

THE MUSIC TRADE MAGAZINE

# CASH BOX

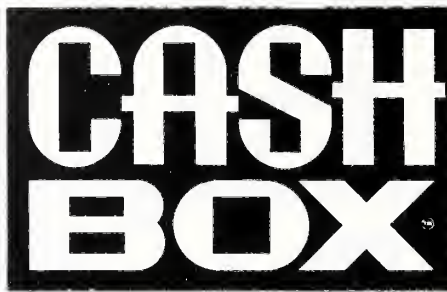
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TRIXTER



THE MUSIC TRADE MAGAZINE

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**COVER STORY**

**TRIXTER**

BY ALEX HENDERSON

TRIXTER, A HARD ROCK OUTFIT FROM PARAMUS, NEW JERSEY, is making its presence felt in the areas of radio, video and live shows. Trixter is making its way up the national pop charts with its self-titled debut album on Mechanic/MCA Records and its current single, "Give It To Me Good." The band's video for that single, meanwhile, is enjoying heavy rotation on MTV—which has received quite a few requests for the video. And in terms of live performances, the band is presently receiving exposure as the opening act on an American tour with Don Dokken—who is touring as a solo artist. Recently, Trixter headlined a sold-out show at the famous Whiskey nightclub in Hollywood, California. Trixter's live show includes "One In A Million," which is being released as the band's next single.

Trixter is an example of MCA Records' increased hard rock and metal roster—which also includes Sweet F.A., Pretty Boy Floyd, Bang Tango, Steelheart, Guy Mann-Dude and Cold Sweat.

**NUMBER ONES**

**POP SINGLE**

Love Takes Time  
Mariah Carey  
(COLUMBIA)

**R&B SINGLE**

I'm Your Baby Tonight  
Whitney Houston  
(ARISTA)

**COUNTRY SINGLE**

The Nights Too Long  
Patty Loveless  
(MCA)

**TEXAS LATIN**

Tu Amigo  
Bronco  
(FONOVISIA)

**POP ALBUM**

To The Extreme  
Vanilla Ice  
(SBK)

**R&B ALBUM**

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

**COUNTRY ALBUM**

No Fences  
Garth Brooks  
(CAPITOL)

**DANCE/RAP ALBUM**

Doin' The Do  
Betty Boo  
(SIRE/REPRISE)

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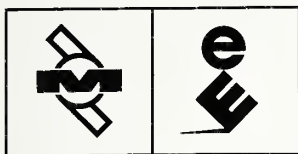
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**ALPHABETSOUP:** MCA and BMG have signed a new international agreement for the distribution and licensing of MCA, Geffen and GRP Records. The licensing agreement is worldwide outside of North America, the U.K., Germany and Japan. MCA, which recently formed a Japanese company with JVC and VMI, intends to establish its own company in Germany, to be distributed by BMG.



MUTE/ELEKTRA

**MUTE POINT:** Mute Records, a U.K.-based indie, has signed an American licensing, pressing and distribution deal with Elektra Entertainment, ending its association with Enigma. Artists covered by the agreement—currently including Nick Cave, Renegade Soundwave, Inspiral Carpets, Fortran 6 and Easy—will be directly marketed and promoted by Elektra as direct signings to the new Mute/Elektra imprint. Another part of the package is a pressing and distribution deal, which will allow Mute's U.S. offices to promote and market product that Elektra will press and distribute through WEA, including releases by Crime & the City Solution and Diamanda Galas, as well as reissues of selected back catalog items. Mute/U.K. artists with previously existing licensing deals with other U.S. labels will not be affected by the Elektra pact.

**LENNON & McCARTNEY (HAS A NICE RING TO IT):** The Unistar Radio Networks will broadcast the last interview ever done by John Lennon, recorded hours before his Dec. 8, 1980 murder, as part of a four-hour radio special. Listen for it Dec. 14-16, the same period that will find Unistar airing *Paul McCartney: Yesterday and Today*, a three-hour show featuring a new interview with Lennon's old writing partner.

**UP THE COAST:** No, it's not too early to start getting ready for next year's NARM Convention. It takes place March 22-25 at the San Francisco Hilton. Logically, "Bridging the Future" is the theme of the 33rd annual shebang.

**WHAT, NO 8-TRACKS?** According to a recent survey of teenagers, the 13-19 set prefers cassettes to CDs and LPs, with more than 41% admitting to buying a prerecorded cassette in the month prior to the survey (done by Northbrook, Ill.'s Teenage Re-

search Unlimited). The study projects that today's 27.4 million teens will spend \$79 billion dollars this year. We hope they don't spend it all in one place.

**AND WE DON'T MEAN KLAUS:** Barbie, the doll, has signed a recording contract with Rincon Recordings. That's right, Barbie. The doll. Look for her album in January. Her single, a duet with Shari Belafonte (would we make this up?), will debut this week at the Barbie Children's Summit in New York City. See ya there.

**WRITE ON:** The National Academy of Songwriters' fifth annual benefit concert will gather Jackson Browne, Tony Orlando, Dwight Yoakam, the Association and others at L.A.'s Wilshire-Ebell Theatre, Nov. 28th, where the Motown songwriting team of Barrett Strong and Norman Whitfield will be honored with a Lifetime Achievement Award. Paul Reiser is set to host and a whole mess of hit-making songwriters are expected to be on hand.

**TAMPA RESISTANT:** Are you interested in the gruesome details of "Economic Uncertainty in the '90s"? Sign up for *Performance Magazine's* 11th annual convention, which will address that issue as it relates to the concert industry in Tampa Feb. 7-10 Call (817) 877-4273.

**OTHER STUFF OF MODERATE TO EXTREME INTEREST:** Joe Walsh will host a live three-hour pre-Christmas radio party, *The Radio Free Walsh Pre-Christmas Special*, Dec. 7, distributed by RBM Productions... Richie Havens will be reissuing many of his old albums, originally released under his Stormy Forest imprint, as well as some previously-unreleased material, on his new Five Star Recordings label... *Feelin' the Blues* is the name of a 1991 calendar, stuffed with blues photos and information, on sale to benefit Clarksdale, Miss.'s Delta Blues Museum. It retails for \$15 and is well worth your while... Dr. Christian Horton will teach a course called "The Music of Africa: Living Traditions, Contemporary Rhythms" as part of the UCLA Extension series. We're talking 10 Mondays beginning Jan. 16; call (213) 825-9064 for registration information... Are you interested in an album by a bunch of singing waiters? Then you're interested in *Max's Garden*, a tape/CD of the singing servers of San Francisco's Max's Opera Cafe. There are 11 Max's restaurants in the Bay Area, and all of them will sell the thing, to benefit the STOP AIDS Project... Vanilla Ice will play himself in the next Teenage Mutant Ninja Turtles movie. You read it here first.

## EXECUTIVES ON THE MOVE

■ **Ruben Rodriguez**, most recently senior vice president, black music for CBS has been named senior vice president, urban music at Elektra Entertainment and has entered into a joint venture with Elektra as president and CEO of an as-yet-unnamed label. Said Elektra chairman Bob Krasnow, "As the last few years have shown us, the sounds of the city—from rap to funk to urban contemporary—are constantly changing and defying preconceptions. Ruben has helped shape the public's awareness of the many forms of black music. I believe his far-sighted vision will mesh happily with Elektra's musical philosophy and on-going commitment to urban music." ■ **MCA Records** has named **Jonathan Coffino** vice president, sales and field marketing. In his new capacity, Coffino will oversee the day-to-day relationship between MCA Records and its retail accounts, evaluate their performance and potential and explore new ways to maximize sales. Coffino comes to MCA from the Albany, New York-based **Trans World Music Corp.**, for which he most recently held the position of senior director, Video Division. ■ **Merlin Bobb** has been appointed senior vice president of A&R for **East West America**, a division of **Atlantic Records**. In his new capacity, Bobb will be involved in all aspects of East West America's A&R activities, while continuing his A&R responsibilities for Atlantic's Black Music Department for previously signed talent. Bobb joined Atlantic in 1986 as director of Black music A&R and was promoted to vice president of A&R for Atlantic's Black Music Division in April 1988. ■ **Tim Devine** has been promoted to vice president, A&R for **Capitol Records**. Devine joined Capitol in 1987 as associate director of A&R before being promoted to senior director of A&R. Prior to joining Capitol, Devine was director of artist development for MCA Records—which he joined after acting as product manager for **Warner Bros. Records**. ■ **RCA Records** has promoted **Bonnie Goldner** to the post of vice president, promotion/trade relations from her previous job as senior director, promotion/trade relations. She has been in RCA's promotion department for 10 years. And **Geary Tanner**, most recently RCA senior director, pop promotion, has been promoted to vice president, national promotion. ■ **Chamelon Music Group** has promoted **Angela Lang**, formerly media coordinator, to the newly-created position of manager, media & artist relations. Lang will continue reporting to **Barbara Shelley**, vice president of media & artist relations. Before joining Chamelon, Lang was the office manager at **I.R.S. Records**. ■ **Columbia Records** has promoted **Dana Keil** to associate director, national secondary promotion. She has been promotion manager, secondary markets since 1988. ■ **CBS Records** has promoted **Barbara Warnock** to director, print media, making her responsible for the planning of all CBS Records' artists' print advertising. And ■ **CBS Music Video Enterprises** has appointed **Jeb Brien** vice president, production. He has been an independent director for the past two years, directing videos for Mariah Carey and Harry Connick, Jr., among others. ■ **Middleberg & Rosso** is the name of the new public relations/ad agency formed by **Don Middleberg** and **Wayne Rosso**, who have led their own agencies to this point. ■ **Juggler Records** has hired **Shirley Carlson** as promotion associate and **Dina Cole-Taylor** as an A&R associate. ■ **Suki Sir** has been appointed director, national sales for **Enigma Entertainment**. In her new capacity, Sir will supervise a staff of nine. Sir joins Enigma after spending three years as national sales coordinator for **Elektra Entertainment**. ■ **Tim Dubois**, vice president/general manager of **Arista Records Nashville**, has announced the promotions of **Allen Butler**, formerly director of national country promotion, to senior director of national promotion and artist development and **Mike Dungan**, formerly Midwest regional marketing director, to national director of marketing and sales, Nashville—a position previously held by the departing **Phran Schwartz**. ■ **Carol Marrujo de O'Hara** has been named national publicity materials manager for Warner Bros. Records. Marrujo joined the company in 1983 as publicity materials coordinator—a position she held until this appointment.



Rodriguez



Coffino



Bobb



Devine



Goldner



Tanner



Lang

# TOP 100 SINGLES

November 24, 1990



#1 Single: Mariah Carey



High Debut: Janet Jackson #64



To Watch: Phil Collins #30

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼			
<b>1</b>	<b>LOVE TAKES TIME</b> (Columbia 38T-73455)			Mariah Carey	<b>1</b>	<b>51</b>	<b>JUST ANOTHER DREAM</b> (Polydor 877 962-4)	Cathy Dennis	55	4
<b>2</b>	<b>MORE THAN WORDS CAN SAY</b> (EMI 50324)			Allas	<b>2</b>	<b>52</b>	<b>I WANNA GET WITH U</b> (MCA 53928)	Guy	65	2
<b>3</b>	<b>GROOVE IS IN THE HEART</b> (Elektra 4-64934)			Deee-Lite	<b>5</b>	<b>10</b>	<b>I'M NOT IN LOVE</b> (Epic 34T-73636)	Will To Power	73	2
<b>4</b>	<b>I'M YOUR BABY TONIGHT</b> (Arista 2108)			Whitney Houston	<b>9</b>	<b>6</b>	<b>LOVE AND AFFECTION</b> (DGC 4-19689)	Nelson	38	19
<b>5</b>	<b>SOMETHING TO BELIEVE IN</b> (Enigma/Capitol 44617)			Poison	<b>7</b>	<b>8</b>	<b>ON THE WAY UP</b> (Chrysalis 23497)	Ella Fiorillo	49	9
<b>6</b>	<b>BECAUSE I LOVE YOU</b> (L.M.R./RCA 2724-4-RS)			Stevie B	<b>13</b>	<b>8</b>	<b>DOES SHE LOVE THAT MAN</b> (A&M 75021-7437-4)	Breathe Feat./David Gasper	63	3
<b>7</b>	<b>FROM A DISTANCE</b> (Atlantic 87820)			Bette Midler	<b>12</b>	<b>8</b>	<b>NEW POWER GENERATION</b> (Paisley Park/Warner Bros. A-4515)	Prince	54	6
<b>8</b>	<b>PRAY</b> (Capitol 44609)			M.C. Hammer	<b>3</b>	<b>11</b>	<b>SOMETHING HAPPENED ON THE WAY TO HEAVEN</b> (Atlantic 87885)			
<b>9</b>	<b>FEELS GOOD</b> (Wing/Polydor 877 436-4)			Tony! Toni! Tone	<b>11</b>	<b>12</b>		Phil Collins	41	17
<b>10</b>	<b>ICE ICE BABY</b> (SBK 4JM-07335)			Vanilla Ice	<b>4</b>	<b>12</b>	<b>ANYTHING IS POSSIBLE</b> (Atlantic 87793)	Debbie Gibson	68	2
<b>11</b>	<b>I DON'T HAVE THE HEART</b> (Warner Bros. 4-19911)			James Ingram	<b>8</b>	<b>16</b>	<b>NEW YORK MINUTE</b> (Geffen 4-19660)	Don Henley	70	2
<b>12</b>	<b>SO CLOSE</b> (Arista)			Hall & Oats	<b>15</b>	<b>9</b>	<b>HARD TO HANDLE</b> (Def American 4-19668)	The Black Crowes	67	4
<b>13</b>	<b>IMPULSIVE</b> (SBK 4JM-07337)			Wilson Phillips	<b>19</b>	<b>7</b>	<b>GENTLE</b> (Island 422-989482)	Dino	76	3
<b>14</b>	<b>THE WAY YOU DO THE THINGS YOU DO</b> (Virgin 4-98978)			UB40	<b>22</b>	<b>9</b>	<b>YOU'RE AMAZING</b> (EMI 4JM-50338)	Robert Palmer	69	2
<b>15</b>	<b>HIPPY CHICK</b> (Atco 4-98908)			Soho	<b>17</b>	<b>11</b>	<b>LOVE WILL NEVER DO (WITHOUT YOU)</b> (A&M 15387)	Janet Jackson	DEBUT	
<b>16</b>	<b>STRANDED</b> (Capitol NR44621)			Heart	<b>21</b>	<b>10</b>	<b>FLY TO THE ANGELS</b> (Chrysalis 23527)	Slaughter	64	14
<b>17</b>	<b>GIVING YOU THE BENEFIT</b> (MCA 79079)			Pebbles	<b>6</b>	<b>15</b>	<b>SAY A PRAYER</b> (A&M 1519)	Breathe	43	14
<b>18</b>	<b>KNOCKIN' BOOTS</b> (Epic 34-73450)			Candyman	<b>10</b>	<b>12</b>	<b>GONNA MAKE YOU SWEAT</b> (Columbia 38-73604)			
<b>19</b>	<b>FREEDOM 90'</b> (Columbia 38T-73559)			George Michael	<b>24</b>	<b>5</b>		C&C Music Factory Feat./Freedom Williams	DEBUT	
<b>20</b>	<b>MIRACLE</b> (Mercury/Polygram 878392-7)			Jon Bon Jovi	<b>23</b>	<b>7</b>	<b>DISAPPEAR</b> (Atlantic 4-87784)	Inxs	DEBUT	
<b>21</b>	<b>HIGH ENOUGH</b> (Warner Bros. 19570)			Damn Yankees	<b>26</b>	<b>10</b>	<b>ME-U=BLUE</b> (MCA 53945)	Glen Medeiros	74	4
<b>22</b>	<b>TOM'S DINER</b> (A&M 15297)			D.N.A. Feat./Suzanne Vega	<b>32</b>	<b>8</b>	<b>IF YOU NEEDED SOMEBODY</b> (Atco 98914)	Bad Company	75	3
<b>23</b>	<b>WIGGLE IT</b> (Charisma/Cutting CR237)			2 In A Room	<b>29</b>	<b>8</b>	<b>TICK TOCK</b> (Epic ZSK73578)	The Vaughn Brothers	50	6
<b>24</b>	<b>BLACK CAT</b> (A&M 1477)			Janet Jackson	<b>14</b>	<b>12</b>	<b>I SAW RED</b> (Columbia 73597)	Warrant	DEBUT	
<b>25</b>	<b>MY LOVE IS A FIRE</b> (Capitol 44634)			Donny Osmond	<b>33</b>	<b>7</b>	<b>THE SHOOP SHOOP SONG (IT'S IN HIS KISS)</b> (Geffen 4-19659)	Cher	77	2
<b>26</b>	<b>CAN'T STOP</b> (Virgin 4-98961)			After 7	<b>16</b>	<b>17</b>	<b>YOU GOTTA LOVE SOMEONE</b> (MCA 53953)	Elton John	DEBUT	
<b>27</b>	<b>THINK</b> (Reprise/Tommy Boy 7-19591)			Information Society	<b>34</b>	<b>9</b>	<b>WORLD IN MY EYES</b> (Sire/Warner Bros. 21735)	Depeche Mode	DEBUT	
<b>28</b>	<b>B.B.D.(I THOUGHT IT WAS ME)</b> (MCA 53897)			Bell Biv DeVoe	<b>35</b>	<b>6</b>	<b>SO HARD</b> (EMI 50329)	Pet Shop Boys	66	5
<b>29</b>	<b>SENSITIVITY</b> (MCA 53932)			Ralph Tresvant	<b>42</b>	<b>3</b>	<b>DO ME</b> (MCA 53848)	Bell Biv DeVoe	57	21
<b>30</b>	<b>HANG IN LONG ENOUGH</b> (Atlantic 4-87800)			Phil Collins	<b>45</b>	<b>3</b>	<b>ROMEO</b> (Island 780127)	Dino	58	16
<b>31</b>	<b>CHERRY PIE</b> (Columbia 38T-73510)			Warrant	<b>18</b>	<b>12</b>	<b>EACH AND EVERY TIME</b> (Atco 4-98908)	Sweet Sensation	61	6
<b>32</b>	<b>MILES AWAY</b> (Atlantic 4-87820)			Winger	<b>39</b>	<b>7</b>	<b>FALLING TO PIECES</b> (Slash/Reprise 4-19563)	Falth No More	80	2
<b>33</b>	<b>ONE &amp; ONLY MAN</b> (Virgin 98892)			Steve Winwood	<b>40</b>	<b>4</b>	<b>BLAZE OF GLORY</b> (Mercury/Polygram 875896-4)	Jon Bon Jovi	62	19
<b>34</b>	<b>JOEY</b> (I.R.S. 73014)			Concrete Blonde	<b>20</b>	<b>14</b>	<b>THIEVES IN THE TEMPLE</b> (Paisley Park/Warner Bros. 19751)	Prince	60	17
<b>35</b>	<b>EVERYBODY EVERYBODY</b> (RCA 2221)			Black Box	<b>25</b>	<b>16</b>	<b>NEVER ENOUGH</b> (Elektra 4-64931)	The Cure	72	3
<b>36</b>	<b>LYIN' TO MYSELF</b> (Enigma 73554)			David Cassidy	<b>27</b>	<b>10</b>	<b>OH GIRL</b> (Columbia 38-73377)	Paul Young	79	19
<b>37</b>	<b>JUSTIFY MY LOVE</b> (Sire/Warner Bros. 19485)			Madonna	<b>47</b>	<b>2</b>	<b>I'M FREE</b> (Big Life/Mercury 877 568-4)	The Soup Dragons	DEBUT	
<b>38</b>	<b>SUICIDE BLONDE</b> (Atlantic 7-87860)			Inxs	<b>28</b>	<b>12</b>	<b>LOVE IS A KILLER</b> (Capitol 50332)	Vixen	71	4
<b>39</b>	<b>HEART LIKE A WHEEL</b> (A&M 75021-2336-1)			Human League	<b>30</b>	<b>10</b>	<b>THE GHETTO</b> (Jive/RCA 1414)	Too Short	DEBUT	
<b>40</b>	<b>AND SO IT GOES</b> (Columbia 38T-73602)			Billy Joel	<b>46</b>	<b>6</b>	<b>DOIN' THE DO</b> (Sire/Reprise 4-19570)	Betty Boo	82	3
<b>41</b>	<b>MISSUNDERSTANDING</b> (Warner Bros. 4-19590)			Al B. Sure!	<b>44</b>	<b>6</b>	<b>RELEASE ME</b> (SBK 4JM-07327)	Wilson Phillips	86	22
<b>42</b>	<b>FAIRWEATHER FRIEND</b> (Motown 2049)			Johnny Gill	<b>48</b>	<b>5</b>	<b>DIRTY CASH (MONEY TALKS)</b> (Mercury 875 802-7)	The Adventures Of Stevie V	88	18
<b>45</b>	<b>AFTER THE RAIN</b> (DGC 19667)			Nelson	<b>52</b>	<b>4</b>	<b>POLICY OF THE TRUTH</b> (Sire/Warner Bros. 4-19842)	Depeche Mode	78	15
<b>44</b>	<b>THE FIRST TIME</b> (Columbia 38-73502)			Surface	<b>59</b>	<b>3</b>	<b>THIS IS THE RIGHT TIME</b> (Arista 2049)	Lisa Stansfield	89	15
<b>45</b>	<b>LIVIN IN THE LIGHT</b> (EMI 50286)			Caron Wheeler	<b>51</b>	<b>8</b>	<b>LET'S IT TRY AGAIN</b> (Columbia 73443)	New Kids On The Block	87	8
<b>46</b>	<b>FOR YOU</b> (MCA 53935)			The Outfield	<b>53</b>	<b>5</b>	<b>THE BOOMIN' SYSTEM</b> (Def Jam/Columbia 38-7357)	L.L. Cool J	91	8
<b>47</b>	<b>PRAYING FOR TIME</b> (Columbia 38-73512)			George Michael	<b>36</b>	<b>13</b>	<b>HAVE YOU SEEN HER</b> (Capitol 44573)	M.C. Hammer	95	22
<b>48</b>	<b>UNCHAINED MELODY</b> (Polydor 871882-7)			Righteous Brothers	<b>31</b>	<b>14</b>	<b>LOVE IS A RITUAL</b> (A&M 1525)	Styx	90	5
<b>49</b>	<b>WHEREVER WOULD I BE</b> (Epic 73580)			Cheap Trick	<b>56</b>	<b>5</b>	<b>MY MY MY</b> (Motown 2033)	Johnny Gill	81	16
<b>50</b>	<b>CLOSE TO YOU</b> (Charisma 4-98951)			Maxi Priest	<b>37</b>	<b>21</b>	<b>LOVE IS A ROCK</b> (Epic ESK73540)	R.E.O. Speedwagon	83	8
							<b>DON'T YOU WANNA BE MINE</b> (A&M 1526)	Denise Lopez	84	3
							<b>TONIGHT</b> (Columbia 38-73461)	New Kids On The Block	96	19

Kate (left) and Anna McGarrigle



**IN FROM THE CULT:** There are certain artists that everybody seems to like but record companies don't know quite what to do with. You know the kind of people I'm talking about: Loudon Wainwright III, John Prine, Maria Muldaur, the Roches, John Fahey, David Bromberg, Tom Rush, Bonnie Raitt, Leo Kottke, Leon Redbone, Kate and Anna McGarrigle...

Not quite folkies, but not *not* folkies; too old to appeal to kids, too young to be on Bob Hope specials; too good to sell many records or to draw much more than a loyal (real, real loyal) following. Every once in a while one of those artists gets lucky and explodes: ka-boom. Like Raitt. Or moves to Europe. Like Wainwright. Or starts a label. Like Prine. But what they all do is keep performing, keep plugging away for the very act of music-making. For these are not pop stars, these are musicians.

Private Music, which began life as a new age label, has been rescuing some of this fine talent from the bottomless abyss of the formerly-recording (*pace* Donald Barthelme). First Kottke. Then Redbone. And now the McGarrigles, whose tight harmonies and wise observations about life and love haven't been heard on an album in seven years. *Heartbeats Accelerating*, the Canadian sisters' tender and pretty and sad new Private Music album, rectifies that.

"I know I hear a lot of people who are folkies, and have been for the last 20 years, saying, 'Oh, you know, it's our turn again,'" said Anna McGarrigle during a break in the recording. "I don't think Kate and I feel that way; we don't ever change that much from what we originally did and we're not true folkies anyway.

"It's not that we don't change, I think our songwriting styles sort of go up and down, depending on the times and depending on our moods. But, essentially, I think we always go back to the same old instrumentation, which is more of an acoustic sound than a bank of synthesizers, although we have used synthesizers. We've been using accordions for years, when people thought they weren't all groovy, and now we don't have many on our new things simply because every time you turn the radio on there's an accordion. It's the same thing with fiddles now."

