

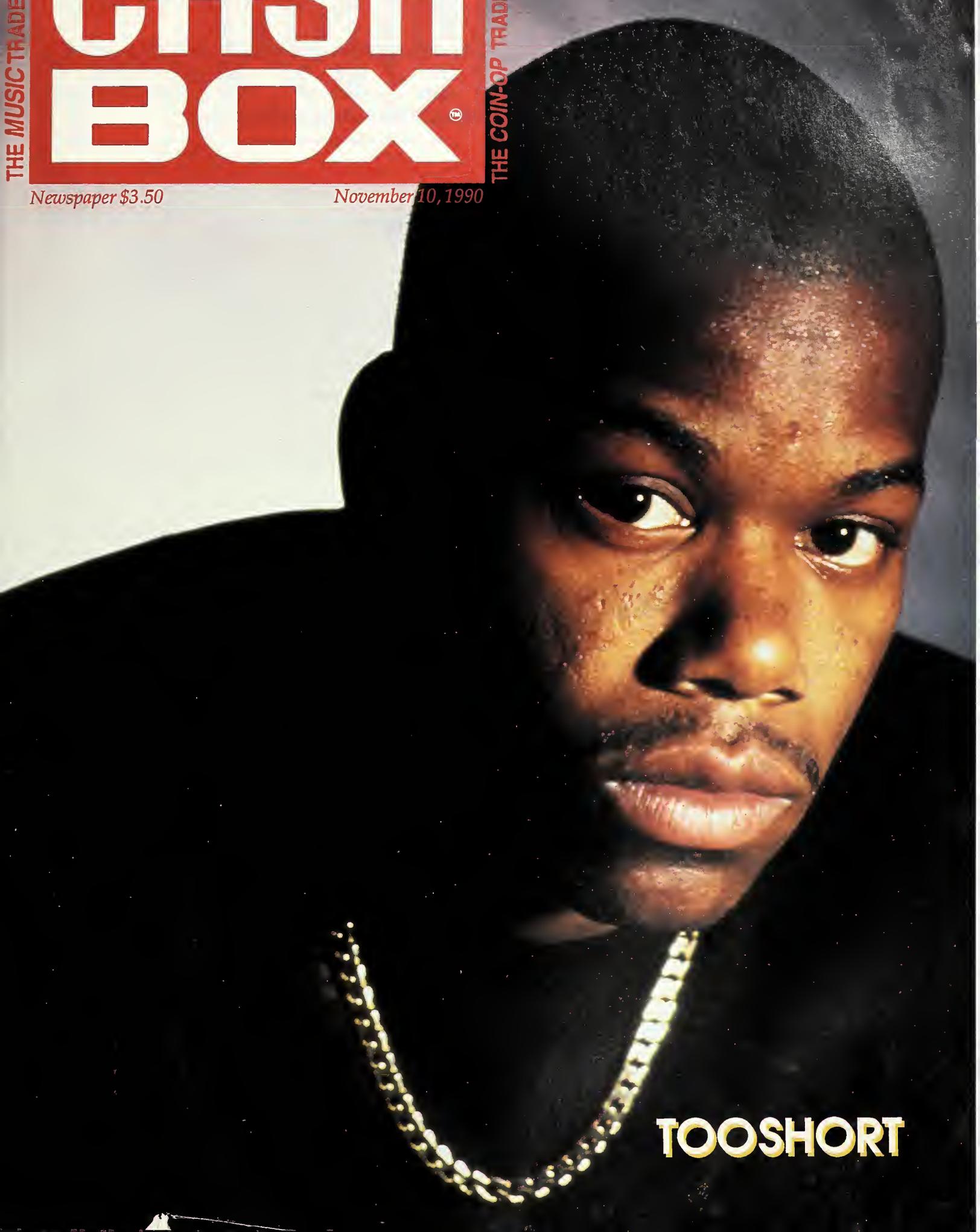
THE MUSIC TRADE MAGAZINE

CASH BOX

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TOOSHORT

CASH BOX

THE MUSIC TRADE MAGAZINE

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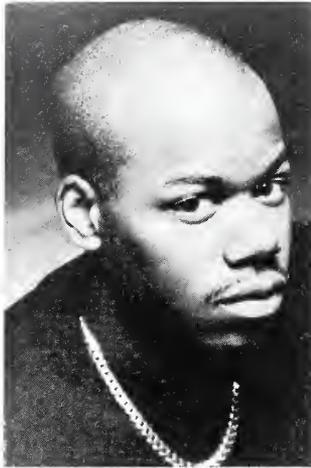
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COVER STORY

TOO SHORT

BY ALEX HENDERSON



TOO SHORT EARNED A REPUTATION for both sexually explicit material and incisive, hard-hitting social commentary with his first two albums, *Born To Mack* and the gold *Life Is...Too Short*. *Short Dog's In The House*, the Oakland-based hardcore rapper's third album for Jive/RCA Records, ranges from X-rated songs like "Punk Bitch" and "Pimpology" to the social commentary of "It's Your Life," which stresses that people have the option to avoid self-destructive behavior, to "The Ghetto." The latter, which was released as the album's first single, employs music from Donny Hathaway's 1970s soul classic—with Short adding new lyrics reflecting on the repressive social conditions African-Americans face in inner-city ghettos like East Oakland. While Short's lyrics are consistently hardcore, his hard-yet-funky music is more melodic than that of other rappers.

