneath the glitter—it ultimately is as vacuous as the image it tries to examine, and Wilson's eventual triumph over the obstacles in her life doesn't pack the emotional punch it should. Fans of breathy romance novels should love *Supreme Faith*, but more discriminating readers may quickly tire of being led so heavily handedly into the obvious and predictable.

Like Mary Wilson, Ronnie Spector obviously enjoys viewing her life as a movie (it seems to come with the territory in these kinds of books); she knows how to squeeze every drop of value from a good anecdote. Unlike Wilson, though, the sheer force of Spector's personality makes her book a great read. True, its appeal is largely in the same showbiz/romantic/trash/voyeur vein as Wilson's. But never having been sheltered, swathed in silk and glitter, or guilty of doing an album of Broadway show tunes, has helped the former Ronette retain a rawness and freshness that make you feel as if you're sitting in a cafe with a beer or a cup of coffee, shooting the shit with someone who has really lived life. As my editor, Keith Gorman, put it, you want to be *around* this woman, because excitement, if not trouble, always seem to follow her—and she's always game for the challenge. What's most amazing is that, considering all she went through at the hands of Phil Spector (and he's far crazier than Diana Ross—sorry, Mary), Ronnie Spector never lost her zest for life, or a personality that could charm Jesse Helms. Anecdotes about Bowie and John Lennon are funny and moving, painting sharper pictures of both men in a few sentences than others have in entire books. Spector's one-liners are never obviously intended as such, and that makes them even funnier. Her love of life permeates the book and makes it impossible to put down.

In short, Wilson still seems to be *acting* out a fairy tale; she still seems to be looking at her life as a *story*. But Ronnie Spector, despite her huge need for an audience and for her music, has gotten over all that and seems to have found the woman *behind* the press clippings.



HOLDIN' ON: Atlantic recording group En Vogue recently performed at the Meadowlands Arena in New Jersey to a wildly enthusiastic crowd. Their date was part of their arena-level national tour as special guests of M.C. Hammer. Shown backstage at New Jersey's Meadowlands Arena are (l to r): Terry Ellis of En Vogue; Atlantic vice president of A&R/black music, Merlin Bobb; Maxine Jones of En Vogue; Atlantic senior vice president, Sylvia Rhone; David Lombard, manager; Cindy Herron of En Vogue; Atlantic vice president of national promotion/black music, Richard Nash; and Dawn Robinsin of En Vogue.

R&B ALBUMS

October 20, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|--|---|-------|----|
| 1 | PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P3) | M.C. Hammer | 1 | 35 |
| 2 | GRAFFITI BRIDGE (Paisley Park/Warner Bros. 27493) | Prince | 3 | 7 |
| 3 | MARIAH CAREY (Columbia 54202) | •Mariah Carey | 2 | 14 |
| 4 | 100 MILES AND RUNNIN' (Ruthless/Priority 7224) | N.W.A. | 4 | 6 |
| 5 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888) | L.L. Cool J | 49 | 2 |
| 6 | MORE OF THE NIGHT (Capitol 92957) | •Whispers | 7 | 9 |
| 7 | DREAMLAND (RCA 2221) | •Black Box | 8 | 9 |
| 8 | EDUTAINMENT (Jive/RCA 1358) | Boogie Down Productions | 5 | 7 |
| 9 | I'LL GIVE ALL MY LOVE TO YOU (Elektra 60891) | Keith Sweat | 6 | 17 |
| 10 | LEGAL (Profile 1297) | •Special Ed | 16 | 10 |
| 11 | SHORT DOGS IN THE HOUSE (Jive/RCA 1353) | •Too Short | 15 | 4 |
| 12 | LALAH HATHAWAY (Virgin 91382) | Lalah Hathaway | 17 | 7 |
| 13 | MUSIC FROM "MO" BETTER BLUES (Columbia 46792) | •Branford Marsalis Quartet/T. Blanchard | 14 | 6 |
| 14 | POISON (MCA 6387)(P) | Bell Biv DeVoe | 9 | 28 |
| 15 | COMPOSITIONS (Elektra 60922) | Anita Baker | 10 | 14 |
| 16 | JOHNNY GILL (Motown 6283) | •Johnny Gill | 11 | 25 |
| 17 | THE REVIVAL (Wing/Polygram 841 902) | Tony Toni Tone | 12 | 22 |
| 18 | BASIC BLACK (Motown 6307) | •Basic Black | 21 | 7 |
| 19 | ALWAYS (MCA 10025) | •Peebles | 29 | 2 |
| 20 | PANDEMONIOM (Paisley Park/Reprise 27490) | •The Time | 13 | 12 |
| 21 | BONAFIDE (Charisma 91384) | •Maxi Priest | 26 | 4 |
| 22 | CALL ME D-NICE (Jive/RCA 1202) | •D-Nice | 19 | 10 |
| 23 | CIRCLE OF ONE (Fontana/Mercury 846 346) | •Oleta adams | 27 | 8 |
| 24 | BANNED IN THE USA (Luke Skywalker/Atlantic 91424) | •2 Live Crew | 18 | 11 |
| 25 | BORN TO SING (Atlantic 82084) | •En Vogue | 20 | 26 |
| 26 | SO MUCH 2 SAY (Reprise 25892) | •Take 6 | 32 | 3 |
| 27 | TO HELL AND BLACK (Capitol 94522) | •C.P.O. | 28 | 5 |
| 28 | AMERIKKA'S MOST WANTED (Priority 57120) | •Ice Cube | 22 | 20 |
| 29 | WANTED:DEAD OR ALIVE (Cold Chillin' Reprise 26165) | Kool G Rap & D.J. Polo | 30 | 5 |
| 30 | AFTER 7 (Virgin 91061)(G) | •After 7 | 24 | 55 |
| 31 | LIVE FROM ACKNICKULOUS LAND (Arista 8615) | •Three Times Dope | 23 | 10 |
| 32 | TO THE EXTREME (SBK 95325) | •Vanilla Ice | 39 | 5 |
| 33 | LET THE RHYTHM HIT EM' (MCA 6416) | •Eric B. & Rakim | 25 | 16 |
| 34 | TOKYO BLUE (EMI 92248) | •Najee | 35 | 4 |
| 35 | REAL MEN WEAR BLACK (Mercury/Polygram 846 297) | •Cameo | 31 | 13 |
| 36 | WE'RE ALL IN THE SAME GANG (Warner Bros. 26241) | •West Coast Rap All Stars | 33 | 16 |
| 37 | WORLD POWER (Arista 8536) | •Snap | 34 | 18 |
| 38 | FEAR OF A BLACK PLANET (Def Jam/Columbia C45413) | •Public Enemy | 36 | 26 |
| 39 | THE BIG PAYBACK (Rap-A-Lot 105) | •M.C. Choice | 40 | 4 |
| 40 | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3) | •Janet Jackson | 37 | 54 |
| 41 | TO THE EAST, BLACKWARDS (4th & B'way 444019) | •X Clan | 38 | 23 |
| 42 | SEX PACKETS (Tommy Boy 1026) | •Digital Underground | 42 | 28 |
| 43 | INTELLIGENT HOODLUM (A&M 5311) | •Intelligent Hoodlum | 41 | 8 |
| 44 | VOL. II 1990 A NEW DECADE (Virgin 91367) | •Soul II Soul | 43 | 18 |
| 45 | THE MAN IS BACK (A&M 5256) | •Barry White | 44 | 46 |
| 46 | CIVILIZED ROGUE (Arista 8617) | •Kiara | 54 | 4 |
| 47 | G4 (Gucci/Hot 3327) | •Gucci Crew II | 48 | 6 |
| 48 | KISS ME WITH THE WIND (A&M 5271) | •Brenda Russell | 57 | 2 |
| 49 | THE NEW FORMULA (Motown 6309) | •Today | DEBUT | |
| 50 | TAKE A LOOK AROUND (Cold Chillin'/Reprise 26179) | •Master Ace | 46 | 7 |
| 51 | HEAL OUR LAND (Jive/RCA 1361) | •Johnathan Butler | DEBUT | |
| 52 | STILL TRAPPED (Malaco 7454) | •Denise Lasalle | 45 | 12 |
| 53 | KICKIN' AFROUSTICS (Ral 46802) | •The Afro's | 47 | 4 |
| 54 | LIVING IN BLACK PARADISE (Atlantic 82130) | •Samuelle | 68 | 3 |
| 55 | HOLY INTELLECT (Profile 1289) | •Poor Righteous Teachers | 51 | 21 |
| 56 | IT'S A COMPTON THING (Orpheus/EMI 75633) | •Compton's Most Wanted | 50 | 14 |
| 57 | A DAY IN THE LIFE (Atlantic 82100) | •Kwame & A New Beginning | 53 | 17 |
| 58 | ALL FOR YOU (Jive/RCA 1181) | •Glen Johns | 52 | 13 |
| 59 | STEP TO ME (Tommy Boy/Reprise 25893) | •Force M.D.'s | 59 | 3 |
| 60 | BASS IS THE NAME OF THE GAME (Cheetah 9403) | •D.J. Magic Mike | 55 | 12 |
| 61 | RETURN (Qwest/Warner Bros. 26161) | •The Winans | 58 | 23 |
| 62 | THE REAL THING (Mercury/Polygram 838 366) | •Angela Winbush | 56 | 51 |
| 63 | RAP MIAMI STYLE (Pandisc 8811) | •Various Artists | 64 | 3 |
| 64 | THE BOYS (Motown 6302) | •The Boys | DEBUT | |
| 65 | TROUBLE (On Top/Joey Boy 1060) | •Michael Sterling | 70 | 2 |
| 66 | DWIGHT SILLS (Columbia 46089) | •Dwight Sills | 66 | 3 |
| 67 | AS NASTY AS THEY WANNA BE (Luke Skywalker 107)(P) | •2 Live Crew | 60 | 65 |
| 68 | TRADEWINDS (MCA 6386) | •Perri | 61 | 5 |
| 69 | HISPANIC CAUSING PANIC (Virgin 91377) | •Kid Frost | 62 | 9 |
| 70 | 3 (Epic 46012) | •Stanley Clarke/George Duke | 63 | 8 |
| 71 | ROLLIN' WITH NUMBER ONE (Nasty Mix 7018) | •Kid Sensation | 65 | 11 |
| 72 | WORLD CLIQUE (Elektra 60957) | •Deee-Lite | DEBUT | |
| 73 | RIGHTEOUS BROTHERS GREATEST HITS (Verve 823662) | •The Righteous Brothers | 67 | 7 |
| 74 | THE DOGS (JR 2003) | •The Dogs | 69 | 25 |
| 75 | WORK IT OUT (Solar/Epic 75316) | •Midnight Star | 71 | 13 |

TOP R&B SINGLES

October 20, 1990



#1 Single: Keith Sweat



High Debut: Whitney Houston #60



To Watch: LeVert #36

| | | Total Weeks ▼ Last Week ▼ | | | | Total Weeks ▼ Last Week ▼ | |
|-----------|---|------------------------------|----|-----------|---|------------------------------|-------|
| 1 | MERRY GO ROUND (Elektra 464937) | 1 | 7 | 51 | CRAZY (Motown 2053) | 36 | 14 |
| 2 | GIVING YOU THE BENEFIT (MCA 79079) | 3 | 10 | 52 | GO OUTSIDE IN THE RAIN (Motown 2029) | 43 | 9 |
| 3 | SO YOU LIKE WHAT YOU SEE (Atlantic 4-87864) | 9 | 10 | 53 | STOP RUNNING AWAY (A&M 1514) | 45 | 9 |
| 4 | FARE WEATHER FRIEND (Motown 7917) | 2 | 9 | 54 | NO SWEETER LOVE (Arista 2087) | 69 | 2 |
| 5 | LIVIN' IN THE NIGHT (EMI 50286) | 19 | 6 | 55 | CLOSE QUARTERS (Mercury 878 198-4) | 33 | 7 |
| 6 | LOVE TAKES TIME (Columbia 38T-73455) | 5 | 6 | 56 | TREAT THEM LIKE THEY WANT TO BE TREATED (Uptown/MCA 53822) | | |
| 7 | I THOUGHT IT WAS ME (MCA 12-53899) | 18 | 7 | | | 40 | 12 |
| 8 | CLOSE TO YOU (Charisma 4-98951) | 6 | 11 | 57 | I'LL BE GOOD (EMI 92248) | 47 | 17 |
| 9 | SAVE YOUR LOVE (Capitol 79179) | 7 | 10 | 58 | UP WITH HOPE, DOWN WITH DOPE (Capitol 44603) | 73 | 2 |
| 10 | YOUR RIGHT ABOUT THAT (Arista 2053) | 11 | 10 | 59 | NEW JACK THANG (Geffen 4-19678) | 60 | 6 |
| 11 | SLOW MOTION (Motown 2064) | 17 | 7 | 60 | I'M YOUR BABY TONIGHT (Arista ACS-2108) | | DEBUT |
| 12 | MISSUNDERSTANDING (Warner Bros. 4423) | 21 | 4 | 61 | SOUL SISTER (Warner Bros. 4366) | | 6 |
| 13 | RHYTHM OF LIFE (Polygram 875 018-4) | 16 | 13 | 62 | HEAL OUR LAND (Jive/RCA 1376-4) | 51 | 9 |
| 14 | I DON'T GO FOR THAT (Warner Bros. 0-21594) | 10 | 9 | 63 | FEELS GOOD (Wing/Polydor 877 437-1) | 38 | 17 |
| 15 | THE BOOMIN' SYSTEM (Def Jam/Columbia 38T-73457) | 15 | 8 | 64 | YOU CAN GET ME ANYTIME (Epic ZSK 73487) | 64 | 9 |
| 16 | BLACK CAT (A&M 1477) | 13 | 6 | 65 | LOVE ME JUST FOR ME (Capitol V-15607) | 80 | 2 |
| 17 | PRAY (Capitol 44609) | 12 | 5 | 66 | I WANNA GET WITH YOU (MCA 53925) | | DEBUT |
| 18 | SOUL INSPIRATION (Elektra 4-64935) | 24 | 5 | 67 | WE LIKE IT (Capitol 44591) | 66 | 4 |
| 19 | ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748) | 42 | 3 | 68 | I DON'T HAVE THE HEART (Warner Bros. 4-19911) | 74 | 2 |
| 20 | HEAVEN KNOWS (Virgin 4-91382) | 8 | 14 | 69 | THE MISSION (Profile 7311) | 70 | 3 |
| 21 | THAT'S MY ATTITUDE (Atlantic 4-87853) | 14 | 7 | 70 | FIRST TIME (Columbia 73502) | | DEBUT |
| 22 | HERE'S LOOKING AT YOU (Epic ESK73494) | 23 | 5 | 71 | CALL ME D-NICE (Jive/RCA 1351) | 71 | 6 |
| 23 | THIS IS THE RIGHT TIME (Arista 2049) | 25 | 10 | 72 | FRIENDZ (A&M 7502115304) | | DEBUT |
| 24 | HARLEM BLUES (Columbia 38T-73564) | 29 | 5 | 73 | DON'T TURN YOUR BACK ON ME (RCA 2718) | | DEBUT |
| 25 | I GOT THE FEELING (Motown 2062) | 31 | 5 | 74 | THE GOOD LIFE (Arista 2080) | 72 | 2 |
| 26 | OOOPS UP (Arista 2060) | 27 | 7 | 75 | PRISONER OF LOVE (SBK 07336) | 90 | 2 |
| 27 | MY HEART YOUR HEART (Capitol 79339) | 35 | 4 | 76 | DANCE FLOOR OF LIFE (Elektra 4-64940) | 88 | 2 |
| 28 | I JUST CAN'T HANDLE IT (Jive/RCA 1398) | 30 | 6 | 77 | CHOCOLATE (Paisley Park/Reprise 4-19759) | 82 | 2 |
| 29 | EVERYBODY EVERYBODY (RCA 2628) | 4 | 16 | 78 | DO FOR YOU, DO FOR ME (Alpha Int'l 70709) Robbie Mycals Feat./Lori Fulton | 76 | 2 |
| 30 | LISTEN UP (Quest/Reprise 4-19576) | 49 | 4 | 79 | WHAT GOES AROUND, COMES AROUND (Uptown/MCA 53920) | | DEBUT |
| 31 | TRY ME (Warner Bros. 4344) | 48 | 4 | 80 | CIGARETTE IN THE RAIN (Warner Bros. 4-19735) | 65 | 10 |
| 32 | COME HOME TO ME (Atlantic 4-87855) | 32 | 5 | 81 | IN SUMMER I FALL (Atlantic 4-87874) | 58 | 10 |
| 33 | SOMEONE TO LOVE (MCA 24058) | 20 | 11 | 82 | A FRIEND (Quest/Warner Bros. 4-19775) | 46 | 14 |
| 34 | I LOVE YOU (Reprise 4-19716) | 34 | 5 | 83 | THING CALLED LOVE (Motown 2069) | | DEBUT |
| 35 | KNOCKIN' BOOTS (Epic 34T-73450) | 39 | 5 | 84 | THE GHETTO (Jive/RCA 139-1) | | DEBUT |
| 36 | ROPE A DOPE STYLE (Atlantic 4-87828) | 59 | 3 | 85 | TOUCH ME UP (MCA 79056) | 53 | 16 |
| 37 | ICE ICE BABY (SBK 07335) | 37 | 4 | 86 | PEOPLE (Virgin 4-98928) | 57 | 5 |
| 38 | THEIVES IN THE TEMPLE (Paisley Park/Warner Bros. 19751) | 28 | 12 | 87 | ART OF LOVE (Warner Bros./Reprise 4-19802) | 63 | 9 |
| 39 | OUR LOVE WILL LAST (Reprise 19706) | 52 | 4 | 88 | DO YOU REALLY WANT MY LOVE (Capitol 44532) | 77 | 28 |
| 40 | NOTHING BUT A PARTY (Motown 2054) | 55 | 3 | 89 | ARE YOU REALLY REAL (Tommy Boy/Reprise 19781) | 78 | 12 |
| 41 | CAN WE TRY AGAIN (Jive/RCA 1395) | 41 | 7 | 90 | MY LOVE WILL (GRP 3035) | | DEBUT |
| 42 | DANCE WITH ME (Columbia 38T-73425) | 44 | 4 | 91 | I LOVE THE WAY YOU LOVE ME (WTG/Epic 31-73431) | 68 | 11 |
| 43 | I CONFESS (Virgin 4-98923) | 56 | 3 | 92 | NOW'S THE B TURN (4th & B'Way/Island 440-509-4) | 75 | 8 |
| 44 | I'D RATHER GO BLIND (Arista 2055) | 50 | 4 | 93 | SOME ONE LIKE YOU (MCA 53775) | 81 | 11 |
| 45 | IF I COULD ONLY HAVE THAT DAY BACK (Elektra 64947-4) | 22 | 12 | 94 | CAN'T STOP (Virgin 96470) | 84 | 21 |
| 46 | LIES (Atlantic) | 26 | 16 | 95 | HALF (Ral/Columbia 38T-73463) | 85 | 8 |
| 47 | MY ONLY WOMAN (Virgin 4-98921) | 62 | 3 | 96 | BAD HABIT (Select 5004) | 89 | 6 |
| 48 | I LOOK GOOD (MCA 53825) | 61 | 3 | 97 | WEAK AT THE KNEES (Arista 2034) | 92 | 7 |
| 49 | IT NEVER RAINS IN SO.CALIFORNIA (Polydor PRO885-1) | 67 | 2 | 98 | GLAD TO BE ALIVE (Elektra 66629-0) | 95 | 14 |
| 50 | LOVE YOU UP (Epic 75307) | 51 | 5 | 99 | SHE'S MINE (Motown MOT57925) | 97 | 17 |
| | | | | 100 | COME ON LETS DO THIS (Atlantic 4-87871) | 99 | 11 |