Anna added that, in a way, she and her sister have been disappointed with the record business. But then she qualified that:

"Maybe we were just surprised that anybody would want to sign us at all. It's not that we didn't sing for most of our lives, but we were signed later—I think I was 28 or 29 when we were making our first record. At that point I thought I was going to be an artist, and Kate had sort of been in science. It was like a late career to go into music, so I guess we've always been surprised and happy that people liked anything we did.

"But it is frustrating, and that is, I guess, from the point of view of the record company, when they would expect you to do better than you did. But you can't make people love something."

**GO FIGURE:** In my never-ending quest to sniff out trends in the music industry, I offer you this: Wynton Marsalis's last album was subtitled *Standards, Volume 3*. It was, however, his second released volume of standards. The new Travelling Wilburys album is titled *Volume 3*. It is, of course, their second album. *The Best of Tom Ze*, an interesting compilation of songs by a Brazilian art-rock, is the third in David Byrne's *Brazil Classics* line. That's right: it's sub-titled *Brazil Classics 4*.

—LEE JESKE

## NEW FACES

### G Love E



#### MOST MUSIC LOVERS CAME TO KNOW

rapper G Love E through his blistering rap that helped update the recent Was (Not Was) cover of The Temptations' classic, "Papa Was A Rolling Stone." The young rapper, who began deejaying at house parties in 1977, has been perfecting his craft for years, however, with the hard work paying off in 1988 when he met Marvin Young (a.k.a. Young MC). The two polished up some of G's ideas, did a few demos and eventually signed G Love to Young MC's Young Man Moving Productions. Before recording his Chrysalis debut, *Chillin' On the G Spot*, the young rapper toured the U.S. and U.K. with Tone Loc, Young MC and others. The album, which took roughly a year to complete, ranges from hardcore ("Give the People") to infectious dance ("Dance Baby") and all are pulled from G Love E's personal experiences. Whether

contributing his talent to the work of others, or expressing himself, G Love E has already established himself as one of the most promising young rappers to come on the pop scene. ○

## Annabouboula

BY ALEX HENDERSON

**ANNABOUBOULA'S CONTRIBUTION TO THE WORLD BEAT REVOLUTION** uses Greek music as a foundation. Greek-Americans Anna Paidoussi (vocals), George Sempepos (guitars, synthesizers, drum machine programming) and Chris Lawrence (clarinet, drum machine programming, sequencing)—who comprise Annabouboula—fuse elements of techno-funk, hip-hop and psychedelic rock with Greek belly dance and *rembetiko* music on their haunting debut album on Shanachie Records, *In The Baths Of Constantinople*. The album ranges from an interpretation of the traditional belly dance song "Hamam" to originals like "I'm Not A Little Girl" and "Let's Go To Jail."

"We wanted to inject some sort of feeling into the Greek pop scene," Sempepos explains. "People in Greece who are listening to any contemporary music don't pay any attention to their own music. There's a really strict dividing line. We wanted to show that you could take elements of Greek music and play them in a way that would make sense to audiences anywhere in the world. What we're doing is as unusual in Greece as it is anywhere outside of there—maybe more unusual.

## Eyes

BY ALEX HENDERSON

**FOR JEFF SCOTT SOTO, EYES IS A CHANGE OF PACE.** The vocalist first made a name for himself as a member of guitarist Yngwie Malmsteen's Rising Force, singing on the albums *Rising Force* and *Marching Out*. The hard rock on Eyes's self-titled debut album on Curb Records is quite different from Malmsteen's classical-influenced metal and fantasy-type lyrics. "They'd always considered me more of the metal kind of singer—part of a heavier, Gothic kind of sound," Soto explains. "Of course, they expected me to follow up on that, and Eyes is not like that."

Besides Soto, members of Eyes include guitarist Steve Dougherty, drummer Andy Damian and bassist Jimmy O'Shea. Soto, Damian and Sougherty produced Eyes with Spencer Proffer, who has worked with W.A.S.P., Quiet Riot, Vixen and Eddie Money. "We're not copying what's hip at the moment or jumping on any bandwagons," Soto says. "We take many elements and combine them into one sound that becomes *our* sound." ○

## LOOKING AHEAD

November 24, 1990 Independent product most likely to reach the Top 100 Pop Singles Chart

1. PRODIGAL BLUES(Chrysalis) . . . . . Billy Idol
2. I'LL GIVE MY LOVE TO YOU(MCA) . . . . . Johnny Gill
3. THE SWALK(DGC) . . . . . Notorius
4. WHERE DOES MY HEART...(Epic) . . . . . Celine Dion
5. JUST A LITTLE BIT LONGER(Charisma) . . . . . Maxi Priest
6. LOVE MAKES THINGS HAPPEN(MCA) . . . . . Pebbles
7. SHELTER ME(Mercury) . . . . . Cinderella
8. THE ONLY ONE I KNOW(RCA) . . . . . The Charlatans UK
9. BETTER NOT TELL HER(Arista) . . . . . Carly Simon
10. HOUSE FULL OF REASONS(Reprise) . . . . . Jude Cole
11. KING OF DREAMS(RCA) . . . . . Deep Purple
12. SOMEDAY(Columbia) . . . . . Mariah Carey
13. CANDY(Virgin) . . . . . Iggy Pop
14. SERIOUS(Capitol) . . . . . Duran Duran
15. AROUND THE WAY GIRL(Def Jam/Columbia) . . . . . L.L. Cool J

## ■ SINGLES

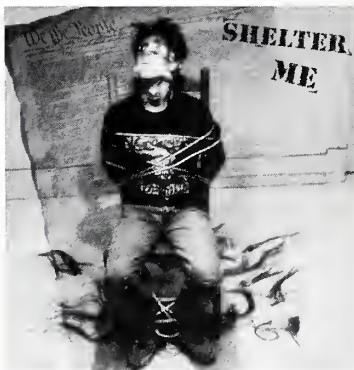
□ **PUBLIC ENEMY:** "Can't Do Nuthin For Ya Man" (Def Jam/Columbia 44 73612)



PUBLIC ENEMY

Flavor Flav handles the chores this time, so it is closer to "911 Is a Joke" than any of the blistering Chuck D. led anthems. But that does not negate the value or impact in the least. Check out the reworked U.K. 12" mix, and the remixes of "Get the F— Outta Dodge" and "Burn Hollywood Burn." Crucial, y'know?

□ **CINDERELLA:** "Shelter Me" (Mercury/PolyGram CDP336)



Philly hard rockers Cinderella take a slick yet gritty approach on the mid-tempo, AOR-friendly "Shelter Me." Tom Keifer wrote the song, and the production was handled by Keifer and John Jansen.

□ **ROXANNE SHANTE:** "Brothers Ain't S\*\*\*\*" (Cold Chillin'/Reprise 4560)

Despite what its title infers, "Brothers Ain't S\*\*\*\*"—the first single from female rapper Roxanne Shante's forthcoming album, *2 Nasty 4 Radio*—probably isn't meant to be a condemnation of all men any more than N.W.A.'s "I Ain't Tha One" or Public Enemy's "Sophisticated Bitch" are dissing women in general. Rather, homegirl is attacking the behavior of *some* men—which includes selling drugs, using women, cheating on their lovers and attempting to buy love. Shante wrote the song with a brother: rapping labelmate Kool G. Rap.

□ **HOUSE OF LORDS:** "Remember My Name" (Simmons/RCA 2736)

House Of Lords has an AOR-friendly power ballad in "Remember My Name," a cut from the rockers' *Sahara* album. Andy Johns and House Of Lords produced the song with Kiss' Gene Simmons (who founded the Simmons label) acting as executive producer.

## ■ ALBUMS

□ **MADONNA:** *The Immaculate Collection* (Sire/Warner Bros. 9 26440-2)

Any extra ink spent on the woman is redundant. Love her or hate her, whether you view her as the salvation or downfall of pop music in the eighties, she was inarguably one of the two or three most crucial players. This collection shows why. Shrewdly crafted pop that at its best was sublime ("Like A Prayer," "Open Your Heart," "Vogue") and at its worst was impossibly hard to escape ("Material Girl," "Lucky Star," "Cherish"). A total of 15 certified hits, with two new ones ("Justify My Love," "Rescue Me") sure to follow suit.

□ **LONESOME VAL:** *Lonesome Val* (Restless/Bar None 7 72642-2)

Without pretension or cutesyness, Val establishes herself as the new princess of country. With a voice that scales ecstasy and heartbreak with ease, she breathes life into songs whose strength is their simplicity. Pick hit: "Lord Help Me."

□ **GEORGE BENSON FEATURING THE COUNT BASIE ORCHESTRA:** *Big Boss Band* (Warner Bros. 9 26295-2)

George Benson's last album, *Tenderly* found the singer/guitarist returning to a more jazz- and jazz/pop-oriented setting after over a decade of aiming at the R&B market with hits like "Give Me The Night," "Turn Your Love Around" and "Inside Love." On the equally jazz/jazz-pop oriented *Big Boss Band*, Benson's expressive vocals and Wes Montgomery-influenced guitar are accompanied by the Count Basie Orchestra—which includes former Basie sidemen but lack Basie, who died in 1984—on such standards as "Skylark," "I Only Have Eyes For You," "On Green Dolphin Street" and "Without A Song." Benson, however, hasn't abandoned R&B—he gets busy on a passionate reading of Jackie Wilson's "Baby Workout."

□ **BERNADETTE COOPER:** *Drama According To Bernadette Cooper* (MCA 10058)

Klymaxx graduate Bernadette Cooper makes her debut as a solo artist on *Drama According To Bernadette Cooper*. From driving techno-funk to relaxed ballads, the vocalist's outrageous sense of humor is in full effect. On the hilarious "I Look Good (An Interview

With Bernadette Cooper)," she's joined by veteran Black music journalist Steve Ivory. Somebody slap me!

□ **TIFFANY:** *New Inside* (MCA MCAD-10030)

Revamped and sporting a sultry look and an R&B sound is a revitalized Tiffany. Her voice has gotten a bit grittier, giving an edge to songs which should fit pop and dance formats—as well as silence detractors.

□ **JACK MACK:** *Jack It Up* (Voss Records VCD2-72910)

Real instruments, real voices, and honest-to-God real singing are what distinguishes this disc. Complete obliviousness to current musical trends may work against it, but also give it its charm. Pure pop for synth-weary people.

□ **VARIOUS ARTISTS:** *Spindletop Music 1985-1990* (Spindletop SPT 130)

A compilation of some of the finest work on the label that features work by David Benoit ("Beach Trails," "Linus & Lucy"), Sam Riney ("Starting Things Over," "Goodbye") and more. A collection of soothing music that *doesn't* put you to sleep.

□ **MOVEMENT EX:** *Movement Ex* (Columbia CK 46894)

Attired in business suits on the front cover and African garb on the back, Movement Ex let you know they know how the system works and once inside it, drop some serious knowledge. Targeting the U.S. ("United Snakes of America") and giving religion its due ("The Lord Speaks His Mind") Movement Ex are a new force in pop.

□ **ELISA FIORILLO:** *I Am* (Chrysalis F2 21678)

Funkier and more soulful than on her debut, Ms. Fiorillo enlists the aid of Prince to ensure she doesn't succumb to the dreaded sophomore slump. Sexy and playful, full of "positive" energy (and slogans) Fiorillo establishes a new persona far beyond the pop princess slot she was once pegged in.

□ **HOMWORK:** *Homework* (Epic/Associated ZK 46833)

Maurice Starr, papa to the New Kids, presents a new group of singing pin-ups to capture the heart and wallets of those a tad older than the NKOTB constituency. Catchy pop, a little funkier than what's usually issued from the Starr camp, and filled with potential singles.

□ **BYRON MILLER:** *Git Wit Me* (Nova Records 9029)

Shimmering jazz/R&B made with the help of some of the best in the business (including Stanley Clarke and George Duke). No candy-coated froth, this is the real thing. If you're tired of formulaic, rigid poseurs, git wit Miller.

□ **SURFACE:** *3 Deep* (Columbia CK 46772)

One of the industry's most consistent young pop/R&B acts, Surface spin silky love songs the way other people breathe. Dim the lights, pour the wine, and sit back and let Surface do what they do best...weave a web of romance.

□ **BERNIE WORRELL:** *Funk of Ages* (Gramavision R2 79460)

Just when it seemed that no one (not even some of those who invented it) knew what real funk was anymore, Worrell comes along with a new dose so potent it knocks all poseurs out of the ring. Featuring a staggering all-star lineup: Phoebe Snow, Herbie Hancock, Bootsie Collins, Keith Richards, David Byrne, Vernon Reid, Jerry Harrison, and Davy D.

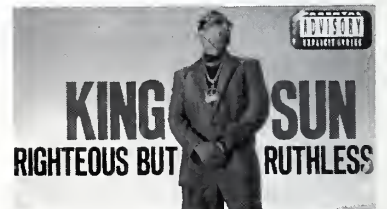
□ **DONNY OSMOND:** *Eyes Don't Lie* (Capitol 94051-2)

Here's someone who is enjoying the proverbial last laugh. As evidenced by last year's comeback LP, Mr. Osmond has his fingers on the pulse of what's going on in contemporary pop, and is more than up to the task of delivering accordingly. Soulful vocals, strong pop songs and energy to spare.

□ **LE KLASS:** *School Of Cool* (AVC/Life 71801)

Fans of heartfelt American soul music, funk and ballads have lots to savor on *School Of Cool*, the debut album by the Augusta, Georgia-based Le Klass. This self-contained band, which adds elements of pop and rock to a strong R&B foundation, triumph with both upbeat tracks like "No Hope" (the album's first single), "That's What Love Can Do" and "She Can't Let Go" and stirring ballads like "Just Friends," "My Angel" and "Don't Say Goodbye." With influences ranging from James Brown to The Beatles to The Time, Le Klass shows a great deal of promise and has a good shot at becoming a major success in the R&B, pop and rock markets.

□ **KING SUN:** *Righteous But Ruthless* (Profile 1299)



Rapper King Sun—who is a member of the Five Percent Nation Of Islam sect, an offshoot of the Louis Farrakhan-led Nation Of Islam—spends a fair amount of time on the l'm-def-and-you're-wack tip on *Righteous But Ruthless*. But he kicks some knowledge on "Be Black" which asserts that those busting African gear should understand what it means, and "Big Shots," a warning to those considering trying to make easy money in the streets. Other highlights include the rap ballad "Undercover Lover" and "The Gods Are Taking Heads," which features labelmates Poor Righteous Teachers.

## ALBUMS

□ **NAT KING COLE:** *Cole, Christmas & Kids* (Capitol CDP 7 94685 2)

Though Nat King Cole triumphed with jazz and R&B, *Cole, Christmas & Kids* spotlights the charismatic vocalist doing what he was best known for: classic pop. Spanning 1947-1960, the album contains "O Come, All Ye Faithful," "Frosty The Snowman," "The Little Boy That Santa Claus Forgot," "Take Me Back To Toyland" and "Mrs. Santa Claus." Cole's rendering of Mel Tormé's "The Christmas Song" included here is the 1953 version boasting the Nelson Riddle Orchestra, not the mega-hit 1946 version with the Nat King Cole Trio.

□ **VARIOUS ARTISTS:** *A Starlight Christmas* (MCA 10066)

*A Starlight Christmas* features Patti Labelle, Glenn Medeiros, The Jets Janey Clewer and others. Songs include the R&B/pop of "I Can't Forget," which features The Jets; "Love Will Keep Us Warm This Christmas," for which Medeiros and Clewer form a duet; and the title cut, which finds actress Katey Sagal of *Married With Children* fame showing another side of her talent.

□ **THE CAROLING PARTY:** *A Shiny New Christmas* (Best Recordings BR90-722)

Taking traditional Christmas

Christmas, "White Christmas," "The Christmas Song" and other songs in a manner recalling the Christmas pop of the 1950s. *A Shiny New Christmas With The Caroling Party* was produced and arranged by pianist/band leader Ed Vodicka, who records jazz and jazz-pop for the Chicago-based indie Best Recordings.

□ **LOU RAWLS:** *Merry Christmas Ho! Ho! Ho!* (Capitol CDSP7 94703 2)



Lou Rawls celebrates Christmas the soulful way on *Merry Christmas Ho! Ho! Ho!*, a 1967 effort that's been digitally remastered for CD. "Little Drummer Boy" and "Good Time Christmas" are performed as funky 1960s-style soul, while "Merry Christmas Baby" is blues with strong jazz sensibilities. "Santa Claus Is Coming To Town" is basically soul, but with a touch of jazz.

□ **STAN KENTON:** *A Merry Christmas!* (Capitol 7 99451 2)



The late master of modern-jazz big band experimentation and his orchestra embrace "God Rest Ye Merry, Gentleman," "O Come, All Ye Faithful," "The Twelve Days Of Christmas" and other songs on this early 1960s session—which has been digitally remastered for CD.

□ **EKIMI:** *The Next Noel* (Music West MW-161)

Ekimi is a word used by the Mbutti tribe of the Congo to describe calm and peaceful feelings, harmony and integration. The members of Ekimi (Billy Larkin and Chris Dahlgren) fuse compositional and improvisational processes, acoustic instruments and synthesizer, traditional Christmas songs and new compositions for one of the most unique and enjoyable holiday music releases in ages.

□ **VARIOUS ARTISTS:** *A Christmas Message* (Lecton 847 310-2)

Artists from Wing, Lecton and PolyGram (including Vanessa Williams, Tony! Toni! Tone!, Safire, and Edwin Hawkins) have joined together to offer heartfelt versions of traditional fare, all to benefit a good cause. A portion of the proceeds from the sale of the disc will go to the Richard Allen Center On Life, Inc., a nonprofit organization located in Harlem that provides homes for children who are abandoned and abused, as well as dealing with special needs such as children with AIDS.

□ **VARIOUS ARTISTS:** *Christmas Kisses* (Capitol 7 97401 2)



Capitol has opened its vaults to compile works from some of its (and the music industry's) most treasured performers doing their versions of Christmas standards. Spanning 1944 to 1963, this 21-track CD illustrates how Christmas music has encompassed a variety of genres. Though it consists of mostly pop—including Margaret Whiting's version of "Have Your-

self A Merry Little Christmas" (1949) and Johnny Mercer's "Santa Claus Is Coming To Town"—the compilation boasts the folk of Leadbelly's "Christmas At Midnight" (1944), the Afro-Cuban spice of Billy May's "Rudolph The Red-Nosed Reindeer Mambo" (1953), the classic R&B of Sugar Chile Robinson's "Christmas Boogie" and the country of Faren Young's "You're The Angel Of My Christmas Tree" (1953). Also included is Julia Lee & Her Boyfriends' "Christmas Blues," a 1947 blues that isn't full of Christmas cheer. Bing Crosby, Nancy Wilson and Tennessee Ernie Ford are among the other artists featured.

□ **PATTI LABELLE:** *This Christmas* (MCA MCAD-10133)

If anyone can jumpstart the Christmas spirit, it's Patti LaBelle. Here, the songstress puts her formidable pipes against some of the best loved of the Christmas season's songs. The title track is the Donny Hathaway classic.

□ **EVAN JOHNS & THE H-BOMBS:** *Please Mr. Santa Claus* (Rykodisc 30169)

Definitely not a traditional Christmas album, *Please Mr. Santa Claus* is a rowdy, rootsy country-rock effort. While the Texas-reared Evan Johns sings on the title track, most of the album is instrumental. "Santa's Little Helper," "Snowed In," "Mule Size Yuletide" and other instrumentals show Johns' command of the steel guitar.

□ **SERAH:** *Love Of Christmas* (Great Northern Arts GNA6 1003-2)

Serah, a female singer/songwriter who fancies acoustic guitars, celebrates the holidays with pastoral, tranquil folk-pop on *Love Of Christmas*. Serah has an extremely pretty voice that works well on such acoustic originals as "Love Of Christmas," "Voice Of Amethyst," "Moments Of Christmas," "Rose Of Sharon," "Come Gather Round" and the traditional English carol "Sweet Was The Song."



with The Caroling Party

songs and polishing them up just a little (no radical reworkings here), the Caroling Party help revive Christmas memories while fostering the holiday mood. The Caroling Party, a nine-person vocal group, approach "Sleigh Ride," "Have Yourself A Merry Little

## Rappin' With The Retailer

BY C.J. AND JEFF KARP

**HARVARD COOP**, Cambridge, Mass.

Reporting: Gail Annon

"Paul Simon is doing really good. We are doing well with a lot of folk things. The Kate and Anna McGarrigle is moving good. The Indigo Girls, Emmy Lou Harris and Greg Brown are all selling good. The Los Lobos is still doing well. The Grateful Dead are doing great. The Byrds box is doing really well for us. So is the Led Zeppelin box. Karen Wheeler is doing well. We are still selling The Time, NWA and Boogie Down Productions. We have high hopes on Dwight Yokam. Roseanne Cash has really taken off."

**RICHMOND BROTHERS**, Pensaulken, New Jersey

Reporting: Tim Comerford

"The Traveling Wilburys are selling pretty good. Paul Simon is right there at the top. Vanilla Ice is doing real good. So are the Vaughn Brothers. Bette Midler is picking up real well. Megadeth, Judas Priest, Slayer and Queensryche are doing real well. Iron Maiden and AC/DC are doing real well. Lynch Mob moved real well out of the box. The Black Crows have really picked up again. Teena Marie is exploding. She is doing extremely well here."

**NATIONAL RECORD MART**, Pitsburgh, Pennsylvania

Reporting: Doug Wilt

"Vanilla Ice is #1 for Record Mart again by about three to one. M.C. Hammer is still hanging on. The #1 debut of the week is the Led Zeppelin box. We are steady on AC/DC. Paul Simon is getting good retail success. The Al B. Sure remains top ten for us. The Bette Midler continues to build steadily. Dee-Lite is still holding their ground. Strong debut from Deep Purple this week. Heart has reappeared with the strength of the new single. LL Cool J is strong this week. Garth Brooks and Randy Travis are doing great for us country wise. The Cure have shown some fast action out of the box."

**TRACKS RECORDS**, Norfolk, Virginia

Reporting: Donna Aggestro

"AC/DC, Judas Priest, Queensryche and Megadeth are some top sellers for us at the moment. The Led Zeppelin Box set is doing really good for us. The Mariah Carey is still doing good for us. Anita Baker and Al B. Sure are moving along pretty steady. The Cure came out pretty strong. Dee-Lite is starting to kick off pretty good. Robert Cray is doing very well. Janes Addiction is still doing good. Garth Brooks is doing the best for us in country sales. Keith Whitley and Randy Travis are doing good. Clint Black is still selling. The Traveling Wilburys are doing well."

**TOWER RECORDS**, Campbell, California

Reporting: Peggy Parker

"The Paul Simon is really flying out of here still. The Led Zeppelin box is doing really well. Vanilla Ice has really started to sell for us. Too Short is doing well. Eric Johnson is really flying out of here. There is still a lot of metal stuff on our charts. Lynch Mob and AC/DC are doing really good. The Go Go's Greatest Hits has done well in it's first week. Vaughn Brothers are still holding strong. The Charletons UK has really started to take off. Jellyfish are still holding their own. The Traveling Wilburys have really broken out strong. So has Moby Love. We are really selling a lot of Roseanne Cash. Edie Brickell is doing good."

**HOMER'S**, Omaha, Nebraska

Reporting: Tom Mitchell

"The hot stuff for us are AC/DC and Vanilla Ice. Lynch Mob and Al B. Sure are also doing well. Pebbles is doing pretty good for us too. The Boys are really going well. Prince seems to be picking up more. Special Generation, Rude Boys and Today are up at the top for us. With country it's definitely Garth Brooks and Clint Black. The Glove on Rough Trade has been selling good for us. We are moving a ton of Luke Skywalker. The Cure and The Traveling Wilburys both were real strong breakouts."

## HEAVY METAL

BY ALEX HENDERSON



Agony Column

**STUDIO SAVAGERY:** After a delay of several months, Agony Column's follow-up to its *God, Guts & Guns* album of 1989, titled *Brave Words & Bloody Knuckles*, seems to be on the verge of hitting the streets. Big Beat has a November 27 release date for the album...

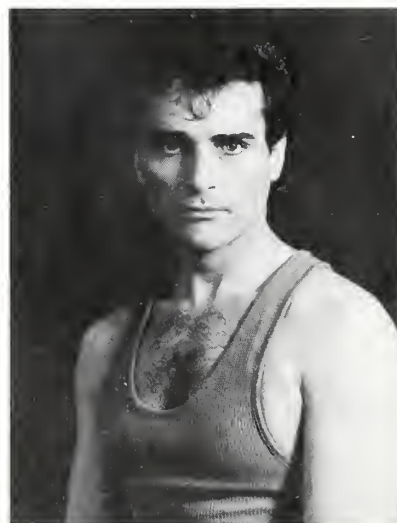
**HIGHWAY TO HELL:** MCA/Mechanic hard rock outfit Trixter began an American tour opening for Don Dokken (who is touring as a solo artist) on November 8 at the Ventura Theatre in Ventura, California and will remain on the road with him until December 14—when the tour concludes with a show at Chance in Poughkeepsie, New York. In Hollywood, Trixter headlined the Whiskey and sold out that famous Sunset Strip nightclub. Trixter, whose self-titled debut album is moving up the pop charts, is enjoying exposure on MTV with the video for its current single, "Give It To Me Good." The next track from the album to be released as a single is "One In A Million," not to be confused with the controversial Guns 'N Roses song...