Another controversial West Coast rapper, ex-N.W.A member turned platinum-selling solo artist Ice Cube, duets with Short on the X-rated "Ain't Nothin' But A Word To Me." The 24-year-old Short, whose real name is Todd Shaw, explains, "Our styles are basically similar, although Ice Cube is a little more violent than me. It was a good idea (performing the song as a duo), and I felt it came off real strong."

NUMBER ONES

POP SINGLE

Ice Ice Baby
Vanilla Ice
(SBK)

R&B SINGLE

B.B.D. (I Thought It Was Me)
Bell Biv DeVoe
(MCA)

COUNTRY SINGLE

This Ain't My First Rodeo
Vern Gosdin
(COLUMBIA)

MIAMI LATIN

Salsa Caliente del Japon
Orq. De La Luz
(RMM/CBS)

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

Hippychick
Soho
(ATCO)

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Lajeski Upped At MCA



LOS ANGELES—MCA Records has promoted Glen Lajeski to the position of vice president, artist development for the label. Lajeski

has been with MCA for seven years, his most recent position being that of vice president, advertising and merchandising. Since joining the label, Lajeski has worked closely with Elton John, Tiffany, Tom Petty, Bobby Brown, Bell Viv DeVoe (BBD), Pebbles and Bernadette Cooper.

Jonas Livingston, senior vice president, creative affairs for MCA, says, "Glen's many successes as a creative and dedicated executive are augmented by his extraordinary relationships with our artists, making him the perfect choice to head our new artist development division. His new position enables MCA to further benefit from the taste, tenacity and creative vision that have earned Glen the respect of our industry."

THANKSGIVING AWARDS: Bette Midler and Jody Watley will present awards to pop/jazz singer Rosemary Clooney and MCA Entertainment Group chairman Al Teller at the first annual Thanksgiving Awards of the Music Industry on Sunday, November 11. The awards will benefit The Betty Clooney Foundation For Persons With Brain Injury, an organization known for its work as a post-rehabilitation facility offering vocational and recreational services for survivors of brain injury.

Clooney will receive the first-ever "Wind Beneath Our Wings" Award from Midler. This award, to be presented annually, will honor music industry figures whose efforts have helped the Betty Clooney Foundation by participating in fund-raising events. Watley will present the "Unsung Hero" Award to Teller. This award will be presented annually to someone who has made great behind-the-scenes contributions to the music industry.

Tickertape continued on page 5



ALABAMA, GROUP OF THE DECADE, RECENTLY RE-SIGNED with its long-time record label, RCA Records. Pictured (l-r), first row: Alabama members Teddy Gentry and Randy Owen; Joe Galante, president, RCA Records; Jeff Cook of Alabama. Pictured (l-r), second row: Dale Morris, Alabama's manager; Randy Goodman, vice president, product development; Alabama member Mark Herndon; Jack Weston, vice president/general manager, RCA Nashville; Dave Wheeler, vice president, national accounts; John Leo, vice president, A&R, RCA Nashville.

EXECUTIVES ON THE MOVE

■ **BMG Records** has promoted **Skip Miller** to the post of senior vice president, black music, where he will continue to be responsible for the overall direction of black music for the label. Prior to joining BMG, Miller was president of Motown Records. BMG has also promoted **Miller London**, who now becomes vice president, marketing, black music, making him responsible for the creation, development and implementation of marketing strategies and campaigns for the label's acts, among other activities. ■ **Lisa Scott** has been appointed to director, black music marketing for **BMG Distribution**. She comes to BMG from Island Records. ■ **Mark Di Dia** has been named general manager of Def American Recordings, announced Rick Rubin, owner of the company. Di Dia will oversee all day-to-day operations of the company, including promotion, sales, marketing and publicity. ■ **Capitol Records** has promoted **Jean Riggins** to the post of vice president, Artist Development. Riggins has been based in the Capitol Tower since joining the company in 1983. ■ **EMI** has appointed **Kathy Hope**, formerly of BMG Distribution, to the new position of national advertising coordinator. Reporting directly to **Ken Antonelli**, vice president, sales for EMI, Hope will be responsible for coordinating all sales-related retail advertising functions. ■ **Stacy Nick** has assumed the job of director, publicity/writer-publisher relations, L.A. for **BMI**. She was previously on the West Coast publicity staff of PolyGram Records. ■ **Tracy Hill**, previously publicity vp at Rounder Records, has been named senior director, national publicity, West Coast for **Arista Records**. ■ **Columbia Records** has promoted **David Newmark** to the position of local promotion manager, Minneapolis and **Charles Walk** to the job of local promotion manager, New England. ■ **Zoo Entertainment** president **Lou Maglia** recently appointed **Bud Scoppa** vice president Artist Development for the brand-new L.A.-based label, aligned with Arista and RCA under the BMG umbrella. ■ **Mike Bernardo** has been appointed to the position of vice president, Promotion & Marketing, Uptown Records. Mr. Bernardo will oversee the day-to-day activities of the Uptown promotion department, and serve as a liaison between Uptown and the MCA Records promotion staffs. ■ **Roy Gattinella** has been named director of marketing for Windham Hill Productions. His responsibilities include developing marketing plans and artist development strategies, overseeing all advertising placement, supervising the advertising/merchandising functions and coordinating new release meetings. **Laura Sanano** has been named national promotion director for Windham Hill Promotions, Inc. Sanano will be directing all aspects of Windham Hill promotion, including radio, trade charts and video. **Pat Berry** has been named national sales director for Windham Hill Productions, Inc. Berry will be involved with the company's domestic sales. ■ **Windham Hill** has named **Jane Covner** director of publicity. Covner will report to vice president/general manager **Sam Sutherland**. ■ **Chuck Ciongoli** has been appointed to the position of group controller, **MCA Records and Music Publishing**, whose accounting and financial aspects he will oversee. ■ **Nastymix** has promoted **Ramon Wells** to vice president, national promotions; **Bernie Horowitz** to vice president, sales and marketing; "**Nasty Nes**" **Rodriguez** to director, national radio promotions; "**Shockmaster**" **Glen Boyd** to director, national retail promotions; and **Shellie Hart** to national alternative promotions. **Tyler Stone** is handling artist relations/A & R, and **Ed Locke** remains owner/president of the Seattle-based **Nastymix**. ■ **Enigma** has named **Adam Nimoy** vice president of business affairs. Previously, Nimoy held the position of senior director of business affairs for Enigma. ■ **Marthe Reynolds**, formerly general manager of Vendetta/A & M Records, has been appointed general manager of **PWL America Records**. ■ **Ronnie Katz** has joined **Playhard Music**, the publishing division of **Shankman/De Blasio/Melina**, as an A&R representative. Katz comes to the firm from Rick Dees' *Weekly Top 40* and the Resource Record pool.