TOP 200 ALBUMS

October 20, 1990

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



High Debut: Iron Maiden #49

| | | | Total Weeks ▼ |
|----|--|--------------------------|---------------|
| | | | Last Week ▼ |
| 1 | PLEASE HAMMER DON'T HURT 'EM (Capitol 92857) | M.C. HAMMER | 1 32 |
| 2 | LISTEN WITHOUT PREJUDICE (Columbia 46898) | GEORGE MICHAEL | 2 4 |
| 3 | MARIAH CAREY (Columbia 45202) | MARIAH CAREY | 4 18 |
| 4 | POISON (MCA 6387) | BELL BIV DeVOE | 11 28 |
| 5 | SOUNDTRACK (Varese/MCA 5276) | GHOST | 5 8 |
| 6 | CHERRY PIE (Columbia 45487) | WARRANT | 9 4 |
| 7 | WILSON PHILLIPS (SBK 93745) | WILSON PHILLIPS | 7 27 |
| 8 | X (Atlantic 82140) | INXS | 32 3 |
| 9 | THE RAZORS EDGE (Atco 91413) | AC/DC | 28 3 |
| 10 | EMPIRE (EMI 92806) | QUEENSRYCHE | 3 5 |
| 11 | GRAFFITI BRIDGE (Paisley Park/Warner Bros. 27493) | PRINCE | 10 7 |
| 12 | BLAZE OF GLORY (Mercury/Polygram 846473) | JON BON JOVI | 8 10 |
| 13 | TIMES UP (Epic 46202) | LIVING COLOUR | 6 6 |
| 14 | AFTER THE RAIN (DGC/Geffen 24290) | NELSON | 12 13 |
| 15 | STEP BY STEP (Columbia C45129) | NEW KIDS ON THE BLOCK | 13 18 |
| 16 | TO THE EXTREME (SBK 95325) | VANILLA ICE | 26 4 |
| 17 | THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA | FAITH NO MORE | 18 34 |
| 18 | COMPOSITIONS (Elektra 60922) | ANITA BAKER | 15 14 |
| 16 | FAMILY STYLE (Epic 46225) | THE VAUGHAN BROTHERS | 30 2 |
| 20 | SHORT DOGS IN THE HOUSE (Jive 1348) | TOO SHORT | 20 4 |
| 21 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888) | L.L. COOL J | 31 3 |
| 22 | PAINKILLER (Columbia 46891) | JUDAS PRIEST | 34 3 |
| 23 | RAGGED GLORY (Reprise 26315) | NEIL YOUNG & CRAZY HORSE | 22 4 |
| 24 | VIOLATER (Sire/Reprise 26081) | DEPECHE MODE | 17 29 |
| 25 | SOUNDTRACK (Warner Bros. 26316) | TWIN PEAKS | 29 3 |
| 26 | THE RIGHTEOUS BROTHERS GREATEST HITS (Verve 823662) | THE RIGHTEOUS BROTHERS | 25 7 |
| 27 | PERSISTANCE OF TIME (Island 846480) | ANTHRAX | 16 7 |
| 28 | DETONATOR (Atlantic 82127) | RATT | 14 7 |
| 29 | NO FENCES (Capitol 93866) | GARTH BROOKS | 19 5 |
| 30 | ...BUT SERIOUSLY (Atlantic)WEA 8.98(P2) | PHIL COLLINS | 21 47 |
| 31 | FLESH AND BLOOD (Enigma/Capitol 91813) | POISON | 23 13 |
| 32 | 100 MILES AND RUNNIN' (Ruthless/Priority 7224) | N.W.A. | 24 8 |
| 33 | RITUAL DE LO HABITUAL (Warner Bros. 25993) | JANES ADDICTION | 27 7 |
| 34 | STICK IT TO YA(Chrysalis 21702)CEMA 9.98 | SLAUGHTER | 33 35 |
| 35 | I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainmaent 60861) | KEITH SWEAT | 35 18 |
| 36 | PRETTY WOMAN (EMI 93492) | SOUNDTRACK | 38 28 |
| 37 | RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3) | JANET JACKSON | 42 55 |
| 38 | HEROS & FRIENDS (Warner Bros. 26310) | RANDY TRAVIS | 50 4 |
| 39 | JOHNNY GILL (Motown 6283) | JOHNNY GILL | 44 25 |
| 40 | SOUL PROVIDER (Columbia 45012)CBS(P) | MICHAEL BOLTON | 49 65 |
| 41 | CHRONICLES (Mercury/Polygram 838936) | RUSH | 40 5 |
| 42 | UNDER THE RED SKY (Columbia 46794) | BOB DYLAN | 41 4 |
| 43 | BONAFIDE (Charisma 91384) | MAXI PRIEST | 54 11 |
| 44 | I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759) | SINEAD O'CONNOR | 36 29 |
| 45 | PANDEMONIOM (Paisley Park/Reprise 27490) | THE TIME | 39 13 |
| 46 | IN THE HEART OF THE YOUNG (Atlantic 82103) | WINGER | 37 11 |
| 47 | I'M BREATHLESS (Sire/Warner Bros. 26209) | MADONNA | 43 20 |
| 48 | AFTER 7 (Virgin 91061) | AFTER 7 | 46 48 |
| 49 | NO PRAYER FOR THE DYING (Epic 46905) | IRON MAIDEN | DEBUT |
| 50 | CHARMED LIFE (Capitol 21735) | BILLY IDOL | 47 23 |

| | | | Total Weeks ▼ |
|-----|---|------------------------------------|---------------|
| | | | Last Week ▼ |
| 51 | BLOODLETTING (I.R.S./MCA 82037) | CONCRETE BLONDE | 69 19 |
| 52 | ALWAYS (MCA 10025) | PEEBLES | 62 3 |
| 53 | MIDNIGHT STROLL (Mercury/Polygram) | ROBERT CRAY | 87 3 |
| 54 | DREAM CHILD (RCA 2221) | BLACK BOX | 45 10 |
| 55 | EDUTAINMENT (Jive/RCA 1358) | BOOGIE DOWN PRODUCTIONS | 48 9 |
| 56 | SOUNDTRACK (MCA 8039) | PUMP UP THE VOLUME | 57 6 |
| 57 | SOME PEOPLES LIVES (Atlantic 82129) | BETTE MIDLER | 125 2 |
| 58 | PUMP (Geffen GHS 24254)WEA 8.98(P2) | AEROSMITH | 52 56 |
| 59 | SHAKE YOUR MONEY MAKER (Geffen GHS 24278) | THE BLACK CROWES | 64 30 |
| 60 | WORLD CLIQUE (Elektra 60957) | DEEE-LITE | 78 5 |
| 61 | THE WALL (Mercury/Polygram 846611) | ROGER WATERS | 51 5 |
| 62 | WORLD PARTY (Arista 8563) | SNAP | 53 18 |
| 63 | SO MUCH 2 SAY (Reprise 25892) | TAKE 6 | 71 4 |
| 64 | ALL SHOOK DOWN (Sire/Reprise 26298) | THE REPLACEMENTS | 75 2 |
| 65 | RUMOR HAS IT (MCA 10016) | REBA McENTIRE | 65 4 |
| 66 | THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P) | DON HENLEY | 63 67 |
| 67 | GARTH BROOKS (Capitol 90897) | GARTH BROOKS | 55 23 |
| 68 | DR. FEELGOOD (Elektra 60829)WEA 8.98(P2) | MOTLEY CRUE | 60 57 |
| 69 | HELL TO PAY (Arista 8632) | JEFF HEALY | 56 19 |
| 70 | RISING FROM THE ASHES (Warner Bros. 24301) | DON DOKKEN | 58 6 |
| 71 | BANNED IN THE U.S.A. (Luke Skywalker/Atlantic 91424) | 2 LIVE CREW | 59 11 |
| 72 | BORN TO SING (Atlantic C82084) | EN VOGUE | 61 26 |
| 73 | RUST IN PEACE (Capitol 91935) | MEGADEATH | DEBUT |
| 74 | WITHOUT A NET (Arista 18634) | GRATEFUL DEAD | 90 2 |
| 75 | GREATEST HITS (RCA 52277) | KEITH WHITLEY | 67 7 |
| 76 | NOMADS, INDIANS, SAINTS (Epic 46820) | INDIGO GIRLS | 95 2 |
| 77 | WE ARE IN LOVE (Columbia 46146) | HARRY CONNICK JR. | 66 13 |
| 78 | CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G) | TAYLOR DAYNE | 68 49 |
| 79 | COLLECTION (Warner Bros. 26242) | BONNIE RAITT | 73 13 |
| 80 | HOLY WATER (Atlantic 91371) | BAD COMPANY | 70 17 |
| 81 | IN STEP (Epic 45024) | STEVIE RAY VAUGHN & DOUBLE TROUBLE | 72 4 |
| 82 | AGAINST THE LAW (Capitol 73527) | STRYPER | 74 7 |
| 83 | BRIGADE (Capitol 91820) | HEART | 76 27 |
| 84 | THE REVIVAL (Wing/Polygram 841902) | TONY, TONI, TONE | 80 22 |
| 85 | LABOUR OF LOVE II (Virgin 91324) | UB40 | 100 39 |
| 86 | LEGAL (Profile 1297) | SPECIAL ED | 77 10 |
| 87 | SOUNDTRACK (Columbia 46792) | MO' BETTER BLUES | 79 9 |
| 88 | SWINGIN' (Island 846481) | DINO | 89 6 |
| 89 | AMERIKKKA'S MOST WANTED (Priority CDL-4XL-SL57120) | ICE CUBE | 83 21 |
| 90 | A NIGHT ON THE TOWN (RCA 2041) | BRUCE HORNSBY | 81 16 |
| 91 | AFFECTION (Arista 8554) | LISA STANSFIELD | 85 32 |
| 92 | SEVEN TURNS (Epic 46144) | THE ALLMAN BROTHERS BAND | 86 13 |
| 93 | DAMN YANKEES (Warner Bros. 26159) | DAMN YANKEES | 82 30 |
| 94 | BEST OF (Polygram 841970) | VAN MORRISON | 84 22 |
| 95 | THE WILD PLACES (Fullmoon/Epic 45059) | DAN FOGELBERG | 88 4 |
| 96 | SEX PACKETS (Tommy Boy 1026) | DIGITAL UNDERGROUND | 93 28 |
| 97 | A COLLECTION OF HITS (Mercury 842 330) | KATHY MATTEA | 106 4 |
| 98 | HEAVEN OR LAS VEGAS (Capitol 93669) | CACTEUA TWINS | 138 3 |
| 99 | LIBERTY (Capitol 94292) | DURAN DURAN | 91 7 |
| 100 | DAYS OF THUNDER (Geffen/DGC 24294) | SOUNDTRACK | 92 14 |
| 101 | MORE OF THE NIGHT (Capitol 92957) | THE WHISPERS | 94 9 |
| 102 | JOURNEYMAN (Reprise 26074)WEA 8.98(G) | ERIC CLAPTON | 96 48 |
| 103 | REV IT UP (EMI 92923) | VIXEN | 98 10 |
| 104 | BOSSANOVA (Elektra 60963) | PIXIES | 97 8 |
| 105 | CLOUDCUCKOOLAND (MCA 6404) | THE LIGHTNING SEEDS | 99 24 |
| 106 | STILL GOT THE BLUES (Charisma 4-91369) | GARY MOORE | 103 17 |
| 107 | SHUT UP AND DANCE (Virgin 91326) | PAULA ABDUL | 107 22 |
| 108 | THE NEIGHBORHOOD (Warner Bros. 26131) | LOS LOBOS | 108 5 |
| 109 | READING, WRITING AND ARITHMATIC (Geffen/DGC 24277) | THE SUNDAYS | 101 21 |
| 110 | BROTHER'S KEEPER (A&M 5312) | THE NEVILLE BROTHERS | 102 9 |
| 111 | PORNOGRAFFITTI (A&M 75021) | EXTREME II | 105 10 |
| 112 | KENNY G LIVE (Arista 8613)BMG 8.98(G) | KENNY G | 104 46 |
| 113 | BUSTED (Epic 46013) | CHEAP TRICK | 109 12 |
| 114 | CARRERAS-DAMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433) | CARRERAS-DOMINGO-PAVAROTTI | 120 2 |