**STAIRWAY TO HEAVEN:** A decade after its breakup, the legacy of the most important rock outfit of the 1970s, Led Zeppelin, lives on. The recently-released four-CD/four-cassette/six-LP anthology, titled *Led Zeppelin*, debuted on *Cash Box's* Top 200 Albums chart at #36 the week of November 10 before climbing to #21 the following week. *Led Zeppelin's* rapid climb up the charts is especially impressive given that the CD version generally sells for around \$65.00...



Led Zeppelin

**METALHEAD MISCELLANEOUS:** Red Light Records, a Chicago-based indie specializing in metal and hard rock, is accepting demos for consideration. That's right—Red Light is actually willing to listen to demos, unlike more than a few A&R execs at the majors. Headbangers should submit demos and information to Mark Nawara, president, Red Light Records, 880 Lee Street, Suite 208, Des Plaines, Illinois 60016. Red Light's roster includes Diamond Rexx, Manikin Laff, Joker, Syre and Vishusgruv... While California bands generally aren't known for moving to the Windy City, Manikin Laff recently left Sacramento and became Chicago-based in order to be close to its label. Seems that Frank Sinatra was right—the folks who visit all want to settle down. Remember, on State Street, that great street, they do things they don't do on Broadway. Hey!... Jim Vincenzo, a veteran rock performer/songwriter/session player, is currently shopping new demos and is generating strong interest from labels. Vincenzo's AOR-friendly style contains lyrics a la Bruce Springsteen and John Lennon. For more information, please call (818) 848-3111...



Jim Vincenzo



**WOOF!** That's Too Short picking up a gold plaque from Jive/RCA folks for his *Short Dog's in the House* album. The whole line-up here is (left to right) RCA's Tom Carrabba and Skip Miller, Too Short, and Jive's Barry Weiss and Neil Portnow.



BY ALEX HENDERSON

## INDIE PROFILE

### STASH

**WHEN BERNARD BRIGHTMAN FOUNDED STASH RECORDS IN 1975**, he had no idea the label would end up releasing dozens of jazz albums. Brightman, an air force veteran who was 54 at the time, started the label not so much as a serious business venture but out of an appreciation of classic jazz and blues. Stash's first release was *Reefer Songs*, a compilation album Brightman describes as "a jazz-oriented documentary of songs from the 1930s based around the theme of marijuana"—including songs by Ella Fitzgerald, Cab Calloway, Sidney Bechet and Benny Goodman. Stash's next release was *Copulatin' Blues*, a collection of risqué 1920s and '30s blues songs.

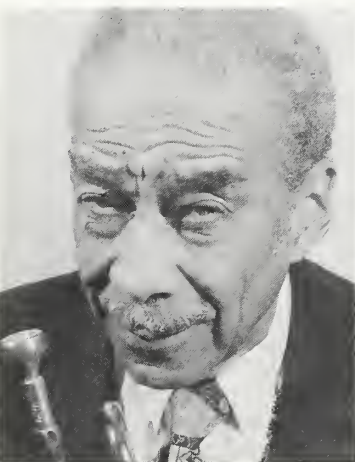
"I knew nothing about the record business," Brightman recalls. "Frankly,



John Pizzarelli



String Trio



Buck Clayton

I was stumbling into it. For the first few years, it was more of a hobby than a serious business. Then, after a couple of years, I started going into the studio and doing current jazz things with studio musicians—and I had to take the business much more seriously because we

were investing a fair amount of dollars and starting to get into radio promotion. Our distributors were building up, and our marketing was increasing."

In 1989, Stash releases received a NAIRD award for best historical release for Charlie Parker's *The Legendary Dial Masters, Volumes 1 and 2*—which boasted the classic bebop sides Bird recorded for Dial Records in the 1940s. In its 15-year history, Stash has also reissued material by Roy Eldridge, Coleman Hawkins, Fats Waller, Mel Torme, Eddie Condon, Teo Macero and other jazz greats. Stash distributes two similar labels: Jass and Vintage Jazz Classics. "Most of their marketing is done through Stash," Brightman explains, "but (the labels) have separate owners."

Jazzmen who've recorded new offerings for Stash over the years include Hilton Ruiz, Steve Turre and Khan Jamal. Artists presently recording for Stash include Buck Clayton, Mike Clark, The String Trio Of New York, John Pizzarelli and Michael Hashim. Brightman estimates that Stash's catalogue is 80% jazz, 15% blues and 5% classic pop and pop-jazz *a la* Helen Forrest and Chris Connor. Stash's current sales, he estimates, are 95% CD, 4% cassette and 1% vinyl. Asked how well Stash fares in Europe and Japan vs. the U.S., Brightman notes, "I'd say exports to Europe and Japan are about 25-30% of our business."

## INDIE NEWS

**VANGUARD:** The Vanguard catalogue, owned by the Welk Record Group, is full of excellent folk, blues and jazz titles. Two highly recommended Vanguard titles reissued on CD are Joan Baez' *Hits/Greatest & Others* and Otis Spann's *Cryin' Time*. On the former, originally released in 1973, Baez gives material by The Beatles ("Let It Be") and "Eleanor Rigby"), Bob Dylan ("I Pity The Poor Immigrant" and "Love Is Just A Four Letter Word"), Kris Kristofferson ("Help Me Make It Through The Night") and Paul Simon ("Dangling Conversation") her distinctive folk-based touch... When vocalist/pianist Spann sings the blues on "Home To Mississippi," "Mule Kicking In My Stall" and other cuts from *Cryin' Time*, you know he means it. The result of a 1969 Chicago blues session, *Cryin' Time* underscores the interaction that occurred between bluesman and rockers at the time. One of the guitarists backing Spann is Barry Melton of Country Joe & the Fish, while the other is one-time Muddy Waters sideman Luther Johnson—who presently records for Ichiban as a solo artist...

On November 20, Sam Records is releasing an album containing remixes of dance songs released on Sam in the late '70s and early '80s, including Gary's Gang's "Keep On Dancin'," John Davis & the Monster Orchestra's "Up Jumped The Devil" and The Evasions' "Wikka Rap"...

## INDIE REVIEWS

### ALBUMS

□ **VARIOUS ARTISTS:** *Explicit Rap* (Priority 7993)

With *Explicit Rap*, Priority and the rapper on the album send out a strong message to the PMRC, Jack Thompson and other Constitution-bashers that they won't surrender their First Amendment rights without a fight. The compilation's raunchy rap includes The 2 Live Crew's "Me So Horny," N.W.A.'s "A Bitch Iz A Bitch," Ice-T's "Girls, L.G.B.N.A.F.," The Geto Boys' "No Sellout," Too Short's "Cusswords" and Ice Cube's previously unreleased "The Product." Priority is donating a percentage of *Explicit Rap*'s proceeds to The Right To Rock Network/Rock & Roll Confidential.

□ **AUGUSTUS PABLO:** *Blowing With The Wind* (Shanachie 43076)



Not a dub record in the strict sense, Augustus Pablo's *Blowing With The Wind* is an instrumental reggae effort showcasing his talents on the melodica (for which he is best known), the xylophone and synthesizers. Haunting, moody pieces like "Ancient Harmonies," "Eastern Code," "Drums To The King" and "21 Years After" have a Middle Eastern quality but like most if not all reggae, is influenced by classic American soul. Pablo praises Jah Rastafarai on "This Song," the album's only non-instrumental.

□ **BOBBY KING & TERRY EVANS:** *Rhythm, Blues Soul & Grooves* (Rounder 2102)



Names like Wilson Pickett, Sam & Dave, Bobby Womack, Otis Redding and Joe Tex come to mind on vocal duo Bobby King & Terry Evans' *Rhythm, Blues, Soul & Grooves*—an album that's full of the type of grit, passion and honest emotion that made southern-style soul so captivating during the 1960s. Uptempo cuts such as "One Way Ticket To Memphis," "I Wanna Be With

You," "You're The One" and the ballad "You & Me" recall the glory days of Stax Records, but a guitar-conscious rock edge and the use of keyboards illustrate the singers' desire to approach traditional soul *their way*. At times, King/Evans stray from a Stax-ish approach—"We'll Always Be Together" has a funk-rock appeal not unlike early Rufus/Chaka Khan.

□ **OSAMU KITAJIMA:** *Sweet Chaos* (Mesa R2 79027)

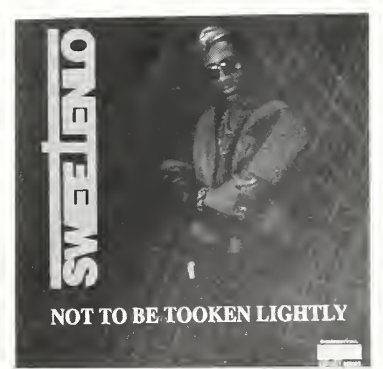
Osamu Kitajima, who plays the koto as well as synthesizers and guitar, brings his Japanese musical heritage to the mostly instrumental *Sweet Chaos*—which contains material recorded between 1986 and 1989. Whether the bulk of the album is "world," "contemporary jazz," "new age" or "instrumental pop"



it is subjective and open to debate. The cut that packs the most punch is the Hiroshima-like, funk-influenced "Shadow Warrior," which features Joe Sample on keyboards.

□ **SWEETENLO:** *Not To Be Taken Lightly* (WRAP/Ichiban 1069)

For the most part, Sweetenlo has a hardcore rap album in *Not To Be Taken Lightly*. The key hardcore cuts include "The Original Tramp," "I'll Make You Dance" and "I'm That Type Of Nigga," while "Keepin' It Smooth" is a rap ballad that samples The Gap Band's "Yearnin' For Your Love."

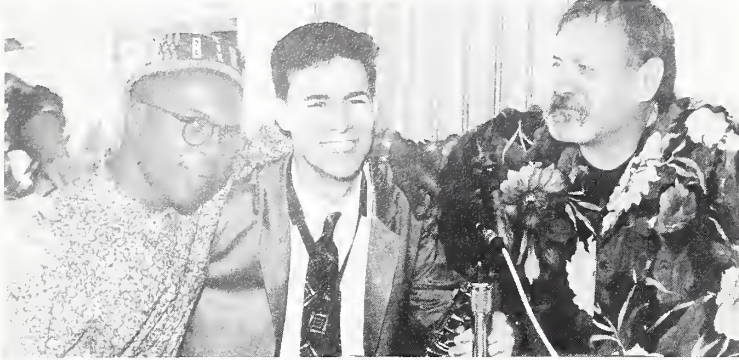


□ **EXHORDER:** *Slaughter In The Vatican* (RC/Roadrunner 9363)

Death, blood and violence are among the themes of *Slaughter In The Vatican*, a bombastic thrash offering. Songs titles like "Desecrator," "Legions Of Death" and "Slaughter In The Vatican" let you know that Exhorder pulls few punches lyrically.

## ON JAZZ

BY LEE JESKE



**TIME AFTER TIME:** Roy Hargrove (left) and Christopher Hollyday join WBGO-FM's Michael Bourne (right) during the Newark all-jazz station's recent jazz record fair.

**ANOTHER ARTICLE ABOUT WYNTON MARSALIS:** When Wynton Marsalis burst on the jazz scene a decade ago he had astounding technical abilities and an icy mastery of hard bop. Yet as impressed as I was with his abilities—I've always sat in awe of his abilities—for years I felt something was missing: the potent combination of joy and pain that ennobles true jazz giants. Anger was there, but exultancy was missing.

But recently Marsalis has been delving deeply into earlier jazz styles and techniques—experimenting with mutes, allowing his tone to get raw and ragged to express emotion, conveying humor—and it has completed the player. Wynton Marsalis is finally as good as he's supposed to be.

The evidence of this was on ample display two weeks ago at Alice Tully Hall, where Wynton presided over a rare gathering of the musical Marsalis clan: father Ellis on piano, brother Branford on tenor (a public rapprochement—Wynton remains bitter over Branford's decision to tour with Sting years ago), and 13-year-old drummer Jason on drums. Only trombone-playing brother Delfeayo was missing.

The show, a benefit for the Graham-Windham child care agency and two autism treatment foundations (one of Ellis Marsalis' six sons is autistic), bounced amiably along for two hours, with members of Wynton's band—notably bassist Reginald Veal and drummer Herlin Riley—fleshing out the various groupings of Marsalises.

The concert never really crackled, it sort of rambled. Still, everyone was loose and swinging: Branford aired his pillowy new sound, Ellis played with jazz club nonchalance, the twig-skinny Jason whipped the drums intently (a talented 13-year-old, he's not yet professional material), and Wynton, in a natty bright red suit and purple vest, played with the ease, confidence and wit of a master.

I don't think Wynton Marsalis—whose next album, his Ellingtonish soundtrack to *Tune in Tomorrow* (that dumb new movie in which he and his band appear), is due this month—has made a great album yet, but I finally think that he's become a truly great trumpet player. And I think he did it the old-fashioned way: through hard work, study (of Ellington and Armstrong in particular) and sheer determination; he's never rested on his reviews.

Wynton is also one of New York City's most frequent jammers; he's always showing up at clubs with trumpet in hand. Many of those are unplanned appearances, but on Nov. 30 and Dec. 1 he's going to be a scheduled guest with Elvin Jones' band at the Bottom Line. Jones, who hasn't made a U.S. record in ages and does most of his performing abroad, was positively ferocious when he brought his Jazz Machine (with its unique two-saxophone front line, Sonny Fortune and Joe LaBarbera) into the Blue Note earlier this year. With Elvin causing a percussive rampage behind his ear, Wynton should sizzle like a Benihana steak.

**ICE THE BUBBLY:** Would you believe that New Year's Eve is next month? Right, next month. I know, you hate New Year's Eve. But that won't stop you from dragging your tired behind to some slightly depressing gathering, will it? Admit it, it won't will it? Well, booby, there is an alternative. National Public Radio always manages to slap together a nice show for those wise stay-at-homes and this year's no exception. And you get to sing "Auld Lang Syne" three times, as NPR dashes through America's time zones. The thing begins at 10 p.m. Eastern time from New York, where Nina "If-I-Show-Up-At-All-I'll-Probably-Only-Do-Fifteen-Minutes" Simone and Lionel Hampton will be performing at the Grand Hyatt Hotel, moves over to Tipitina's in New Orleans for Snooks Eaglin, Johnny Adams and Earl King (now we're talking), and closes up at L.A.'s Catalina Bar & Grill with Freddie Hubbard. Then it's 1991. *Yikes.*

**HO HO HO:** So New Year's Eve is next month, it stands to reason that Christmas is next month too (hey, I didn't spend four years in college for nothing). Is it my imagination, or are there a lot of Christmas albums coming out this year? Back in the '50s and '60s, Christmas albums used to come out in stacks, but those days have been gone for decades, haven't they? I guess they haven't—a

## CONTEMPORARY JAZZ

Nov. 24, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	WELCOME TO THE ST. JAMES CLUB (GRP 9618)		
	..... RIPPINGTONS FEATURING RUSS FREEMAN	1	9
2	SO MUCH 2 SAY (Reprise 25892)	TAKE 6	3 5
3	INNER MOTION (GRP 9621)	DAVID BENOIT	4 7
4	THE JOURNEY (Atlantic 82138)	BOBBY LYLE	2 9
5	ASHES TO ASHES (Warner Bros. 26138)	JOE SAMPLE	DEBUT
6	NOW YOU SEE IT...NOW YOU DON'T (GRP 9622)	MICHAEL BRECKER	7 5
7	MASTER PLAN (GRP 9619)	DAVE WECKL	8 7
8	BLUE PACIFIC (Reprise 26183)	MICHAEL FRANKS	5 18
9	AMAZON SECRETS (Verve Forecast/Polygram 843 602)	RICARDO SILVEIRA	6 9
10	IT'S SUPPOSED TO BE FUN (Blue Note/Capitol 9384)	LOU RAWLS	DEBUT
11	TENOR SAXOPHONE (Atlantic 82142)	NINO TEMPO	13 5
12	TRUE SPIRIT (PAR 2003)	RONNIE LAWS	10 11
13	THE MEETING (GRP 9620)	THE MEETING	11 7
14	WITHOUT WORDS (DMP/Telarc 476)	THOM ROTELLA	18 3
15	FAST FORWARD (GRP 9608)		
	..... SPYRO GYRA FEATURING JAY BECKENSTEIN	14	20
16	BELA VISTA (World Pacific/Capitol 93871)	TANIA MARIA	16 5
17	THIS IS ME (Justice 0501)	EMILY REMLER	DEBUT
18	FROM ME TO YOU (Headfirst/K-Tel 384)	TOM COSTER	20 3
18	WHAT'S INSIDE (Enigma 73565)	RICHARD ELLIOT	9 11
20	SKETCHBOOK (GRP 9617)	JOHN PATITUCCI	12 9
21	COMPOSITIONS (Elektra 60922)	ANITA BAKER	15 16
22	REFERENCE POINT (GRP 9614)	ACOUSTIC ALCHEMY	19 9
23	IN THE SHADOWS (Denon 6210)	BOB BERG	17 9
24	LIVE AT THE ROYAL FESTIVAL HALL (JMT/Polygram 834 436)		
	..... JOHN McCLAUGHLIN	21	20
25	COLLECTION (GRP 9611)	LARRY CARLTON	23 20
26	GRAND PIANO CANYON (Warner Bros. 26256)	BOB JAMES	22 16
27	THEM CHANGES (GRP 9613)	TOM SCOTT	25 18
28	CORNUCOPIA (Blue Note/Capitol 92356)	STANLEY JORDAN	27 30
29	3 (Epic 46012)	STANLEY CLARKE/GEORGE DUKE	24 16
30	TOKYO BLUE (EMI 92248)	NAJEE	26 28
31	A TOTAL ECLIPSE (A&M 5305)	VERNELL BROWN JR.	29 16
32	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	31 30
33	MAXIMUM GROOVE (Optimism 3228)	MAX GROOVE	28 14
34	RECKLESS PRECISION (Winham Hill 0124)	TUCK ADDRESS	30 18
35	DELIVERANCE (Jive/RCA 1329)	JONATHAN BUTLER	34 24
36	LONDON WARSAW NEW YORK (Epic E 45472)	BASIA	33 36
37	TAKE ANOTHER LOOK (Mesa/Blue Moon 79152)	GRANT GEISSMAN	32 18
38	INSIDEOUT (GRP 9601)	CHICK COREA	37 34
39	EDGE OF THE WORLD (Verve Forecast/Polygram 843 011)	TOM GRANT	35 24
40	JUST LIKE MAGIC (GRP 9609)	SPECIAL EFX	39 22

day hardly goes by without another Christmas album. Jazzwise (the wise this page concerns itself with) there's Joe Williams' *The Holiday Feelin'* (Verve), reissues of old Ella Fitzgerald and Stan Kenton holiday packages (Capitol), Blue Note's mostly-new compilation *Yule Struttin'* (with Benny Green, Dianne Reeves, Bobby Watson, John Scofield, Dexter Gordon and others), Marcus Roberts' three-song *Let It Snow EP* (RCA/Novus) and Columbia's *A Jazzy Wonderland* (with two Harry Connick, Jr./Branford Marsalis duets and numbers from Monte Croft, Terence Blanchard and others). To name a few. That's not to mention Columbia's wacky *Christmas Party with Eddie G* (with its raft of oddball Christmas novelties from yesteryear) or its Acoustic Christmas (which features the unlikely pairing of Poi Dog Pondering and the Dirty Dozen Brass Band, as well as a Wynton Marsalis/Marcus Roberts duet and Connick's "Winter Wonderland"), Rhino's packages of country Christmas numbers and traditional (like Bing and Nat Cole) Christmas hits, etc., etc., etc. Christmas, it seems, is in this year. Jack Frost is nipping at my nose.

**CTI REDUX:** Creed Taylor's back and PolyGram's got him. Taylor, whose CTI records represented the hallmark of crisp, clean recording back in the '60s and '70s (and whose productions continue to live on as A&M and CBS CD reissues), has revved up the old imprint again. What he's up to now, no surprise, is high definition television, which is currently unavailable here in the States. Not to worry, it's coming, and when it gets here, you can look at *Rhythmstick*, which features a whole mess of jazz players (including Dizzy Gillespie, Charlie Haden, Tito Puente, John Scofield, Bob Berg, Robben Ford and Phil Woods) videotaped in HDTV, with multi-track audio to match. November 20th's the release date of what one suspects is the first of a new wave of CTI productions, both to look at and listen to.

# RAP/DANCE

BY ERNEST HARDY

**WHEN ISLAND RECORDS RECORDING ARTIST DINO** released his debut album, *24/7*, in 1989, no one could have predicted that this first effort by an unknown artist would so thoroughly dominate pop radio stations for much of the year. Yielding a total of five radio staples ("I Like It," "Summertime," "Sunshine," "Never 2 Much Of You" and the title track), *24/7* broke some impressive ground, but also left big footprints for any following album to fill. Dino admits that, though in many ways his new album, *Swingin'*, was easier (he had a definite sound and theme he wanted to work toward), the pressure may have been greater this time around.

"I think I focused in more on a specific direction with this album," says the singer. "I wanted to get a little funkier with this one and come in more with an R&B flavor, get in a few more ballads, which I enjoy creating and listening to myself. I wanted to show a different side of me than I did on the first album, which had a little bit of everything. It had a house thing, it had the dance thing, a few ballads. But on this album, I wanted to focus in on things like '24/7' and 'I Like It,' that kind of feel. I also think my writing and producing got better; overall, as an artist, my creativity level got a little better and more mature. I felt more comfortable in the studio because I'd already done it once before. I wouldn't say the pressure was any less, if anything, it was more."

In the year that has passed between the release of the first and second albums, the former DJ/program director experienced the expected trappings of new-found celebrity (press, touring, fans, professional demands) along with personal tragedy that affected him deeply. Those changes found an outlet in his songwriting.

"Some of the influences on my writing were just some personal experiences I was going through at the time," begins Dino. "Whether it was relationships or... I had a half-brother of mine, who was very close to me, die... and that really affected me. That affected my whole outlook on life and changed me in a lot of ways. The song 'Wishing On a Star' is sort of about that. I like to listen to music that makes me feel good, that has a positive statement, and makes you think about things. That's how I want to come across as an artist. A lot of things have happened to me in the last year that have more or less pointed me in that direction."

In addition to drawing from his own experiences, Dino (who wrote and produced both *24/7* and *Swingin'*) simply looks around him. The music world is full of examples waiting to be learned from, though many find it a lot easier to imitate a sound or style. Not the same thing at all.

"There are no acts out there where I say, 'Oh, he did that and it worked, let me try it,'" says Dino thoughtfully, "but I'm fascinated by some of the things I see happening to certain people and the way certain people handle things. For example, the way George Michael is handling his career right now, coming across like he doesn't want to be a celebrity... in a way I can relate to it. He wants to be judged more on his music than the stereotype of a *pop star*. But at the same time, there are millions of people who would die to be in that position. It comes with the territory. I look at those kinds of situations and the way people handle them and try to analyze that. I try to look at the bigger stars, like Madonna, and see how they handle their careers and try to learn from it if I can."

When looking into his future, the one area Dino feels certain he won't venture into is the realm of politics. Though many artists are finding ways to work their pet causes into their art, Dino doesn't see that as a route for him.

"I don't plan to get into political things because I personally don't get off on listening to things like that. It's cool, but that's just not me. As an artist, I don't think I'll get off too deep in that."



**SOMETIMES, ATTITUDE IS A GOOD THING**—Atlantic recording group Troop recently performed at the Great Western Forum in Los Angeles. The show was part of a marathon three-month U.S. tour with M.C. Hammer and Michel'le. Shown at the Forum are (l-r): Reggie Warren of Troop; Atlantic West Coast regional promotion director Rick Nuhn; Rodney Benford of Troop; Atlantic West Coast senior director/artist relations & TV Tony Mandich; Steve Russell, Allen McNeil & John Harreld of Troop; Troop's co-manager, Steve Cohen; and Atlantic senior vice president/West Coast general manager Paul Cooper.