Miller



London



Di Dia



Riggins



Hope



Nick



Bernardo



Gattinella

TOP 100 SINGLES

November 10, 1990



#1 Single: Vanilla Ice



High Debut: Phil Collins #53



To Watch: The Outfield #62

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | | | | | | |
|-----------|---|---------------------------|----|----|------------|--|----------------------------|-------|----|
| 1 | ICE ICE BABY (SBK 4JM-07335) | Vanilla Ice | 1 | 10 | 51 | MY MY MY (Motown 2033) | Johnny Gill | 43 | 14 |
| 2 | LOVE TAKES TIME (Columbia 38T-73455) | Mariah Carey | 3 | 9 | 52 | DO ME (MCA 53848) | Bell Biv DeVoe | 48 | 19 |
| 3 | GIVING YOU THE BENEFIT (MCA 79079) | Pebbles | 6 | 13 | 53 | HANG IN LONG ENOUGH (Atlantic 4-87800) | Phil Collins | DEBUT | |
| 4 | PRAY (Capitol 44609) | M.C. Hammer | 10 | 9 | 54 | LIVIN' IN THE LIGHT (EMI 50286) | Caron Wheeler | 60 | 6 |
| 5 | BLACK CAT (A&M 1477) | Janet Jackson | 2 | 10 | 55 | TICK TOCK (Epic ZSK73578) | The Vaughn Brothers | 61 | 4 |
| 6 | MORE THAN WORDS CAN SAY (EMI 50324) | Alias | 11 | 9 | 56 | SENSITIVITY (MCA 53932) | Ralph Tresvant | DEBUT | |
| 7 | I DON'T HAVE THE HEART (Warner Bros. 4-19911) | James Ingram | 4 | 14 | 57 | FAIRWEATHER FRIEND (Motown 2049) | Johnny Gill | 65 | 3 |
| 8 | SUICIDE BLONDE (Atlantic 7-87860) | Inxs | 5 | 10 | 58 | AND SO IT GOES (Columbia 38T-73602) | Billy Joel | 66 | 4 |
| 9 | GROOVE IS IN THE HEART (Elektra 4-64934) | Deee-Lite | 18 | 8 | 59 | NEW POWER GENERATION (Paisley Park/Warner Bros. A-4515) | Prince | 63 | 4 |
| 10 | KNOCKIN' BOOTS (Epic 34-73450) | Candyman | 17 | 10 | 60 | THIS IS THE RIGHT TIME (Arista 2049) | Lisa Stansfield | 46 | 13 |
| 11 | CAN'T STOP (Virgin 4-98961) | After 7 | 7 | 15 | 61 | EACH AND EVERY TIME (Atco 4-98906) | Sweet Sensation | 67 | 4 |
| 12 | SOMETHING TO BELIEVE IN (Enigma/Capitol 44617) | Poison | 20 | 6 | 62 | FOR YOU (MCA 53935) | The Outfield | 85 | 3 |
| 13 | FEELS GOOD (Wing/Polydor 877 436-4) | Tony! Toni! Tone | 16 | 10 | 63 | AFTER THE RAIN (DGC 19667) | Nelson | 70 | 2 |
| 14 | I'M YOUR BABY TONIGHT (Arista 2108) | Whitney Houston | 19 | 4 | 64 | WHEREVER WOULD I BE (Epic 73580) | Cheap Trick | 69 | 3 |
| 15 | PRAYING FOR TIME (Columbia 38-73512) | George Michael | 8 | 11 | 65 | RELEASE ME (SBK 4JM-07327) | Wilson Phillips | 49 | 20 |
| 16 | UNCHAINED MELODY (Polydor 871882-7) | Righteous Brothers | 9 | 12 | 66 | JUST ANOTHER DREAM (Polydor 877 962-4) | Cathy Dennis | 79 | 2 |
| 17 | SO CLOSE (Arista) | Hall & Oats | 23 | 7 | 67 | HEART OF STONE (Arista 2057) | Taylor Dayne | 50 | 15 |
| 18 | CHERRY PIE (Columbia 38T-73510) | Warrant | 12 | 10 | 68 | LOVE IS A ROCK (Epic ESK73540) | R.E.O. Speedwagon | 62 | 6 |
| 19 | FROM A DISTANCE (Atlantic 87820) | Bette Midler | 25 | 6 | 69 | DOES SHE LOVE THAT MAN (A&M 75021-7437-4) | Breathe Feat./David Gasper | DEBUT | |
| 20 | JOEY (I.R.S. 73014) | Concrete Blonde | 24 | 12 | 70 | LET'S IT TRY AGAIN (Columbia 73443) | New Kids On The Block | 57 | 6 |
| 21 | EVERYBODY EVERYBODY (RCA 2221) | Black Box | 13 | 14 | 71 | SO HARD (EMI 50329) | Pet Shop Boys | 77 | 3 |
| 22 | BECAUSE I LOVE YOU (L.M.R./RCA 2724-4-RS) | Stevie B | 35 | 6 | 72 | NEVER ENOUGH (Elektra 4-64931) | The Cure | DEBUT | |
| 23 | HIPPY CHICK (Atco 4-98908) | Soho | 28 | 9 | 73 | THE FIRST TIME (Columbia 38-73502) | Surface | DEBUT | |
| 24 | IMPULSIVE (SBK 4JM-07337) | Wilson Phillips | 29 | 5 | 74 | OOOPS UP (Arista 2071) | Snap | 52 | 9 |