| | | | | | | | | | |
|-----|---|---|-------|-----|-----|--|--------------------------|-------|----|
| 115 | PASSION AND WARFARE (Relativity 1037) | STEVE VAI | 111 | 20 | 174 | LOVE CHILD (Atco 91307) | SWEET SENSATION | 167 | 25 |
| 116 | KILLIN' TIME (RCA 9668)BMG 8.98(P) | CLINT BLACK | 112 | 73 | 175 | PAST TO PRESENT 1977-1990 (Columbia 45368) | TOTO | 163 | 4 |
| 117 | DARYL HALL & JOHN OATES (Arista 8614) | HALL & OATES | DEBUT | | 176 | BEDTIME STORIES (A&M 5289) | DAVID BAERWALD | 165 | 12 |
| 118 | PEACE OF MIND (A&M 5320) | BREATHE | 110 | 4 | 177 | TENDER LOVER (Solar 45288)CBS(P) | BABYFACE | 169 | 65 |
| 119 | HERE IN THE REAL WORLD (Elektra 8623) | ALAN JACKSON | 150 | 29 | 178 | COSMIC THING (Reprise 25854)WEA 8.98(P) | B-52'S | 170 | 67 |
| 120 | HANGIN' TOUGH (P) (Columbia FC 40985)CBS | NEW KIDS ON THE BLOCK | 113 | 112 | 179 | THE NARADA WILDERNESS COLLECTION (Narada/MCA 63095) | VARIOUS ARTISTS | DEBUT | |
| 121 | JUMBO GOODBYE (Capitol 21654) | WORLD PARTY | 114 | 21 | 180 | BRICK YARD ROAD (Atlantic 82110) | JOHNNY VAN ZANT | 171 | 10 |
| 122 | THE PARTY (Hollywood/Elektra 60980) | THE PARTY | 130 | 2 | 181 | QUICK MOVES (Arista 8622) | MILLI VANILLI | 172 | 20 |
| 123 | FEAR OF A BLACK PLANET (Def Jam/Columbia 45413) | PUBLIC ENEMY | 115 | 26 | 182 | COUNTRY CLUB (Warner Bros. 126094) | TRAVIS TRITT | 176 | 29 |
| 124 | GOO (Geffen/DGC 24297) | SONIC YOUTH | 116 | 14 | 183 | GIRLS NIGHT OUT (RCA 9642) | TYLER COLLINS | 174 | 21 |
| 125 | TO THE EAST, BLACKWARDS (4th & B Way 444019) | X CLAN | 118 | 23 | 184 | HOME (London/Polygram 88197) | HOT HOUSE FLOWERS | 177 | 16 |
| 126 | PICKIN' ON NASHVILLE (Mercury 838 744 1)POL | THE KENTUCKY HEADHUNTERS | 117 | 44 | 185 | STANDARD TIME VOL.3 - THE RESOLUTION OF ROMANCE (Columbia 46143) | WYNTON MARSALIS | 173 | 8 |
| 127 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 | 2 LIVE CREW | 119 | 66 | 186 | COCKED & LOADED (Vertigo/Polygram 5921) | L.A. GUNS | 175 | 25 |
| 128 | NICK OF TIME (Capitol 91268)CEMA 8.98(P) | BONNIE RAITT | 123 | 81 | 187 | THE BEST OF LUTHER(Epic 45320-EK45423)CBS(P) | LUTHER VANDROSS | 180 | 51 |
| 129 | HAVE YOU SEEN ME LATLEY (Arista 8650) | CARLEY SIMON | DEBUT | | 188 | DANZIG II-LUCIFUGE (Def America/Geffen 2-24281) | DANZIG | 186 | 14 |
| 130 | AH VIA MUSICOM (Capitol 90517) | ERIC JOHNSON | 139 | 3 | 189 | ATTITUDE (Atlantic 82035)WEA 8.98 | TROOP | 184 | 48 |
| 131 | LONDON WARSAW NEW YORK (Epic 45472)CBS | BASIA | 136 | 34 | 190 | DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158) | ROD STEWART | 189 | 30 |
| 132 | BRICK BY BRICK (Virgin 91381) | IGGY POP | 121 | 13 | 191 | THE DAY THE LAUGHTER DIED (Geffen 24287) | ANDREW DICE CLAY | 181 | 27 |
| 133 | CALL ME D-NICE (Jive/RCA 12021) | D-NICE | 135 | 10 | 192 | AS KOSHER AS THEY WANNA BE (Kosher/Hot 3328) | THE 2 LIVE JEWS | 179 | 5 |
| 134 | KISS OF LIFE (Beggars Banquet/Geffen 24260) | GENE LOVES JEZEBEL | 141 | 9 | 193 | SPIRITS DANCING IN THE FLESH (Columbia 46065) | SANTANA | 188 | 14 |
| 135 | UN-LED-ED (MCA 82048) | DREAD ZEPPELIN | 133 | 9 | 194 | CHANGESBOWIE (Rykodisc RALP 0171) | DAVID BOWIE | 194 | 28 |
| 136 | BLACK SHEETS OF RAIN (Virgin 91395) | BOB MOULD | 122 | 7 | 195 | IMPACT IS IMMINENT (Capitol 90379) | EXODUS | 187 | 12 |
| 137 | TIC-TAC-TOE (Atlantic 82116) | KYPER | 124 | 11 | 196 | HOLY INTELLECT (Profile 1289) | POOR RIGHTOUS TEACHERS | 196 | 19 |
| 138 | WHEN I CALL YOUR NAME (MCA 42321) | VINCE GILL | 126 | 12 | 197 | INDECENT OBSESSION (MCA 6426) | INDECENT OBSESSION | 183 | 7 |
| 139 | THEN & NOW (Warner Bros. 24298) | ASIA | 134 | 8 | 198 | ESCAPE FROM HAVANA (Capitol 91295) | MELLOWMAN ACE | 185 | 20 |
| 140 | FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6) | PAULA ABDUL | 128 | 99 | 199 | WE'RE ALL IN THE SAME GANG (Warner Bros. 26241) | WEST COAST RAP ALL STARS | 190 | 16 |
| 141 | CUTS BOTH WAYS (Epic 45217)CBS(P) | GLORIA ESTEFAN | 129 | 65 | 200 | THE EARTH, A SMALL MAN, HIS DOG AND A CHICKEN (Epic 45246) | REO SPEEDWAGON | 191 | 9 |
| 142 | STORMFRONT (Columbia 44366)CBS(P2) | BILLY JOEL | 127 | 51 | | | | | |
| 143 | LOVE & EMOTION (LMR/RCA 2307-1-R) | STEVIE B | 142 | 13 | | | | | |
| 144 | CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2) | LINDA RONDSTADT (Featuring Aaron Neville) | 131 | 52 | | | | | |
| 145 | STOLEN MOMENTS (A&M 5310) | JOHN HIATT | 132 | 16 | | | | | |
| 146 | LIVIN' IT UP (MCA 6415) | GEORGE STRAIT | 137 | 20 | | | | | |
| 147 | IT'S REAL (Qwest/Warner Bros. 25924) | JAMES INGRAM | 155 | 2 | | | | | |
| 148 | ARE YOU O.K.? (Chrysalis 21778) | WAS(NOT WAS) | 144 | 10 | | | | | |
| 149 | THE LAYLA SESSIONS (Polydor 847 083) | DEREK & THE DOMINOS | 160 | 2 | | | | | |
| 150 | LET THE RHYTHM HIT EM' (MCA 6416) | ERIC B. & RAKIM | 140 | 16 | | | | | |
| 151 | SOCIAL DESTORTION (Epic/CBS 46055) | SOCIAL DESTORTION | 143 | 24 | | | | | |
| 152 | LIVE FROM ACKNICKULOUS (Arista 8615) | THREE TIMES DOPE | 146 | 10 | | | | | |
| 153 | PASS IT ON DOWN (RCA 2108) | ALABAMA | 147 | 20 | | | | | |
| 154 | THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P) | SOUNDTRACK | 178 | 44 | | | | | |
| 155 | HISPANIC CAUSING PANIC (Virgin 91377) | KID FROST | 145 | 12 | | | | | |
| 156 | MENTAL FLOSS FOR THE GLOBE (Arista 8640) | URBAN DANCE SQUAD | 157 | 8 | | | | | |
| 157 | LIGHTS...CAMERA...REVOLUTION (Epic 45389) | SUICIDAL TENDENCIES | 149 | 14 | | | | | |
| 158 | BEACHES (G) (Atlantic 81933)WEA 9.98(P2) | ORIGINAL MOTION PICTURE SOUNDTRACK | 153 | 92 | | | | | |
| 159 | IVORY (Epic 45101) | TEENA MARIE | 168 | 2 | | | | | |
| 160 | NOBODY'S CHILD-ROMANIAN ANGEL APPEAL (Warner Bros. 26280) | VARIOUS ARTISTS | 156 | 10 | | | | | |
| 161 | THE NEW FORMULA (Motown 6309) | TODAY | DEBUT | | | | | | |
| 162 | FUNK -O- METAL CARPET RIDE (Atco 91337) | ELECTRIC BOYS | 148 | 20 | | | | | |
| 163 | AND THE HORSE THEY RODE IN ON (A&M 75021) | SOUL ASYLUM | 151 | 5 | | | | | |
| 164 | BLUE PACIFIC (Reprise 26183) | MICHAEL FRANKS | 158 | 14 | | | | | |
| 165 | KNEBORTH THE ALBUM (Polydor 8470424) | VARIOUS ARTISTS | 152 | 7 | | | | | |
| 166 | STICK TO YOUR GUNS (MCA 6400) | SWEET F.A. | 154 | 5 | | | | | |
| 167 | TEXAS TORNADOS (Reprise 26251) | TEXAS TORNADOS | 159 | 6 | | | | | |
| 168 | THE COMPLETE RECORDINGS (Columbia 46222) | ROBERT JOHNSON | DEBUT | | | | | | |
| 169 | VOL.II 1990 A NEW DECADE (Virgin 91367) | SOUL II SOUL | 161 | 19 | | | | | |
| 170 | ORIGINAL LONDON CAST (Polydor 8315631) | PHANTOM OF THE OPERA HIGHLIGHTS | 164 | 31 | | | | | |
| 171 | GLEN MEDEIROS (MCA 6399) | GLEN MEDEIROS | 182 | 17 | | | | | |
| 172 | BAD OF THE HEART (Columbia 45488) | GEORGE LAMOND | 162 | 9 | | | | | |
| 173 | FLOATING INTO THE NIGHT (Curb/Warner Bros. 25859) | JULEE CRUISE | 166 | 20 | | | | | |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | |
|----------------------------------|---------------------------|------------------------------------|------------------------------------|------------------------------------|
| 2 Live Crew(Nasty) / 127 | Damian Michael / 200 | Joel, Billy / 142 | Pop, Iggy / 132 | Troop / 189 |
| 2 Live Crew(Banned) / 71 | Damn Yankees / 93 | Johnson, Eric / 130 | Prince / 11 | UB40 / 85 |
| 2 Live Jews / 192 | Danzig / 188 | Johnson, Robert / 188 | Public Enemy / 123 | Urban Dance Squad / 176 |
| Abdul, Paula(1st) / 140 | Dayne, Taylor / 78 | Judas Priest / 22 | Queensryche / 10 | Vai, Steve / 115 |
| Abdul, Paula(new) / 107 | Deee - Lite / 60 | Kenny - G / 112 | Raitt, Bonnie / 79 | Van Zant, Johnny / 180 |
| AC/DC / 9 | Depeche Mode / 24 | Kentucky Headhunters / 126 | Raitt, Bonnie / 128 | Vandross, Luther / 187 |
| Aerosmith / 58 | Derek & The Dominos / 149 | Kid Frost / 155 | Reo Speedwagon / 200 | Vanilla Ice / 16 |
| After 7 / 48 | Digital Underground / 96 | Knebworth / 165 | Replacements / 64 | Vaughan Brothers / 19 |
| Alabama / 153 | Dino / 88 | Kyper / 137 | Righteous Brothers / 26 | Vaughan, Stevie Ray / 81 |
| Allman Brothers / 92 | Dokken, Don / 70 | L.A. Guns / 186 | Romanian Angel Appeal / 160 | Vixen / 103 |
| Anthrax / 27 | Dread Zeppelin / 135 | Lamond, George / 172 | Rondstadt, Linda / 144 | Warrant / 6 |
| Asia / 139 | Duran Duran / 99 | Lightning Seeds / 105 | Rush / 41 | Was(Not Was) / 148 |
| B 52's / 178 | Dylan, Bob / 42 | Living Colour / 13 | Santana / 193 | Waters, Roger / 61 |
| Babyface / 177 | Electric Boys / 162 | L.L. Cool J / 21 | Simon, Carly / 129 | West Coast Rap All-Stars / 199 |
| Bad Company / 80 | En Vogue / 72 | Los Lobos / 108 | Silencers / 199 | Whispers / 101 |
| Baerwald, David / 176 | Eric B. & Rakim / 150 | M.C. Hammer / 1 | Slaughter / 34 | Whitley, Keith / 75 |
| Baker, Anita / 18 | Estefan, Gloria / 141 | Madonna / 47 | Snap / 62 | Wilson Phillips / 7 |
| Basia / 131 | Exodus / 195 | Marsalis, Wynton / 185 | Social Distortion / 151 | Winger / 46 |
| Beil Div Devoe / 4 | Extreme / 111 | Mattea, Kathy / 97 | Sonic Youth / 124 | World Party / 114 |
| Black Box / 54 | Faith No More / 17 | Maxi Priest / 43 | Soul II Soul / 169 | X Clan / 125 |
| Black, Clint / 116 | Fogelberg, Dan / 95 | Mc Entire, Reba / 65 | Soul Asylum / 163 | Young, Neil / 23 |
| Black Crowes / 59 | Franks, Michael / 164 | Medeiros, Glen / 171 | Special Ed / 86 | Soundtracks: |
| Bolton, Michael / 40 | Gene Loves Jezebel / 134 | Megadeath / 73 | Stansfield, Lisa / 85 | Beaches / 158 |
| Bon Jovi, Jon / 12 | Gilf, Johnny / 39 | Mellow Man Ace / 198 | Stevie B. / 143 | Days Of Thunder / 100 |
| Boogie Down Productions / 55 | Grateful Dead / 74 | Michael, George / 2 | Stewart, Rod / 140 | Ghost / 5 |
| Bowie, David / 194 | Half & Oates / 117 | Midler, Bette / 57 | Strait, George / 196 | Little Mermaid / 154 |
| Breathé / 118 | Healey, Jeff / 69 | Milf Vanilli / 181 | Stryper / 82 | Mo' Better Blues / 87 |
| Brooks, Garth / 29 | Heart / 83 | Moore, Gary / 106 | Phantom of Opera(Highlights) / 170 | Phantom of Opera(Highlights) / 170 |
| Brooks, Garth / 67 | Henley, Don / 66 | Morrison, Van / 94 | Pump Up The Volume / 56 | Pretty Woman / 36 |
| Carey, Mariah / 3 | Hiatt, John / 145 | Motley Crue / 68 | Sweet F.A. / 166 | Pump Up The Volume / 56 |
| Carreras-Domingo-Pavarotti / 114 | Hornsby, Bruce / 90 | Mould, Bob / 136 | Sweet Sensation / 174 | Texas Tornados / 167 |
| Cheap Trick / 113 | Hot House Flowers / 184 | Nelson / 91 | Take 6 / 63 | Three Times Dope / 152 |
| Clapton, Eric / 102 | Ice Cube / 89 | Neville Brothers / 110 | Take 6 / 63 | Time / 45 |
| Clay, Andrew Dice / 191 | Idol, Billy / 50 | New Kids(hangin) / 120 | Tao Short / 20 | Today / 161 |
| Cocteau Twins / 98 | Indecent Obsession / 197 | New Kids(new) / 15 | Toto / 175 | Tony Toni Tone' / 84 |
| Collins, Phil / 30 | Indigo Girls / 76 | N.W.A. / 32 | Travis, Randy / 38 | Too Short / 20 |
| Collins, Tyler / 183 | Ingram, James / 147 | Narada Wilderness Collection / 179 | Tritt, Travis / 182 | Toto / 175 |
| Concrete Blonde / 51 | INXS / 8 | O'Conner, Sinead / 44 | | |
| Connick, Harry Jr. / 77 | Iron Maiden / 49 | Party / 122 | | |
| Cray, Robert / 53 | Iron Maiden / 49 | Pabbles / 52 | | |
| Cruise, Julee / 173 | Iron Maiden / 49 | Prixes / 104 | | |
| D - Nice / 133 | Jackson, Alan / 119 | Poison / 31 | | |
| | Jackson, Janet / 37 | Poor Rightous Teachers / 196 | | |
| | Janes Addiction / 33 | | | |

RAP/DANCE

BY ERNEST HARDY

WENDY & LISA: A Play in Three Acts.

WHEN LAST WE LEFT OUR HEROINES, they were on the rebound from being dropped by CBS Records, and were providing their new home, Virgin Records, with their best work to date. That album, *Eroica* (their third), continues their trademarked "feminine" music, a tag that has them slightly baffled and has led to their own definition of their music.



Wendy & Lisa

ACT ONE: Scene 1: *Eroica*,
the Album.

Wendy: It wasn't difficult. Each album is a work process. You just try to make sure your work processes are thoroughly thought out, thoroughly played out, and that you go from A to Z as clearly as you can. If you give yourself pressure that the first one or the second one or the third one is gonna be difficult, then you fall victim to other people's judgements and criticisms. You just personally go from A to Z as clearly as you can.

Scene 2: Getting the Muse's Message
out Without Losing Too Much in the
Transition/Translation.

Lisa: That's the tricky part—that's trying to be clear.

Wendy: Absolutely. [We're closer to closing the gap] between the embryonic thought and actually getting it out, to birthing a child.

Lisa: Yeah, you just have to not edit yourself. 'Cause a lot of times you tend to edit before you actually get it out there. A good engineer is really important. That may sound kind of weird, but a good engineer will be able to try your ideas and do them fast and not waste time. You just really have to try everything and not compromise what your original idea was.

Scene 3: Working Together (a monologue).

Wendy: That's the magic of dancing. You gotta find a good dancing partner. Because if your partner knows how to dance...it's like touch-dancing. You find that perfect Fred Astaire or Ginger Rogers who will know, even before you make that move, whether you're going to dip, whether you're going to spin. That's the art of working in an ensemble—you start premeditating, you start second-guessing people. And out of a second guess, you come up with something completely different from what either one of you expected. You find a compromise, and the compromise becomes something artistically different than either one of you expected. If she has the original idea, I get off on her idea. I'll try to either enhance it or put my two cents in. I want to get involved in the idea. We don't really have a problem. When there are a lot of people involved, it can be a problem because we're not as close to other people as we are to each other. Our producer for instance, Tony Berg, who came in and co-produced some stuff...it was a problem at some point to dance with him. It's kind of cloddish to touch-dance with three people. So you try to just, like, dance away from each other and dance solo...

ACT TWO: Scene 1: Reviews, the Press and All That B.S.

Wendy: Well, when you first start out, you get excited about a lot of people's input. You want to know what people think, because you're really excited that people are excited about what you do. Then you start reading it and no matter what you do, there's this little weight problem happening. People love it, people hate it, people haven't a clue who the fuck you are or what you're doing. Other people get what you're doing but they've blown it way out of proportion...

Lisa: Yeah, it's so non-real...

Wendy: (nodding) It's so surreal. It's so surreal, and then you find yourself relying intensely on other people's ideas about you. Writers don't just write to get their opinion out about what you're doing. They make it as prolific and literary and dramatic as possible so it ends up being either incredibly hurtful, or truthful and blown out of proportion. There's not a lot of reality in it, so it's incredibly manic for the artist. So, we've decided that we don't want to get involved with what the writers' and critics' opinions of us are because it is so hurtful to try to build yourself on what other people want you to be and do. (She sighs.)

Scene 2: Being Honest in Your Work While Wearing a Protective Shield Against the Press and Public Preconceptions.

Wendy: Yeah, well, that's tricky. You hold yourself back because you don't want to hurt anybody else. You don't want to put anybody off. We're not terribly pompous or bombastic people anyway. Maybe that's good, maybe that's bad—I don't know. I sometimes wish Lisa and I could come out there and really say what we feel one hundred percent without censoring it all. But we have to be incredibly careful of what we say because no one knows who we are yet, and if we come out a little too angry or a little too flippant or a little too coy or too sexy, people start conjuring up their own little soup. And I'm affected by that soup.