# RAP/DANCE ALBUMS

Nov. 24, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	DOIN' THE DO (Sire/Warner Bros. 0-21581)	Betty Boo	2	7
2	KNOCKIN' BOOTS (Epic 49-73437)	Candyman	3	9
3	HIPPYCHICK (Atco 0-964428)	Soho	1	7
4	LIVIN' IN THE LIGHT (EMI V-56175)	Caron Wheeler	11	3
5	SO HARD (EMI V-56194)	Pet Shop Boys	13	3
6	WIGGLE IT (Cutting CR 237)	2 In A Room	7	11
7	THINK (Tommy Boy TB961)	Information Society	10	5
8	TOM'S DINER (A&M 75021 2342-1)	DNA Feat/Suzanne Vega	14	5
9	JUST ANOTHER DREAM (Polydor 877 963-1)	Cathy Dennis	26	3
10	ICE ICE BABY (SBK V-19724)	Vanilla Ice	6	9
11	FOUND LOVE (Epic 49-73548)	Double Dee Feat/Dany	21	3
12	SENSITIVITY (MCA 53933)	Ralph Tresvant	DEBUT	
13	I'M YOUR BABY TONIGHT (Ansta 2123)	Whitney Houston	DEBUT	
14	MONIE IN THE MIDDLE (Warner Bros. 0-21737)	Monie Love	DEBUT	
15	LOVE SO SPECIAL (Atlantic 0-86124)	Ceybil	DEBUT	
16	SUICIDE BLONDE (Atlantic 0-87860)	Inxs	9	5
17	WARM LOVE (Sire 0-21739)	Beatmasters Feat/Claudia Fontain	22	3
18	FAIRWEATHER FRIEND (Motown 4727)	Johnny Gill	27	3
19	GROOVE IS IN THE HEART (Elektra 0-66622)	Deee-Lite	4	7
20	GIVING YOU THE BENEFIT (MCA 24075)	Pebbles	5	9
21	THIS IS THE RIGHT TIME (Arista 2049)	Lisa Stansfield	8	11
22	BLACK CAT (A&M 75021)	Janet Jackson	12	7
23	PRAY (Capitol V-79285)	M.C. Hammer	33	3
24	MISSUNDERSTANDING (Warner Bros. 0-21744)	AI B.Sure!	29	3
25	THIEVES IN THE TEMPLE (Paisley Park/Warner Bros. 0-21598)	Prince	16	13
26	I LOVE THE WAY YOU LOVE ME (WTG/Epic 41-7340)	Nayobi	17	13
27	WORLD IN MY EYES (Sire/Reprise 0-21735)	Depeche Mode	DEBUT	
28	BREAKDOWN/GROOVE ME (A&M 75021)	Seduction	19	7
29	TRY ME (Warner Bros. 0-21597)	Jasmine Guy	37	3
30	GONNA MAKE YOU SWEAT (Columbia 44-73605)	C&C Music Factory	DEBUT	
31	OOOPS UP/BELIEVE THE HYPE (Arista AD-2071)	Snap	15	11
32	FEELS GOOD (Wing/Polydor 877 437-1)	Tony! Toni! Tone!	18	13
33	CUBIK (Tommy Boy TB957)	808 State	20	5
34	AIN'T IT GOOD TO YOU (Cold Chillin'/Warner Bros. 0-21726)	M.C. Shan	25	7
35	LOOK INTO MY EYES (Columbia 0-73509)	George Lamond	23	11
36	LET'S GET BUSY (Geffen 0-21609)	Clubland Featuring Quartz	24	9
37	DIRTY CASH(MONEY TALKS) (Mercury 875803-1)	The Adventures Of Stevie V	28	17
38	HEART LIKE A WHEEL (A&M 75021 2336-1)	The Human League	32	5
39	CLOSE TO YOU (Charisma 0-96463)	Maxi Priest	31	9
40	THE BOOMIN' SYSTEM (Def Jam/Columbia 44-73458)	L.L. Cool J	30	11



**BUILDING ON A STRONG FOUNDATION**—Members of Atlantic recording group, Ten City, recently made the promotional rounds in New York City on behalf of their second Atlantic album, *State of Mind*. While in the Big Apple, the trio was interviewed by Chuck Curry of Fox-TV's *The McCreary Report*. Shown in the Atlantic offices are (l-r): Chuck Curry, reporter; Herb Lawson, Byron Stingily and Byron Burke of Ten City; and Rick Smith, manager.

# RHYTHM & BLUES

BY Ernest Hardy

## NEWS:



**SECOND TIME AROUND:** Pictured left to right as Georgio signs his new BMG recording contract are: Skip Miller, senior vp/Black Music, BMG Records; Georgio; and Joe Isgro, chairman/Isgro Productions Inc. Standing: Allan Strahl, senior vp/Isgro Management Group and Stu Ric, dir./Isgro Productions.

### RESURFACING AFTER A LENGTHY AND NOTICEABLE ABSCENCE IS

**GEORGIO**, once thought to be Motown's answer to Prince. The singer/songwriter etc. has just been signed to BMG. Skip Miller, senior vice president of the Black Music Division of BMG Records said in a statement, "I am pleased to again be working with Georgio, having been closely involved with and responsible for his first release on Motown. I believed then that Georgio was ahead of his time; now I know his time has come."

One of the most frequently heard complaints about young bands and their fans is that they have so little sense of the history of the music they love and live by. The success of the boxed set, *Robert Johnson-The Complete Recordings*, on Columbia, either proves that belief wrong or shows that a lot of music fans have suddenly turned history buffs. As of this writing, the collection has sold over 100,000 copies and is performing remarkably well on the charts. Recent covers of Johnson works include: "Stones In My Passway," Colin James; "Me and the Devil," Cowboy Junkies; "Walkin' Blues" and "Travelin' Riverside Blues," Hindu Love Gods. In addition, Led Zeppelin's version of "Travelin' Roadside Blues" was released as the kickoff from the recently released box set celebrating that band's work.

Singer Angela Bofill joined performers and entertainment industry leaders in honoring eight California high school students on October 11 at the "Beat the Odds Benefit" at the Beverly Wilshire Hotel here in Los Angeles. The event was sponsored by CBS Records, Time Warner, Inc., Black Entertainment Television, and the Children's Defense Fund, a non-profit child advocacy organization based in Washington D.C. Bofill sang the song, "Bless This Child," which is featured on her latest album, due from Capitol Records in January.

Natalie Cole is getting another 15 minutes it seems. Not only has her syndicated music/variety show, *Big Break* attracted some of the biggest names in show business (including Bill Cosby, Patti LaBelle, Smokey Robinson and Whitney Houston), but she's just been signed to Elektra Entertainment.



**BLESS THE CHILDREN:** Marian Wright Edelman (left), president of the Children's Defense Fund and singer Angela Bofill at the Beat the Odds Benefit in Los Angeles.

## R&B ALBUMS

Nov. 24, 1990 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

Rank	Album	Artist	Total Weeks	Last Week
1	PLEASE HAMMER DON'T HURTEM	(Capitol 92857)(P3) . . . . . M.C. Hammer	1	40
2	SHORT DOGS IN THE HOUSE	(Jive/RCA 1353) . . . . . Too Short	2	9
3	MAMA SAID KNOCK YOU OUT	(Def Jam/Columbia 46888) . . . . . L.L. Cool J	3	7
4	TO THE EXTREME	(SBK 95325) . . . . . Vanilla Ice	4	10
5	PRIVATE TIMES...AND THE WHOLE 9!	(Warner Bros. 26005) . . . . . Al B. Sure!	8	3
6	I'LL GIVE ALL MY LOVE TO YOU	(Elektra 60891) . . . . . Keith Sweat	5	22
7	MARIAH CAREY	(Columbia 54202) . . . . . Mariah Carey	6	19
8	JOHNNY GILL	(Motown 6283) . . . . . Johnny Gill	22	30
9	POISON	(MCA 6387)(P) . . . . . Bell Blv DeVoe	11	33
10	ALWAYS	(MCA 10025) . . . . . Peebles	7	7
11	SO MUCH 2 SAY	(Reprise 25892) . . . . . Take 6	12	8
12	OPEN INVITATION	(Motown 6302) . . . . . Gerald Austin	18	5
13	BONAFIDE	(Charisma 91384) . . . . . Maxi Priest	9	9
14	THE NEW FORMULA	(Motown 6309) . . . . . Today	20	6
15	100 MILES AND RUNNIN'	(Ruthless/Priority 7224) . . . . . N.W.A.	10	11
16	BASIC BLACK	(Motown 6307) . . . . . Basic Black	17	12
17	EDUTAINMENT	(Jive/RCA 1358) . . . . . Boogie Down Productions	14	12
18	COMPOSITIONS	(Elektra 60922) . . . . . Anita Baker	16	19
19	AIN'T NO SHAME IN THE GAME	(Epic 46947) . . . . . Candyman	30	4
20	GRAFFITI BRIDGE	(Paisley Park/Warner Bros. 27493) . . . . . Prince	13	12
21	LALAH HATHAWAY	(Virgin 91382) . . . . . Lalah Hathaway	15	12
22	DREAMLAND	(RCA 2221) . . . . . Black Box	19	14
23	BE-BE'S KIDS	(Wing/Polydor 841 960) . . . . . Robin Harris	35	4
24	IVORY	(Epic 45101) . . . . . Teena Marie	27	5
25	JASMINE GUY	(Warner Bros. 26021) . . . . . Jasmine Guy	42	3
26	TASTE OF CHOCOLATE	(Cold Chillin'/Reprise 26303) . . . . . Big Daddy Kane	32	2
27	MORE OF THE NIGHT	(Capitol 92957) . . . . . Whispers	21	14
28	LEGAL	(Profile 1297) . . . . . Special Ed	24	15
29	UK BLAK	(EMI 93497) . . . . . Caron Wheeler	33	4
30	DANA DANE 4-EVER	(Profile 1298) . . . . . Dana Dane	37	2
31	AT YOUR OWN RISK	(Capitol 92359) . . . . . King Tee	34	4
32	MUSIC FROM "MO" BETTER BLUES	(Columbia 46792) . . . . . Branford Marsalis Quartet/T. Blanchard	23	11
33	LIVING IN BLACK PARADISE	(Atlantic 82130) . . . . . Samuelle	38	8
34	I'M YOUR BABY TONIGHT	(Arista 8616) . . . . . Whitney Houston	DEBUT	
35	THE REVIVAL	(Wing/Polygram 841 902) . . . . . Tony Toni Tone	26	27
36	WANTED: DEAD OR ALIVE	(Cold Chillin' Reprise 26165) . . . . . Kool G Rap & D.J. Polo	29	10
37	DO ME AGAIN	(Capitol 92217) . . . . . Freddie Jackson	DEBUT	
38	STILL TRAPPED	(Malaco 7454) . . . . . Denise Lasalle	25	17
39	THE BOYS	(Motown 6302) . . . . . The Boys	28	6
40	PANDEMONIUM	(Paisley Park/Reprise 27490) . . . . . The Time	31	17
41	CIRCLE OF ONE	(Fontana/Mercury 846 346) . . . . . Oleta Adams	36	13
42	BORN TO SING	(Atlantic 82084) . . . . . En Vogue	39	31
43	LISTEN UP: THE LIVES OF QUINCY JONES	(Qwest/Reprise 26322) . . . . . Music From The Motion Picture	40	5
44	DOWN TO EARTH	(Warner Bros. 26358) . . . . . Monie Love	DEBUT	
45	MAKE THE DIFFERENCE	(Capitol 92153) . . . . . Tracie Spencer	41	3
46	THE GETO BOYS	(Def American 24306) . . . . . The Geto Boys	51	3
47	BANNED IN THE USA	(Luke Skywalker/Atlantic 91424) . . . . . 2 Live Crew	43	16
48	3 DEEP	(Columbia 46772) . . . . . Surface	DEBUT	
49	CALL ME D-NICE	(Jive/RCA 1202) . . . . . D-Nice	44	15
50	BETWEEN A ROCK AND A HARD PLACE	(Iciban 1068) . . . . . Clarence Carter	65	3
51	TO HELL AND BLACK	(Capitol 94522) . . . . . C.P.O.	49	10
52	ROPE A DOPE STYLE	(Atlantic 82164) . . . . . Levert	DEBUT	
53	AFTER 7	(Virgin 91061)(G) . . . . . After 7	45	60
54	INTELLIGENT HOODLUM	(A&M 5311) . . . . . Intelligent Hoodlum	48	13
55	WORLD CLIQUE	(Elektra 60957) . . . . . Deee-Lite	46	6
56	AMERIKKA'S MOST WANTED	(Priority 57120) . . . . . Ice Cube	47	25
57	JANET JACKSON'S RHYTHM NATION 1814	(A&M 3920)(P3) . . . . . Janet Jackson	53	59
58	TOKYO BLUE	(EMI 92248) . . . . . Najee	54	9
59	THE MUSIC AIN'T LOUD ENOUGH	(Creative Funk/Soh 7000) . . . . . D.J. Kool	64	2
60	RETURN	(Qwest/Warner Bros. 26161) . . . . . The Winans	59	28
61	HEAL OUR LAND	(Jive/RCA 1361) . . . . . Johnathan Butler	50	6
62	WORLD POWER	(Arista 8536) . . . . . Snap	52	23
63	LET THE RHYTHM HIT EM'	(MCA 6416) . . . . . Eric B. & Rakim	55	21
64	SEX PACKETS	(Tommy Boy 1026) . . . . . Digital Underground	58	33
65	LIVIN' IN A HOE HOUSE	(Drive By 4XL15131) . . . . . H.W.A.	73	2
66	FEAR OF A BLACK PLANET	(Def Jam/Columbia C45413) . . . . . Public Enemy	60	31
67	THE MAN IS BACK	(A&M 5256) . . . . . Barry White	62	51
68	ROBBIE MYCHALS	(Alpha Int'l 70952) . . . . . Robbie Mychals	66	4
69	KISS ME WITH THE WIND	(A&M 5271) . . . . . Brenda Russell	67	7
70	STEP TO ME	(Tommy Boy/Reprise 25893) . . . . . Force M.D.'s	71	8
71	AS NASTY AS THEY WANNA BE	(Luke Skywalker 107)(P) . . . . . 2 Live Crew	72	70
72	LIVE FROM ACKNICKULOUS LAND	(Arista 8615) . . . . . Three Times Dope	56	15
73	KING OF HEARTS	(SBK 94101) . . . . . Terry Steele	57	5
74	REAL MEN WEAR BLACK	(Mercury/Polygram 846 297) . . . . . Cameo	61	18
75	3	(Epic 46012) . . . . . Stanley Clarke/George Duke	74	13

# TOP R&B SINGLES

November 24, 1990



#1 Single: Whitney Houston



High Debut: Keith Sweat #70



To Watch: Janet Jackson #48

(photo: Nathan W. Holsey)

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼		
1	I'M YOUR BABY TONIGHT (Arista ACS-2108)	3	6	51	I DON'T HAVE THE HEART (Warner Bros. 4-19911)	46	7	
2	SENSITIVITY (MCA 53933)	5	5	52	I'D RATHER GO BLIND (Arista 2055)	52	9	
3	MISSUNDERSTANDING (Warner Bros. 4423)	2	9	53	MY LOVE WILL (GRP 3035)	53	6	
4	SLOW MOTION (Motown 2064)	4	12	54	PLEASE BRING YOUR LOVE BACK (Mercury 878248-4)	54	4	
5	LOVE TAKES TIME (Columbia 38T-73455)	7	11	55	GROOVE IS IN THE HEART (Elektra 4-64934)	70	3	
6	I THOUGHT IT WAS ME (MCA 12-53899)	1	12	56	BABY DON'T CRY (Virgin 4-98896)	67	3	
7	ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748)	8	8	57	POOR ELAINE (Virgin 4-98895)	66	4	
8	I WANNA GET WITH YOU (MCA 53925)	6	6	58	CRUISE CONTROL (EMI 50334)	65	5	
9	MY HEART YOUR HEART (Capitol 79339)	10	9	59	PRISONER OF LOVE (SBK 07336)	74	7	
10	SOUL INSPIRATION (Elektra 4-64935)	9	10	60	CHOCOLATE (Paisley Park/Reprise 4-19759)	75	7	
11	ROPE A DOPE STYLE (Atlantic 4-87828)	16	8	61	COME HOME TO ME (Atlantic 4-87855)	57	10	
12	LOVE ME DOWN (Capitol 79366)	15	5	62	JUST BE MY LADY (Warlock 7087)	68	4	
13	FIRST TIME (Columbia 73502)	13	6	63	IESHA (Motown 10371)	78	2	
14	I GOT THE FEELING (Motown 2062)	18	10	64	DO FOR YOU, DO FOR ME (Alpha Intn'l 70709)	63	7	
15	ONLY HUMAN (Arista AS-2127)	20	4	65	CAUSE I CAN DO IT RIGHT (Cold Chillin'/Reprise 4-19554)	79	3	
16	TRY ME (Warner Bros. 4344)	25	9	66	MAMA WANITA (Atlantic 4-96416)	87	2	
17	IT NEVER RAINS IN SO.CALIFORNIA (Polydor PRO885-1)	17	7	67	TRUE LOVE (Columbia 73538)	84	2	
18	I JUST CAN'T HANDLE IT (Jive/RCA 1398)	19	11	68	WHAT GOES AROUND, COMES AROUND (Uptown/MCA 53920)	51	6	
19	LIVIN' IN THE NIGHT (EMI 50286)	14	11	69	SING ME A LOVE SONG (Jive/RCA 14017)	72	3	
20	KNOCKIN' BOOTS (Epic 34T-73450)	23	10	70	I'LL GIVE ALL MY LOVE TO YOU (Elektra 464915)	DEBUT		
21	DON'T BE A FOOL (MCA 53880)	39	4	71	THAT'S MY ATTITUDE (Atlantic 4-87853)	31	12	
22	NO SWEETER LOVE (Arista 2087)	26	7	72	TREAT THEM LIKE THEY WANT TO BE TREATED (Uptown/MCA 53822)			
23	LOVE MAKES THINGS HAPPEN (MCA 53973)	35	3			Father M.C.	49	17
24	THING CALLED LOVE (Motown 2069)	32	6	73	FARE WEATHER FRIEND (Motown 7917)	38	14	
25	PRAY (Capitol 44609)	24	10	74	SOMEBODY'S CRYING (Reprise 4-19539)	86	2	
26	I CONFESS (Virgin 4-98923)	29	8	75	LET ME SHOW U HOW TO FALL IN LOVE (Elektra 4-64926)	82	2	
27	LOVE ME JUST FOR ME (Capitol V-15607)	30	7	76	GONNA MAKE YOU SWEAT (Columbia 38T-73604)			
28	LISTEN UP (Quest/Reprise 4-19576)	28	9			C&C Music Factory Feat./Freedom Williams	DEBUT	
29	THE GHETTO (Jive/RCA 139-1)	43	6	77	MY LAST CHANCE (Motown 2083)	DEBUT		
30	KEEP OUR LOVE ALIVE (Motown 1990)	33	5	78	I LOOK GOOD (MCA 53825)	56	8	
31	I LOVE YOU (Reprise 4-19716)	41	10	79	THE MISSION (Profile 7311)	62	8	
32	HARLEM BLUES (Columbia 38T-73564)	12	10	80	I DON'T KNOW ANYBODY ELSE (RCA 2735)	DEBUT		
33	SO YOU LIKE WHAT YOU SEE (Atlantic 4-87864)	11	15	81	YOU CAN'T BUY MY LOVE (Capitol 44620)	64	5	
34	TOM'S DINER (A&M 15297)	47	5	82	SPECIAL KINDA LOVE (MCA 53882)	69	4	
35	GET HERE (Fontana 878476)	48	4	83	MAKE IT WITH YOU (Elektra 64916)	DEBUT		
36	DON'T TURN YOUR BACK ON ME (RCA 2718)	36	6	84	OR LOOSE ME (Alpha Int'l 4JM-70711)	90	2	
37	POWER GENERATION (Paisley Park/Warner Bros. 4515)	37	5	85	MISSING YOU (Virgin 0-96414)	DEBUT		
38	NOTHING BUT A PARTY (Motown 2054)	34	8	86	EVERY LITTLE THING (Arista 2136)	DEBUT		
39	WHEN YOU CRY (Warner Bros. 4-19566)	45	4	87	GENTLE (Island 878472-4)	DEBUT		
40	MONIE IN THE MIDDLE (Warner Bros. 0-21737)	44	5	88	PEOPLE (Virgin 4-98928)	85	10	
41	ICE ICE BABY (SBK 07335)	22	9	89	BLACK CAT (A&M 1477)	77	11	
42	FRIENDZ (A&M 7502115304)	40	6	90	HEAD OVER HEALS (Epic ET45015)	DEBUT		
43	CLOSE TO YOU (Charisma 4-98951)	42	16	91	GO OUTSIDE IN THE RAIN (Motown 2029)	81	14	
44	YOU DON'T HAVE TO WORRY (Atlantic 4-87816)	61	3	92	UP WITH HOPE, DOWN WITH DOPE (Capitol 44603)	92	7	
45	AROUND THE WAY GIRL (Def Jam/Columbia 38T-73609)	60	3	93	THE GOOD LIFE (Arista 2080)	94	7	
46	I'LL DO FOR YOU (Uptown/MCA 53914)	59	3	94	THINK ABOUT YOU (Columbia 38T-73542)	80	3	
47	IF I WERE A BELL (Epic 34T-73616)	50	3	95	GIVING YOU THE BENEFIT (MCA 79079)	55	15	
48	LOVE WILL NEVER DO (A&M 75021 74471)	71	2	96	I DON'T GO FOR THAT (Warner Bros. 0-21594)	58	14	
49	MERRY GO ROUND (Elektra 464937)	21	12	97	THE BOOMIN' SYSTEM (Def Jam/Columbia 38T-73457)	73	13	
50	MY ONLY WOMAN (Virgin 4-98921)	27	8	98	EVERYBODY EVERYBODY (RCA 2628)	76	21	
				99	HERE'S LOOKING AT YOU (Epic ESK73494)	89	10	
				100	SPECIAL KIND OF LADY (Epic 35T-73454)	83	3	