| 25 | STRANDED (Capitol NR44621) | Heart | 27 | 8 | 75 | BISCUIT'S IN THE HOUSE (Columbia 38-73585) | Biscuit | 78 | 2 |
| 26 | CLOSE TO YOU (Charisma 4-98951) | Maxi Priest | 14 | 19 | 76 | DAYS LIKE THESE (Geffen 4141) | Asia | 59 | 8 |
| 27 | MIRACLE (Mercury/Polygram 878392-7) | Jon Bon Jovi | 32 | 5 | 77 | LOVE IS A KILLER (Capitol 50332) | Vixen | 82 | 2 |
| 28 | THE WAY YOU DO THE THINGS YOU DO (Virgin 4-98978) | UB40 | 33 | 7 | 78 | ME-U=BLUE (MCA 53945) | Glen Medeiros | 84 | 2 |
| 29 | LOVE AND AFFECTION (DGC 4-19689) | Nelson | 15 | 17 | 79 | HARD TO HANDLE (Def American 4-19668) | The Black Crowes | 86 | 2 |
| 30 | LYIN' TO MYSELF (Enigma 73554) | David Cassidy | 34 | 8 | 80 | IF YOU NEEDED SOMEBODY (Atco 98914) | Bad Company | DEBUT | |
| 31 | ROMEO (Island 780127) | Dino | 21 | 14 | 81 | HAVE YOU SEEN HER (Capitol 44573) | M.C. Hammer | 56 | 20 |
| 32 | HEART LIKE A WHEEL (A&M 75021-2336-1) | Human League | 37 | 8 | 82 | GENTLE (Island 422-989482) | Dino | DEBUT | |
| 33 | HIGH ENOUGH (Warner Bros. 19570) | Damn Yankees | 38 | 8 | 83 | TONIGHT (Columbia 38-73461) | New Kids On The Block | 58 | 17 |
| 34 | FREEDOM 90' (Columbia 38T-73559) | George Michael | 41 | 3 | 84 | LOVE IS A RITUAL (A&M 1525) | Styx | 74 | 3 |
| 35 | TOM'S DINER (A&M 15297) | D.N.A. Feat./Suzanne Vega | 42 | 6 | 85 | DOIN' THE DO (Sire/Reprise 4-19570) | Betty Boo | DEBUT | |
| 36 | SOMETHING HAPPENED ON THE WAY TO HEAVEN (Atlantic 87885) | Phil Collins | 22 | 15 | 87 | DON'T YOU WANNA BE MINE (A&M 1526) | Denise Lopez | DEBUT | |
| 37 | THINK (Reprise/Tommy Boy 7-19591) | Information Society | 45 | 7 | 88 | DIRTY CASH (MONEY TALKS) (Mercury 875 802-7) | The Adventures Of Stevie V | 75 | 16 |
| 38 | MY LOVE IS A FIRE (Capitol 44634) | Donny Osmond | 44 | 5 | 89 | I DON'T LOVE YOU ANYMORE (Capitol 44588) | The London Quireboys | 76 | 7 |
| 39 | SAY A PRAYER (A&M 1519) | Breathe | 26 | 12 | 90 | GEORGIA ON MY MIND (Columbia 38-73490) | Micheal Bolton | 71 | 12 |
| 40 | FLY TO THE ANGELS (Chrysalis 23527) | Slaughter | 30 | 12 | 91 | LIES (Atlantic 4-87893) | En Vogue | 72 | 11 |
| 41 | THIEVES IN THE TEMPLE (Paisley Park/Warner Bros. 19751) | Prince | 31 | 15 | 92 | CAN'T STOP FALLING IN LOVE (Epic 73444) | Cheap Trick | 73 | 17 |
| 42 | WIGGLE IT (Charisma/Cutting CR237) | 2 In A Room | 51 | 6 | 93 | I'D RATHER GO BLIND (Arista 2055) | Sydney Youngblood | 81 | 11 |
| 43 | POLICY OF THE TRUTH (Sire/Warner Bros. 4-19842) | Depeche Mode | 36 | 13 | 94 | SOUL INSPIRATION (Elektra 4-64935) | Anita Baker | 83 | 9 |
| 44 | B.B.D.(I THOUGHT IT WAS ME) (MCA 53897) | Bell Biv DeVoe | 47 | 4 | 95 | BREAKDOWN (A&M 1503) | Seduction | 89 | 5 |
| 45 | OH GIRL (Columbia 38-73377) | Paul Young | 39 | 17 | 96 | L.A. WOMAN (Chrysalis 4JM23571) | Billy Idol | 90 | 10 |
| 46 | ONE & ONLY MAN (Virgin 98892) | Steve Winwood | 68 | 2 | 97 | JEALOUS (Beggars Banquet/Geffen 4-19688) | Gene Loves Jezebel | 95 | 12 |
| 47 | MISSUNDERSTANDING (Warner Bros. 4-19590) | Al B. Sure! | 54 | 4 | 98 | ALL I'M MISSING IS YOU (MCA 53831) | Glen Medeiros | 92 | 14 |
| 48 | MILES AWAY (Atlantic 4-87820) | Winger | 55 | 5 | 99 | IF WISHES CAME TRUE (Atco PRCD 3361-2) | Sweet Sensation | 94 | 23 |
| 49 | ON THE WAY UP (Chrysalis 23497) | Elisa Fiorillo | 53 | 7 | 100 | LOVE AND EMOTION (RCA 2645) | Stevie B. | 96 | 19 |
| 50 | BLAZE OF GLORY (Mercury/Polygram 875896-4) | Jon Bon Jovi | 40 | 17 | | | | | |