RAP ALBUMS

Oct. 20, 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 | 29 |
| 2 | BANNED IN THE USA (Luke Skywalker/Atlantic 91424) | 2 Live Crew | 2 | 11 |
| 3 | LET THE RHYTHM HIT EM' (MCA 6416) | Eric B. & Rakim | 3 | 15 |
| 4 | LEGAL (Profile 1297) | Special Ed | 7 | 9 |
| 5 | 100 MILES AND RUNNIN' (Ruthless/Priority 7224) | N.W.A. | 9 | 7 |
| 6 | WORLD POWER (Arista 8536) | Snap | 4 | 15 |
| 7 | AMERIKKA'S MOST WANTED (Priority 57210) | Ice Cube | 6 | 19 |
| 8 | WE'RE ALL IN THE SAME GANG (Warner Bros. 26241) | West Coast Rap All Stars | 5 | 15 |
| 9 | EDUTAINMENT (Jive/RCA 1358) | Boogie Down Productions | 15 | 7 |
| 10 | WANTED: DEAD OR ALIVE (Cold Chillin'/Reprise 26165) | Kool G. Rap & D.J. Polo | 16 | 5 |
| 11 | LIVIN' LIKE HUSTLERS (Ruthless 4604) | Above The Law | 8 | 17 |
| 12 | FEAR OF A BLACK PLANET (Def Jam/Columbia 45413) | Public Enemy | 10 | 23 |
| 13 | SHORT DOGS IN THE HOUSE (Jive/RCA 1348) | Too Short | 27 | 3 |
| 14 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888) | L.L. Cool J | DEBUT | |
| 15 | IT AIN'T WHERE YA FROM, IT'S WHERE YA AT (Geffen 24289) | Silk Tymes Leather | 11 | 15 |
| 16 | TELL THE WORLD MY NAME (Atlantic 82108) | K-Solo | 13 | 13 |
| 17 | IT'S A COMPTON THING (Orpheus/EMI 75627) | Compton's Most Wanted | 12 | 13 |
| 18 | PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RYTHEM (Jive 1331) | A Tribe Called Quest | 14 | 23 |
| 19 | RAP MIAMI STYLE (Pandisc 8811) | Various Artists | 29 | 3 |
| 20 | BLACKS MAGIC (Next Plateau 1019) | Salt-N-Pepa | 17 | 19 |
| 21 | SEX PACKETS (Tommy Boy TBC 1026) | Digital Underground | 19 | 25 |
| 22 | TO HELL AND BLACK (Capitol 94522) | C.P.O. | 25 | 5 |
| 23 | BASS IS THE NAME OF THE GAME (Cheetah 9403) | D.J. Majic Mike | 18 | 13 |
| 24 | STEP TO ME (Tommy Boy/Reprise 25893) | Force M.D.'s | 34 | 3 |
| 25 | WORK ME DOWN TO MY DRAWERS (Street Art/Hot 3320) | Gangster Bass Alliance | 20 | 11 |
| 26 | DONE BY THE FORCES OF NATURE (Warner Bros. 26072) | Jungle Bros. | 23 | 37 |
| 27 | MASTER CEASE (Fresh/Sleeping Bag 82016) | Just Ice | 21 | 15 |
| 28 | HISPANIC CAUSING PANIC (Virgin 91377) | Kid Frost | 22 | 9 |
| 29 | ROLLIN' WITH NUMBER ONE (Nasty Mix 7018) | Kid Sensation | 24 | 11 |
| 30 | FREESTYLE (Pandisc 8810) | Freestyle | 28 | 11 |
| 31 | WRECKS-N-EFFECT (Motown 6281) | Wrecks-N-Effect | 26 | 46 |
| 32 | THE SMILE GETS WILD (Bryant 200010) | Smiley | 37 | 3 |
| 33 | TO THE EAST, BLACKWARDS (4th & B'Way/Island 444 019) | X-Clan | 31 | 21 |
| 34 | SMOOTH & LEGIT (Crush/K-Tel 254) | M.C. Smooth | 30 | 9 |
| 35 | TAKE A LOOK AROUND (Cold Chillin'/Reprise 26179) | Master Ace | 33 | 7 |
| 36 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107) | 2 Live Crew | 32 | 62 |
| 37 | PLAY IT AGAIN, SHAN (Cold Chillin'/Warner Bros. 26155) | M.C. Shan | 35 | 23 |
| 38 | 2-4 THE BASS (Sedona 7521) | Def Dames | 36 | 31 |
| 39 | NEW FUNKY TRIBE (4th & B'Way 4017) | Boo-Yaa T.R.I.B.E. | 38 | 25 |
| 40 | HOLY INTELLECT (Profile 1289) | Poor Righteous Teachers | 39 | 21 |

It's poisonous. You know what I mean? (She asks Lisa, who is staring at her a little oddly.)

Lisa: Mm-hmm.

Wendy: Why are you looking at me like that?

Lisa: Because then you *have* listened to other people...

Wendy: Yeah, that's what I said. That's the hard part...

Lisa: ...and it has affected the way you create...

Wendy: Yeah, well... You know, when you talk it's difficult not to...

(Lisa says something that's hard to understand.)

Wendy: (in a mock-chastising tone) Finish that thought, Lisa.

Lisa: I was just gonna say I don't let that affect the way I create anymore. I did, because I used to read more reviews, but I don't read them anymore and I don't really care. If I need to express something, whatever it is, I just go ahead. I think people are more affected when they can feel you're being really candid or honest, even if it's a song you've rehearsed a hundred times. (She laughs.) If they feel that you're really letting it all out, I think that's when people really respond.

ACT THREE: Scene 1: Flamenco Dancing as a Symbol for

Wendy & Lisa's Music.

Lisa: We just saw *Carmen* the other night and we're into flamenco right now. It's a great balance between...

Wendy: It's the perfect balance between masculine and feminine. Both of them have those qualities. Have you seen that movie? Check it out! It's a great study on feminine and masculine because both people...the woman is feminine and masculine, the man is feminine and masculine. They both do the same movements. The woman doesn't do more spins and more dips, the guy doesn't do more leaps and more stretches. They both do the equal amount, and it's *stunning*. They both have the same expressions—you know, furrowed brows. It's just *intense*.

Lisa: They're staring eye to eye and it's really erotic. It's really sensual.

Wendy: I would shit *big-time* if a guy came up to me and just... (She flamencos a bit in her seat.)

Lisa: We'd like to be the flamenco of today. (She laughs.)

(Curtain falls...)

COCINANDO

BY TONY SABOURNIN

MANUEL RANGEL IS THE ONLY SUCCESSFUL DISTRIBUTOR FIRED BY HIS OWN FATHER. And that was only after giving up youthful dreams of being a high school band director, leading a bunch of uniformed teenagers and scantily dressed women onto a half-baked Texas football field at halftime—a *Fantasy Island*-type aspiration for the man who eventually became the most important distributor in the *onda* business.

A recent telephone conversation with Rangel unearthed a few character traits. He's got slow speech delivery, even slower than the regional Texan drawl. But his coherence belies a perceptive mind, patterned professorially. Thoughts are delivered in a very quiet coo, a teensy bit louder than a whisper. This also shows a very interesting aspect of his psyche: Manuel Rangel speaks softly not because he wants to hit you with a big stick, but because he wants you to pay close attention.

He remembers being six years old in 1947 and hanging around his father's record store, cleaning and generally making himself useful. The senior Rangel had started as a hired jukebox supplier, upgrading himself to selling used records, buying records until, finally, he was able to buy new records and become an independent jukebox supplier. He also understood that there was a growing demand for the incipient *onda tejana* sound and, in 1950, created a label called Corona, which recorded most of the now-legendary genre names: Santiago Jiménez, Daniel Garcés, Valerio Longoria, Flaco Jiménez, the first recordings by Little Joe and Los Tajarines, as well as many other local groups.

In pursuit of his band-director dream, young Rangel got a degree in music education, entered the ROTC program, and then the Army for a few years. When he finished his obligation to the government, his father put him to work at a record store he had just opened. He did such a bad job that his father fired him. While waiting for a teaching job in 1966, he decided to give the business a try at the distribution level. That's when Rangel Records Distributors was born.

"The *onda* industry was in its infancy. The American rackjobbers were barely aware of our music, and being more fluent in the language, I was able to convince prominent rackers like Handleman and Pickwick to pick up all the independent labels," Rangel said.

That, according to Rangel, was the beginning of the golden era of the *onda* business that started during the late '60s, where the Tejano market—with a heritage reeking with intensity, augmented by the social changes taking place in the U.S.—threw its support behind its newly found musical voice. Since then, Rangel has seen major changes in the industry.

One has been the drastic reduction in the consumption of *onda* product, as generations of Tejanos become more assimilated into the mainstream. Multi-national labels have moved into the market, benefitting many *onda* stars (who received more money and publicity in the process), but also effectively eliminating small independent labels as competition for *onda* artists.

"The price of a record has also become more expensive," Rangel says. "And the multi's one-price policy makes it very hard for the mom-and-pop stores because they can't have a credit line, forcing them to pay a premium for the product."

As Rangel explained it, all of the above factors raise the possibility of some negative outcomes. For instance, if artists were to be dropped from the majors, they may no longer have an independent label circuit to fall back upon. Although he admits that the musicianship and production techniques have drastically risen, he also feels the *onda* sound is beginning to become homogeneous, as labels' producers place their ubiquitous stamp on all the artists, gradually equalizing their respective artistic differences. As for the alluded-to *onda* penetration in the Mexican community, according to Rangel, if it's happening at all, it's happening at the other side of the border.

Even at the distribution level, where Rangel used to have control, he's now faced with stiff competition from Western Merchandisers—which was bought by Walmart, an English mainstream distributor—with its in-house Spanish-music program seriously eroding Rangel's 35% market penetration. In Rangel's eyes, the future lies with the *norteña* sound, since the continuous flow from Mexico—loyal, money-spending consumers all—settles in pockets throughout small towns in Texas.

In spite of all the personal dreams he's given up, Manuel Rangel refuses to lose hope for the all-encompassing cultural bond that music provides.

"Being close to the border will assure us that they won't lose the culture and the language. As long as they retain the language, they'll be exposed to the music."

BY THE TIME YOU READ THIS, IT'LL BE A MATTER OF PUBLIC RECORD

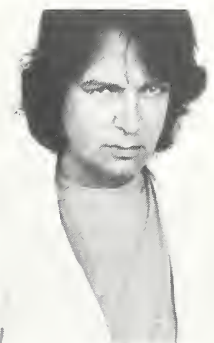
that Spanish balladeer Camilo Sesto had moved the dates of his concert tour, which will now commence in New York from October 30 to November 1 at the Beacon Theatre. Just several days before, a report was diffused by the news services and New York radio stations that Sesto had been seen at the bar of Miami's Fountainebleau Hotel before heading back to Spain, and that the New York concerts had been cancelled.

In between, this is what I'm told happened: Camilo did go back to Spain, alleging, among other things, thorough dissatisfaction with the quality of his Miami back-up ensemble (not to mention his Miami accommodations—both the lodging and monetary variety). Upon hearing this, David Maldonado and

TEXAS LATIN LPs

October 20, 1990 The square bullet indicates strong upward chart movement.

- 1 LO NUEVO Y LO MEJOR(TH/Rodven) LOS TEMERARIOS
- 2 TU AMIGO(Fonovisa) BRONCO
- 3 GOOD BOYS WEAR WHITE(Freddie)GRUPO LA SOMBRA
- 4 ENTER THE FUTURE(CBS Discos) LA MAFIA
- 5 NO TE OLVIDARE(Capitol-EMI/Latin) MAZZ
- 6 OUT OF CONTROL(CBS Discos)GRUPO LA FIEBRE
- 7 MI ACORDEON Y YO(Freddy) RAMON AYALA
- 8 ON THE RISE(CBS Discos)GRUPO LA FIEBRE
- 9 A TODO GALOPE(Fonovisa) BRONCO
- 10 VEINTE AÑOS(WEA Latina) LUIS MIGUEL
- 11 Y PARA SIEMPRE(Fonovisa) LOS BUKIS
- 12 MI BUENA SUERTE(Fonovisa) LOS TIGRES DEL NORTE
- 13 QUIEN COMO TU(CBS Discos) ANA GABRIEL
- 14 SI TE PUDIERA MENTIR(BMG) ROCIO DURCAL
- 15 SENSACIONES(CBS Discos) EMILIO NAVAIRA
- 16 JUST FOR YOU(CBS Discos) RAMIRO HERRERA
- 17 ORO PURO(Fonovisa) LOS INVASORES DE NUEVA LEON
- 18 TU AMIGO(CBS Discos) LITTLE JOE
- 19 BANDIDO(CBS Discos) AZUCAR MORENO
- 20 QUIERO AMANECER CON ALGUIEN(CEL) DANIELA ROMO



Camilo Sesto

Henry Cárdenas, producers of the New York concerts, got their *pilas* together, and calculated the financial and legal implications of an event with two and two-thirds houses *sold-out*—an anomaly in a market that waits for the last 24 hours to purchase tickets to any event.

With shrewd legal support, Maldonado and Cárdenas sent an agent to Madrid and served Sesto's attorney—who initially brokered the deal—with the first-stage papers of a breach-of-contract suit. Camilo's lawyer subsequently convinced the singer to change his mind and perform. By then, however, it was too late to set up the musical end of the show in time for the original gigs. It was then decided that it'd be best for all parties concerned to postpone the Beacon dates.

This tour represents Sesto's return to the performing circuit after an eight-year absence. At his apex, Sesto, a gifted singer/composer, commanded the highest respect and worldwide attention. His last original production for the Ariola label, however, was released in the U.S. in 1985. Since then, he's only been heard from in the best-selling compilations periodically issued by BMG/Ariola and Globo.

Neither David Maldonado nor Henry Cárdenas returned our phone calls.

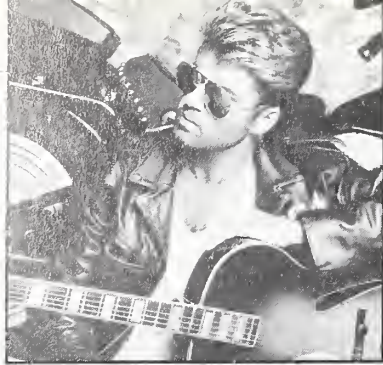
SOURCES IN MIAMI ASSURED US THAT come December 1, Betty Pino will be the musical director of WXDJ, a.k.a. Radio Ritmo. For those who don't remember, Pino was contractually forbidden from working in this capacity after her departure from WCMQ-FM.



Pictured (l-r) Angel Carrasco, vice president of A&R, CBS Discos; Yolandite Monge; Frank Welzer, president, CBS Discos; George Zamora, vice president, Marketing, CBS Discos.