# TOP 200 ALBUMS

November 24, 1990

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



High Debut: Whitney Houston #50

Total Weeks ▼  
Last Week ▼

Rank	Album	Artist	Total Weeks	Last Week
1	TO THE EXTREME (SBK 95325)	VANILLA ICE	1	9
2	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	3	37
3	THE RHYTHM OF SAINTS (Warner Bros. 26098)	PAUL SIMON	6	4
4	RECYCLER (Warner Bros. 26265)	.ZZ TOP	4	4
5	THE RAZORS EDGE (A&M 91413)	AC/DC	2	8
6	MARIAH CAREY (Columbia 45202)	MARIAH CAREY	5	23
7	SOME PEOPLES LIVES (Atlantic 82129)	BETTE MIDLER	10	7
8	LISTEN WITHOUT PREJUDICE VOL.1 (Columbia 46898)	GEORGE MICHAEL	9	9
9	FAMILY STYLE (Epic 46225)	THE VAUGHAN BROTHERS	7	7
10	WILSON PHILLIPS (SBK 93745)	WILSON PHILLIPS	11	32
11	PRIVATE TIMES... AND THE WHOLE 9! (Warner Bros. 26005)	AL B. SURE!	16	4
12	X (Atlantic 82140)	INXS	8	8
13	VOL.3 (Wibury/Warner Bros. 26324)	TRAVELING WILBURYS	23	2
14	LED ZEPPELIN (Atlantic 82144)	LED ZEPPELIN	21	3
15	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	39	33
16	POISON (MCA 6387)	BELL BIV DeVOE	13	33
17	NO FENCES (Capitol 93866)	GARTH BROOKS	12	10
18	FLESH AND BLOOD (Enigma/Capitol 91813)	POISON	15	18
19	EMPIRE (EMI 92806)	QUEENSRYCHE	14	10
20	WORLD CLIQUE (Elektra 60957)	.DEEE-LITE	24	10
21	MIXED UP (Elektra 60978)	THE CURE	41	2
22	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	37	35
23	NO PRAYER FOR THE DYING (Epic 46905)	IRON MAIDEN	19	6
24	BLAZE OF GLORY (Mercury/Polygram 846473)	JON BON JOVI	20	15
25	SOUNDTRACK (Varese/MCA 5276)	.GHOST	17	13
26	CHERRY PIE (Columbia 45487)	WARRANT	18	9
27	BEHAVIOR (EMI 94310)	PET SHOP BOYS	32	2
28	HEROS & FRIENDS (Warner Bros. 26310)	RANDY TRAVIS	22	9
29	STICK IT TO YA (Chrysalis 21702)/CEMA 9.98	SLAUGHTER	43	40
30	SOUNDTRACK (Warner Bros. 26316)	TWIN PEAKS	28	8
31	MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)	L.L. COOL J	25	8
32	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	FAITH NO MORE	26	39
33	WICKED SENSATION (Elektra 60954)	LYNCH MOB	40	3
34	SHORT DOGS IN THE HOUSE (Jive 1348)	TOO SHORT	27	9
35	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	.PHIL COLLINS	29	52
36	PAINKILLER (Columbia 46891)	JUDAS PRIEST	30	8
37	COMPOSITIONS (Elektra 60922)	.ANITA BAKER	31	19
38	ALWAYS (MCA 10025)	.PEEBLES	33	8
39	AFTER THE RAIN (DGC/Geffen 24290)	.NELSON	38	18
40	RUST IN PEACE (Capitol 91935)	.MEGADEATH	35	6
41	NOMADS,INDIANS,SAINTS (Epic 46820)	.INDIGO GIRLS	34	7
42	DAMN YANKEES (Warner Bros. 26159)	DAMN YANKEES	47	35
43	SOUL PROVIDER (Columbia 45012)/CBS(P)	MICHAEL BOLTON	50	70
44	THE RIGHTEOUS BROTHERS GREATEST HITS (Verve 823662)	THE RIGHTEOUS BROTHERS	36	12
45	TIMES UP (Epic 46202)	LIVING COLOUR	44	11
46	RITUAL DE LO HABITUAL (Warner Bros. 25993)	JANES ADDICTION	48	12
47	100 MILES AND RUNNIN' (Ruthless/Priority 7224)	N.W.A.	53	13
48	DARYL HALL & JOHN OATES (Arista 8614)	HALL & OATES	52	6
49	GRAFFITI BRIDGE (Paisley Park/Warner Bros. 27493)	PRINCE	45	12
50	I'M YOUR BABY TONIGHT (Arista 8616)	WHITNEY HOUSTON	DEBUT	
51	VIOLATER (Sire/Reprise 26081)	DEPECHE MODE	51	34
52	IN THE HEART OF THE YOUNG (Atlantic 82103)	WINGER	58	16
53	THE REVIVAL (Wing/Polygram 841902)	TONY, TONI, TONE	63	27
54	JOHNNY GILL (Motown 6283)	JOHNNY GILL	88	30
55	AIN'T NO SHAME IN THE GAME (Epic 46947)	CANDYMAN	64	4
56	RESTLESS NIGHTS (Polygram 846908)	SCORPIONS	DEBUT	
57	RHYTHM NATION 1814 (A&M 3920)/BMG 8.98(P3)	JANET JACKSON	61	60
58	HAVE YOU SEEN ME LATLEY (Arista 8650)	CARLEY SIMON	71	6
59	GHOST OF A DOG (Geffen 24304)	EDIE BRICKELL & NEW BOHEMIANS	120	2
60	TRIPPING THE LIGHT FANTASTIC (Capitol 94778)	PAUL McCARTNEY	DEBUT	
61	BRIGADE (Capitol 91820)	HEART	109	32
62	SERIOUS HITS...LIVE! (Atlantic 82157)	PHIL COLLINS	DEBUT	
63	MIDNIGHT STROLL (Mercury/Polygram)	ROBERT CRAY	62	8
64	SEASONS IN THE ABYSS (Def American/Geffen 24307)	SLAYER	49	5
65	I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainment 60861)	KEITH SWEAT	55	23
66	SOULS OF BLACK (Megaforce Worldwide/Atlantic 82143)	TESTAMENT	42	5
67	RAGGED GLORY (Reprise 26315)	NEIL YOUNG & CRAZY HORSE	56	9
68	STEP BY STEP (Columbia C45129)	NEW KIDS ON THE BLOCK	57	23
69	BONAFIDE (Charisma 91394)	MAXI PRIEST	60	16
70	TASTE OF CHOCOLATE (Cold Chillin'/Reprise 26303)	BIG DADDY KANE	117	2
71	PICKIN' ON NASHVILLE (Mercury 838 744 1)/POL	THE KENTUCKY HEADHUNTERS	92	49
72	CARRERAS-DAMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433)	CARRERAS-DOMINGO-PAVAROTTI	73	7
73	HACK (Tommy Boy/Reprise 26258)	INFORMATION SOCIETY	80	4
74	EDGE OF THE CENTURY (A&M 75021 5327)	STYX	59	5
75	PUT YOURSELF IN MY SHOES (RCA 2372)	CLINT BLACK	DEBUT	
76	TRIXTER (Mechanic/MCA 6389)	TRIXTER	81	5
77	LABOUR OF LOVE II (Virgin 91324)	UB40	76	44
78	BONA DRAG (Sire/Warner Bros. 26221)	MORRISSEY	DEBUT	
79	SLAVES & MASTERS (RCA 2421)	DEEP PURPLE	127	3
80	REFUGEES OF THE HEART (Virgin 91405)	STEVE WINWOOD	DEBUT	
81	BLOODLETTING (I.R.S./MCA 82037)	CONCRETE BLONDE	54	24
82	LOVE & EMOTION (L.M.R./RCA 2307-1-R)	STEVIE B	85	18
83	THE COMPLETE RECORDINGS (Columbia 46222)	ROBERT JOHNSON	89	6
84	HOPE CHEST (Elektra 60962)	10,000 MANIACS	87	3
85	WHEN I CALL YOUR NAME (MCA 42321)	VINCE GILL	67	17
86	RUMOR HAS IT (MCA 10016)	REBA McENTIRE	66	9
87	AMERICA (THE WAY I SEE IT) (Warner Bros. 26453)	HANK WILLIAMS JR.	90	3
88	KILLIN' TIME (RCA 9669)/BMG 8.98(P)	CLINT BLACK	69	78
89	DREAM CHILD (RCA 2221)	BLACK BOX	70	15
90	RED HOT & BLUE (Chrysalis 21799)	VARIOUS ARTISTS	DEBUT	
91	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)/IND 8.98	2 LIVE CREW	91	71
92	AH VIA MUSICOM (Capitol 90517)	ERIC JOHNSON	95	8
93	THE END OF INNOCENCE (Geffen 24217)/WEA 8.98(P)	DON HENLEY	94	72
94	SO MUCH 2 SAY (Reprise 25892)	TAKE 6	75	9
95	LOVEGOD (Big Life/Mercury 842 985)	THE SOUP DRAGONS	97	5
96	DETONATOR (Atlantic 82127)	RATT	72	12
97	A COLLECTION OF HITS (Mercury 842 330)	KATHY MATTEA	74	9
98	WITHOUT A NET (Arista 18634)	GRATEFUL DEAD	77	7
99	GARTH BROOKS (Capitol 90897)	GARTH BROOKS	82	28
100	FEEDING FRENZY (MCA 10022)	JIMMY BUFFETT	DEBUT	
101	STILL GOT THE BLUES (Charisma 4-91369)	GARY MOORE	154	22
102	DR. FEELGOOD (Elektra 60829)/WEA 8.98(P2)	MOTLEY CRUE	85	62
103	PASSION AND WARFARE (Relativity 1037)	STEVE VAI	46	25
104	PERSISTANCE OF TIME (Island 846480)	ANTHRAX	68	12
105	ALL SHOOK DOWN (Sire/Reprise 26298)	THE REPLACEMENTS	65	7
106	GO-GO'S GREATEST (I.R.S./A&M 477 970 059)	GO-GO'S	DEBUT	
107	PUMP (Geffen GHS 24254)/WEA 8.98(P2)	AEROSMITH	78	61
108	WORLD PARTY (Arista 8563)	SNAP	96	23
109	MENTAL FLOSS FOR THE GLOBE (Arista 8640)	URBAN DANCE SQUAD	113	13
110	3 DEEP (Columbia 46772)	SURFACE	DEBUT	

Table with 4 columns: Rank, Album Title (Artist), Weeks on Chart, and Peak Position. Includes entries like 'BANNED IN THE U.S.A.', 'WE ARE IN LOVE', 'CHARMED LIFE', etc.

Table with 4 columns: Rank, Album Title (Artist), Weeks on Chart, and Peak Position. Includes entries like 'SHUT UP AND DANCE', 'ONE SIMPLE WORD', 'SEX PACKETS', etc.

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Alphabetized list of 200 albums by artist, including '2 Live Crew', '10,000 Maniacs', 'Abdul, Paula', etc.

# COCINANDO

BY TONY SABOURNIN

**I OFTEN COMPARE MUSICIANS WITH DRIVERS ON A THREE-LANE HIGHWAY.** Those in the far right are readying to exit. The ones in the middle aren't willing to take a chance, choosing instead a cruising speed, spending the rest of their driving lives looking at the surroundings through their rear-view mirrors. Then there's the species in the left lane. They indulge in a controlled gamble, perpetually but aggressively passing as many cars as possible; fast enough to violate the speed limits, but slow enough not to draw Smokey's attention. Please read below about some of the Left Lane Aggressors in the market.

□ **WILLIE COLON** *Color Americano* (CBS Discos, Inc. DCC-80351)

**THE HARDEST JOB FOR ANY ARTIST IS TO SUSTAIN HIS/HER OWN LEGEND.** Because no matter what the muses say, audiences always want to hear the old hits, the versions indelibly printed in the most romantic recondites of one's heart. **Willie Colón**, undertook this task, not of his own volition, and has continued to grow. Each of his solo releases has widened the gap between his legendary collaborations with Héctor Lavoe and Rubén Blades; the message in every production provides a clear trail to Colón's artistic complexity. Then, after a trek that took him from Fania to RCA International to Sonotone and back to Fania—not including his foray in English-language Urban Pop with A&M Records—Colón struck commercial success with the Omar Alfanno composition "El Gran Barón," whose lyrics captured society's permeating panic toward homosexuality and AIDS. Result? A recording contract with CBS Discos.

The safe bet with a label of CBS' size is to record what's commercially expeditious. Not Colón. *Color Americano* teases all commercial forms and stretches them, perhaps not to a breaking limit but certainly far beyond commercial radio's boundaries. "Aérea Desamor" has instrumental solos interspersed within the *moñas*, and a total disregard for the two-sones-and-*fuera* pattern prevalent in the erótica genre. The title cut proselytizes of an all-encompassing Latin American social conscience, but at a cha-cha beat and in "Me Voy" Puerto Rican *plena* beats provides a counter-tempo to a Dominican merengue tambora sync. With "Hasta Que Te Conocí," the label's umpteenth and perhaps best, version of the Juan Gabriel classic, Colón draws from the salso-bolero well he created several years ago with the *novela* track "Preguntata Por Ahí" to create an intensively haunting—but long—performance.

*Color Americano* would justify someone's prophecy of Colón as salsa's eternal saviour, while giving yet another opportunity to commercial programmers to redeem themselves in the best interests of evolution.

□ **PAULYNA CARRAZ** *Paulyna Carraz* (Melody KMEPR 77002)

**10PPOP ALSO HAS EXTREME EDGES. ITS FURTHEST LEFT LANE AGGRESSOR** is **Paulyna Carraz**. Her eponymous production is a lush, romantic, seductive, and artistic catharsis of vocal feelings, honeyed orchestrations, jazz variations and tempo combinations—with discordant melody lines to boot. Like other LLAs, Ms. Carraz breaks with commercial limitations by refusing to indulge, even once, in commercial beats or sensual lyrics. Still, the delicate fusion between her extraordinary four-octave range and the exquisite, surprising New Age-ish sounds makes this an over-all pleasant listening experience.

One hates to compare, but we need to prove a point. Had this record been produced in the United States and sung by someone of Anglo extraction, not only would there have been a media niche for it—from Muzak stations to ol' reliable VH-1—but also praising reverberations about *The Next Streisand* would have been heard, somehow, somewhere. Instead, I bumped into it when I made a new friend: producer/arranger/musician **Memo Méendez Guitú**.

Hence, (Hello, Fonovisa, are we listening?) let's propose the following: 1.- This record is still not distributed in the United States. Make a deal for it. Quick! 2.- Market it outside your typical business channels, not unlike the way Columbia does Barbra. 3.- This is done, most especially, through the tube and/or the screen, with clips of amber-toned shades and high production standards (elements available within the vast Televisa emporium) that could be turned into a TV special or made available to the public on VHS. Why? 4.- Because, judging from the excellent sales reaction of BMG/Ariola's Raul Di Blasio's *El Piano de América*, there seems to be a silent and unattended

## TEXAS LATIN LPs

November 124 1990 The square bullet indicates strong upward chart movement.

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

Source: Gato Associates Research

demand for simple, non-commercial romanticism: a very appropriate market segment for someone of Ms. Carraz's obviously overwhelming talents to flourish.

More importantly, Paulyna Carraz's art is to be nurtured and preserved, and not short-changed with the hopes of a Bukis-type success.

□ **DANIEL PONCE** *Shangó Te Llama* (Island Records)

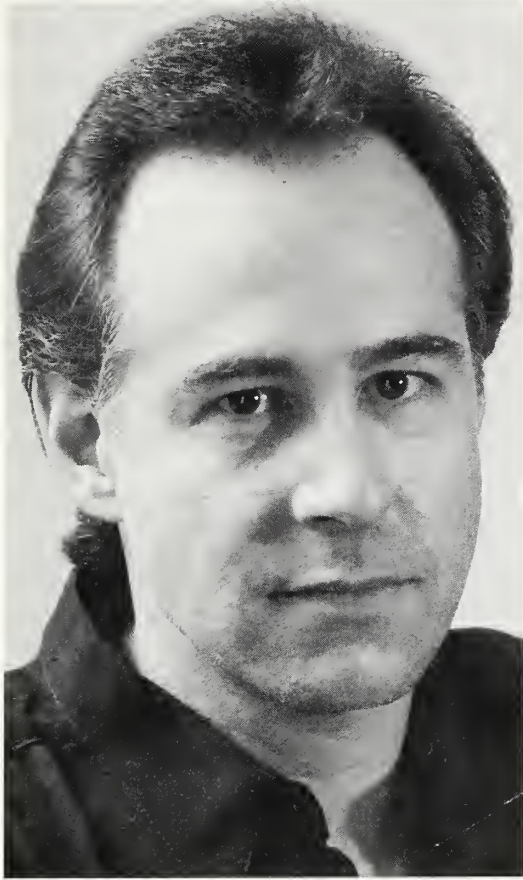
*Shangó Te Llama* must be analyzed in retrospective comparison, with an additional political analogy. It's the last phase of a trilogy which commenced with the folkloric-accented *Nueva York Ahora*—recorded almost 10 years ago, almost immediately after Ponce's arrival from Cuba—and continued with *Arawé* in 1988, where guest performers like *Living Colour's* Vernon Reid and *Rei Momo* keyboardist Steve Sandberg provided a very progressive and polished edge in numbers like the title cut and "Holiday," but very little in terms of fully-fleshed jazz or Afro Cuban-styled dance tunes.

The difference between this album and its predecessor perhaps isn't as drastic as in the other two, more like an orderly transition from Sandinismo to Chamorristo: a change which Ponce, like his *tocayo* Ortega, knew had to happen in order to reach a broader mass audience. "Recoge La Ropa," the album's most danceable tune, is an old-fashioned *guaguancó* macholy sung by Milton Cardona and Tito Allen, and stepped up to song by drummer Robert Ameen and Ponce's *anate* tumbadora style.

Numbers like "Latin Perspectives" and "Bilongón," on the other hand, dash into jazz with a subdued flourish that would mistakenly dismiss these tunes as Mongo Santamaria-inspired sap. Instead, a careful listen would reveal intricate exchanges between Ponce, album producer and keyboardist Oscar Hernández, funky bassist Sal (de la) Cuevas, and the soloists: Mario (Angola) Rivera (saxes and flute), 20-year old Venezuelan sax spitfire David Sánchez, trombonist Angel ("Papo") Vázquez, and guitarist Edgardo Miranda.

But, oh! there lies the danger within this enchanting Medusa. An LLA with more than one artistic vantage always runs the risk of not being well received by neither. *Muy*, particularly when it doesn't become one of the label's pet projects. As is the case with Nicaragua, I hope the people and, of course, Island, appreciate the obvious advantage of democracy, and treat *Shangó Te Llama* with the respect that artist, album and Liberty deserve.





Larry Hirsch

**PROFILE: LARRY K. HIRSCH/ENGINEER-MIXER-PRODUCER—**

1969 was a landmark year for the music industry. That year brought us Woodstock, *Abbey Road* and numerous other events and recordings that are now legendary. It was also the year that Larry Hirsch, a native of Brooklyn, N.Y., would lay the groundwork for what has developed into a prolific career in the music industry. As a teenager, Larry's love for music was enhanced by the music lessons he took and through the group he formed at the age of 15. The Younger Ones played all around N.Y., including Greenwich Village's famed Bitter End, doing their renditions of 60's hit songs. As the group developed musically, they found covering other writer's tunes not totally satisfying and began writing and performing original material. As the '60s progressed into the '70s, so did Larry's fascination with music and the budding industry around that music. When Hirsch decided to

make his move to the West Coast, he already knew he wanted to become an engineer/producer.

The Jefferson Airplane recording *Surrealistic Pillow* had given credit for the recording engineer, and Larry, enamored by the album, decided then that recording music would be his career. Upon his arrival in L.A., Larry pounded the pavement, going to each recording studio looking for any kind of

work just to get his foot in the door. His relentless pursuits brought him to the attention of a veteran recording engineer whose previous credits included James Taylor's landmark *Sweet Baby James* album. Recognizing Larry's sense of musicality and "ear", he took Hirsch under his wing and began teaching him the art of recording. Larry took this training several steps further and received degrees in broadcasting technology and electronics from L.A. City College, where he also studied music theory and piano.

Hirsch's list of production and engineering credits is lengthy, and his love of music and the business remains intact after 20 years of struggle and success. His long-term association with Los Lobos, Ry Cooder, John Hiatt, and others speaks for his commitment of quality work. Hirsch currently lives in L.A. with his wife and baby daughter, and is currently in negotiations with a number of acts and labels for future productions. Check out the following partial list of his credits,

and I'm sure that Larry K. Hirsch has touched your life. Some of the projects that Hirsch received production credit on include *The Neighborhood* and *By The Light Of The Moon* by Los Lobos; *King Of America* by Elvis Costello; *Put Down The Gun* by Peter Case and *Jack It Up* by Jack Mack. A few of the engineering/mixer credits include John Hiatt's *Bring The Family*; *Wild Things Run Fast* by Joni Mitchell; Los Lobos' *Will The Wolf Survive*; *Imaginary Voyage* as well as three additional works by Jean-Luc Ponty; and the *Still Awake* collaboration between Los Lobos and Bonnie Raitt, just to mention a few.

**VIRGIN MUSIC**—Virgin is real excited to announce the signing of writer/producers Camus Celli and Andres Levin. The dynamic duo have just completed the upcoming Mica Paris (Island) LP...

**2P10BELTON JOHN-RARITIES & HITS**—MCA Records has released - "to be continued"... a 67-song, four-CD or cassette boxed set that includes never-before-released tracks, such as the demo of "Your Song" (recorded in '69), a live version of "I Feel Like A Bullet (In The Gun Of Robert Ford)" (from the *Rainbow* in London '77), and four newly recorded songs produced earlier this year by Don Was. The set also features many rare single sides—including Elton's version of "Give

Peace A Chance"—and original master recordings of many of his classics, including "Tiny Dancer," "Rocket Man," "Daniel," "Funeral For A Friend/Love Lies Bleeding," "Philadelphia Freedom," "I Guess That's Why They Call It The Blues" and "Candle In The Wind." Andy McKaie, v.p. Catalog Development & Special Products for MCA, who compiled the five hours of music (which took two years in the making), with John and his longtime lyricist Bernie Taupin, says, "Our basic intent was to cover career highlights and give insights into some of the nooks and crannies as well. Some Top 20 hits are missing, but we had to leave some out in order to accommodate B sides, alternate takes and rare material." *to be continued...* presents a musical portrait of an artist who's still in his creative prime. Clear evidence of this are the four new songs—"Made For Love," "You Gotta Love Someone" (included in the *Days Of Thunder* soundtrack), "I Swear I Heard The Night Talkin'" and "Easier To Walk Away"—that John recorded in L.A. with producer Don Was. Elton's voice has never sounded stronger, and the melodies just keep flowing. This is definitely one of the better Christmas gift ideas, let alone a collection for all time!



**A DREAM COME TRUE**—According to its management, Capitol Records' Maggie's Dream just made a co-publishing deal with Warner/Chappell Music, coinciding with the release of the self-titled debut album featuring the single "Love & Tears." The happy group of people pictured above (l-r) are: Michael Sandoval, vp/creative, Warner Chappell; Maggie's Dream members Raf, Robert Rosa, Tony James, Lonnie Hillyer, Danny Palomo, Chuck Rue and Warner Chappell's Rick Shoemaker, senior vp/creative.

### POP (see page 4)

- After The Rain (Matt Black Music/Gunster Music/EMI April Music Inc./Otherwise Music/BMG Songs Inc./Ascap/Second Hand Songs, BMI)43
- And So It Goes (Joel Songs, BMI)40
- Anything Is Possible (Deborah Ann's Music, Ascap/Beav-Di-O-Do Music/Warner Tamerlane Pub. Corp., BMI)59
- B.B.D. (I Thought It Was Me) (Ronesone, BMI/Your Mothers, BMI/Nia, BMI/Alshamity, BMI/Strong Island, BMI)28
- Because I Love You (Saja Music / Myat Publishing, BMI)6
- Black Cat (Black Ice, BMI)24
- Blaze Of Glory (Bon Jovi, Ascap / PRL, Ascap)81
- Can't Stop (Epic / Solar Songs Inc. / Kears Music, BMI)26
- Cherry Pie (Virgin Songs / Dick Dragon, BMI)31
- Close To You (E.G., BMI / W.S., BMI / Chappell & Co., Ascap / Level Vibes, Ascap / Cdgems, EMI, Ascap)50
- Dirty Cash (Money Talks) (Copyright Control)90
- Disappear (MCA Music, Ascap)68
- Do Me (Willesdon, BMI / Low Key, BMI / Baledat, BMI / Silk Star, Ascap / Unicity, Ascap)77
- Does She Love That Man (Virgin, Ascap)56
- Doin' The Do (Rhythm Kings, PRS/Enquiry, PRS/Carlin, PRS)88
- Don't You Wanna Be Mine (Ensign, BMI/Captain Hook, BMI/House At The Corner, BMI)99
- Each And Every Time (Jobete Music/Romance Music/Yugotta Music, BMI)79
- Everybody Everybody (Lambardoni Edizioni, Ascap / Intersong USA, Ascap)35
- Fairweather Friend (Kear, BMI/Epic/Solar, BMI/Greenskirt, BMI)42
- Falling To Pieces (Big Thrilling, Ascap/Vomit God, Ascap)80
- Feels Good (Tony Toni Tone, Ascap / Pti, Ascap)99
- The First Time (Cdgems - EMI, Ascap/Stansbury, BMI)44
- Fly To The Angels (Topless, BMI / Chrysalis, BMI)65
- For You (Publisher Not Listed)46
- Freedom '90 (Morison Leahy/Chappell & Co., Ascap)19
- From A Distance (Jufe Gold Music Pub. / Wing And Wheel Music Pub. Inc., BMI)7
- Gentle (New Trend, BMI)62
- The Ghetto (Willesdon, BMI/Zomba, Ascap/Alco, Ascap/Dan-Pow, Ascap)87
- Giving You The Benefit (Kear Music / Epic Solar Songs Inc., BMI) 17
- Gonna Make You Sweat (Virgin, Ascap/Cole-Civiles, Ascap)68
- Groove Is In The Heart (Delovey, Ascap / Hancock, BMI)3
- Hang In Long Enough (Hit And Run Music, Ascap)31
- Hard To Handle (Irving, BMI)61
- Have You Seen Her (Unichappell, BMI / Bust-It, BMI)85
- Heart Like A Wheel (Copyright Control)39
- High Enough (Ranchrook Music, BMI / Tranquility Base Songs / Bread Head Music, Ascap)21
- Hippy Chick (Copyright Control)15
- Ice Ice Baby (Ice Baby / OPM, Ascap)10
- I Don't Have The Heart (Music Corp. Of America, BMI / Nelana, BMI / MCA, Ascap / Music By Candle Light, Ascap / PSO Ltd., Ascap)11
- I Wanna Get With U (Donni, Ascap/Jamron, Ascap/Abdur Rahman, Ascap)52
- If You Needed Somebody (Warner Chappell Ltd./JTJ Songs/Phantom Music)70
- I'm Free (Westminster, BMI)85
- Impulsive (EMI, April/Stephen A. Kerner/W.B. Music Corp./Magnified, Ascap)13
- I'm Not In Love (Man-Ken Music, BMI)53
- I'm Your Baby Tonight (Kear/Epic/Solar, BMI)4
- I Saw Red (Virgin Songs Inc./Dick Dragon Music, BMI)72
- Joey (International Velvet, BMI / Bug, BMI / I.R.S., BMI)34
- Just Another Dream (Cdgems-EMI, Ascap/EMI, Ascap/EMI Blackwood,