Biscuit

BY ERNEST HARDY

"EVERYTHING WE DID (on the album) is upbeat," says Biscuit. "It's all about being happy-go-lucky and having fun with the music."

Born in Oakland, California, Biscuit was immersed in all kinds of music from an early age. Along with high school buddies, he would earn extra money as a deejay at after-hour clubs in and around Berkeley and at the family-owned roller-rink.

"I used to DJ at house parties I had, and people were there like M.C. Hammer, who was just starting out. I really knew what was happening with a lot of the West Coast rappers as they began to become known."

Though he made his first record, "Tally-Ho," in 1982 (it did well on a local level), he eventually found himself working as a security man for a variety of acts, including N.W.A, Billy Preston, Johnny "Guitar" Watson, Tony! Toni! Tone! and New Kids On the Block. While working for the New Kids, Biscuit continued to work on his own music, eventually playing it for members of NKOTB, who were so impressed they told their manager, Dick Scott, about it. After speaking with the guys, who offered their encourage-



ment, Biscuit decided to pursue his own career.

"I've always known that something musical was in my future, and I never stopped trying to achieve my goal. Right now, I think I have something that will be pleasing to people's ears and I'm just happy getting out there to let people hear what I have to offer." ○

The Great Kat

BY ALEX HENDERSON

THE GREAT KAT IS A HIGHLY CONVINCING ACTRESS.

The New York-based thrash metal songstress, who studied classical music at the prestigious Juilliard, portrays a maniac who claims to be the reincarnation of Beethoven. Her current album on Roadracer Records, *Beethoven On Speed*, contains thrash interpretations of Beethoven's compositions. Like the characters Andrew Dice Clay and Sam Kinison portray, singer/guitarist Kat makes a point of coming across as abrasive, insulting and obnoxious.

"My music will systematically save the entire civilization," growls Kat, who also has an album out titled *Worship Me Or Die*. "My music will save the world from drugged out, smoked out, drunken stupidity. My music, like Beethoven, Bach and Mozart's music, encourages excitement, genius, using your brain, being powerful and conquering the world... Beethoven's music is more energetic, more vicious, more aggressive, more powerful, more kicking ass than any of those posers like Slayer or Metallica. Beethoven was going deaf. He



was ready to kill himself when he wrote 'The Fifth Symphony.' Beethoven wrote complex music with more viciousness, more energy and more anger than anything anyone has ever done... I'm the fucking reincarnation of Beethoven. I am Beethoven, simple as that." ○

TICKERTAPE

Continued from page 3

HALL, HALL ROCK AND ROLL: The Byrds, LaVern Baker, John Lee Hooker, the Impressions, Wilson Pickett, Jimmy Reed and Ike and Tina Turner have been elected to the Rock and Roll Hall of Fame, that still homeless organization (groundbreaking in Cleveland is coming they say, \$40 million has been raised they say). Also elected to the Hall were legendary producers Dave Bartholomew and Ralph Bass, in the non-performing category, and Howlin' Wolf, as an "early influence" on rock and roll. The annual awards dinner—usually a highlight of the dinner circuit—will take place on January 16th at New York's Waldorf-Astoria.

INTERSCOPE LABEL FORMED: Interscope Records, a label developed by Interscope Communications chairman Ted Field and record producer Jimmy Iovine, has been formed as a joint venture with Atlantic Records. Interscope will be distributed through Atlantic's East/West America. Interscope Communications is the film and television production company responsible for, among other releases, *Three Men and a Baby* and *Cocktail*. Steven Jr. Ross, chairman and co-CEO of Time Warner Inc., Atlantic's parent company, stated, "Time Warner is pleased to once again enter into a business relationship with Ted Field... We admire the way Interscope Communications has built its entertainment company from the ground up with quality products, and we anticipate significant growth as Atlantic Records and Interscope work together to build the new Interscope Records label." Interscope will have its own A&R, promotion and publicity departments. First product is due in early '91.

GO WEST, YOUNG MAN: Reunion

Records' recently signed exclusive distribution agreement with Geffen Records will go into effect in January with the release of Grammy-winning singer/songwriter Michael J. Smith's album, *Go West Young Man*.

FROM CBS TO BMG: After nine years with the CBS Records Group, Scotti Brothers Entertainment Industries has announced an amiable termination of its relationship with that organization and entered a multi-year pressing and distribution agreement with BMG Distribution. Negotiations of the deal were recently finalized between Scotti Brothers Entertainment Industries, Inc. chairman Tony Scotti and BMG Distribution president Pete Jones. More details on the agreement between Scotti Brothers—which recently announced a merger with the television company, All American Television, Inc.—and BMG will be announced in the weeks to come.