TOP 100 SINGLES

October 20, 1990



#1 Single: George Michael



High Debut: Whitney Houston #35



To Watch: Bette Midler #49

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | | | | | | |
|----|--|-----------------------|-------|----|-----|---|----------------------------|-------|----|
| 1 | PRAYING FOR TIME (Columbia 38-73512) | George Michael | 1 | 8 | 50 | LYIN' TO MYSELF (Enigma 73554) | David Cassidy | 53 | 5 |
| 2 | DON'T HAVE THE HEART (Warner Bros. 4-19911) | James Ingram | 2 | 11 | 51 | HEART LIKE A WHEEL (A&M 75021-2336-1) | Human League | 58 | 5 |
| 3 | ICE ICE BABY (SBK 4JM-07335) | Vanilla Ice | 6 | 7 | 52 | UNSKINNY BOP (Enigma/Capitol 79133) | Poison | 34 | 16 |
| 4 | BLACK CAT (A&M 1477) | Janet Jackson | 8 | 7 | 53 | DIRTY CASH (MONEY TALKS) (Mercury 875 802-7) | The Adventures Of Stevie B | 39 | 13 |
| 5 | CLOSE TO YOU (Charisma 4-98951) | Maxi Priest | 5 | 16 | 54 | I'D RATHER GO BLIND (Arista 2055) | Sydney Youngblood | 42 | 8 |
| 6 | LOVE AND AFFECTION (DGC 4-19689) | Nelson | 3 | 14 | 55 | CRAZY (Motown 2053) | The Boys | 43 | 8 |
| 7 | ROMEO (Island 780127) | Dino | 9 | 11 | 56 | BECAUSE I LOVE YOU (L.M.R./RCA 2724-4-RS) | Stevie B | 74 | 3 |
| 8 | SUICIDE BLONDE (Atlantic 7-87860) | Inxs | 11 | 7 | 57 | DAYS LIKE THESE (Geffen 4141) | Asia | 57 | 5 |
| 9 | EVERYBODY EVERYBODY (RCA 2221) | Black Box | 12 | 11 | 58 | MY LOVE IS A FIRE (Capitol 44634) | Donny Osmond | 61 | 2 |
| 10 | GIVING YOU THE BENEFIT (MCA 79079) | Pebbles | 13 | 10 | 59 | L.A. WOMAN (Chrysalis 4JM23571) | Billy Idol | 46 | 7 |
| 11 | UNCHAINED MELODY (Polydor 871882-7) | Righteous Brothers | 14 | 9 | 60 | TOM'S DINER (A&M 15297) | D.N.A. Feat./Suzanne Vega | 65 | 3 |
| 12 | CAN'T STOP (Virgin 4-98961) | After 7 | 21 | 12 | 61 | THINK (Reprise/Tommy Boy 7-19591) | Information Society | 72 | 4 |
| 13 | SOMETHING HAPPENED ON THE WAY TO HEAVEN (Atlantic 87885) | Phil Collins | 4 | 12 | 62 | SECOND CHANCE (RCA 2639) | Tyler Collins | 47 | 8 |
| 14 | THIEVES IN THE TEMPLE (Paisley Park/Warner Bros. 19751) | Prince | 7 | 12 | 63 | LET'S IT TRY AGAIN (Columbia 73443) | New Kids On The Block | 63 | 3 |
| 15 | LOVE TAKES TIME (Columbia 38T-73455) | Mariah Carey | 27 | 6 | 64 | ON THE WAY UP (Chrysalis 23497) | Elisa Fiorillo | 75 | 4 |
| 16 | SAY A PRAYER (A&M 1519) | Breathe | 19 | 9 | 65 | MISSUNDERSTANDING (Warner Bros. 4-19590) | Al B. Sure! | DEBUT | |
| 17 | CHERRY PIE (Columbia 38T-73510) | Warrant | 22 | 7 | 65 | MILES AWAY (Atlantic 4-87820) | Winger | 73 | 2 |
| 18 | PRAY (Capitol 44609) | M.C. Hammer | 28 | 6 | 67 | SOUL INSPIRATION (Elektra 4-64935) | Anita Baker | 67 | 6 |
| 19 | POLICY OF THE TRUTH (Sire/Warner Bros. 4-19842) | Depeche Mode | 17 | 10 | 69 | TICK TOCK (Epic ZSK73578) | The Vaughn Brothers | DEBUT | |
| 20 | OH GIRL (Columbia 38-73377) | Paul Young | 10 | 14 | 69 | WIGGLE IT (Charisma/Cutting CR237) | 2 In A Room | 88 | 3 |
| 21 | MORE THAN WORDS CAN SAY (EMI 50324) | Alias | 26 | 6 | 70 | B.B.D.(I THOUGHT IT WAS ME) (MCA 53897) | Bell Biv DeVoe | DEBUT | |
| 22 | FLY TO THE ANGELS (Chrysalis 23527) | Slaughter | 24 | 9 | 71 | I DON'T LOVE YOU ANYMORE (Capitol 44588) | The London Quireboys | 70 | 4 |
| 23 | FEELS GOOD (Wing/Polydor 877 436-4) | Tony! Toni! Tone | 23 | 7 | 72 | ALL I'M MISSING IS YOU (MCA 53831) | Glen Medeiros | 49 | 11 |
| 24 | BLAZE OF GLORY (Mercury/Polygram 875896-4) | Jon Bon Jovi | 15 | 14 | 73 | IF WISHES CAME TRUE (Atco PRCD 3361-2) | Sweet Sensation | 56 | 20 |
| 25 | MY MY MY (Motown 2033) | Johnny Gill | 16 | 11 | 74 | TIME FOR LETTING GO (Reprise 19743) | Jude Cole | 59 | 13 |
| 26 | THIS IS THE RIGHT TIME (Arista 2049) | Lisa Stansfield | 18 | 10 | 75 | NEW POWER GENERATION (Paisley Park/Warner Bros. A-4515) | Prince | DEBUT | |
| 27 | KNOCKIN' BOOTS (Epic 34-73450) | Candyman | 40 | 7 | 76 | BREAKDOWN (A&M 1583) | Seduction | 84 | 2 |
| 28 | HEART OF STONE (Arista 2057) | Taylor Dayne | 20 | 12 | 77 | EPIC (Warner Bros. 19813) | Faith No More | 64 | 20 |
| 29 | RELEASE ME (SBK 4JM-07327) | Wilson Phillips | 25 | 17 | 79 | LIVIN IN THE LIGHT (EMI 50286) | Caron Wheeler | 81 | 3 |
| 30 | HAVE YOU SEEN HER (Capitol 44573) | M.C. Hammer | 29 | 17 | 79 | COME BACK TO ME (A&M 1475) | Janet Jackson | 62 | 16 |
| 31 | DO ME (MCA 53848) | Bell Biv DeVoe | 30 | 16 | 80 | TELL ME SOMETHING (MCA 79029) | Indecent Obsession | 69 | 12 |
| 32 | JOEY (I.R.S. 73014) | Concrete Blonde | 35 | 9 | 81 | HOW MUCH LOVE (EMI 92923) | Vixen | 66 | 11 |
| 33 | STRANDED (Capitol NR44621) | Heart | 37 | 5 | 82 | LOVE IS A ROCK (Epic ESK73540) | R.E.O. Speedwagon | 82 | 3 |
| 34 | TONIGHT (Columbia 38-73461) | New Kids On The Block | 31 | 14 | 83 | LOVE AND EMOTION (RCA 2645) | Stevie B. | 68 | 16 |
| 35 | I'M YOUR BABY TONIGHT (Arista 2108) | Whitney Houston | DEBUT | | 84 | VISION OF LOVE (Columbia 73348)(C) | Mariah Carey | 71 | 21 |
| 36 | SO CLOSE (Arista) | Hall & Oats | 51 | 4 | 85 | EACH AND EVERY TIME (Atco 4-98906) | Sweet Sensation | DEBUT | |
| 37 | THE BOOMIN' SYSTEM (Def Jam/Columbia 38-7357) | L.L. Cool J | 38 | 3 | 86 | JEALOUS (Beggars Banquet/Geffen 4-19688) | Gene Loves Jezebel | 80 | 9 |
| 38 | SOMETHING TO BELIEVE IN (Enigma/Capitol 44617) | Poison | 54 | 3 | 87 | COULD THIS BE LOVE (Vendetta/A&M 7502) | Seduction | 78 | 20 |
| 39 | HIPPY CHICK (Atco 4-98908) | Soho | 45 | 6 | 88 | CAN'T GET ENOUGH (Atlantic 4-87886) | Winger | 76 | 13 |
| 40 | GROOVE IS IN THE HEART (Elektra 4-64934) | Deee-Lite | 44 | 5 | 69 | AND SO IT GOES (Columbia 38T-73602) | Billy Joel | DEBUT | |
| 41 | OOOPS UP (Arista 2071) | Snap | 41 | 6 | 90 | TIC-TAC-TOE (Atlantic 4-87910) | Kyper | 79 | 13 |
| 42 | GEORGIA ON MY MIND (Columbia 38-73490) | Micheal Bolton | 33 | 9 | 91 | JERK OUT (Reprise 19750) | The Time | 77 | 17 |
| 43 | MIRACLE (Mercury/Polygram 878392-7) | Jon Bon Jovi | 48 | 2 | 92 | VIOLENCE OF SUMMER (Capitol 79235) | Duran Duran | 86 | 9 |
| 44 | LIES (Atlantic 4-87893) | En Vogue | 36 | 8 | 93 | SAME OL' SITUATION (Elektra 64942) | Motley Crue | 83 | 8 |
| 45 | IMPULSIVE (SBK 4JM-07337) | Wilson Phillips | 50 | 2 | 94 | THE GIRL I USED TO KNOW (EMI 50287) | Brother Beyond | 87 | 17 |
| 46 | CAN'T STOP FALLING IN LOVE (Epic 73444) | Cheap Trick | 32 | 14 | 95 | THE POWER (Arista 2013)(C)(T) | Snap | 85 | 25 |
| 47 | THE WAY YOU DO THE THINGS YOU DO (Virgin 4-98978) | UB40 | 55 | 4 | 96 | UNDENIABLE (Atco 4-98938) | Ms. Adventures | 93 | 5 |
| 48 | HIGH ENOUGH (Warner Bros. 19570) | Damn Yankees | 52 | 5 | 97 | ACROSS THE RIVER (RCA 2621) | Bruce Homsby | 89 | 18 |
| 49 | FROM A DISTANCE (Atlantic 87820) | Bette Midler | 60 | 3 | 98 | EMPTY BEACH (Atco 4-98932) | Tricia Leigh Fisher | 94 | 8 |
| | | | | | 99 | KING OF WISFUL THINKING (EMI 50307)(C)(T) | Go West | 92 | 22 |
| | | | | | 100 | HOW BAD DO YOU WANT IT (Geffen 4-19699) | Don Henley | 95 | 14 |

SINGLES

□ INFORMATION SOCIETY: "Think" (Tommy Boy 961)



Those cleverer-than-thou dance/pop wizards are back with a catchy single that doesn't scarifice brains for mass appeal. With four actual mixes (plus dub and a *capella* tracks) to choose from, there is something for everyone—from radio fiends to club junkies.

□ KYM MAZELLE: "Don't Scandalize My Name" (Capitol V-15613)

For those who hate disco, this is lethal. For those who recall that the *true* disco divas had incredible voices, and attitude to spare, Mazelle will bring a welcome sense of *deja vu*. Behind Steve "Silk" Hurley's brilliant remix job, Mazelle stakes her claim to the dancefloor. Whether this ever sees the light of day on top-40 radio or not is doubtful, but this *will* be huge in clubs.

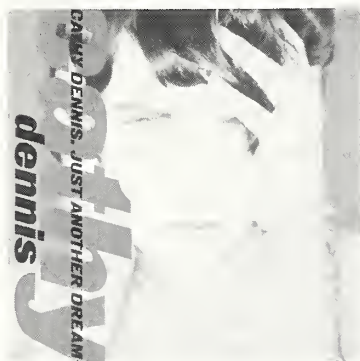
□ MONIE LOVE: "Monie in the Middle" (Warner Brothers 9 21737-0)



Though not the best choice to introduce Monie Love as a solo artist (the album track, "Shame," would have been a far stronger choice), this humorous rap, about Monie desiring a guy whose best friend lusts after her, has enough mixes that it should definitely find a place in dance clubs. She may suffer the same fate as Neneh Cherry, though, in that her inventiveness and distinctly British *style* may work against her with U.S. rap fans.

□ CATHY DENNIS: "Just Another Dream" (Polydor 877 963-1)

This one is already much re-



quested in dance clubs and should be as big as the singles "C'Mon Get My Love" and "That's the Way of the World," which featured Dennis as the vocalist for D-Mob. Shep Pettibone's remixes give this House track a top-40 sheen and an edge at the starting gate. Dennis seems destined to be the next pop star with a dance-club base.

□ LUKE FEATURING THE 2 LIVE CREW: "Mama Juanita" (Luke 3570-2)

Now, here's the real test—and it's really no test at all. Leaving behind the awkward attempts at social commentary that marked "Banned in the U.S.A.," this single finds the Crew and their leader back on more familiar ground. Whether mass audiences will embrace them in their natural state would seem to be the question...but these guys have expertly

exploited their controversy to this point, and there's no reason to think they won't continue to do so. In other words, this is hit material.

□ ANDRE WILLIAMS: "Turn Your Love Around" b/w "If You Come Back to Me" (Volt/Fantasy V-1611)

"Turn Your Love Around" (not to be confused with George Benson's 1981 hit) and "If You Come Back to Me" are soft R&B/pop ballads not unlike Peabo Bryson or the post-Commodores Lionel Ritchie. Quiet storm, black and adult contemporary stations should take notice.

ALBUMS

□ LIVING COLOUR: *Time's Up* (Epic EK 46202)

The follow-up to *Vivid*, Living Colour's slammin' debut album of 1988, is even more daring and eclectic than its predecessor. While Vernon Reid's electric guitar riffs are great for headbanging, there's more to LC than your typical Sunset Strip fare—much more. Besides a nice dose of metal and hard rock, LC gives us such engaging funk-rock as "Elvis Is Dead" and "Under Cover of Darkness" (which features rapping by Queen Latifah), and a calypso-flavored pop-rock dopejam titled "Solace of You." On the title track, LC tries its creative hand at thrash metal, dude.

□ DAVE STEWART AND THE SPIRITUAL COWBOYS: *Dave Stewart and the Spiritual Cowboys* (Arista AL-8626)

Dave Stewart, the musical mastermind behind Eurythmics, comes out with his debut solo album backed by his band, the Spiritual Cowboys. The ever-creative Stewart combines his hard-driving, on-the-money guitar licks with a blend of techno-rock that keeps popping throughout. "Party Town," from the movie *Flatliners*, is sharp, as is "Fashion Bomb," on which he gets additional support from bassist Nathan East. Stewart, who produced the album with Chris Thomas, lets his melodic voice carry you away on such tracks as "Diamond Avenue" and "This Little Town." The foot-tapping "On Fire" and the smooth ballad "Love Shines" makes this initial solo endeavor by Stewart one to watch.

□ BETTE MIDLER: *Some People's Lives* (Atlantic 82129-4)



For a very long time, Bette Midler's outrageous persona overshadowed her considerable vocal talents for a large percentage of the record-buying public. Then her rise to movie stardom eclipsed her vocal talents for all but longtime fans. Her Grammy-Award winning performance of "Wind Beneath My Wings" served as a powerful reminder of her singing talents. On her new release, Midler reminds old fans, and continues to show newer ones, that she's one of our top song stylists, interpreting lyrics instead of merely rolling them off her tongue and conveying an emotional experience for her listeners. Solid, shining pop, perfectly executed.

□ ROBERT CRAY: *Midnight Stroll* (Mercury/PolyGram 846 652-2)

Few blues artists are recording blues for major labels. An exception is Robert Cray, whose *Midnight Stroll* is a welcome addition to the gutsy singer's already rewarding catalogue. Cray is at his blue best on "The Forecast," "Midnight Stroll," "Holdin' Court," "Move the Mountains," "Labor of Love" and the title track. But like B.B. King, Bobby "Blue" Bland, Little Milton and quite a few other bluesmen, Cray often embraces traditional soul music. "Consequences," "The Things You Do to Me" and "My Problem" recall the glory days of Southern soul.

□ LOS FABULOSOS CADILLACS: *El Satanico Dr. Cadillac* (CBS International DIC-80412)

CBS is hoping to cross Los



Fabulosos Cadillacs, a Spanish-language pop/rock posse, over to mainstream rock audiences with *El Satanico Dr. Cadillac* just as Los Lobos and the Miami Sound Machine have reached English-speaking listeners. Although pop-rock is Los Fabulosos Cadillacs' foundation, the band draws from other sources as well. While "Yo No Me Sentaria En Tu Mesa" has a ska/rock feel, and "El Genio Del

Club" has elements of soul and funk, "Muy Muy Temprano" and "Conversacion Nocturna" incorporate reggae. And yo!—"Es Tan Lejos Aqui" and "El Mensaje Soy Yo" (which samples Public Enemy) boast some rapping.

□ **MS. ADVENTURES: *Ms. Adventures* (Atco 91418-4)**

Paula Abdul meets the Cover Girls meets Debbie Gibson on the self-titled debut album by Ms. Adventures, a vanilla female R&B/pop/dance trio consisting of sisters Amy, Kindra and Charity Morriss. While the pop ballads "As Long as I'm With You" and "Heaven" are on the Gibson tip, danceable songs like "Everybody Else's Lover," "All Dressed Up" and "Heat of the Night" are closer to Abdul. The album's producers include Arthur Baker, Elliot Wolff and Andy Panda Tripoli.

□ **BASIC BLACK: *Basic Black* (Motown MOTD-6307)**

The influence of Guy, Today, etc. is more than evident on Basic Black's debut album, a high-tech "new jack swing" offering produced by Teddy Riley's ex-partner Gene Griffin. *Basic Black*, which was digitally recorded, con-



sists primarily of danceable techno-funk—exceptions including the ballad "Special Kind of Fool" and the mid-tempo "Now or Never." The album's only message song, "Stupid," is an intense number denouncing the stupidity of drugs and black-on-black crime.

□ **STRUNZ & FARAH: *Primal Magic* (Mesa R-2 79028)**

Mesa/Bluemoon Recordings seems to be aiming at the jazz-fusion, pop and world markets with *Primal Magic*, an album taking an improvisational approach to traditional Spanish music. Acoustic flamenco guitarists Jorge Strunz, who played with the innovative fusion outfit Caldera, and Ardeshir Farah are joined by Guillermo Guzman (electric bass) and Juanita Oliva (Afro-Cuban percussion).

□ **NO FACE: *Wake Your Daughter Up* (No Face/Columbia CK 46837)**

Outrageous New York rap duo No Face kicks street knowledge and gets ill on its debut album, *Wake Your Daughter Up*, which ranges from sexually explicit material like "We Wants To F—" and "Spanish Fly" to humorous-but-serious social commentary such as "Under the Subway" (a reflection on the dangers of the subterranean Big Apple), "Socially Speaking" and "Stole My Shit." Although hard and funky, *Wake Your Daughter Up* is consistently melodic, and avoids the dissonance of other rap.



JOEY WELZ
ROCK-A-BILLY
 Back To A Better Time
Caprice 1048
 International Records

□ **JOEY WELZ: *Headin' for Armageddon* (Caprice 1048)**

Vocalist Joey Welz embraces country, country/pop and rockabilly on his latest effort, *Headin' for Armageddon*. "My Kind of Country," "One Way Ticket" and "Not Enough Country" are straight-ahead country, while "Forever and a Day" is an example of country/pop. "The Nashville Boogie" and "Rock Around the Country" (an interpretation of Bill Haley & the Comets' "Rock Around the Clock") are among the album's rockabilly cuts. Welz produced *Headin' for Armageddon* with James E. Myers.

LOOKING AHEAD

October 20, 1990 Independent product most likely to reach the Top 100 Pop Singles Chart

1. I'M SEVENTEEN (Columbia) Tommy Conwell
2. TYPE (Epic) Living Colour
3. LOVE IS A RITUAL (A&M) Styx
4. LOST SOUL (RCA) Bruce Hornsby
5. HARD TO HANDLE (Warner Bros.) Black Crowes
6. NEW INSIDE (MCA) Tiffany
7. TRY ME (Warner Bros.) Jasmine Guy
8. SO HARD (EMI) Pet Shop Boys
9. FALLING TO PEICES (Reprise) Faith No More
10. HEART OF THE NIGHT (Sispa) Paul Cotton
11. NAUGHTY NAUGHTY (Epic) Danger Danger
12. TURN ON THE RADIO (Warner Bros.) Tommy Page
13. ALL I DO IS THINK OF YOU (Atlantic) Troop
14. SLOW LOVE (Motown) Doc Box & B. Fresh
15. HEADLINE NEWS (SBK) Everyday People

COUNTRY MUSIC

Scoring a Repeat, George Strait Takes Home the Big One

BY KIMMY WIX

WINNING OUT OVER AN IMPRESSIVE LIST OF NOMINEES, George Strait once again captured the coveted Entertainer of the Year Award during the recent Country Music Association's 24th Annual Country Music Awards ceremonies on October 8 in Nashville.

The native Texan came out victorious over other country greats such as Randy Travis, Kathy Mattea, Clint Black and Ricky Van Shelton, all of whom were nominees for country music's most distinguished honor of the year.

With such an impressive line-up of nominees slated for the prestigious award, Strait admitted that actually expecting to win this year might be a little too much to ask. His response seems only natural, as he was competing with artists who have also garnered extremely high acclaim throughout the past year. For the first time in history, each Entertainer of the Year Award nominee has sold over 500,000 LP products (certified gold).

"It's a real boost," commented Strait following the awards ceremonies. "Something like this gives you a lot of motivation, and at this time of year, you can really use some motivation."

George Strait was perhaps the most successful country artist throughout the 1980s, with approximately 20 #1 singles and 11 gold-selling albums, three of which are also platinum. His impressive



George Strait

product sales and chart figures no longer do justice to the magnitude of his popularity, as he extends beyond the traditional country audience to become one of the biggest stars in *any* kind of music.

In 1989, his concert ticket sales topped \$10 million for the second straight year, making him not only the top-grossing country performer of 1989, but #15 among artists of all musical genres. In a two-night engagement at the AstroDome as part of the Houston Livestock Show

and Rodeo, he sold 95,000 tickets in one day, breaking previous records set by Elvis Presley and Dolly Parton.

In addition to Strait's award, the annual event also presented awards in the following categories: Male Vocalist of the Year, Female Vocalist of the Year, Vocal Group of the Year, Vocal Duo of the Year, Single of the Year, Song of the Year, Album of the Year, Vocal Event of the Year, Musician of the Year, the Horizon Award, Music Video of the Year, and the Hall of Fame Award.

Garth Brooks, who lead the nominations with five, won two: the prestigious Horizon Award, given to the performer whose career has shown the most development over the past year; and Music Video of the Year for "The Dance."

Country-rockers the Kentucky Headhunters, who had four nominations, also took home two awards, winning Album of the Year for their *Pickin' on Nashville* LP, and Vocal Group of the Year.

Kathy Mattea, who earned four nominations, repeated as Female Vocalist of the Year. Mattea's husband, John Vezner, and Don Henry won Song of the Year for "Where've You Been," which Mattea recorded. "I guess it pays to be a husband," said Vezner upon accepting the award.