- BMI/EMI Songs, BMI)51
- Justify My Love (Miss Bessie Music, Ascap)37
- Knockin' Boots (Diabetic, Ascap / Mile Miglia, Ascap / Windswept Pacific, Ascap / D / B / A / Longitude, BMI / Stone Agate, BMI)18
- Let's Try It Again (Maurice Starr, Ascap/EMI April, Ascap)93
- Livin' In The Light (Orange Tree, BMI/Motherman, BMI)45
- Love And Affection (Matt-Black, Ascap / Gunster, Ascap / Otherwise, Ascap / BMG, Ascap / EMI April, Ascap)54
- Love Is A Killer (Publisher Not Listed)86
- Love Is A Ritual (War Bride, BMI/Hampstead, Ascap/Pink, Ascap)96
- Love Is A Rock (Dude Tunes, Ascap)98
- Love Takes Time (Vision Of Love / Been Jammin', BMI)1
- Love Will Never Do (Without You) (Flyte Tyme, Ascap)65
- Lyin' To Myself (Warner Bros. Music / Palancar Music / Intersong U.S.A. Inc., Ascap)36
- Me-Us-Blue (Publisher Not Listed)69
- Miles Away (Virgin Songs/Small Hope/Paul Taylor)32
- Mirade (Polygram)20
- Misunderstanding (EMI April, Ascap/Across 110th Street, Ascap/Frankity, Ascap/Velle Intl, Ascap/Ness, Nity & Capone, Ascap/Al B Sure, Ascap)41
- More Than Words Can Say (Pasta,

- Ascap / DeMar, Ascap)2
- My Love Is A Fire (Warner-Tamerlane Pub./Bayun Beat Music/Green Lantern Music, BMI)25
- My My My (Kear, BMI / Epic / Solar, BMI / Tree, BMI / Greenskirt, BMI) 97
- New Power Generation (Controversy Music, Ascap)57
- New York Minute (Cass County, Ascap/Korchmar, Ascap/Dobbs, Ascap)60
- Never Enough (Fiction, Ascap)83
- Oh Girl (Unichappell, BMI)84
- On The Way Up (Gribbles Music / Chrysalis Music, Ascap)55
- One & Only Man (F.S. Music Ltd./Freedom Songs Ltd., BMI)33
- Policy Of Truth (Emile, Ascap)91
- Pray (Busted Publishing, BMI / Controversy Music, Ascap)8
- Praying For Time (Morrison Leahy / Warner Chappell, Ascap)47
- Release Me (EMI Blackwood / Wiliphill, BMI)89
- Romeo (Island Music / Onid Music, BMI)78
- Say A Prayer (Virgin Music, Ascap)66
- Sensitivity (Flyte Tyme, Ascap)23
- The Shoop Shoop Song (It's In His Kiss) (Alley/Trio/Hudson Bay, BMI)73
- So Close (Hot-Cha, BMI / Careers, BMI / Full Keel, BMI / EEG, Ascap / Koldmar, Ascap / New Jersey Under-ground, Ascap / Polygram, Ascap)12
- So Hard (Virgin Songs, BMI)76

- Something Happened On The Way To Heaven (Phil Collins, PRS / Hit & Run, PRS / Ascap)58
- Something To Believe In (Cyanide Publishing / Willesdon Music Inc., BMI)5
- Stranded (Wren Songs Pub. Corp., Ascap)16
- Suicide Blonde (Toc Muziek / MCA, Ascap)98
- The Boom'n' System (LL Cool J, Ascap/Marley Marl, Ascap/Def Jam, Ascap)94
- The Way You Do The Things You Do (Jobete, Ascap)14
- Tiesies In The Temple (Controversy Music / W.B., Ascap)82
- Think (T-Boy Music / Inscoc Music, Ascap)27
- This Is The Right Time (Big Life / BMG, Ascap)82
- Tick Tock (R. Mode Music/Tommy Jymie Inc./Hamstein Music Co./Urge Music, BMI)71
- Tonight (Maurice Starr / EMI April / Al Lancelotti, Ascap)100
- Tom's Diner (Waltersongs, Ascap/AGF, Ascap)22
- Unchained Melody (Frank, Ascap) 48
- Wildlife II (Cutting Records Music / Groove On Music / Dosee Rocks Music, Ascap)23
- Whoever Would I Be (Realsongs, Ascap)49
- World In My Eyes Emile Music, Ascap)75

### R&B (see page 13)

- Baby Don't Cry (Angel Notes/Warner-Tamerlane, Ascap)56
- Black Cat (Black Ice, BMI)89
- Cause I Can Do It Right (Cold Chillin' Music Publishing/Adm. By WB Music Corp., Ascap)79
- Close to You (E.G., BMI / W.S., BMI / chappell & Co., Ascap)43
- Cruise Control (Najee Music Publishing/Ascap/Alexander Bug-non/Ascap/Pure Art Music Ascap/Buppie Music, Ascap)58
- Come Home To Me (Chicago Bros., BMI)61
- Do Right (Music Corp. - Syllent Music, BMI)99
- Don't Turn Your Back On Me (Color Free, BMI/Judy Laws, BMI)36
- Don't Wanna Fall In Love (Radical Dichotomy, BMI)89
- Every Little Thing (Le Gassick Publishing Co./Ensign Music Corp./Bright Ray Music, BMI)85
- Everybody Everybody (Lambardoni, Ascap / Edizioni, Ascap / Musicali, Ascap / Intersong, Ascap)76
- Fare weather Friend (Kear Music / Epic / Solar Songs Inc. / Green Skirt Music, BMI)73
- Friends (Wooten Cus, BMI)42
- Gentle (New Trend, BMI)87
- Get Her (WB/Rutand Road, Ascap)35
- Giving You The Benefit (Kear Music / epic, Solar Songs Inc. / BMI)85
- Go Outside In The Rain (Sutjack, Ascap / Donesha's, Ascap / Nato / Visions-USA, Ascap)91
- Gonna Make You Sweat (Virgin/Cole-Civiles, Ascap)76
- Groove Is In The Heart (Delovey-ASCAP/Hancock, BMI)55
- Head Over Heels (Tony Terry/A. Smith /B. Williams/Shaman Drum, BMI/Sun Face Music, Ascap)90
- Here's Looking At You (EMI April Music / Midnight Magnet Music Publishing, Ascap)98
- Hold On (Two Tuff-Enuff, BMI)94
- I Confess (Alamo, Ascap)26
- 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)96
- I Don't Know Anybody Else (Lambardoni Edizioni Musicali/Intersong USA, Ascap)80
- I Got The Feeling (Hi-Frost, BMI)14
- Just Can't Handle It (Zomba / Mom and Dad, Ascap)18
- I Look Good (Portrait / Solar, Ascap / Stap Me One, Ascap)78
- I-L-O-V-E You (Asylum Music Inc. / Mervyn Warren Music / Winston Kue Music, BMI)31
- Isha (Biv Tene/Diva One, Ascap)63
- B.B.D. (I thought it was me) (Ronesone Music, Your Mother Music, Nia Music, Alshamity Music, Strong Island Music / BMI / Ascap)6
- I'd Like To Get To Know U (Cdgems-EMI, Ascap)83
- I'd Rather Go Blind (ARC, BMI)52
- I'll Do For You (Hudmar, Ascap/Butter Fly Gang, BMI/EMI Blackwood, BMI/Cotaba, BMI)46
- I'll Give All My Love To You (Rena Music Publishing, Ascap)70
- I'm Your Baby Tonight (Kear

- Musique/Solar Songs Inc., BMI)1
- Ice Ice Baby (Ice Baby, Ascap / OPM, Ascap)41
- Just Be My Lady (Kim Waters Music/Hit And Hold Music, Ascap)62
- Keep Our Love Alive (Stevland Morris Music, Ascap)90
- Knockin' Boots (Diabetic, Ascap / Mile Miglia, Ascap / Windswept Pacific, Ascap / D / B / A / Longitude, BMI / Stone Agate, BMI)20
- Let Me Show You How To Fall In Love (Klaven, BMI/Irving, BMI/Otherwise, Ascap/Almo, Ascap)75
- Listen Up (A Baker / A. Mardin / S. Garrett / Charisma / J. Tius, BMI / Ascap)28
- Livin' In The Night (Orange Tree / Mother Man, Ascap)19
- Love Makes Things Happen (Kear Music/Epic/Solar Songs, Inc./BMI)23
- Love Me Down (Zomba Enterprises Inc./Barry Eastman Music Co./Jo Skin Music, Inc., Ascap)12
- Love Takes Time (Vision of Love / Been Jammin', BMI)5
- Make It With You (Gates; Cdgems/EMI Music Inc., Ascap)83
- Mama Wanta (Pac Jam, BMI)66
- Mercy Mercy Me (Jobete, Ascap)85
- Merry Go Round (Keith Sweat, Ascap / Robbie D., Ascap / WB, Ascap / E / A / Ascap)48
- Midnight Love (Hamidur, BMI / Pure Delight, BMI / Tortoise Feather, BMI / Thor/BMI / Ensign, BMI)94
- Missing You (Virgin Jazzie B/EMI /LAW, Ascap)85
- Misunderstanding (EMI April Music /

- Across 110th Street / Frank Nitty / Velle International, adm. by Ness, Nity & Capone, Ascap)3
- Marie In The Middle (Virgin Music Ltd./Copyright Control)40
- My Baby's House (Boe Germaine)88
- My Love Will (Loma Lee, BMI/Beau Di O Do, BMI)83
- My Only Woman (Epic / Solar Songs / Kear / Green Skirt, BMI)50
- Nothing But A Party (said, BMI)38
- Only Human (Zomba Enterprises Inc., Barry J. Eastmond Music Co./Almo Music Corp. and March 9 Music \*Ascap)15
- Or Lose Me (Pejo/Sounds Heard Everywhere, BMI)80
- Paradise (Zomba, Ascap)92
- People Jazzie B, Ascap / Virgin, Ascap / Soul II Soul Mad, Ascap)98
- Please Bring Your Love Back (Angel Notes, Ascap/WB, Ascap)54
- Poor Elaine (Somethin' Stoopid/Kp Teaz/Pelot/Virgin, Ascap)57
- Power Generation (Controversy Music, Adm. by W.B. Music Corp./Ascap)37
- Pray (Busted Publishing, BMI / controversy music, Ascap)25
- Sensitivity (Flyte Tyme Tunes, Ascap)2
- Shake It Up (Thriller Miller, Ascap / MCA, Ascap / Bernard Wright, BMI / Screen Gems - EMI, BMI / Chinese, BMI)100
- Sing Me Your Love Song (Zomba Enterprises Inc./Ascap/Longitude Music Inc., BMI)68
- Sitin' In The Lap Of Luxury (Louie

- Louie, Ascap / CRGI, BMI / Loma Lee, BMI)100
- Slow Motion (Stanton's Gold / Trayce One, BMI)4
- So You Like What You See (Two Tuff-Enuff, BMI)33
- Soul Inspiration (Myxer / WB, Ascap / Good Single Ltd., PRS / Irving, BMI)10
- Special Kind Of Lady (EMI April, Ascap/Maurice Starr, Ascap/James Capra, Ascap)94
- Special Kinda Love (Gradington, Ascap/Ronnie Onix, Ascap)82
- Stay (Kaptein K, Ascap / MCA, Ascap / Yu Tu, Ascap)76
- Step By Step (Maurice Starr, Ascap / EMI April, Ascap)93
- Take me now (Filds write / Eighty eight hundred / Ptah, BMI)88
- That's My Attitude (Troycep, BMI / Willesdon, BMI)71
- The Boom'n' System (Marley Marl / Def Jam, Ascap)87
- The Ghetto (Willesdon/Zomba/Alco/Dan-Pow, BMI/Ascap)28
- The Mission (Promise / Speacial Ed / Howie Tee, BMI)79
- Thing Called Love (Green Skirt/Kear, BMI)24
- Think About You (Def Jam, Ascap/Hearse, Ascap/Davy D, Ascap)94
- Tom's Dinner (Walters Songs, Ascap/AGF, Ascap)34
- Treat Them Like They Want To Be Treated (Second Generation Rooney,

- Ascap / EMI April, Ascap / Across 110th Street, Ascap / Father M.C., BMI)72
- Try Me (Forcastul Music Inc. / Willesdon Music, BMI)16
- Wait For Me (EMI Blackwood, BMI / ATV, BMI / Wiz Kid, BMI)98
- Wanna Be The Man (CBS, Ascap / Maurice White, Ascap / Vershet, Ascap / Reyshel, BMI / Bustit, BMI / karanova, Ascap)80
- We Can Make It Right (Rockwood, BMI / Good Choice, BMI / C Dub, Ascap)79
- What Goes Around, Comes Around (Jeff Redd, Ascap/Across 110th Street, Ascap)91
- Acrid, Ascap/Velle, Ascap)68
- When You Cry For Our Children (Ascap/Zomba, Ascap/Hyter, Ascap)99
- Why It Gotta Be Like That (Rayco, Ascap)96
- You Can't Buy My Love (Crazy People Music, Adm. by Aomo Music Corp./Jack The Mack Publishing, Ascap)81
- You Don't Have To Worry (2-Tuff-E-Nuf Songs, BMI)44
- You're Right About That (Island, BMI / O'Dad, BMI)56

### COUNTRY (see page 20)

- A Few Good Things Remain (Shed-douse Ascap/Bat&Bear, Ascap)43
- A Few Ole Country Boys (WB/Two Sons/Brunswick/Mentor, Ascap)38
- A Ring Where A Ring Used To Be (Great Shakes/Hidden Harbor/Coxboro/WT-BMI)36
- Ain't Necessarily So (Warner Relu/Macy Place, Ascap)13
- All The Magic's Gone (Warner Tamerlane, BMI)49
- American Boy (Eddie Rabbit-BMI)11
- Back In My Younger Days (Danny Flowers, Ascap)5
- Bad Times (Little Bll-BMI)89
- Be There (High Roller/Ensign-BMI/Famous Ascap)66
- Between Pleasure And Pain (Little Bll-BMI)75
- Bordertown (Pink Pig/Polygram-BMI/Ranger Bob, Ascap)17
- Born To Be Blue (Almo/Brio Blues/April-Ascap)44
- Cadillac Grill (Cross Keys, Ascap)57
- Can't Have Nothin' (BMG-BMI)69
- Change Of Heart (Chip N'Dale-Ascap)34
- Chasin' That Neon Rainbow (Mattie Ruth/Son/SBK April-Ascap)7
- Come Next Monday (Tri-Chappell-SESAC/Chappell/Serenity-Ascap)2
- Come On Back (Carlyoney Tunes/Chrysalis-BMI)33
- Couldn't Love Have Picked (Tree-BMI/Cross Keys, Ascap)48
- Cowboy Rap (J Kid-Ascap)86
- Crazy In Love (Screen-Gems-EMI-BMI)6
- Dam These Tears (Auff-Rose-BMI/Milene-BMI)58
- Dreamin' That Dream Again (K Baz/Low Bob-BMI)47
- Dressed To Kill (Sir Bluestone-BMI)32
- Everybody's Alter (A Happy Ever Alter)/Catch A Rising Star-Ascap)70
- Everything He Touches (Silver Line-BMI)100
- Feed This Fire (Lawyers Daughter/Careers-BMI)25
- Fool Such As I (MCA-Ascap)97
- Foolish Pride (Boggy Depot-BMI)62
- For Cryin' Out Loud (Door Knob-BMI)59
- Forever's As Far As I'll Go (Almo/Brio Blues-Ascap)35
- Friends In Low Places (Careers-

- BMI/Music Ridge-Ascap)52
- Game Called Love (Song of Sixpence-SESAC)54
- Ghost In This House (Careers-BMI)3
- Come On Back (Country Line Songs Polygram/Partner-BMI/Partnership-Ascap)28
- He Was On To Something (Tree-BMI)46
- Heartache In High Heel Shoes (John Denny-BMI)91
- High Standard Of Loving (Darrall Music-BMI)80
- Home (Texas Wedge-Ascap)29
- Home Is Where The Heart Is (Not Available)96
- How Many Breaks (Valence-BMI)94
- Hundred Proof Woman (Lovely/Brighter Side-BMI)67
- I Didn't See You Walk Away (Boggy Depot, BMI)72
- I Think My Momma Loves You (Chip 'N' Dale-Ascap)73
- I've Come To Expect It From You (Jesse Joo/B Cannon-BMI)22
- If It Wasn't For Love (Strawbss-BMI)87
- If This Bed Could Talk (Blue Ridge Mountain-Ascap)83

- It Won't Be Me (Edge O'Woods/K Diamond/Moine Valley-Ascap)37
- Learning The Game (Peer INT, BMI)53
- Life's Little Ups And Downs (Makeamillion/Warner-Tamerlane-BMI)21
- Me Without You (Lodestar-SESAC)56
- Memories For Sale (Careers-BMI)64
- Moonshadow Road (EMI-April/Cross Keys-Ascap)23
- Never Knew Lonely (Benefit-BMI)4
- Now That We're Alone (Coolwell-Ascap)16
- Put Some Drive In Your Country (Tree/Post Oak-BMI)12
- Put Your Heart In My Hands (Wes-thaven-BMI)55
- Put Yourself In My Shoes (Howlin'Hits-Ascap/Red Brazos-BMI)14
- Quietly Crazy (Cavesson-Ascap/Tapeado-BMI)65
- Riding For The Fall (Wyoming Brand-BMI)51
- Rock 'n' Roll Angels (Practice House/PRI-Ascap)15
- Rollin' Home (Flawfactor/G Cumberland/P Joseph W B-BMI)50
- So Close (Hit-BMI)85
- Someone Else's Trouble Now (Tree-BMI/Cross Keys, Ascap)9
- Spirit Of America (C Party-BMI)90
- Stand Your Ground (Ms Ducks/Nash-Angeles/Windswept Pac-BMI)71
- The King Of Columbus Avenue (Schulfe-Hit-BMI)68

- The Lord Of Birmingham (B Treasure-BMI)88
- The Night's Too Long (Lucy Jones-BMI)1
- The Place Where We Love (Blue Ridge Mountain)81
- The Things You Left Undone (Warner-Tamerlane/BMI/WB-Samosonian-Ascap)95
- There For A While (David N'Will/Sheddouse Ascap)42
- There You Go (BMI)77
- These Lips Don't Know How To Say Goodbye (Tree-BMI)41
- Things Are Tough All Over (MCA-Ascap)40
- This Ain't My First Rodeo (Hookem-Ascap/Co-Heart-BMI)10
- This Is The Way (Opry Link-BMI)82
- Thoughts On The Flag (Hallnote-BMI)74
- Together Alone (Little Bll-BMI)98
- Too Cold At Home (EMI April/K-Mark/Gr-Key-Ascap)45
- Turn It On, Turn It Up, Turn Me Loose (S of Polygram-BMI/Polygram Int/Amard-Ascap)18
- Two Best Friends (Boggy Depot-BMI)78
- Unanswered Prayers (B&B Fore-runner Mid-Summer/Mr Bob-BMI-Ascap)26
- We've Got It Made (Wensong/Miller's Daughter-Ascap)39
- Western Girls (Songs Polygram/Irving Little/march-BMI)31

- What A Way To Go (Polygram-Ascap)19
- What We Really Want (Chetcat-BMI)27
- When Love Comes Callin' (Zoo I/Warner-Tam-Ascap/Scruggs-BMI)20
- When Somebody Loves You (Song Pantry/EEG-Ascap)34
- Where Corn Don't Grow (Tom Collins/Murah-BMI)99
- Whole Lotta Love On The Line (Auff-Rose-BMI)63
- Why Baby Why (Fort Knox/Trio-BMI)93
- Why Should We Try Anymore (Auff-Rose/Hiam-BMI)76
- Will Love Bring Her Around (G Coalition/Maypop-BMI)79
- Women In Chains (Famous-Ascap)60
- You'll Find Any Luck (Sun Mare-BMI)9
- You Lie (Bobby Fisher-Five Bar/Chris-wald/Hopi-Ascap)92
- You Really Had Me Going (Careers-BMI/Edge O'Maine Val/Knetic-Ascap)24
- You Win Again (EMI April/Getareafj)30
- You've Got To Stand For Some-thing (Auff-Rose-BMI)61

## Newsing Nashville

BY KIMMY WIX

### Highway 101 Meets Fork In The Road



Highway 101 Takes A Detour As Carlson Maps Out A Road Of Her Own

The announcement of Paulette Carlson's break-away from Warner Bros. recording act Highway 101 has been on the back burner for some time now, but just recently, however, the long-time word on the street was actually confirmed.

Carlson, the group's lead vocalist, will depart from the act at the end of the year to pursue a solo career. Although Highway 101 will fulfill existing touring commitments with Carlson through December, her replacement is yet to be announced. According to Warner Bros., the name of the new band member(s) will be revealed sometime in the immediate future.

Jack Daniels, Cactus Moser and Curtis Stone, in addition to the soon-to-be announced new member(s), will begin touring in early '91 with confirmed dates already scheduled. The reformed band is slated to begin recording a new Warner Bros. release in Nashville during February with longtime producers Paul Worley and Ed Seay. Carlson plans to record her solo project with producer Jimmy Bowen in January, and will begin touring again in June, 1991.

### The Grand Ole Opry—Only A Dream Away

Traveling from Tasmania, Australia to Nashville, Tennessee with hope of visiting the Grand Ole Opry could be nothing more than a dream for 33-year-old Richard Scott, especially with the barriers of Muscular Dystrophy in the way.

After being notified that Scott had only four to five months to live, a successful endeavor between Music City and the Tasmania Country Music Fraternity began to click, and soon had Scott's dream on the road to Nashville.

Scott was escorted to the backstage of the Opry by Country great Jim Ed

Brown and eventually introduced on stage. In addition to receiving a trip to the Opry and the glimmer of its spotlight, Scott was treated with lodge and limo service for the entire week. Although experiencing the warmth and tradition of the Grand Ole Opry was thrilling enough for Scott, perhaps his fondest moment surfaced while having dinner with his favorite country artist—George Jones.

"This is everything I've dreamed of," said Scott, during a recent press conference held on his Nashville arrival.

Formed in 1986, Highway 101 has released four albums, including its latest *Greatest Hits* LP, containing the current single release, "Someone Else's Trouble Now." They came on the scene with the Carlson-penned tune "The Bed You Made For Me" and have followed up with a string of number one hits including "Somewhere Tonight," "Cry, Cry, Cry," "(Do You Love Me) Just Say Yes" and "Who's Lonely Now."

The group has been honored by both the Country Music Association and the Academy of Country Music in 1987 and 1988 as Vocal Group Of The Year, and has been nominated for two coveted Grammys.

"Highway 101 has made many wonderful contributions to country music," comments Jim Ed Norman, Warner Bros./Nashville president, "and although we hate to see this particular group of people separate, we have every confidence that this simply means many more contributions times two. We are excited about the new opportunities and wish both Highway 101 and Paulette Carlson much success."

## NEW FACE TO WATCH Matraca Berg

TO HEAR HER MUSIC IS TO ACTUALLY FEEL HER MUSIC, and when a newly introduced act such as RCA recording artist Matraca Berg, (pronounced Muh-tray-suh) comes to surface, we're not only graced with the works of young and innovative talent, but we're also invited to enter a musical dimension filled with both a negative and positive glimpse of our inner emotions through the heart, eyes and experience of an uncomparable and supremely well-rounded artist.

The 26-year-old Berg gathers all the winning points of someone who's perhaps considered the *total* artist. Her in-depth, sometimes off the wall, yet always relatable writing ability, in conjunction with deeply emotional-tinged vocals and an open-door demeanor about life, has thus far and continues to garner outstanding acclaim.

Much of Berg's talent, however, was launched long before her debut LP, *Lying To The Moon* was recorded. Having hit the top of the country charts at the age of 18 with the Karen Brooks/T.G. Sheppard duet "Faking Love," which she co-wrote with Nashville songwriting legend Bobby Braddock, it was obvious that there was something unique about Berg. In addition to being credited for penning other numerous cuts, including a potential upcoming release from Patty Loveless, Berg was also a recent Grammy nominee for Reba McEntire's #1, "The Last One To Know" and scored a small role in the Timothy Hutton movie, *Made In Heaven*.

"I don't write by myself very often and when I do, the stuff is just so far left it doesn't get cut," she laughs. "I tend to get real poetic and musically complicated, so I need my friends to reel me in, and I've got some very talented co-writers."

When Berg hit the radio and video circuit with her first single, "Walk On," a very responsive audience realized immediately that she would ultimately walk a straight line to country fame. Although Berg's recent exposure as a performer has sparked instant success, she's not hesitant to say that her writing continues to play a dominant role in her career.

"I've been a writer now for eight years, professionally," says Berg. "I've made a living. So I'm probably more of a writer right now than an artist. I'm just now getting my feet wet there. I think it's just a different kind of animal all together. It's an interesting thing though."



Co-produced by Josh Leo and Wendy Waldman, *Lying To The Moon*, is an album that clearly reveals Berg's pure writing style as well as the many facets of her own personality. Ranging from spicy-shuffled tunes such as "Things You Left Undone" and "Walk On," to the sensual roots of "Alice In The Looking Glass" and the title cut, *Lying To The Moon* showcases such diverse elements as jazz, folk, blues, rock-a-billy and straightforward traditional country.

"It's all from personal experiences...definitely," she admits. I tend to have to put my heart and soul into my writing, and it makes for interesting cuts but not a lot of singles. So I think there's a very healthy transition in the community right now where the songs are becoming very important."