IT'S HAMMER TIME, TAKE SIX (MILLION): M.C. Hammer's *Please Hammer Don't Hurt 'Em* chalked up its six millionth sale last month, according to the RIAA's October list of gold and platinum certifications; it's, by a very large margin, the biggest-selling rap album of all time.

SET 'EM UP, JOE: Frank Sinatra will turn 75 on the stage of New Jersey's Meadowlands Arena, Dec. 12, on the first stop of his "Diamond Jubilee Tour," presented by Chivas Regal. With Steve Lawrence & Eydie Gorme in tow, ol' blue eyes will amble through the U.S., Europe, Japan, Australia and South America, with a second U.S. swing set to start a year from now, as he's preparing for his 76th birthday. Those who want to start celebrating can pick up the three-CD *The Capitol Years* retrospective, out now, or wait two weeks for the four-CD *The Reprise Collection* album compilation and the three-home video *Reprise Collection* set.

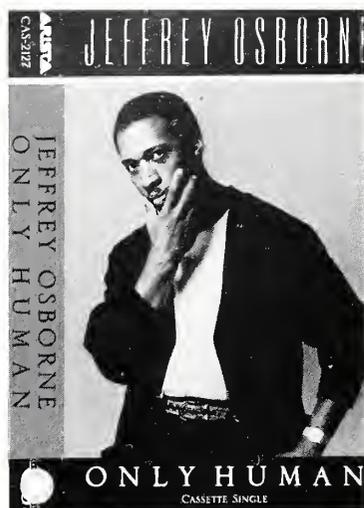
LOOKING AHEAD

November 10, 1990 Independent product most likely to reach the Top 100 Pop Singles Chart

1. NEW YORK MINUTE(Geffen) Don Henley
2. CRASH(Warner Bros.) TKA
3. LOVE WILL NEVER DO WITHOUT YOU(A&M) Janet Jackson
4. AROUND THE WAY GIRL(Def Jam/Columbia) L.L. Cool J
5. SERIOUS(Capitol) Duran Duran
6. FALLING TO PEICES(Slash/Reprise) Faith No More
7. I'M FREE(Polygram) Soup Dragons
8. I FOUND LOVE(Hollywood) The Party
9. FALLING(Warner Bros.) Julee Cruise
10. CANDY(Virgin) Iggy Pop
11. CONCRETE AND STEEL(Warner Bros.) ZZ Top
12. LIBERTY(Atlantic) Kon Kan
13. RODEO GIRL(Epic) Louie Louie
14. I'M NOT IN LOVE(Epic) Will To Power
15. ROCKIN' OVER THE BEAT(Capitol) Technotronic

SINGLES

□ **JEFFREY OSBOURNE:** "Only Human" b/w "Never" (Arista 2127)



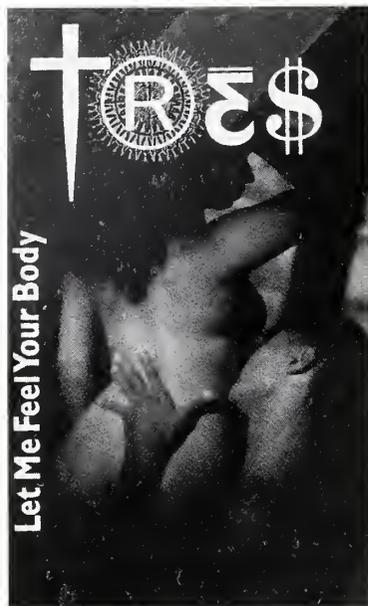
The self-produced "Only Human," Jeffrey Osbourne's first single since leaving A&M for Arista, is a relaxed R&B cut, while "Never" (not to be confused with the Heart song) is funkier and more uptempo. Neither song is as pop-oriented as much of his other solo material—an irony given the fact the one-time lead vocalist for L.T.D. has said his reason for signing with Arista was in order to receive more pop exposure. *Only Human* is also the title of Osbourne's forthcoming first album for Arista.

□ **THE SCORPIONS:** "Tease Me, Please Me" (Mercury/PolyGram CDP 332)

West Germany's favorite head-bangers have another ballsy but melodic hard rocker with a strong hook in "Tease Me, Please Me." The Scorpions produced this AOR-friendly single with Keith Olsen.

□ **TRES:** "Let Me Feel Your Body" (Priority 4JM 7231)

Priority is aiming at the dance, pop and R&B markets with Tres, a female trio consisting of Puerto Rican siblings Glenda, Neida and Mari Torres. "Let Me Feel Your Body," the follow-up to Tres' debut single, "Lies," is a high-tech, mid-tempo R&B/pop/dance number.



□ **DON HENLEY:** "New York Minute" (Geffen 4145)



Don Henley's latest single is a haunting rock ballad describing how one's life can radically change for the worse in a "New York Minute." The message: appreciate what you have, and realize how quickly you can lose it.

□ **M.C. SUPREME:** "Black In America" (Warner Bros. 19721)

Asserting that "the civil rights movement was never completed," M.C. Supreme reflects on the problems Black America faces in the 1990s on this angry rap single.

ALBUMS

□ **PHIL COLLINS:** *Serious Hits... Live!* (Atlantic 7 82157-2)

Phil Collins' first live album as a solo artist, recorded on tour this year, contains 15 tracks, including "Against All Odds," "Sussudio," "Easy Lover" (minus Philip



Bailey), "One More Night" and "Separate Lives." Pop critics can diss Collins all they want—*Serious Hits... Live!* shows that his pop-rock can be haunting ("In The Air Tonight," "Another Day In Paradise"), clever ("Don't Lose My Number") or infectious ("Who Said I Would").