1989 Horizon Award-winner Clint Black received Male Vocalist of the Year honors, promising "all you wonderful

people who voted for me, this could never get old."

Single of the Year honors went to "When I Call Your Name," performed by Vince Gill, who received a standing ovation as he accepted his award.

For the third year in a row, the Judds won the Vocal Duo award. Lorrie Morgan and her late husband, Keith Whitley, won Vocal Event of the Year for the song "Til a Tear Becomes a Rose." Johnny Gimble took away honors as Musician of the Year.

One of the highlights of every CMA Awards ceremony is the announcement of the newest inductee into the Country Music Hall of Fame. Tennessee Ernie Ford, affectionately known to millions as "The Ol' Peepicker," accepted this year's honors.

All categories, except Song of the Year and the Horizon Award, are limited solely to the nominations and votes of the CMA membership. The Song of the Year nominees are those receiving 10 or more nominations from the membership, plus the top songs from the combined tabulation of the country singles charts from *Cash Box*, *Radio and Records*, the *Gavin Report* and *Billboard*. Nominations for the Horizon Award are made by CMA board members, then submitted to the entire CMA membership during the second and third rounds of voting.

NSAI Annual Awards Banquet

BY KIMMY WIX

IF THE FACT THAT APPROXIMATELY 430 DINNERS WERE SERVED is any indication as to the number of people who attended the 21st Annual Nashville Songwriters Association International (NSAI) Awards Banquet, one must admit that this year's prestigious event resulted in an extraordinary turnout.

Established in 1967 by professional songwriters in Nashville, NSAI is a non-profit trade organization, chartered under the laws of the state of Tennessee to advance, promote and benefit composers and authors of musical compositions. Over the years, NSAI has grown to a membership of more than 23,000. Members reside in all 50 states, Australia, Austria, Malaysia, England, Scotland, Sweden, Korea, India, Northern Ireland, Canada, Hong Kong, New Zealand and the West Indies. NSAI is governed by a volunteer board of directors, a majority of whom are songwriters, elected by the

membership.

As part of the annual awards banquet, one of the highlights of the evening is announcing the newest inductees into the Songwriters Hall of Fame. This year's honors were awarded to songwriters Ted Harris, Jimmy Webb and Sue Brewer, all of whom have overwhelmingly dedicated themselves and their talents to the world of music.

Ted Harris, who has written such widely acclaimed tunes as "Paper Mansions," "Crystal Chandeliers" and "The Hand That Rocks the Cradle," was tributed with a medley of his hit songs performed by Larry Cordle, Carl Jackson, Wayland Patton and Jim Rushing. Also joining in the performance was country artist Charley Pride, who recorded what he refers to as one of his biggest hits ever, "Crystal Chandeliers."

Jimmy Webb, often tagged as "the new Gershwin" or "pop music's Mozart," has flaunted his commanding



Pictured (l to r): Pat Huber, NSAI executive director; Harris; Casey; Webb; Bettis; and Roger Murrah, NSAI president. (photo: Alan Mayer)

penmanship on tunes like "Up, Up and Away," "Phoenix," "Galveston" and "MacArthur Park." Paying musical tribute to his successful endeavors were performances of his written songs by Beth Neilson Chapman, Karen Staley, Pam Tillis and Trisha Walker, all of whom were later accompanied by Glen Campbell.

Although Sue Brewer never actually wrote what's referred to as a "hit" song, she continues to be recognized as one of music's most distinguished influences. Brewer was instrumental in helping Nashville songwriters in the 1960s and 1970s by providing a place to sleep, something to eat and needed encouragement. Among those who benefited from her hospitality were Richie Albright, Hank Cochran, Jessi Colter, Harlan Howard, Waylon Jennings, George Jones, Merle Kilgore, Kris Kristofferson, Roger Miller, Willie Nelson, Micky Newbury, Webb Pierce, Shel Silverstein, Faron Young, Ray Price, Johnny

Paycheck and Hank Williams, Jr.

The legacy Brewer left can never be chronicled. "Susan's Floor," a love song if ever a "real" love song was written (this one by Vince Mathews and Shel Silverstein), is a tribute that indicates the warm affection with which she is remembered. Sue Brewer, an Arkansas native, died of cancer in June of 1981. Accepting the Hall of Fame Award in her behalf was Brewer's son, Mike Casey.

In addition to the Songwriter's Hall of Fame induction was the presentation of the Maggie Cavender Award of Service. This year's recipient is John Bettis, who made his way to the stage and said, "I can't think of anything better to have than something with Maggie Cavender's name on it."

Cavender initiated the NSAI organization in the mid '60s. Even today, she continues to be an inspiration to Nashville's songwriters and their ability to excel within the music industry.



Shown performing (l to r): Pride, Cordle, Rushing, Patton and Jackson. (photo: Alan Mayer)

COUNTRY SINGLES

October 20, 1990



#1 Single: Mark Chesnutt

High Debut: Travis Tritt #36

To Watch: K.T. Oslin #22

#1 Indie: Andi & The Browns #44

| | | Total Weeks Last Week | | | Total Weeks Last Week | | |
|----|---|--------------------------|----|-----|--|-------|----|
| 1 | TOO COLD AT HOME (MCA 79054) | 4 | 11 | 51 | MY PAST IS PRESENT (Columbia 38 73423) | 29 | 15 |
| 2 | BORN TO BE BLUE (Curb/RCA 2597) | 2 | 10 | 52 | WHEN IT RAINS IT POURS (Curb 8161) | 32 | 10 |
| 3 | THIS AIN'T MY FIRST RODEO (Columbia 38 73491) | 3 | 8 | 53 | DRESSED TO KILL (First American 900730) | 58 | 4 |
| 4 | A FEW OLE COUNTRY BOYS (Warner Bros. 7-19586) | 5 | 5 | 54 | LET ME BE THE ONE (Overton Lee OLR-143) | 61 | 4 |
| 5 | YOU REALLY HAD ME GOING (Warner Bros. 7-19756) | 10 | 9 | 55 | HEART BEYOND REPAIR (Sovereign 001-WW) | 57 | 6 |
| 6 | WHEN SOMEBODY LOVES YOU (RCA 2663) | 8 | 8 | 56 | CAN I COME BACK TO YOU (Door Knob DK90-351) | 60 | 7 |
| 7 | FOOL SUCH AS I (RCA 2641) | 7 | 12 | 57 | WOMAN'S INTUITION (Arista 2090) | 65 | 2 |
| 8 | YOU LIE (MCA 79071) | 1 | 9 | 58 | TONIGHT YOUR YELLOW ROSE IS BLUE (T&M 101) | 63 | 3 |
| 9 | HE WAS ON TO SOMETHING (Epic 34 73496) | 11 | 8 | 59 | I'M TOO USED TO LOVING YOU (LRJ 2023) | 62 | 6 |
| 10 | HOME (Epic 34 73447) | 13 | 8 | 60 | PRAYING FOR RAIN (Reprise 7-19585) | 70 | 3 |
| 11 | WESTERN GIRLS (MCA 79068) | 15 | 7 | 61 | FAMILY TREE (Arista AS-2093) | DEBUT | |
| 12 | YET (Arista AS-2075) | 14 | 7 | 62 | I'M GETTING BETTER AT FORGETTING (Axxbar AX-6065) | 69 | 3 |
| 13 | FRIENDS IN LOW PLACES (Capitol 79239) | 6 | 9 | 63 | THINGS ARE TOUGH ALL OVER (Epic 34 73521) | DEBUT | |
| 14 | CRAZY IN LOVE (MCA 79067) | 21 | 6 | 64 | EVERYTHING HE TOUCHES (Capitol 79192) | DEBUT | |
| 15 | THE NIGHT'S TOO LONG (MCA 53859) | 24 | 4 | 65 | PARADISE KNIFE AND GUN CLUB (Step One SOR-420) | 33 | 10 |
| 16 | FEED THIS FIRE (Capitol 79189) | 18 | 9 | 66 | STONEWASHED JEANS (Table Rock TRR 1003) | 67 | 5 |
| 17 | BACK IN MY YOUNGER DAYS (RCA 2677) | 23 | 5 | 67 | MOTHER'S OTHER MAN (Mosrite 504-90) | 79 | 2 |
| 18 | MOONSHADOW ROAD (Capitol 79269) | 26 | 6 | 68 | HONKY-TONK SUNSHINE BAND (Playme PM 715) | 76 | 3 |
| 19 | DRINKING CHAMPAGNE (MCA 79070) | 9 | 10 | 69 | SEVENTH & BROADWAY (Stop Hunger SHR-1101) | 71 | 4 |
| 20 | PRECIOUS THING (MCA 79051) | 12 | 13 | 70 | START A LITTLE FIRE TONIGHT (615 1019) | 78 | 3 |
| 21 | THE THINGS YOU LEFT UNDONE (RCA 2644) | 25 | 6 | 71 | MISSING YOU (Badger BG-2007) | 73 | 4 |
| 22 | COME NEXT MONDAY (RCA 2667) | 35 | 3 | 72 | A ROSE AND A KISS (Yellow Jacket 10309) | 74 | 5 |
| 23 | SOMEONE ELSE'S TROUBLE NOW (Warner Bros. 7-19593) | 31 | 4 | 73 | ME WITHOUT YOU (Door Knob DK89-335) | 83 | 3 |
| 24 | LOVE IS STRANGE (Reprise 4338) | 16 | 8 | 74 | EMPTY SEAT BESIDE ME (Tried & True TT 2226) | 84 | 3 |
| 25 | GHOST IN THIS HOUSE (Columbia 38 73520) | 41 | 3 | 75 | SHE'S NUMBER ONE (Destiny DRI-001) | 81 | 3 |
| 26 | COWBOY LOGIC (Warner Bros. 7-19724) | 30 | 6 | 76 | CADILLAC GRILL (Hal Kat Kountry HKK43068) | DEBUT | |
| 27 | JUKEBOX IN MY MIND (RCA 2643) | 17 | 12 | 77 | NOTHING'S NEWS (RCA 2596) | 36 | 15 |
| 28 | ZYDECO LADY (Capitol 79191) | 38 | 4 | 78 | I'M UP FOR GETTIN' DOWN TONIGHT (Eclipse ER-1022) | DEBUT | |
| 29 | FOURTEEN MINUTES OLD (Epic 34 73525) | 19 | 15 | 79 | PUT YOUR HEART IN MY HANDS (Ben 81390) | DEBUT | |
| 30 | MAN TO MAN (Warner/Curb 7-19818) | 20 | 7 | 80 | THE PAIN OF LOVE (Canassee 27937) | 85 | 2 |
| 31 | I MEANT EVERY WORD HE SAID (Columbia 38 73413) | 22 | 15 | 81 | I FELL IN LOVE (Reprise 7-19915) | 39 | 16 |
| 32 | A RING WHERE A RING USED TO BE (Atlantic 3431) | 34 | 5 | 82 | NO HOMECOMING (Townson TO-101) | DEBUT | |
| 33 | NEVER KNEW LONELY (MCA 53892) | 45 | 3 | 83 | FOR CRYIN' OUT LOUD (Door Knob DK90-355) | DEBUT | |
| 34 | HARDIN COUNTY LINE (MCA 79078) | 44 | 5 | 84 | QUIETLY CRAZY (Sundial 178) | 88 | 2 |
| 35 | AMERICAN BOY (Capitol 79398) | 43 | 3 | 85 | AT LEAST YOU HAVE A MEMORY (Music City USA 123) | 90 | 1 |
| 36 | PUT SOME DRIVE IN YOUR COUNTRY (Warner Bros. 7-19715) | DEBUT | | 86 | STORY OF LOVE (MCA/Curb 79052) | 40 | 12 |
| 37 | WHAT WE REALLY WANT (Columbia 38 73517) | 49 | 3 | 87 | YOU MADE LIFE GOOD AGAIN (MCA 79075) | 42 | 7 |
| 38 | MY HEART IS SET ON YOU (MCA 79046) | 37 | 12 | 88 | MISSING MISSISSIPPI (LiL Bill LB-113) | DEBUT | |
| 39 | WHEN LOVE COMES CALLIN' (Curb/Capitol 79231) | 46 | 2 | 89 | BETWEEN PLEASURE AND PAIN (Killer K-130) | DEBUT | |
| 40 | BORDERTOWN (Capitol 79320) | 47 | 2 | 90 | THE ONE YOU'VE LEFT BEHIND (Harmony Street HSR-6901) | 48 | 8 |
| 41 | CHASIN' THAT NEON RAINBOW (Arista AS-2095) | DEBUT | | 91 | HONKY TONK BLUES (Capitol 79090) | 54 | 13 |
| 42 | AIN'T NECESSARILY SO (Columbia 38 73518) | 66 | 3 | 92 | IN BETWEEN A ROCK AND A HEARTACHE (Happy Man HM-823) | 59 | 6 |
| 43 | LONELY OUT TONITE (Capitol 79183) | 27 | 12 | 93 | LIVIN' FOR THE WEEKEND (Door Knob DK90-352) | 64 | 7 |
| 44 | DREAMIN' THAT DREAM AGAIN (Door Knob DK90 354) | 56 | 5 | 94 | MORE THAN ONCE IN A WHILE (CSA CSA-192) | 68 | 6 |
| 45 | WHAT A WAY TO GO (Atlantic 7-87960) | 52 | 2 | 95 | WHEN I'M OVER YOU (Evergreen EV 1123) | 72 | 5 |
| 46 | WHERE CORN DON'T GROW (Epic 34 73519) | 53 | 2 | 96 | I'VE GOT IT ALL TOGETHER SOMEWHERE (Harmony Street HSR-6902) | | |
| 47 | MISSISSIPPI'S BURNIN' TONIGHT (Evergreen EV-1125) | 50 | 6 | 97 | DON'T GIVE US A REASON (Warner Bros. 4492) | 75 | 6 |
| 48 | RIDING FOR THE FALL (American Cowboy 25002) | 51 | 5 | 98 | TELEPHONE BLUES (Helion 424011) | 77 | 4 |
| 49 | TIL A TEAR BECOMES A ROSE (RCA 2619) | 28 | 13 | 99 | WALTZ ACROSS TEXAS (LiL Bill LB 112) | DEBUT | |
| 50 | ROCK 'N' ROLL ANGEL (Mercury 878214) | 55 | 2 | 100 | NEVER ENDING SONG OF LOVE (Capitol 79256) | 80 | 5 |
| | | | | | | 82 | 4 |

COUNTRY ALBUMS

Oct. 20, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

#1 ALBUM:
Garth Brooks



TO WATCH:
Conway
Twitty #52

| | | | | |
|----|---|----------------------|----|----|
| 1 | NO FENCES (Capitol 93866) | Garth Brooks | 2 | 5 |
| 2 | KILLIN' TIME (RCA 9668) | Clint Black | 3 | 73 |
| 3 | GREATEST HITS (RCA 2277) | Keith Whitley | 4 | 8 |
| 4 | WHEN I CALL YOUR NAME (MCA 42321) | Vince Gill | 1 | 24 |
| 5 | RUMOR HAS IT (MCA 10016) | Reba McEntire | 5 | 5 |
| 6 | PICKIN' ON NASHVILLE (Mercury 838744) | Kentucky HeadHunters | 8 | 46 |
| 7 | RICKY VAN SHELTON III (Columbia 45250) | Ricky Van Shelton | 7 | 36 |
| 8 | HEROES & FRIENDS (Warner Bros. 26310) | Randy Travis | 9 | 3 |
| 9 | GARTH BROOKS (Capitol 90897) | Garth Brooks | 6 | 61 |
| 10 | A COLLECTION OF HITS (Mercury 842330) | Kathy Mattea | 12 | 7 |
| 11 | HERE IN THE REAL WORLD (Arista 8623) | Alan Jackson | 11 | 31 |
| 12 | LIVIN' IT UP (MCA 6415) | George Strait | 10 | 20 |
| 13 | PASS IT ON (RCA 2108) | Alabama | 13 | 18 |
| 14 | COUNTRY CLUB (Warner Bros. 26094) | Travis Tritt | 14 | 28 |
| 15 | THE EAGLE (Epic 46104) | Waylon Jennings | 15 | 12 |
| 16 | LOVE CAN BUILD A BRIDGE (Curb/RCA 2070) | The Judds | 18 | 4 |
| 17 | EXTRA MILE (Columbia 45490) | Shenandoah | 16 | 18 |
| 18 | LEAVE THE LIGHT ON (RCA 9594) | Lorrie Morgan | 20 | 62 |
| 19 | DOUG STONE (Epic 45303) | Doug Stone | 17 | 25 |
| 20 | I FELL IN LOVE (Reprise 26139) | Carlene Carter | 21 | 6 |
| 21 | TEXAS TORNADOS (Reprise 9-26251) | Texas Tornados | 19 | 9 |
| 22 | ON DOWN THE LINE (MCA 6401) | Patty Loveless | 22 | 20 |
| 23 | 10 YEARS OF GREATEST HITS (Columbia 45409) | Vern Gosdin | 26 | 8 |
| 24 | LOVE IS STRANGE (Reprise 26289) | Kenny Rogers | 29 | 3 |
| 25 | HILLBILLY ROCK (MCA 42312) | Marty Stuart | 24 | 24 |
| 26 | NO HOLDIN' BACK (Warner Bros. 25988) | Randy Travis | 27 | 51 |
| 27 | SIMPLE MAN (Epic 45316) | Charlie Daniels Band | 28 | 46 |
| 28 | TOUGH ALL OVER (Epic 46066) | Shelby Lynne | 25 | 10 |
| 29 | LONE WOLF (Warner Bros/Curb 26090) | Hank Williams Jr. | 23 | 34 |
| 30 | ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877) | k.d. lang | 31 | 35 |
| 31 | YOU OUGHTA BE HERE WITH ME (Epic 46028) | George Jones | 35 | 6 |