"I had a lot of fear to overcome as a performer," Berg proclaims. "My music is so personal to me that I felt naked standing out there on stage. I was just overcome with fear and insecurity. The retail promotional tours that I've been doing have helped a lot. I just go out there with a cello player, a guitar player and me...and that's it. So I have to do something to get their attention," she continues. "I find that I can relate to the audience on a much more personal level and what I want to do as an artist is much more fulfilling that way. I like to make people feel and you can do that much more effectively with less glitz and flash. I think we live in an age right now where the senses tend to be overloaded ya know? I just kind of strip them back down."

—Kimmy Wix

# COUNTRY SINGLES

November 24, 1990



#1 Single: Patty Loveless



High Debut: Alabama #35



To Watch: Garth Brooks #26



#1 Indie: Black Tie #53

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	THE NIGHT'S TOO LONG (MCA 53859)	Patty Loveless	2	9	50	ROLLIN' HOME (Capitol 79368)	Pirates Of The Mississippi DEBUT
2	COME NEXT MONDAY (RCA 2667)	K.T. Oslin	4	8	51	RIDING FOR THE FALL (American Cowboy 25002)	Chrls LeDoux 38 10
3	GHOST IN THIS HOUSE (Columbia 38 73520)	Shenandoah	6	8	52	FRIENDS IN LOW PLACES (Capitol 79239)	Garth Brooks 41 14
4	NEVER KNEW LONELY (MCA 53892)	Vince Gill	8	8	53	LEARNING THE GAME (Bench 2-7)	Black Tie 63 2
5	BACK IN MY YOUNGER DAYS (RCA 2677)	Don Williams	7	10	54	GAME CALLED LOVE (Soundwaves 4840)	Jlm Martin 60 4
6	CRAZY IN LOVE (MCA 79067)	Conway Twitty	1	11	55	PUT YOUR HEART IN MY HANDS (Ben 81390)	Richard Allen Nix 58 6
7	CHASIN' THAT NEON RAINBOW (Arista AS-2095)	Alan Jackson	11	6	56	ME WITHOUT YOU (Door Knob DK89-335)	Debble Rich 57 8
8	SOMEONE ELSE'S TROUBLE NOW (Warner Bros. 7-19593)	Highway 101	10	9	57	CADILLAC GRILL (Hal Kat Kountry HKK43068)	Kent Crawford 59 6
9	YET (Arista AS-2075)	Exile	5	12	58	DAMN THESE TEARS (16th Ave/Curb 70445)	Canyon 65 4
10	THIS AIN'T MY FIRST RODEO (Columbia 38 73491)	Vern Gosdin	3	13	59	FOR CRYIN' OUT LOUD (Door Knob DK90-355)	Bobby G. Rice 62 6
11	AMERICAN BOY (Capitol 79398)	Eddie Rabbitt	13	8	60	WOMEN IN CHAINS (Barn Burner 3135)	Donnie Marscio 66 2
12	PUT SOME DRIVE IN YOUR COUNTRY (Warner Bros. 7-19715)	Travis Tritt	14	6	61	YOU'VE GOT TO STAND FOR SOMETHING (RCA 2664)	Aaron Tippin 73 4
13	AIN'T NECESSARILY SO (Columbia 38 73518)	Willie Nelson	16	8	62	FOOLISH PRIDE (OL 145)	Marcy Carr 64 5
14	PUT YOURSELF IN MY SHOES (RCA 2678-7)	Clint Black	25	3	63	WHOLE LOTTA LOVE ON THE LINE (16th Ave 8588)	Charley Price DEBUT
15	ROCK 'N' ROLL ANGEL (Mercury 878214)	Kentucky HeadHunters	17	7	64	MEMORIES FOR SALE (Ace of Diamonds 451990)	Lisa Kay 70 4
16	NOW THAT WE'RE ALONE (Columbia 38 73569)	Rodney Crowell	23	5	65	QUIETLY CRAZY (Sundial 178)	Hal Gibson 67 7
17	BORDERTOWN (Capitol 79320)	Dan Seals	19	7	66	BE THERE (MRP MRP-90)	Mellanie Ryan 68 5
18	TURN IT ON, TURN IT UP, TURN ME LOOSE (Reprise 19543)	Dwight Yoakam	24	5	67	HUNDRED PROOF WOMAN (Gallery II 2043)	Whiskey Creek 69 5
19	WHAT A WAY TO GO (Atlantic 7-87960)	Ray Kennedy	21	7	68	THE KING OF COLUMBUS AVENUE (Stop Hunger 1102)	Scott Carter 74 4
20	WHEN LOVE COMES CALLIN' (Curb/Capitol 79231)	Sawyer Brown	22	7	69	CAN'T HAVE NOTHIN' (RCA 2635)	Foster And Lloyd DEBUT
21	LIFE'S LITTLE UPS AND DOWNS (Columbia 38 73587)	Ricky Van Shelton	26	4	70	EVERYBODY'S AFTER (A HAPPY EVER AFTER) (Fraternity 3560)	Angela Christie 72 5
22	I'VE COME TO EXPECT IT FROM YOU (MCA 53969)	George Strait	31	3	71	STAND YOUR GROUND (Nash-Angeles 82390)	Eddie Reasoner 78 3
23	MOONSHADOW ROAD (Capitol 79269)	T. Graham Brown	9	11	72	I DIDN'T SEE YOU WALK AWAY (OL 17)	Sean O'Brien 76 4
24	YOU REALLY HAD ME GOING (Warner Bros. 7-19756)	Holly Dunn	12	14	73	I THINK MY MOMMA LOVES YOU (Door Knob 353)	Ricky Lee Jackson 79 4
25	FEED THIS FIRE (Capitol 79189)	Anne Murray	15	14	74	THOUGHTS ON THE FLAG (Playback 4501)	Tommy Cash 86 2
26	UNANSWERED PRAYERS (Capitol 79381)	Garth Brooks	40	2	75	BETWEEN PLEASURE AND PAIN (Killer K-130)	Pat Minter 75 6
27	WHAT WE REALLY WANT (Columbia 38 73517)	Rosanne Cash	18	8	76	WHY SHOULD WE TRY ANYMORE (American Image 1-6002)	Eddie Bond 81 3
28	HARDIN COUNTY LINE (MCA 79078)	Mark Collie	20	10	77	THERE YOU GO (Music City USA 124)	Ann Marle 77 4
29	HOME (Epic 34 73447)	Joe Diffie	27	13	78	TWO BEST FRIENDS (New Act 010)	Jerry Raby 83 3
30	YOU WIN AGAIN (Columbia 38 73567)	Mary-Chapin Carpenter	39	5	79	WILL LOVE BRING HER AROUND (Arista 2081)	Rob Crosby 89 2
31	WESTERN GIRLS (MCA 79068)	Marty Stuart	28	12	80	HIGH STANDARD OF LOVING (Playback 1347)	Peggy Osman 88 3
32	DRESSED TO KILL (First American 900730)	Matt Robbins	34	9	81	THE PLACE WHERE WE LOVE (615 1028)	Billy J. Smith 84 2
33	COME ON BACK (Reprise 19564)	Carlene Carter	42	4	82	THIS IS THE WAY (Castle 107)	Shawn Marie 85 3
34	WHEN SOMEBODY LOVES YOU (RCA 2663)	Restless Heart	29	13	83	IF THIS BED COULD TALK (Blue Ridge 003)	Paula Frasier 87 2
35	FOREVER'S AS FAR AS I'LL GO (RCA 2706)	Alabama	DEBUT		84	CHANGE OF HEART (Doorknob 358)	Sandy Elwanger 91 2
36	A RING WHERE A RING USED TO BE (Atlantic 3431)	Billy Joe Royal	30	10	85	SO CLOSE (Original Sound 4599)	Ron And Karen DEBUT
37	IT WON'T BE ME (Capitol 79338)	Tanya Tucker	47	5	86	COWBOY RAP (Platinum Edge 28490)	Jimmy Collins DEBUT
38	A FEW OLE COUNTRY BOYS (Warner Bros. 7-19586)	Randy Travis & George Jones	32	10	87	IF IT WASN'T FOR LOVE (Round Robin 1890)	Arne Benoni DEBUT
39	WE'VE GOT IT MADE (Capitol 79343)	Lee Greenwood	51	3	88	THE LORD OF BIRMINGHAM (Badger 2009)	B. T. Kern DEBUT
40	THINGS ARE TOUGH ALL OVER (Epic 34 73521)	Shelby Lynne	43	6	89	BAD TIMES (Killer 132)	Ronnie Russell 90 2
41	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (EPIC 73570)	Doug Stone	DEBUT		90	SPIRIT OF AMERICA (Antique 61)	Jack Barlow DEBUT
42	THERE FOR AWHILE (MCA 53936)	Steve Wariner	48	2	91	HEARTACHE IN HIGH HEEL SHOES (Tall Texan 62)	Billy Walker DEBUT
43	A FEW GOOD THINGS REMAIN (Mercury 301)	Kathy Mattea	54	2	92	YOU LIE (MCA 79071)	Reba McEntire 44 14
44	BORN TO BE BLUE (Curb/RCA 2597)	The Judds	33	15	93	WHY BABY WHY (Orbit 5900)	Da-Kota DEBUT
45	TOO COLD AT HOME (MCA 79054)	Mark Chesnutt	35	16	94	HOW MANY BREAKS (CCR 910890)	Liz Calendar DEBUT
46	HE WAS ON TO SOMETHING (Epic 34 73496)	Ricky Skaggs	36	13	95	THE THINGS YOU LEFT UNDONE (RCA 2644)	Matraca Berg 45 11
47	DREAMIN' THAT DREAM AGAIN (Door Knob DK90 354)	Andi & The Browns	37	10	96	HOME IS WHERE THE HEART IS (Killer 131)	James Fransen DEBUT
48	COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE (SOR 422)	Clinton Gregory	55	2	97	FOOL SUCH AS I (RCA 2641)	Baillie & The Boys 46 17
49	ALL THE MAGIC'S GONE (Blair 001)	Jimmy Snyder	52	5	98	TOGETHER ALONE (Killer 133)	Tim Springs DEBUT
					99	WHERE CORN DON'T GROW (Epic 34 73519)	Waylon Jennings 49 7
					100	EVERYTHING HE TOUCHES (Capitol 79192)	Wild Rose 53 6

# COUNTRY MUSIC

## Country Column

BY KIMMY WIX



**David Frizzell & Shelly West FRIZZELL AND WEST PLAN DIAMOND ANNIVERSARY TOUR FOR 1991**—David Frizzell and Shelly West will celebrate the tenth anniversary of their duet success with a Diamond Anniversary Tour in 1991.

Frizzell and West burst onto the country music scene with their hit single, "You're The Reason God Made Oklahoma," which reached the top of the charts in April of 1981. The Grammy-nominated duo continued that success with "Texas State Of Mind," "Husbands And Wives," "I Just Came Here To Dance," "Honky Tonk Night On Broadway" and "Silent Partners."

The tour will spotlight the duet success of Frizzell & West in an hour-long performance, with a segment featuring their individual hit releases. Frizzell will include "I'm Gonna Hire A Wino," "Where Are You Spending Your Nights These Days" and "Lost My Baby Blues"

while West will offer "Jose Cuervo," "Flight 309 To Tennessee," "Another Motel Memory" and "Somebody Buy This Cowboy A Beer."

Music has always been a family tradition for the duo. David was heavily influenced by his older brother, Lefty, a member of the Country Music Hall of Fame. "Lefty was the strongest influence in my life," says David. "He taught me how to do everything, good or bad, on and off stage. Shelly, the daughter of country songstress Dottie West, sang backup for her mother for two years. "I learned so much from my mom, not only about singing, but about how to entertain an audience," Shelly says of her time on the road with Dottie.

As a duo, Frizzell & West have won more than 16 national awards. They were nominated for a Grammy by NARAS, and have garnered elite recognition from the Country Music Association.



**COUNTRY ON THE COURT:** As part of a recent benefit held to increase funds for Belmont's athletic and music scholarships, a host of country artists teamed together to play in the Celebrity Basketball Game held at the Nashville college's Striplin Gym. Following an early evening game, in which the team in white came out victoriously, MCA recording artist Vince Gill was featured in a special musical performance held in Belmont's Massey Auditorium. Both the game and post concert resulted in a huge turnout. Shown posing on the court (l-r) are (Top row): Lee Carroll, Exile; Tim Ryan; Ray Benson; Gary Chapman; Radney Foster, Foster & Lloyd; Gary Morris; Duane Allen, The Oak Ridge Boys; Mark Miller, Sawyer Brown; Travis Tritt; Vince Gill; Michael Bonaguara, Baillie & The Boys; and Doug Stone. (Bottom row): Kathy Baillie, Baillie & The Boys; Jon Bonsal, The Oak Ridge Boys; Lee Greenwood; Jeff Hanna; Amy Grant; Larry Stewart, Restless Heart; and Bill Lloyd, Foster & Lloyd. (PHOTO CREDIT: Alan L. Mayor)



To mark the opening of Windmark Recording, of Virginia Beach, Virginia, staff members entertained music industry leaders at a recent reception held in Nashville. Pictured (l-r) are: *Cash Box/Nashville* Editor Kimmy Wix; Windmark owner and president Michael Marquart; and singer/songwriter George Hamilton

## COUNTRY ALBUMS

Nov. 24, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

#1 ALBUM:  
Garth Brooks



TO WATCH:  
Dwight Yoakam #24

1	NO FENCES (Capitol 93866)	Garth Brooks	1 10
2	HEROES & FRIENDS (Warner Bros. 26310)	Randy Travis	2 8
3	RUMOR HAS IT (MCA 10016)	Reba McEntire	3 10
4	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	5 29
5	PICKIN' ON NASHVILLE (Mercury 838744)	Kentucky HeadHunters	6 51
6	KILLIN' TIME (RCA 9668)	Clint Black	4 78
7	LIVIN' IT UP (MCA 6415)	George Strait	7 25
8	HERE IN THE REAL WORLD (Arista 8623)	Alan Jackson	8 36
9	A COLLECTION OF HITS (Mercury 842330)	Kathy Mattea	10 12
10	GARTH BROOKS (Capitol 90897)	Garth Brooks	11 66
11	GREATEST HITS (RCA 2277)	Keith Whitley	9 13
12	LOVE CAN BUILD A BRIDGE (Curb/RCA 2070)	The Judds	12 9
13	TOO COLD AT HOME (MCA 10032)	Mark Chesnut	15 5
14	AMERICA (THE WAY I SEE IT) (Warner Bros. 9-26453)	Hank Williams Jr.	18 4
15	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	14 41
16	EXTRA MILE (Columbia 45490)	Shenandoah	17 23
17	COUNTRY CLUB (Warner Bros. 26094)	Travis Tritt	16 33
18	I FELL IN LOVE (Reprise 26139)	Carlene Carter	13 11
19	PASS IT ON (RCA 2108)	Alabama	20 23
20	INTERIORS (Columbia 46079)	Rosanne Cash	34 3
21	SHOOTING STRAIGHT IN THE DARK (Columbia 46077)	Mary-Chapin Carpenter	25 4
22	TEXAS TORNADOS (Reprise 9-26251)	Texas Tornados	22 14
23	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	19 67
24	IF THERE WAS A WAY (Reprise 4-26344)	Dwight Yoakam	56 2
25	LOVE IS STRANGE (Reprise 26289)	Kenny Rogers	26 8
26	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	30 56
27	A THOUSAND WINDING ROADS (Epic 46047)	Joe Diffie	36 6
28	10 YEARS OF GREATEST HITS (Columbia 45409)	Vern Gosdin	24 13
29	BORN FOR TROUBLE (Columbia 45492)	Willie Nelson	31 4
30	THE EAGLE (Epic 46104)	Waylon Jennings	21 17
31	PUT YOURSELF IN MY SHOES (RCA2372)	Clint Black	DEBUT
32	BRAND NEW DANCE (Warner Bros. 4-26309)	Emmylou Harris	32 4
33	NECK AND NECK (Columbia 45307)	Chet Atkins/Mark Knopfler	33 3
34	DOUG STONE (Epic 45303)	Doug Stone	23 30
35	ON DOWN THE LINE (MCA 6401)	Patty Loveless	27 25
36	GREATEST HITS (Warner Bros. 26253)	Highway 101	28 8
37	COWBOY SONGS (Warner Bros. 26308)	Michael Martin Murphey	37 11
38	LYING TO THE MOON (RCA 2066)	Matraca Berg	46 4
39	HILLBILLY ROCK (MCA 42312)	Marty Stuart	29 29
40	GREATEST HITS (Capitol 94259)	Sawyer Brown	41 8
41	THE LIGHTS OF HOME (RCA 2114)	Baillie & The Boys	43 22
42	GREATEST HITS (Curb/RCA 8318)	The Judds	42 29
43	TOUGH ALL OVER (Epic 46066)	Shelby Lynne	40 15
44	CRAZY IN LOVE (MCA 10027)	Conway Twitty	49 7
45	SIMPLE MAN (Epic 45316)	Charlie Daniels Band	45 51
46	ABSOLUTE TORCH AND TWANG (Warner Bros./Sire 25877)	k.d. lang	44 40
47	HIGHWAYMAN 2 (Columbia 45240)	Waylon, Willie, Johnny & Kris	38 37
48	YOU OUGHTA BE HERE WITH ME (Epic 46028)	George Jones	35 11
49	12 GREATEST HITS (MCA 12)	Patsy Cline	39 30
50	WILLOW IN THE WIND (Mercury 836950)	Kathy Mattea	50 79
51	OUT OF THE SHADOWS (Atlantic 7-82104)	Billy Joe Royal	47 19
52	YOU WILL (Capitol 94102)	Anne Murray	55 11
53	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	53 29
54	FAST MOVIN' TRAIN (RCA 9961)	Restless Heart	52 41
55	IN A SMALL TOWN (RCA 2365)	K.T. Oslin	DEBUT
56	HEART FULL OF LOVE (Warner Bros. 26173)	Holly Dunn	54 23
57	GEORGE STRAIT'S GREATEST HITS (MCA 5567)	George Strait	59 7
58	GREATEST HITS, VOL II (MCA 42035)	George Strait	58 15
59	PIRATES OF THE MISSISSIPPI (Capitol 94389)	Pirates Of The Mississippi	60 14
60	BLUE JUNGLE (Curb 77313)	Merle Haggard	51 19
61	TRUE LOVE (RCA 2407)	Don Williams	67 2
62	LIVE AT LIBERTY LUNCH (MCA 10095)	Joe Ely	66 2
63	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	64 49
64	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	70 73
65	DUET (Reprise 25791)	Emmylou Harris	62 14
66	GREATEST HITS (RCA 7170)	Alabama	65 29
67	TIM RYAN (Epic 45270)	Tim Ryan	61 5
68	HARDIN COUNTY LINE (MCA 42333)	Mark Collie	69 21
69	MUSIC, MEMORIES AND YOU (Mercury 842518)	The Statler Brothers	73 15
70	THE BEST OF (Curb 77263)	Marie Osmond	72 2
71	KEYS TO THE HIGHWAY (Columbia 45242)	Rodney Crowell	63 51
72	GREATEST HITS III (Warner Bros/Curb 25834)	Hank Williams Jr.	75 90
73	LONE WOLF (Warner Bros/Curb 26090)	Hank Williams Jr.	48 39
74	DECADE OF HITS (Epic 38795)	The Charlie Daniels Band	RE-ENTRY
75	TENNESSEE WOMAN (Capitol 91821)	Tanya Tucker	57 28

### MOST ADDED SINGLES

(Singles receiving the most new adds this week)

1. ALABAMA—"Forever's As Far As I'll Go"—RCA
2. DOUG STONE—"These Lips Don't Know How To Say Goodbye"—Epic
3. PIRATES OF THE MISSISSIPPI—"Rollin' Home"—Capitol

### MOST ACTIVE SINGLES

(Singles receiving the most reports this week)

1. SHENANDOAH—"Ghost In This House"—Columbia
2. ALAN JACKSON—"Chasin' That Neon Rainbow"—Arista
3. VINCE GILL—"Never Knew Lonely"—MCA

### MOST CONVERSIONS

(Singles converting from an add to a number)

1. ALABAMA—"Forever's As Far As I'll Go"—RCA
2. DOUG STONE—"These Lips Don't Know How To Say Goodbye"—Epic
3. STEVE WARINER—"There For Awhile"—MCA

### HOT PHONES

(Singles receiving the most requests)

1. GARTH BROOKS—"Unanswered Prayers"—Capitol
2. CLINT BLACK—"Put Yourself In My Shoes"—RCA
3. GEORGE STRAIT—"I've Come To Expect It From You"—MCA

## J.D.'s Corner



Rosie Flores; Dale Watson; Lucinda Williams and Dick Whitehouse, Curb Records' country division president

**NEW CURB ARTIST DALE WATSON SHOWCASE A BIG SUCCESS:** Standing between country sweethearts Rosie Flores (l) and Lucinda Williams (r), new Curb recording artist Dale Watson enjoyed offstage time along with Curb country division president, Dick Whitehouse after a crowd-pleasing performance at a recent Palomino Showcase. Watson's commanding performance ultimately drew in twice as many country fans compared to the famed club's usual Tuesday evening crowd.

KZLA Radio's Liza Puzo was at the show and commented, "Dale's a lot of fun to watch and listen to. He really fills a gap between rockabilly and traditional country."

Watson had a host of celebrity friends and fans help him celebrate his recent signing with Curb Records, including Flores, Williams, James Intveld, Jim Lauderdale, White Lightnin', Puzo and Desert Rose band co-writer Steve Hill.

The single entitled "One Tear At A Time" sparked Watson's first radio single release.

### THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING:

Dann Scott, WRIX, Anderson, South Carolina; Francis Linsman, WMUF, Paris, Tennessee; Bill Corey, WOW, Omaha, Nebraska; Bill Lecato, WKRE, Exmore, Virginia; Skip Ramsey, WLSA, Louisa, Virginia

(We 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:

**LOVETT AND JENNINGS TO STAR IN GUITAR PULL TO BENEFIT NSAI:** Lyle Lovett, Waylon Jennings, Guy Clark and Mickey Newbury will star in the Nashville Songwriters Association International's (NSAI) "An Old-Fashioned Guitar Pull—Texas Style" on Tuesday, November 20, in the Polk Theatre of Nashville's Tennessee Performing Arts Center. The 8:00 p.m. show will be co-sponsored by WSIX Radio and the Nashville Scene. Tickets are available through Ticketmaster.

Established in 1967 by professional songwriters in Nashville, NSAI is a non-profit trade organization designed to advance, promote and benefit composers and authors of musical compositions. For more information call NSAI, (615) 321-5004.

#### BACK IN TIME:

**NOVEMBER 20**—Eck Robertson born (1887) and RCA Records bought Elvis Presley's contract from Sun Records for \$40,000 (1955)

**NOVEMBER 21**—Jean Shepard born (1933) and Flatt & Scruggs's first recording session (1950)

**NOVEMBER 23**—First broadcast of the "Town Hall Party" country music TV show (1957) and Spade Cooley died (1969)

**NOVEMBER 24**—*Wanted: The Outlaws* became the first country LP to be certified platinum (1976)

### COUNTRY HOT CUTS

1. GARTH BROOKS: "Two Of A Kind" *No Fences* (Capitol)
2. DWIGHT YOAKAM: "It Only Hurts When I Cry" *If There Was A Way* (Reprise)
3. CLINT BLACK: "One More Payment" *Put Yourself In My Shoes* (RCA)
4. THE JUDDS: "Calling In The Wind" *Love Can Build A Bridge* (Curb/RCA)
5. SHELBY LYNNE: "What About The Love We Made" *Tough All Over* (Epic)

### TOP 10 SINGLES-10 YEARS AGO

1. CRYSTAL GAYLE: "If You Ever Change Your Mind" (Columbia)
2. RONNIE MILSAP: "Smoky Mountain Rain" (RCA)
3. KENNY ROGERS: "Lady" (Liberty)
4. JOHN CONLEE: "She Can't Say That Anymore" (MCA)
5. ANNE MURRAY: "Could I Have This Dance" (Capitol)
6. ALABAMA: "Why Lady Why" (RCA)
7. BRENDA LEE: "Broken Trust" (MCA)
8. LACY J. DALTON: "Hard Times" (Columbia)
9. CHARLY PRIDE: "You Almost Slipped My Mind" (RCA)
10. MICKEY GILLEY: "That's All That Matters" (Epic)

Patricia Goodrich has been named the new director of the Entertainment Network, one of six programming networks at ABC Radio. She was promoted from manager of the network and succeeds Corine Baldassano who recently became vice president of Programming. Goodrich will be responsible for the marketing of the Entertainment Network and will handle affiliate relations. The Entertainment Network offers a mix of music, entertainment and news programming, with an affiliate base of over 600 stations nationwide. In announcing the promotion, Derek Berghuis, vice president, group director of the Adult Networks for ABC, said "Patricia's familiarity with the Entertainment Network and her proven track record within radio made her the right choice for the position."