□ **TEN CITY:** *State Of Mind* (Atlantic 7 82146-2)



Like Ten City's debut album of 1989, *State Of Mind* is a Chicago house music effort blending a late 1970s-type soul/disco sound with contemporary elements. Real horns and strings interact with high-tech touches on soulful cuts like "Whatever Makes You Happy," "Livin' Easy" and "I Should Learn To Love You." In a nutshell, *State Of Mind* is a reminder of just how captivating '70s R&B was—and how well it can work in the '90s.

□ **PRECIOUS METAL** *Precious Metal* (Chamelon 74834)



Strong melodies and hooks abound on Precious Metal's self-titled follow-up to its *That Kind Of Girl* album of 1988. The all-female band embraces hard rock, "pop-metal" and mainstream rock on an album ranging from a hard rock interpretation of Jean Knight's soul classic, "Mr. Big Stuff" to the power ballad "Forever Tonight" to a spirited cover of Bruce Springsteen's "Two Hearts."

□ **LEVERT:** *Rope A Dope Style* (Atlantic 782164-2)



When Levert signed with Atlantic in 1986, the group consistently embraced a very '70s-inspired soul sound. But things have changed. *Rope A Dope Style*, Levert's fourth album for Atlantic and fifth overall, finds the trio moving even further into the high-tech, hip-hop-influenced territory it explored on *Just Coolin'*. "Now You Know," "Nobody Does It Better" and the title track liberally incorporate rapping, and other uptempo songs aren't unlike Guy or Today in their approach. Levert, however, goes for a more traditional R&B sound on the album's slow, romantic cuts such as "I've Been Waiting," "All Seasons" and "Baby, I'm Ready."

□ **JOE SAMPLE:** *Ashes To Ashes* (Warner Bros. 9 26318-2)

While Joe Sample's last album, *Spellbound*—a hit in the jazz, R&B and pop markets—employed vocalists on four songs, *Ashes To Ashes* is entirely instrumental. Despite some high-tech touches, the album's focal point is Sample's acoustic piano—which generally comes across as warm and personal. Tommy LiPuma tends to overproduce at times, but there's still plenty of solo space for Sample—whose sidemen on this jazz/R&B/pop effort include Marcus Miller (electric bass), Omar Hakim (drums) and Jerry Hey (trumpet, flugelhorn).

BY ALEX HENDERSON

INDIE PROFILE

TIME IS
TIME IS RECORDS, A NEW SAN DIEGO-BASED JAZZ LABEL, is concentrating on both reissues and new material. One of Time Is' first two releases, both of which came out in October, is **Charlie Parker and Chet Baker's Inglewood Jam**, a live bebop jam



session recorded at the Trade Winds Restaurant in Inglewood (an L.A. suburb) in 1952 that's long been available in Japan but never in the U.S. until now. Sidemen on *Inglewood Jam* include **Sonny Criss** (alto sax), **Russ Freeman** (piano), **Harry Babison** (bass) and **Lawrence Marable** (drums). The other

planning to reissue titles by **Art Pepper** and **Shorty Rogers** and new titles by 18-year-old bassist/composer **Nathan Berg**, who has played with **Maynard Ferguson**; contemporary jazz vocalist/alto and tenor saxophonist **Penny Watson**; and the husband and wife team of vocalists/musicians **Dave & Peggy Murdy**. Gust notes that he intends to "split it down the middle, mainstream and contemporary," adding that he handles both mainstream and contemporary jazz A&R for the CD-only Time Is, while label vice president **Fred Norsworthy** handles strictly mainstream A&R.

Asked what he's looking for A&R-wise in contemporary jazz, Gust stresses, "It can't be just someone showing off their chops. A lot of contemporary jazz demos are sent to me on a weekly basis, and 90 percent of them are guys just showing off their chops. I try to tell musicians all the time, 'Don't just try to impress me with your chops because that's not the only important thing. It's the notes that you choose and how you choose them.' I went out to see a band—I won't mention their name—about two weeks ago that had been calling me the last four or five months. They're very impressive as far as their ability to play their instruments. They're young musicians whose dexterity is above ordinary. But their music wasn't saying anything to me. They weren't painting any pictures, and that's what I'm looking for—something that not only shows me dexterity and technical prowess, but also, something that's gonna move me and tell me a story."

Comin' On Strong! ROBERT CONTI



is mainstream guitarist **Robert Conti's Comin' On Strong**.

"Because of the connections that I have from my days back in New York," Time Is president **Otto Gust** explains, "I have a line on some masters that are privately owned by friends that I'm starting to reissue. For instance, the **Charlie Parker/Chet Baker** album came to me through (industry veteran) **Bob Andrews**... The other side of the company is I'm trying to develop new artists. As far as new recordings by the big names in jazz, I don't know if that's where I really want to go. There's a heck of a lot of good music going on in jazz, and a lot of these people aren't getting notoriety—like **Bob Conti**. I personally think he's the next **Joe Pass**." Within the next six months, Gust is

INDIE NEWS

ALLIGATOR: Chicago's largest indie is releasing two albums on Nov. 5: *Triple Play*, bluesman **Lucky Peterson's** follow-up to 1989's *Lucky Strikes!*; and *Triple Play, The Mellow Fellows'* first album since the death of its lead vocalist, **Larry "Big Twist" Nolan** in March. Both albums are coming out on LP as well as CD and cassette, although Alligator is urging those on its promotional mailing list who still prefer vinyl to switch to CDs...