| | | | | |
|----|---|-------------------------------|-------|----|
| 32 | HIGHWAYMAN 2 (Columbia 45240) | Waylon, Willie, Johnny & Kris | 37 | 32 |
| 33 | DUET (Reprise 25791) | Emmy Lou Harris | 30 | 9 |
| 34 | THE LIGHTS OF HOME (RCA 2114) | Baillie & The Boys | 46 | 17 |
| 35 | COWBOY SONGS (Warner Bros. 26308) | Michael Martin Murphey | 38 | 6 |
| 36 | 12 GREATEST HITS (MCA 12) | Patsy Cline | 36 | 25 |
| 37 | TENNESSEE WOMAN (Capitol 91821) | Tanya Tucker | 34 | 23 |
| 38 | FAST MOVIN' TRAIN (RCA 9961) | Restless Heart | 40 | 36 |
| 39 | OUT OF THE SHADOWS (Atlantic 7-82104) | Billy Joe Royal | 39 | 14 |
| 40 | BLUE JUNGLE (Curb 77313) | Merle Haggard | 33 | 14 |
| 41 | PIRATES OF THE MISSISSIPPI (Capitol 94389) | Pirates Of The Mississippi | 32 | 9 |
| 42 | YOU WILL (Capitol 94102) | Anne Murray | 42 | 6 |
| 43 | ALWAYS AND FOREVER (Warner Bros. 25568) | Randy Travis | 41 | 24 |
| 44 | GREATEST HITS (Curb/RCA 8318) | The Judds | 44 | 24 |
| 45 | WILLow IN THE WIND (Mercury 836950) | Kathy Mattea | 43 | 74 |
| 46 | GREATEST HITS (Warner Bros. 26253) | Highway 101 | 49 | 3 |
| 47 | GREATEST HITS (Capitol 94259) | Sawyer Brown | 57 | 3 |
| 48 | GREATEST HITS III (Warner Bros/Curb 25834) | Hank Williams Jr. | 47 | 85 |
| 49 | STATE OF THE HEART (Columbia 44228) | Mary-Chapin Carpenter | 45 | 44 |
| 50 | KEYS TO THE HIGHWAY (Columbia 45242) | Rodney Crowell | 50 | 46 |
| 51 | PAGES OF LIFE (MCA/Curb 9479) | Desert Rose Band | 52 | 7 |
| 52 | CRAZY IN LOVE (MCA 10027) | Conway Twitty | 65 | 2 |
| 53 | NO NONSENSE (Capitol C494426) | Barbara Mandrell | 62 | 2 |
| 54 | SOWIN' LOVE (RCA 9717) | Paul Overstreet | 48 | 35 |
| 55 | LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263) | Lyle Lovett | 54 | 24 |
| 56 | KEEPIN' ME UP NIGHTS (Arista 8550) | Asleep At The Wheel | 55 | 12 |
| 57 | A THOUSAND WINDING ROADS (Epic ET 46047) | Joe Diffie | DEBUT | |
| 58 | TELL ME WHY (Curb 77251) | Jann Browne | 51 | 24 |
| 59 | MUSIC, MEMORIES AND YOU (Mercury 842518) | The Statler Brothers | 53 | 10 |
| 60 | GREATEST HITS (RCA 7170) | Alabama | 60 | 24 |
| 61 | GREATEST HITS, VOL II (MCA 42035) | George Strait | 61 | 10 |
| 62 | GEORGE STRAIT'S GREATEST HITS (MCA 5567) | George Strait | 63 | 2 |
| 63 | HEART FULL OF LOVE (Warner Bros. 26173) | Holly Dunn | 73 | 18 |
| 64 | WILD EYED DREAM (Columbia 40602) | Ricky Van Shelton | 66 | 10 |
| 65 | ALONE (Columbia 45104) | Vern Gosdin | 70 | 25 |
| 66 | THE REST OF THE DREAM (MCA 6407) | Nitty Gritty Dirt Band | 56 | 12 |
| 67 | WHITE LIMOZEEN (Columbia 44384) | Dolly Parton | 59 | 68 |
| 68 | THE ROAD NOT TAKEN (Columbia 44468) | Shenandoah | 67 | 78 |
| 69 | LOVING PROOF (Columbia 44221) | Ricky Van Shelton | 74 | 20 |
| 70 | HARDIN COUNTY LINE (MCA 42333) | Mark Collie | 75 | 16 |
| 71 | MOMENT OF TRUTH (Capitol C4 92653) | Suzy Bogguss | DEBUT | |
| 72 | STORMS OF LIFE (Warner Bros. 25435) | Randy Travis | 72 | 2 |
| 73 | DECADE OF HITS (Epic 38795) | The Charlie Daniels Band | 68 | 4 |
| 74 | LOVE ON ARRIVAL (Capitol 91782) | Dan Seals | 71 | 25 |
| 75 | I WATCHED IT ON THE RADIO (MCA 42336) | Lionel Cartwright | 58 | 19 |

MARK Chesnutt

is too hot to miss!

"Country music has seen quite a few new male singers in the past few years. But, I think this boy from Beaumont, Texas is the real deal. Give this album a listen and see if you agree. Mark Chesnutt sings country music from the heart. It's flattering for me to hear Mark sing and to know he picked up something from the Possum."

— GEORGE JONES

Watch for the second smash single
"Brother Jukebox" from the debut album
TOO COLD AT HOME from Mark Chesnutt.
Available Now on MCA Records.

MCAC-10032

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DDD

MCA 452/8912

SINGLE RELEASES

OUT OF THE BOX

□ **RICKY VAN SHELTON:** "Life's Little Ups and Downs" (Columbia 38 73587)

Producer: Steve Buckingham

Writer: M.A. Rich

Where there is good, there is bad; and when there are ups, there are downs. Shelton soulfully wails out this theme throughout his latest release from the *RVS III* project. Once again, Shelton's early experience from singing gospel music rings clearly in this bluesy and on-edge-slow-motion ballad about love's usually shaky, yet eventually stable outcome.

FEATURE PICKS

□ **DANIELE ALEXANDER & BUTCH BAKER:** "It Wasn't You, It Wasn't Me" (Mercury/PolyGram 312)

Producer: Harold Shedd

Writers: Daniele Alexander/Austin Gardner

I think it was Ralph Emery who told these two golden vocalists to release this number as a single, and it's a brilliant idea. We're definitely talking duet-of-the-year material, folks. With Alexander's deep/gravelly vocals up against Baker's sharp tenor ring, "It Wasn't You, It Wasn't Me" delivers unparalleled harmony with a bea-u-ti-ful flow. In addition to stellar production and instrumentation, the lyrics, which tag love's perfect timing, enhance this one-on-one conversational ballad tremendously.

□ **ROB CROSBY:** "Love Will Bring Her Around" (Arista AS-2124)

Producers: Scott Hendricks/Tim DuBois

Writers: Rob Crosby/W. Robinson

Kickin' off with an acoustic sensation, "Love Will Bring Her Around" brings around the debut Arista release of newcomer Rob Crosby. Flaunting vocals with a crisp, yet all-natural pop appeal and a '90s country flavor, Crosby sparks with energy, control and an aim to entertain. Can't wait to hear more.

□ **TIM RYAN:** "Breakin' All the Way" (Epic 34 73578)

Producer: Buddy Killen

Writers: R. Lane/H. Brock

After "Dancing in Circles," his debut single, Ryan waltzes back with release number two from his self-titled debut LP. "Breakin' All the Way," a tune that describes a third-degree heartache, does indeed go all the way in showing off Ryan's true talent to sing with a gracious delivery and heart-felt vocals. The melody and lyrics whipped into this cut pump out chills, which could just help Ryan carry this tear-jerker all the way to the top.

□ **JAMES HOUSE:** "You Just Get Better All the Time" (MCA 53934)

Producer: Tony Brown

Writers: Tony Joe White/Johnny Christopher

House has the vocal ability to somehow tranquilize, and with this tender-worded number, he goes to the extreme in delivering total heart and soul. In addition to inspiring lyrics, "You Just Get Better All the Time" is laced with an excellent piano/acoustic seasoning.

□ **LEE GREENWOOD:** "We've Got It Made" (Capitol 79343)

□ **SUZY BOGGOSS:** "All Things Made New Again" (Capitol 79380)

ALBUM RELEASE

□ **RAY KENNEDY:** *What a Way to Go* (Atlantic 782109-4)



Ray Kennedy's journey towards a musical career began at the age of 15, when he built his own guitar. Since then his career has included work as a songwriter, arranger, engineer and producer. Currently, he has set his sights on reaching the peak of country music, with his debut Atlantic Records LP, *What a Way to Go*. The album, self-produced by the singer, flaunts Kennedy's firm, yet driving and deep-toned traditional vocals. Either solely written or co-written by Kennedy, each of the 10 cuts reveal an in-depth songwriting ability. In moving ballads such as "I'm Sending One up for You," "All the Love I Need," "Scars" and "I Can See Where You're Coming From," the Buffalo, New York native reveals his ability to write and deliver visual lyrics in a story-telling niche. Kennedy also proves to be a gut-level vocalist as he wails out spicy cuts such as "I Like the Way It Feels," "The Storm," "Cog in the Wheel" and his current single and

title cut, "What a Way to Go." Quilted with excellent instrumentation, and sparking a sound and style whose influences range from Merle Haggard to honky-tonk to '90s country, *What a Way to Go* is indeed a way to go and a fine way to represent the best example of today's country music.

Country Column

BY KIMMY WIX

DINAH COMES HOME AGAIN IN A 90-MINUTE VARIETY SPECIAL:

Dinah Shore returns to her Tennessee roots in a star-studded 90-minute special filled with music, comedy and nostalgia to be telecast on TNN. Originating from Nashville's Grand Ole Opry House, *Dinah Comes Home Again* will be telecast on Thursday, November 22, at 9:00 p.m., and repeats at 12:00 midnight (all times Eastern).

Appearing with Shore will be country legends Loretta Lynn and Glen Campbell, blues singer Joe Williams, Broadway/television star Hal Linden, and comedians Norm Crosby and Danny Gans. Plus, Shore's friends Barbara Walters, Dom DeLuise, Merv Griffin, James Garner, Beverly Sills, Frank Gifford and Art Buchwald will offer special taped greetings.

Musical performances reflect the styles that have played a part in Shore's career, from country to gospel to pop. Highlights include Shore's renditions of "Amazing Grace" and "California Dreamin'"; her duet of "Crying Time" with Loretta Lynn; "It Don't Mean a Thing If It Ain't Got That Swing" by Shore, Hal Linden and Joe Williams; and "Southern Nights" by Glen Campbell.

Dinah Shore was born Frances Rose Shore in the small town of Winchester, Tennessee, and was raised in Nashville. She progressed from local Nashville radio station WSM-AM to WNEW-AM in New York, and then to NBC Radio, where she first gained national recognition with Eddie Cantor.

She has earned many awards in her prolific career, including ten Emmys and the coveted Peabody Award.

KEVIN WELCH TO PARTICIPATE IN

CMJ CONVENTION: Warner Brothers/Reprise recording artist Kevin Welch will be included among the lineup of talent in the 1990 CMJ Music Marathon, slated for October 24-27 in New York City. "CMJ" is short for *College Music Journal*, the weekly publication that advocates new music of all genres.

Welch will join in two of the sanctioned activities for the convention. First, on Thursday evening, Welch will render a solo acoustic set at the Marathon's Songwriter Showcase. The Country Music Association-sponsored event, to be held at New York's Delta 88 club, will reveal the musical works from a variety of performers. The following afternoon, Welch will take part in a panel discussion tagged "Horizons: New Territory, New Country" after he opens the meeting with a brief acoustic set. The panel is expected to take a broad look at the changing world of country music and the directions of its movement into the '90s.

Welch's sound and style have been described as ideal for the "Horizons" panel, because he adroitly straddles the line between country, folk and rock. While mixing all those styles together in a way few are capable, he also produces an uplifting, forceful artistic vision that many try for but never achieve.

While in New York, Welch and his band are scheduled to open two shows for Mary-Chapin Carpenter at the Bottom Line on Friday, October 26. Welch and Carpenter have shared the bill for several recent live engagements, as well as for a segment of the Nashville Network's *American Music Shop*. Their shows at the Bottom Line are scheduled for 8:30 and 11:30 p.m.

UP AND COMING

October 20, 1990 Independent product most likely to reach the Top 100 Country Chart

1. **LIVIN' FOR THE WEEKEND** (Door Knob) Doyle Knob
2. **CAN I COME BACK TO YOU** (Door Knob) Perry LaPointe
3. **I SURE HEARD HER SAY GOODBYE** (Sun Dial) Eddie French
4. **WITH EVERY BEAT OF MY HEART** (Door Knob) Ricky Lee Jackson
5. **WALTZ ACCROSS TEXAS** (Lil Bill) Janel Rae
6. **ALABAMA SUNSHINE** (Door Knob) Susan Thompson
7. **HEY AMERICA** (Music City USA) Marvin Creech
8. **PROUD TO WAVE OLD GLORY** (NSD) Russ Jeffers
9. **THE ONE YOU'VE LEFT BEHIND** (Harmony St.) Sylvia Winters
10. **I'D LOVE TO GET IN TROUBLE WITH YOU** (Cricket) Cricket Rhodes
11. **HE MADE A WOMAN OUT OF ME** (Worth) Janet David
12. **GETTING OVER YOU** (Oak) Teddy Spencer
13. **THERE'S A PHONE ON EVERY CORNER** (Starway) Susi Beatty
14. **FOOL OF A HEART** (Vision) Live-N-Kickin'
15. **BETTER OFF BLUE** (Stargem) Teresa Ramey
16. **MILE MARKER TEN** (Shucks) Shucks
17. **THINKING OF ME THAT WAY** (Sing Me) Judy O'Quinn
18. **MOUNTAIN MAN** (Register) Bitter Creek
19. **BETTER CLASS OF LOSERS** (NI-JU) Chuck Gibson
20. **EMPTY SEAT BESIDE ME** (Ryko) Chris Wall



IN A MUSIC ROW REUNION (l to r), session guitar player Harold Bradley, mastering engineer Randy Kling, legendary guitar great Chet Atkins and Music Row founder Owen Bradley reach a mutual agreement to move Disc Mastering back into the original RCA studios.

INDIE INSIGHT

HAL GIBSON OPENS FOR THE KENTUCKY HEADHUNTERS: He's been



Hal Gibson

tagged as one of the most promising male vocalists of 1990, and as thousands jam the Coliseum in Lawton, Oklahoma for a recent Kentucky HeadHunters concert, Sundial recording artist Hal Gibson awaits to kick off a jam of his very own.

As the opening act for Southern rockers the Kentucky HeadHunters, Gibson initiated the concert with a tune that prepared the crowd for an evening of high-stepping, energized country music at its sultriest. After receiving an enthusiastic response from the crowd after the M.C.'s introduction, Gibson asked, "Are you ready to party?," and broke into his first number, "Born to Boogie." Gibson continued to charm the audience with cuts like "Super Love," and many others. He literally had much of the crowd dancing in the aisles before the conclusion of his 30-minute performance.

Born in Houma, Louisiana, Gibson began playing the guitar when he reached the tender age of eight, and had already begun singing before then. Being determined, and hanging onto an in-heart drive to entertain, has led him to performing on the Grand Ole Opry, playing a role in the major motion picture *Ernest Goes to Jail*, and recording various singles, such as "The Love She Found in Me" and his current release, "Quietly Crazy," which holds the #84 slot on the *Cash Box* Top 100 Country Singles Chart.

Gibson wrapped up his performance with what eventually turned into a crowd singalong, "Sweet Home Alabama." The audience's applause and participation couldn't have been any sweeter, as he was asked to return to the stage to deliver an encore.

STELLA PARTON LENDS A HAND IN BRINGING CHRISTMAS TO EAST



Stella Parton

TENNESSEE: Although Stella Parton continues to occasionally spend time in the recording studio (as she did just recently when she was asked to record a song for Mothers Against Drunk Drivers [MADD]), she's also involved in the production of sister Dolly's upcoming Christmas special.

Stella is one of the associate producers for the special, which will be filmed this month in East Tennessee. The ABC-TV broadcast show will be produced by Sandollar Productions, Dolly Parton's production company, based in Los Angeles. The goal of the Christmas special is to capture the warmth and love of a family celebrating a Christmas in the mountains of East Tennessee.

INDIE SINGLE RELEASES

INDIE FEATURE PICK

☐ **EMERALD EYES:** "Take the Key to My Heart" (Sundial SR-180)

Producer: Danny Day

Writers: Pam Wolf/Bonnie Gallie/Tommy Smith

Laced with high-level energy and enhancing instrumental licks, Emerald Eyes' current single release, "Take the Keys to My Heart," spits out a snappy tune about love's sweet surrender. In addition to hooking lyrics with a catchy twist, "Take the Keys to My Heart"'s all-female vocal line-up reveals a harmonious blend that's immediately ear-grasping. Radio should definitely grasp onto this number.

☐ **KENT CRAWFORD:** "Cadillac Grill" (Hal Kat Kountry HKK-43068-A)

☐ **DA-KOTA:** "Why Baby Why" (Orbit OR-5900)

☐ **STRAIGHT, CLEAN & SIMPLE:** "Every Goodbye Means Hello" (Comstock COM 1986-A)

☐ **JACK ADAMS:** "Looking for Me" (Holton HR 523 A)

☐ **LIZ CALENDAR:** "How Many Breaks Can a Broken Heart Stand" (CCR CCR-91090-A)

☐ **PAUL GIBSON:** "Your Daddy Would Be Proud" (Comstock COM 1987-A)

☐ **SCOOTER LEE:** "Shadows in the Night" (Southern Tracks STCD-0013)

☐ **SEAN O'BRIEN:** "I Didn't See You Walk Away" (Overton Lee OLR-45-147)

☐ **KIMBALL WIN:** "No Homecoming" (Townson TO-101-A)

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Most Added Singles

(Singles receiving the most new adds this week)

1. **TRAVIS TRITT**—"Put Some Drive in Your Country"—Warner Brothers
2. **ALAN JACKSON**—"Chasin' That Neon Rainbow"—Arista
3. **LEE ROY PARNELL**—"Family Tree"—Arista

Most Active Singles

(Singles receiving the most reports this week)

1. **RANDY TRAVIS/GEORGE JONES**—"A Few Ole Country Boys"—Warner Brothers
2. **CONWAY TWITTY**—"Crazy in Love"—MCA
3. **HOLLY DUNN**—"You Really Had Me Going"—Warner Brothers

Most Conversions

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

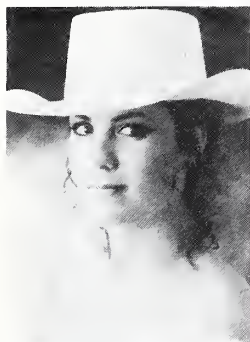
1. **SHENANDOAH**—"Ghost in This House"—Columbia
2. **MARK COLLIE**—"Hardin County Line"—MCA
3. **VINCE GILL**—"Never Knew Lonely"—MCA

Hot Phones

(Singles receiving the most requests)

1. **MARK CHESNUTT**—"Too Cold at Home"—MCA
2. **RANDY TRAVIS & GEORGE JONES**—"A Few Ole Country Boys"—Warner Brothers
3. **THE JUDDS**—"Born to Be Blue"—Curb/RCA

J.D.'s Corner



Holly Dunn

HOLLY DUNN—FUNNY AND ENTERTAINING ON STAGE AND ON RADIO: Country singer/songwriter Holly Dunn, whose career was launched with "Daddy's Hands" (written as a Father's Day present for her dad), was recently the featured guest on Ed Salamon's syndicated radio program, *The Stories Behind the Songs*, which is produced and distributed by Unistar Communications. The one-hour program is slated to begin airing on the weekend of October 20-21.