# INDIE INSIGHT

## BLACK TIE

THE WORDS "BLACK TIE" MEANS MUCH MORE THESE DAYS THAN SIMPLY AN ATTIRE REQUEST FOR A SOCIAL EVENT. Black Tie also means one of the hottest groups to hit the music scene and their first single entitled "Learning The Game" has already taken a celebrated leap forward on country radio.

Black Tie was created in 1984 when Rob Perkin came to long-time friend and producer, Reggie Fisher, with the thought of doing a special project. After discussing various ideas, they then contacted friend and legend Billy Swan (whose work in country and pop music is unprecedented including the classic, "I Can Help"). The project soon opened the door for yet another artist whom Fisher had been working with at the time, Jimmy Griffin, from the super group Bread. Before the project was completed, Fisher met Randy Meisner, who after hearing about the venture, expressed a desire to become a part of. With Meisner's commanding writing and vocal abilities ("Take It To The Limit") and having been a founding member of such greats as Poco, the original Stone Canyon Band and the Eagles, he became the final addition of Black Tie.

Black Tie's debut LP, *When The Night Falls*, was eventually completed over a six-year period. The exciting first release, "Learning The Game," the last song recorded by music legend Buddy Holly, currently holds the #53 slot on *Cash Box's* Top 100 Country Singles Chart. The cut was released to coincide with the October 26th opening on Broadway of *Buddy (The Buddy Holly Story)*.

### INDIE SINGLE RELEASES

■ ARNE BENONI: "If It Wasn't For Love" (Round Robin RR-1890)

Producers: Leo Jackson/Jim Pierce

Writers: Mark Elliot/Tim Johnson

With bouncy energy and a cheerful melody, Round Robin recording artist Arne Benoni, delivers once again a splendid addition to country radio. "If It Wasn't For Love" presents the familiar *Love makes the world go around* theme, as Benoni flavors this contemporary country tune with a vocal burst of wide-open heart and soul.

□ BOBBY RICH: "I Washed My Hands In Muddy Water" (A.M.I. 1330)

□ JOHNNY ANTHONY: "I Just Built A Wall" (CSA 194-A)

□ JOSIAH: "Country Rock And Roll" (WTM 7727)

□ DAWN ANITA: "Too Soon After Too Late" (Harmony Street HSR-6903A)

□ THE FABULOUS CHANCELLORS: "I'm Cool" (Fraternity F-3564-A)

□ DEBRA DUDLEY: "My Way Or The Highway" (Concorde International CRS-501)

## UP AND COMING

Nov. 24, 1990 Independent product most likely to reach the Top 100 Country Chart

- |    |  |                 |
|----|--|-----------------|
| 1  | CHANGE OF A HEART (DoorKnob)                     | Sandy Ellwanger |
| 2  | HANG TOUGH (Player)                              | Angela Gayle    |
| 3  | THOUGHTS ON THE FLAG (CCR)                       | Tommy Cash      |
| 4  | WE'RE NOT MARRIED TO EACH OTHER (United Country) | Karen Howard    |
| 5  | SHAKA RANG DANG DOO (Ridgewood)                  | Lyn Thomas      |
| 6  | HOW MANY BREAKS (CCR)                            | Liz Calendar    |
| 7  | TOGETHER ALONE (Killer)                          | Tim Springs     |
| 8  | YESTERDAY JUST PASSED MY WAY AGAIN (Sagegrass)   | Ken Prewitt     |
| 9  | LOOKING FOR ME (Holton)                          | Jack Adams      |
| 10 | MOUNTAIN RIGHT (DPI)                             | Hoyt Axton      |
| 11 | HOME IS WHERE THE HEART IS (Killer)              | James Fransen   |
| 12 | HEARTACHE IN HIGH HEEL SHOES (Tall Texan)        | Billy Walker    |
| 13 | WHY BABY WHY (Orbit)                             | Da-Kota         |
| 14 | EVERY NOW AND THEN (DoorKnob)                    | Dane Detty      |
| 15 | TAKE A LITTLE A TIME (Player)                    | Steve Goodchild |
| 16 | A MESSAGE TO UNCLE SAM (Sundial)                 | Marty Ciegghom  |
| 17 | MY HEART GOES RUNNING (New Act)                  | Vince Murphy    |
| 18 | DEER HUNTER BLUES (Grand Prize)                  | Sandra Brown    |
| 19 | MARY JANE (Gallery II)                           | David Vincent   |
| 20 | I WANT YOU, I NEED YOU, I LOVE YOU (Stargem)     | Orion           |

A GREAT CHRISTMAS SONG FOR 1990

*Santa Bring My Daddy Home*

by  
**STEVEN ROSS JAHN**

on

**ROUND ROBIN RECORDS**  
RR1893

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PRODUCED BY

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PHONE (305) 935-4880

## SINGLE RELEASES

## OUT OF THE BOX

□ **ALABAMA:** "Forever's As Far As I'll Go" (RCA 2706-7-RAA)

Producers: Josh Leo/Larry Michael Lee/Alabama

Writer: Mike Reid

Although their sound hasn't changed dramatically down through the years, the latest release from Alabama's *Pass It On Down* LP slightly resembles many of the band's earlier ballads—those ballads which caused the world to fall in love with their soothing harmony, tender melodies and deeply romantic lyrics. "Forever's As Far As I'll Go," a song which takes love to no limit, takes Alabama to an all-time high, as country's "super group" releases yet another #1 radio phenomenon.

## FEATURE PICKS

□ **OAK RIDGE BOYS:** "(You're My) Soul And Inspiration" (RCA 2665-7-RAA)

Producer: Richard Landis

Writers: Barry Mann/Cynthia Weil

At first listen one wouldn't assume the Oak Ridge Boys are carrying out the vocals, but as Joe Bonsal enters the harmony circle with his familiar ring of tenor, it's quite obvious. You've heard this number before, but the Oak Ridge Boys manage to add their own flavor—lacing a classic with even more class. Stellar production, a bass solo and a build-up to peaking inspiration blend superbly in creating a tune which expresses love's uttermost exhilaration.

□ **PAUL OVERSTREET:** "Daddy's Come Around" (RCA 2707-7-RAA)

Producer: Brown Bannister

Writers: Paul Overstreet/Don Schlitz

With a high-kickin' tempo and some sultry guitar licks, Overstreet presents lyrics which reveal how the lady of the house often gives her spouse more credit than he deserves, with hope of such faith eventually turning into action. Overstreet whips out a snappy vocal delivery lined with sturdy tone and a traditional country punch

□ **MERLE HAGGARD:** "Blue Jungle" (Curb NR-76846)

Producers: Mark Yeary/Merle Haggard

Writers: Merle Haggard/Freddie Powers

A fiddle's meow and a crying steel set the pace for this country swinger, as Haggard's rich traditional vocals add flames to the fire. "Blue Jungle," the title cut from Haggard's current LP, displays through lyrics just how blue the world can be when a true love is gone. No need to fret though, Haggard makes up for the blues by delivering a tune that's ultimately pepped with high-strung energy and entertainment.

□ **DOUG STONE:** "These Lips Don't Know How To Say Goodbye" (Epic 73570)

## ALBUM RELEASE

□ **CLINT BLACK:** *Put Yourself In My Shoes* (RCA 7372-4-R)

The Houston, Texas native describes his latest work as being "just a little further down the road." Clint Black, the 1990 CMA Male Vocalist Of The Year, has traveled a short road to become one of country music's ultimate success stories, and the road he travels with his second RCA project, *Put Yourself In My Shoes*, proves to be a victorious up-hill journey. The million-selling *Killin' Time*, without a doubt, put *life* into the time of country music and his follow-up package proves to be twice as lively. It's quite obvious that Black takes the reigns with much more confidence throughout this project, as he does more than simply sing from the heart. He holds onto those same traditional-hearted vocals with the twangy edges, yet flavors up the delivery with a surprisingly care-free appeal. In the flashy swingers such as "One More Payment," the bluegrass "This Nightlife" and the title cut, Black gives high-energy song and music a brand new meaning, and in heart-tuggers like "Where Are You Now," which is perhaps his strongest, the depth of a ballad is actually discovered. *Put Yourself In My Shoes* spotlights Black's co-writing ability on nine of its ten cuts, along with the talented penmanship of band member Hayden Nicholas. As Black sings of the common man's thoughts, values and dreams, *Put Yourself In My Shoes* should put listeners into the shoes of each and every cut.



## New South Music Comes To Surface

**THE SECOND ANNUAL NEW SOUTH MUSIC SHOWCASE** brought together over 150 bands from nine Southeastern states for music industry professionals from across the country including A&R reps, publishers and video programmers to name only a few. The recent event took place in Atlanta, Georgia and has been dubbed, by its originators, as the "finale in the triple crown of new music" with the New Music Seminar and the South by Southwest Conference being the "jewels." Sponsors included BMI, MTV, Budweiser and local sponsors 96-Rock Radio and the Atlanta *Journal Constitution*. In addition to the nightly showcases, there were three days of seminars, panel discussions and "roundtables," which allowed attendees to ask questions face-to-face of industry professionals from a wide range of backgrounds. Topics for the roundtables and panels included "Band Business 101," "How To Get Your Music On The Air" and "How To Get A Record Deal." As these titles imply, New South '90 was oriented more towards showing new performers, managers, etc., how to do things in the business as opposed to discussing cutting edge ideas or current trends within the industry.

Perhaps one of the highlights of the conference was the keynote address by Mike Greene, NARAS president. His speech was one of the more spirited presentations at the conference as he angrily blasted both the music business and the government while setting the tone for this artist-oriented event. After detailing some of his experiences as an artist, Greene went on to declare artists the "most underrepresented group in the music business." He stated a desire to see more qualified and reputable artist management in the '90s because of artists' lack of ability to protect their own interests. Greene referred to educational funding in our public schools as "abominable" and stated that there can be "no music without learning and no learning without music." He touted the NARAS "Grammy In The Schools" program as a successful tool for this educational gap and pointed to the current bankruptcies of 18 symphony orchestras in the U.S. as evidence of the downfall of good music in America. Greene continued his criticism of the government by labeling the whole 2 Live Crew incident as racially motivated and the authorities who have arrested band members and record store owners as racists. He expressed concern over the music industry's lack of ability to pull together to fight this kind of persecution. On this point, Greene drew a comparison between the trade organizations representing the music and motion picture industries. "The

goal of NARAS," he said, "is to become as strong as those organizations representing people working in the movie business with regards to retirement plans and fair compensation practices as well as lobbying strength. The ability to band together quickly and state the music industry's position on controversial issues affecting its working is sorely lacking," continues Greene. On other fronts, he commented that "dance and classic rock radio formats are killing new music." He also brought a round of applause from the young audience by saying that "college radio is one of the few bastions of good music left in America."

Perhaps the most informative panel discussion was one entitled "Marketing Your Music," which included participants from both major and independent record labels, regional and national video networks and radio. Barry Pinlac, Southeast sales rep for RCA/BMG Records, stirred some debate by declaring that he manipulated sales reports each week because of radio's reliance on sales figures to determine new adds. Another particularly good panel was "Music Publishing-Front Door to a Record Deal," which brought together publishing execs from three coasts in a discussion of their preferences and procedures. Nashville, long the publishing powerhouse of the industry, seems to be bustling with publishing/demo deals for rock/pop artists with an eye towards record contracts. Another interesting panel, entitled "How To Get A Record Deal," found A&R reps from several major labels acting like they were dying to sign every obscure, critically-acclaimed band in the country as they slammed groups like Nelson and New Kids On The Block. Overall, New South was a fun affair with some interesting bands. Atlanta is a fascinating city and the venues were great. I'm not sure if the "learning-the-basics" approach to New South is due to the newness of the conference or the newness of this particular music formatted industry in the south. Probably both. The event can be strengthened by participation of individuals from more cities. Places with strong music scenes such as New Orleans, Miami and Memphis (to name a few) weren't well-represented at all. In addition, black music and black music industry figures were very scarce at New South. Especially considering that Mike Greene referred to Atlanta, in his opening address, as the "new black music mecca" of the U.S. The potential for this conference is huge, though, and I feel that with time it will be realized and the Southeast will have a truly important event at which to exchange ideas and showcase *all* its many forms of talent.

—Herb Agner



## NSM Intro's New Juke Line At AMOA Expo '90

**CHICAGO**—NSM introduced four new "HyperBeam CD" jukeboxes at the recently held AMOA convention in New Orleans. The models, which were showcased in the Loewen America exhibit, consist of the *Silver Sky*, *Silver City*, *Fire Bird* and *Fire Country*.

Of special significance is the outstanding mechanism contained in the HyperBeam line. NSM calls it "The Quick Change Artist" changer and it lives up to its title in terms of how quickly the music can be changed, meaning more paid-for plays in less time. This mechanism is designed to give operators up to 30 minutes more worth of plays (earnings) on a daily basis, than competitive models. It can be loaded with as few (or as many) CD's as required, up to 100; and the

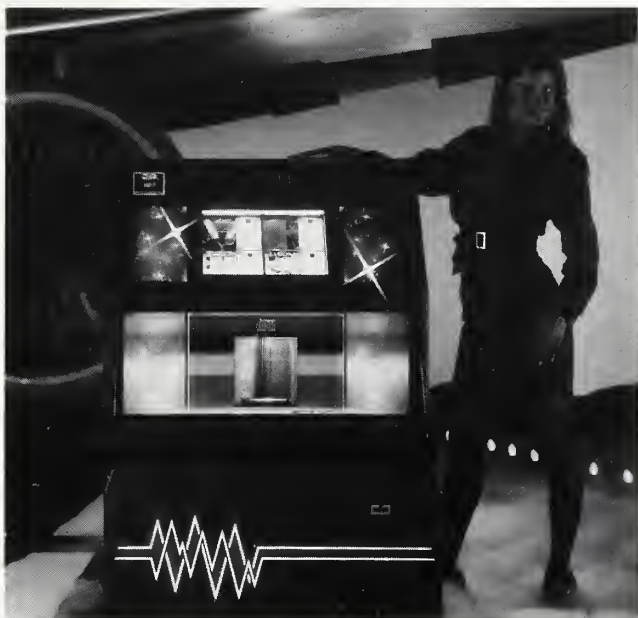
configurations run the gamut from 3" singles to "maxi-singles" or 5" albums, or a mixture. Because the changer never even touches the CD's (only the trays they're cradled in), there is no danger of scratching, wear or damage of any kind.

Another "quick change" aspect of the new line pertains to the Picture Display title strip mechanism which provides for speed-view of all 100 CD jackets in less than 90 seconds. Or, it can be loaded with as few as four CD jackets and the mechanism will still look full; besides which, it is positioned so that patrons can have full view of the titles.

Further information about the new NSM line may be obtained through factory distributors or by contacting Loewen America, Inc., 5207 N. Rose St., Chicago, IL.



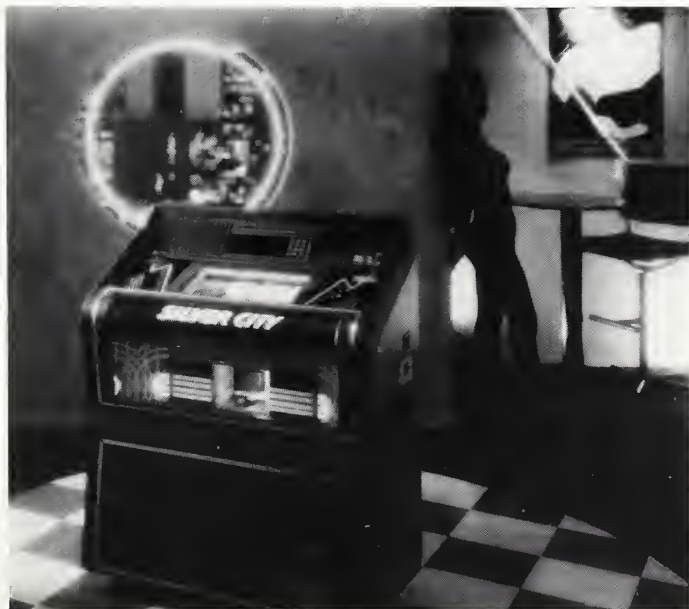
The wall mounted *Fire Bird* is enhanced by sculpted peacock art, mirrored glass, color-burst pilasters and chrome adornments; and is perfect for contemporary locations.



*Silver Sky* is considered the "flag ship" of the NSM line. It is beautifully designed with an impressive spray of colors, visible mechanism and "pulsating stars" animation.



The *Fire Country* with its wood grain mouldings and warm colors which include sprays of golds, burnt oranges and reds, is designed for locations with more traditional motifs.



*Silver City*, the factory's "economy" model, is every bit as pleasing to the eye. The design is contemporary, the lines are sleek and the machine is fitted with the same, full-featured system as the *Silver Sky*.

## Leland's *Brute Force*

**HERE YOU HAVE A THREE-PLAYER**, dedicated video game which presents an interactive three-dimensional adventure that can move in any of eight directions against a backdrop of over 60 scenes. It is called *Brute Force* and it was showcased by The Leland Corporation at AMOA Expo '90.

With a name like *Brute Force* you will expect non-stop action from start to finish—and that's exactly what this game delivers. Picture Big City U.S.A. in an out of control condition where you have skinheads rioting in the street, Chuco gangs staking out their territories, crazed snipers prowling the rooftops while escaped felons rub elbows with terrorists, not to mention Columbian drug lords taking over the local highschool, Ninjas moving around like shadows and pyromaniac crack addicts attempting to burn everything to the ground.

Considering that the police department has been overwhelmed, what do you do in a case like this? Enter *Brute Force*, a three-man team of elite crime-fighters whose assignment is to clean up this mess no matter what it takes! All of the play action is portrayed with

excitement and realism on a 25" high resolution screen.

Further information about *Brute Force* may be obtained through factory distributors or by contacting The Leland Corporation, 1841 Friendship Drive, El Cajon, CA 92020.



The above photo of *Brute Force* was taken in the Leland exhibit at the AMOA convention in New Orleans.

## Mondial Acquires Active

CHICAGO—Mondial Distributing, Inc. and Active Amusement Distributors, Inc. jointly announced that an agreement has been signed for the acquisition by Mondial of Active's business assets. The transaction is expected to be consummated in early December.

Mondial Distributing, whose principal office is located in Springfield, New Jersey, distributes coin-operated equipment throughout New York, New Jersey and Connecticut. Firm is part of the Mondial group headquartered in Pelham Manor, New York.

Active has its main office at 2800 Black Lake Place in Philadelphia and maintains a branch office at 101 Plum

Industrial Court in Pittsburgh. Its distribution market covers New Jersey, Pennsylvania and Delaware. David Gilfor and Paul Russell acquired Active's business from industry veteran Frank Ash in 1984 and subsequently built it into a leading distributor in the Mid-Atlantic area. With this purchase, Mondial will take on a historically strong coin machine territory.

Tony Yula, Jr., executive vice president of Mondial Distributing, advised that Niki Arakelian, Active's current sales manager, will become general manager of the combined company's operations in Philadelphia and Pittsburgh.



**BULLSHOOTER HITS THE FALLS**—Niagra Falls, NY that is, where the BullShooter Tour made its second successful stop, Oct. 12-14, under co-sponsorship of Arachnid, Inc. (producer of English Mark Darts) and T.O.P. Distributing (Rochester and Syracuse). Darters from throughout the area (as well Minnesota, Pennsylvania and Canada) competed in an eight-event qualifier for over \$5,000 in prize money and the opportunity to play in the BullShooter IV championships scheduled for Memorial Day weekend in Chicago. A new fun event was added to the Saturday program. Called High Noon Sharp Shooter, it had players competing while sitting in a chair, opposite handed, blind-folded and underhanded. Jim Lawlor, of Watertown, NY was the winner. The big all-around winner, however, was Walter "Hots" Pankow of Lackawanna, NY, who took first place in Men's Doubles (with partner Rocko Woynowski of Buffalo) and Pro Singles and second place in a couple of other matches. "Hots" is pictured (l) with his Mixed Cricket partner Sandy Sullivan and Tom Pace (c) of the Arachnid "A Team."

## Konami's Escape Kids

**LET'S GET A LITTLE LIGHTHEARTED** shall we! *Escape Kids*, one of the pieces displayed by Konami at the AMOA convention, combines comical aspects with action-packed game play and lively music—so buy a ticket and join the fun that is offered in this running race game.

Up to four players, competing for cash prizes, can challenge the champion racer in this unique competition where the main characters are The Kids who run through a variety of theme mazes including jungle, ice, sea, underground and the old west among others. It's fun, but it's not easy, considering the various obstacles such as barriers and bombs plus the occasional necessity to swim and climb through some areas. Along the way, the player can pick up capsules which delay the other runners, or coins for extra cash.

Players who beat the champion will win money with which to purchase powers that will increase their competitive skills in running the courses. These powers are Super Jump, Strong Body, Quick Recovery and Skid. When a player beats the champion in three different mazes, he can enter the

bonus round where he rides a bicycle through a course and collects all the coins he can in a limited amount of time.

Incidentally, players must hit the "Run" button repeatedly in order to keep running, as well as avoid obstacles while steering around the different courses.

Further information may be obtained through factory distributors or by contacting Konami, Inc., 900 Deerfield Parkway, Buffalo Grove, IL 60089.



This photo of *Escape Kids* was taken in the Konami exhibit at the AMOA convention in New Orleans.

## Rock-Ola's Mirage CD Juke—Good Looks and Great Sound

CHICAGO—A dynamic sound system which generates a full 280 watts of power so that patrons can enjoy their musical selections with an acoustical quality that equals a live performance, is but one of the features of the new *Mirage* CD jukebox unveiled by Rock-Ola at the AMOA convention in New Orleans. This is a dedicated compact disc jukebox that holds up to 100 CDs.

In addition to its sound system, the unit offers an array of innovative features. Full jacket covers and selections for 12 CDs are prominently visible at any given time and an LED display identifies the selections provided for the "top hits" option as well as selection in play. Other conveniences include backlighting of the keyboard, bill acceptor bezel and a lighted bill entry slot.

Built in to each machine is an external and internal background music control system with a volume control separate from regular play. Unused CD pages provide advertising space for special events or promotions at the location level. When the machine is not in use, an automatic recall displays the page and an option switch can be set to play songs as selected or provide rapid-play (to play the nearest CD). A wired remote control, standard on every machine, offers volume and song cancellation control. A microphone paging kit, speaker kit and a wireless remote control are available as options. The wireless remote is RF-based and provides on/off, volume and cancel play control from anywhere within a 1,000 yard radius.

The operator features on the *Mirage* are designed for simplicity and to save time. An automatic mapping feature makes it simple to add new CDs. With the flip of a switch, the machine calculates and programs the number of selections for each new CD, so there's no need to wait for the end of the mapping process. The

mapping feature will pause if credit is introduced and continue mapping once play has ceased.

As for the replacement of CDs, there is an auto select button that moves the least popular CD onto the player for removal, to simplify the process. The replacement CD is placed on the player and the automatic mapping takes over. The unit includes a pass/fail diagnostic system with a visual display of access codes to provide simplicity for even the newest employee on the route.

Reiterating Rock-Ola's philosophy to 'keep it simple,' Shuja Haque, vice president of engineering explained that "the primary tool for keeping it simple is minimizing parts movement. Because popular CDs are frequently selected, each CD remains on the player after each play until the next selection is made. This minimizes the parts movement associated with repeated play."

The *Mirage* is very attractive to the eye and is designed in tune with the now generation. It is encased in a black

leather-grained vinyl cabinet, with platinum-look trim, 3-D animated lighting and futuristic graphics. Each model is shipped with background (external and internal) music control, a wired remote control and a \$1 and \$5 bill acceptor. According to Art Kareff, executive vice president, "The *Mirage* offers extensive benefits for generating revenue and minimizing service costs as well as providing appeal to location owners and players. When you add to that the optional equipment that we provide as standard features, it's easy to see why this machine offers such tremendous value."

The *Mirage* is currently in full production at the Rock-Ola factory. Further information may be obtained through factory distributors or by contacting Rock-Ola Manufacturing Corp., at 313 S. Rohlwing Rd., Addison, IL 60101.



## Gottlieb Forms New Company

CHICAGO—Alvin Gottlieb, son of the late industry patriarch David Gottlieb (founder of D. Gottlieb & Co.) and a prominent figure in the coin-op community, has formed a new design firm called A. Gottlieb & Co., with offices in Elmhurst, Illinois. Mr. Gottlieb will be working closely with Premier Technology president Gil Pollock in this new venture.

At present, Gottlieb is devoting full energy to a patent he has on a flipper modification which is so original that a complete pinball will be built around it. The product is targeted for introduction in spring of 1991 and will most likely be built by Premier.

Chief designer at the new company is Jerry Armstrong.

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