"I can sing my head off in front of anybody," comments Dunn. "I don't care if there is a million people out there. It doesn't phase me at all. But *talking* and trying to be entertaining is really difficult. Once I stopped trying to be funny and entertaining, I found out that I'm kinda funny and entertaining just being myself."

Dunn was named the Academy of Country Music's Top New Female Vocalist for 1986. A year later she picked up the Horizon Award from the Country Music Association. Dunn's current single, entitled "You Really Had Me Going," holds the #5 slot on the *Cash Box* Top 100 Country Singles Chart.

The Stories Behind the Songs airs on country radio stations coast to coast on the Unistar Radio Network.

KKAJ RADIO CHANGES CHAIRS: Radio station KKAJ recently announced two new changes that will affect their weekly playlist during a brief changeover period. Paul "Cannon" Rhodes assumes duties as program director, and "Adequate Al" Hamilton has been named music director. KKAJ Radio is based in Ardmore, Oklahoma and operates on a heavy, medium and light-rotation playlist.

VOICE OF AMERICA music director Judy Massa, who has already contributed extensively to spreading the message of American country music around the world, has come up with a brand new programming initiative. On her weekly program, *Country Music USA*, she has asked her listeners to send in the one question that they would most like to ask their favorite country artist. During Massa's recent visit in Nashville (for the CMA Awards), she personally asked the questions and recorded the artists' answers. Upon her return to VOA's Washington studios, Massa will air them on her popular show. Massa and VOA state that the new programming addition will be an unique and wonderful opportunity for listeners and country music lovers from China to the USSR to Brazil to England to, at least via the medium of radio, "meet" their favorite artists. VOA's worldwide weekly audience is estimated at 130,000,000.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: H. David Allen, KRKT, Albany, Oregon; Tom "Cat" Reede, WKCV, Warrenton, Virginia; Ronnie Mason, KRME, Hondo, Texas; Tim Morgan, WKEZ, Yorktown, Virginia; and Bill Georgi, KWDJ, Yorktown, California.

(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

BELLAMYS AND AMERICAN AIRLINES TAKE JAM ACROSS AMERICA:

Country music artists the Bellamy Brothers have joined forces with American Airlines, General Rent-a-Car and the Tampa Marriott Airport to take their second annual benefit concert, "The Snake, Rattle & Roll Jam," across the country this fall. Annually scheduled for the third Saturday in October, this year's Jam is set for October 20, at One Pasco Center in San Antonio, Florida, near the duo's home in Dade City. Benefitting a number of non-profit organizations, the Jam originated last year, drawing over 7,500 people and raising approximately \$100,000. Set to appear with the Bellamys at the 1990 concert are country greats Mel McDaniel and Lionel Cartwright, along with local environmental troubadour Dale Crider.

BACK IN TIME

OCTOBER 15—Loretta Lynn makes her first appearance on the Grand Ole Opry (1960); Gene Autry (1969), Chet Atkins and Patsy Cline (1973), and Pee Wee King and Owen Bradley (1974) are elected to the Country Music Hall of Fame.

OCTOBER 16—Jimmie Davis is elected to the Country Music Hall of Fame (1972); Doyle Wilburn dies (1982); Johnnie Lee Wills dies (1984).

OCTOBER 17—Happy Birthday to Earl Thomas Conley (1941); Webb Pierce's "There Stands the Grass," eventually a #1, makes chart debut (1953).

OCTOBER 18—Hank Williams and Billie Jean Jones Eshliman married (1952); Bob Wills is elected to the Country Music Hall of Fame (1968).

OCTOBER 19—Arthur Edward Satherly born (1889); Happy Birthday to Jeannie C. Riley (1945); Hank and Billie Jean Williams repeat their wedding vows on stage in New Orleans (1952).

OCTOBER 20—Happy Birthday to Grandpa Jones (1913); Red Foley, J.L. Frank, Jim Reeves and Steve Sholes elected to the Country Music Hall of Fame (1967); Merle Travis dies (1983).

COUNTRY HOT CUTS

1. **GARTH BROOKS:** "Two of a Kind" *No Fences* (Capitol)
2. **DOUG STONE:** "We Already Agree on Love" *Doug Stone* (Epic)
3. **CONWAY TWITTY:** "What's Another Goodbye" *Crazy in Love* (MCA)
4. **REBA MCENTIRE:** "This Picture" *Rumor Has It* (MCA)
5. **RANDY TRAVIS & TAMMY WYNETTE:** "We're Strangers Again" *Heroes & Friends: Duets* (Warner Brothers)

TOP 10 SINGLES—10 YEARS AGO

1. **DON WILLIAMS:** "I Believe in You" (MCA)
2. **WAYLON JENNINGS:** "Theme From the Dukes of Hazard" (RCA)
3. **WILLIE NELSON & RAY PRICE:** "Faded Love" (Columbia)
4. **WILLIE NELSON:** "On the Road Again" (Columbia)
5. **GEORGE JONES:** "I'm Not Ready Yet" (Epic)
6. **RAZZY BAILEY:** "Loving up a Storm" (RCA)
7. **ANNE MURRAY:** "Could I Have This Dance" (Capitol)
8. **MOE BANDY:** "Yesterday Once More" (Columbia)
9. **THE KENDALLS:** "Put It Off Until Tomorrow" (Ovation)
10. **HANK WILLIAMS JR.:** "Old Habits" (Elektra/Curb)



COLUMBIA RECORDING ARTIST VERN GOSDIN (left) and Ron Huntsman (right) are shown wrapping up a one-hour radio special about Gosdin's life and career. The radio hour will include discussions on the man and his music, highlighting his three Columbia releases: the certified gold album *Chiseled in Stone* (1987), *Alone* (1988) and his current LP *Ten Years of Greatest Hits, Newly Recorded*. The special will be distributed free to all full-time country stations, and is available on compact disc exclusively from Ron Huntsman Entertainment Marketing, at (615) 443-7301. (photo: Beth Gwinn)

AROUND THE ROUTE

BY CAMILLE COMPASIO

SNK'S NEO-GEO SYSTEM went into delivery around mid-May of this year, following its introduction at the ACME convention and I don't have to tell you about its impact in the market and how successful it has become since then. Distributors who might complain about lagging sales invariably will add, "but SNK's NEO-GEO is doing extremely well!" When I spoke with SNK Corporation of America proxy Paul Jacobs (just prior to his departure for the JAMMA convention in Japan) he made note of the original titles that were released with the system (*NAM '75, Magician Lord, Baseball Stars Professional and Top Player's Golf*) and brought to mind SNK's promise to consistently provide additions to the library. Two new titles, *Ninja Combat* and *The Super Spy*, were added in September and are available, free, with every NEO-GEO purchased during the fall season. In addition, ops will get three memory cards, which have the capacity to store up to 27 games, and can be inserted into any of the games in any of the locations, regardless of the time lapse or the area of the country. What's more, the cards will interlink with the NEO-GEO home system (scheduled for debut shortly) so players can always take up where they left off. Paul also told of two more titles that are currently available for purchase (*Cyber-Lip* and *Riding Hero*), and by AMOA time there will be four new additions to the library; namely, *King Of The Monsters, League Bowling, Puzzled?* and *Blue's Journey*. As of AMOA Expo '90, SNK will have 12 available titles for the NEO-GEO system and the library will swell to between 20 and 22 active titles by ACME '91! "The name of the game is good software," he said; and, based on present and future offerings, SNK is going forward with its commitment to continuously enhance the NEO-GEO system library.

HELLO STEVE! Former Midway exec Steve Blattspieler has joined Irem in the newly created position of vice president of sales. He is based at the firm's Redmond, Washington facilities and was just about getting settled into his new Seattle residence when we spoke. Good luck in your new post, Steve!

AMO A EXPO '90 AWARDS SHOW. We've been trying to keep you as up to date as possible on the entertainers who will be performing (or making an appearance) at the Expo Awards Show. As previously reported, the bill includes Peter Noone, emcee; the Everly Bros. and Travis Tritt, plus

The Texas Tornados (whose members include Freddy Fender) and The Commodores, who have since been added to the lineup. Kenny Rogers will come in just to accept his jukebox legends award. From what AMOA's record label liaison Sam Atchley tells us there are at least two or more acts to be added.

GETTING IT TOGETHER. Made a quick call to Marty Glazman, president of Kaneko USA Ltd. (*Cash Box*, 9/29/90) who is busily setting up shop in the firm's new found facilities. Address is: 1370 Busch Parkway, Buffalo Grove, IL 60089. Phone number is: 708-808-1370. There's still a little more work to be done but he plans to be all settled in before too long.

OPERATOR DIALOGUE. Weather plays a major role for many city operators during the summer season. When the temperature gets too high city dwellers flee to the countryside or surrounding areas for relief. This year, Chicago experienced a rather cool summer and Western Automatic Music, for one, found that locations on the route did not report the usual summer doldrums decline in business. Collections held pretty steady. Proxy Kem Thom noted that basketball games, which had been on such a high for some time, had dropped in revenue (hopefully, to get back up in the fall). For the past several months his street locations have been doing terrific business with skee-balls and, most recently, air hockey games have been making some noise on the street. What are the key high earnings pieces on the Western Automatic route? "As I see it, music has really been holding things together for the operator, particularly CD jukeboxes," Kem observed. "In the past year we have bought CD machines only and they're doing very well. Pool tables are next," he added. "They've been very strong, especially since we upped our pricing to 75 cents and one dollar. Taverns are looking for player active, participation games," he pointed out, noting that the air hockey machines are starting to make an impact." On the subject of video gaming machines, he cited so many plus factors and told us he would like to see them legalized in Illinois. On a personal note, Kem and his lovely wife, Sue, will be the parents of the groom, on October 20, when their youngest son, Robert (newest member of the Western Automatic Music team) and his fiancée, Marita, get married! *Cash Box* felicitations to the soon-to-be-wed couple!

Valley's Fifth World Darts Championships Underway

CHICAGO—Regional competition in Valley Recreation's fifth annual Electronic Darts World Championships began on Oct. 1 and will continue through Feb. 17, 1991, when at least one man and one woman from each region will win an expenses paid trip to compete in the North American Championships at the Imperial Hotel in Las Vegas on March 23. The winning players will be feted at a welcome party on Friday, March 22 and then play in a mix of mini tournaments before they compete for U.S.A. Team selection the next day.

Officials from Valley Recreation Products will meet with operators and distributors at the Imperial Hotel to watch the championships, which will coincide with the ACME '91 con-

vention that is being held at the Bally Hotel. An "Austrian" theme will prevail, since the 1991 Team U.S.A. will travel to Austria in late May to compete in the World Championship event and to also play in various local matches. NSM/Lowen (Bingen, Germany), the European distributor of Valley Royal Darts, together with Fun World, the Austrian representative, will co-host the event.

Meanwhile, the 1990 Team U.S.A., composed of Brad Halley, Jimmy Damore, Patty Carson and Jaqueline Ross, departed for Germany where they will participate in various matches against German dart players in different locales before traveling to Munich to continue their tour.

19 YEARS AGO IN CASH BOX

MOA EXECUTIVE VEEPEE FRED GRANGER announced that famed country artist Buck Owens, his Buckaroos and other artists in his company, will perform their revue at the Oct. 17 MOA Expo '71 banquet show...Nutting Industries Ltd. of Milwaukee has changed its name to Milwaukee Coin Industries Ltd. to emphasize its intent to concentrate solely on coin-op games, commencing with its initial entry *Super Red Baron*...*Sea Ray* is the latest 2-player flipper from Bally and it's packed with "more features than you usually find in a 4-player!"...As the trade gears up for this year's MOA convention, Oct. 15-17 at the Sherman House in Chicago, word has spread about the increased interest displayed by the record community. A number of labels will be exhibiting and/or participating. Among winners of this year's jukebox awards Charlie Pride (artist of the year-RCA); Dawn artists of the year-Bell; and "Rose Garden" by Lynn Anderson (Columbia) as "record of the year"...Chicago Mayor Richard J. Daley, U.S. Senator Robert Taft, Jr. (Ohio) and ABC-TV newscaster Harry Reasoner are among the prominent speakers who will address the 26th annual NAMA convention, Oct. 15-18, at the new McCormick Place exhibition hall in Chicago...Coinbiz vet Dick Gilger

has been named district sales manager for Wurlitzer phonographs, covering the upper mid-west territory (previously handled by Bert Davidson who is presently on leave of absence from Wurlitzer) and maintaining his home base in Columbus...*Liberty Bell* is the latest United 6-player shuffle alley released by Williams...Grand Rapids, Michigan, home town of the AMI music box, provided the setting for the premier by Rowe Int'l. of its 1971 *Superstar* line of phonographs, which offers four differently designed cabinets, including the furniture style *Bourbon Street* and *Monterey* along with the dazzling *Silver Sage* and *Lavender Ladies*...Chicago Dynamic Industries, Inc. announced the appointment of Charles (Chuck) Arnold as marketing manager-coin machines division...Sam Stern of the Williams Electronics, Inc. division of Seeburg, has been named president and chief operating officer of the Seeburg Corporation, succeeding Lou Nicastro who continues as chairman and chief executive officer...The Model 3600 *Super Star* was warmly applauded by representatives of the Wurlitzer Company's distributor network who attended the factory's product introduction and sales meeting at the Royal Hawaiian Hotel in Honolulu.

INDUSTRY CALENDAR 1990

October 11-13: NAMA (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual national convention.

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



West Virginia Association (WVMVA) Hosts A 'Super' Show!

CHICAGO—The 36th annual West Virginia Music & Vending Assn. state convention and trade show took place Sept. 13-15 at the Ramada Inn Convention Center in Charleston, West Virginia, with an agenda that focused on lively business sessions, an outstanding display of equipment and a full circle of social activities. The event was well attended and rated as one of the best organized and most successful

held in the Tri-State area for quite some time.

The proposed legalization of video poker machines in the state of West Virginia was the main topic of discussion at the Saturday morning business meeting. Hopes are high that the legislation will pass and be implemented by the first of the year. The type of video poker machines that would be permitted under the law were show-

cased in the Hilltop Distributing, Inc. exhibit for the benefit of the many operators who were not familiar with what the legal equipment looks like. As an additional accommodation (besides the elaborate assortment of equipment on display) Hilltop served hot coffee from its Brewmatic Office Coffee equipment in the exhibit throughout the run of the show.

Attending operators and guests en-

joyed a Nite At The Races (complete with a Dutch dinner) at one of the local dog racing tracks and a relaxing three-hour dinner cruise aboard the four-deck riverboat, The West Virginia Belle, where entertainment was provided along with a prime rib dinner and the opportunity for a lot of fun and socializing.



A view of the colorfully decorated Hilltop Distg., Inc. exhibit, which featured a wide array of equipment and was among the most popular attractions at the West Virginia state show.



Hilltop's Doug Wilson (r), relaxing with shipmates Nick Raleigh, Rick Anderson and Rainie Anderson as they set sail into the moonlight! Life jackets, anyone?



Pictured as they visited the Hilltop booth are (l-r) Leoma Ballard, secretary of the West Virginia association and Kenny Price of Price Music who is WVMVA president.



Isn't it romantic? Several musicians and singers provided entertainment for West Virginia ops and their spouses to create just the right mood during the dinner cruise.



On board The West Virginia Belle as the dinner cruise is about to start are (l-r) Kenny Reppert of I.G.T. and Richard Paxton of Mountain State Vending, either talking shop or charting the course!



Getting back to dry land, this is another shot of the spacious Hilltop Dist. exhibit where (l-r) David Rubenstein of Merit Ind. and Kenny Price of Price Music are checking out some of the equipment.

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Classified Ads Close TUESDAY

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SEGA: Golden Axe; Gain Ground; Crackdown; E-Swat. TEHKAN: Tecmo Bowl. WILLIAMS: Narc. TAITO: U.S. Classic C/T. FLIPPERS: DATA EAST: Playboy; Monday Night Football. GOTTLIEB: Bone Buster. USED KITS: Arch Rivals H; Bloody Wolf H; Cabal H; Castle of Dragon H; Championship Bowling V; Crime Fighter; Cyberball H; Heavy Barrel V; Kung Fu Masters H; Leader Board Golf S; Ninja Gaiden H; E-Swat; Dynamite Duke H; 50 Caliber V; Willow S; Superman H; Tecmo Knight H; Nastar Warriot H; Omega Fighter V; P 47 H; Bottom of the Ninth H; Buster Bros.; Dragon Breed; Golden Axe H; Plotting H; Rally Bike V; Showdown H; Ring King V; Sly Spy H; V Ball H; Wrestle War V; 88 Games H; UN Squadron S; Block-out H; Super Champion Baseball H; Midnight Resistance H. Call Celie or Naomi for lowest prices on best used games anywhere and Darren in Parts for used kits, old and new P.C. boards. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506.

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