Queen has signed with **Hollywood Records**, which has acquired the band's entire catalogue. In 1991, Hollywood is releasing a new Queen album titled *Innuendo* and will begin reissuing the Queen catalogue (which Hollywood is digitally remastering) on CD. The original Queen lineup—vocalist **Freddie Mercury**, guitarist **Brian May**, bassist **John Deacon** and drummer **Roger Taylor**—is still in effect...

.. **Ichiban** has signed soul veteran **Tyrone Davis**, whose string of hits in the 1960s and '70s included "Can I Change My Mind," "Turn Back The Hands Of Time," "Happiness Is Being With You" and "Turning Point." Davis is producing his first album for the label with long-time associate **Leo Graham**. Ichiban president **John Abbey** describes the project as "vintage Tyrone," noting that Davis is remaining true to his roots instead of emulating **Guy** or **Today**. Abbey anticipates a release in 1991's first quarter... Another recent Ichiban signing is **Ruby Andrews**, known for her soul hit "Casanova"...

ROUNDER: Rounder is celebrating its 20th anniversary at **Tramps** in New York on Nov. 16 and 17. Rounder artists performing live on the 16th include **Alison Krauss & Union Station**, **David Bromberg** and **Big Shoulders**, while **Marcia Ball**, **Charles Brown** and **John Mooney** are scheduled to perform the following night...

INDIE REVIEWS

SINGLES

□ **2 BLACK 2 STRONG:** "Burn Baby Burn" (In-Effect/Clappers 88561-3016-4)
 Black Panther-ish rap crew **2 Black 2 Strong** & the **MMG (Militant Man-**



hattan Gangsters) addresses the issue of flag burning on "Burn Baby Burn," urging listeners to burn the American flag, step on it and use it for toilet paper. While "Burn Baby Burn" (which boasts a guest appearance by **Public Enemy's Chuck D**) rightly speaks out against the oppression of African-Americans, the fact is that at least the rappers were able to record it in the U.S.—dissing the governments of **Iraq**, **Iran**, **Albania**, **Chile**, **El Salvador** or **China** in those countries can result in execution, torture or imprisonment. The liner notes, by the way, thank **Bob Avakian**, chairman of the **Revolutionary Communist Party**—an organization known for praising **Josef Stalin**—and the execution-happy **Mao Tse Tung**.

□ **BLU MAX:** "Strong Emotion" (Nastymix 76994-2)

Blu Max, like trash metallers **The Accused**, are a departure for the Seattle-based **Nastymix**—a label known for **Sir Mix-A-Lot**, **High Performance**, **Whiz Kid** and other rappers. On "Strong Emotion," the title track of **Blu Max's** forthcoming debut album, the duo embraces a haunting blend of pop, R & B and dance music.

□ **PARIS:** "The Devil Made Me Do It" (Scarface/Tommy Boy 962)
 Oakland rapper **Paris** has been

creating a buzz in the Bay Area with his hardcore Black consciousness singles. "The Devil Made Me Do It,"



the title track from his forthcoming debut album, takes the U.S. government to task for its treatment of African-Americans and boasts a hype, rock-influenced track.

□ **QUEENS OF COMPTON:** "West Coast Thang" (C-Note C—NR0004)

"West Coast Thang," the **Queens Of Compton's** follow-up to their "Queens Of Compton" single, is a



melodic departure from that single. Produced by **The Arabian Prince**, formerly of **N.W.A.**, and **L Cool V**.

ALBUMS

□ **3 MUSTAFAS 3:** *Soup Of The Century* (Rykodisc 10195)



Turkish, Jewish and Arab music are among the elements heard on *Soup Of The Century*, eclectic world beat posse **3 Mustafas 3's** follow-up to *Heart Of Uncle*. But while much of the album is Middle Eastern-influenced, the **Mustafas** look to other regions as well. "Soba Song" is sung in both English and Japanese and—bust this—fuses country-western with Mid-Eastern harmonies, while "This City Is Very Exciting" brings to mind Mexican ranchero music but is sung in Hindi.

POINTS WEST

THE FOOD AND BEVERAGES flowed last week when Atlantic Records hosted a listening party for Debbie Gibson's forthcoming album, *Anything Is Possible*, her third album for the label. While Ms. Gibson's dancers and backing singers mingled with execs, accepting accolades for the project was Lamont Dozier, who co-wrote four of the 16 songs. The legendary Dozier, who as part of the brilliant songwriting trio, Holland/Dozier/Holland, practically built the house of Motown, appears in the video for the title-song/first single. (The video, with Debbie dressed up like Paula Abdul, was screened for guests.) Though she didn't perform, Ms. Gibson did shake hands and chew the fat.

Recording Artists against Drunk Driving (R.A.D.D.), the recording industry's global project to effectively diminish and ultimately eliminate drunk driving, the #1 killer and injurer of young adults, is proud to be taking part in the 1990 Hollywood Christmas Parade on Sunday, Nov. 25th, as guests of Miller Outpost, sponsors of the R.A.D.D. float. The float, shaped as an electric guitar, will feature a surprise major artist.

The Hollywood Walk of Fame will honor Arsenio Hall with its 1,923rd star on Nov. 7th. The ceremony, scheduled for 10:30 a.m., will take place at 6776 Hollywood Blvd., in front of McDonalds.

Jerome Robbins' Broadway, the Tony award winning Broadway smash, has finally arrived in Los Angeles to an overwhelming reception. Audiences are being dazzled nightly by the seamlessly put together collection of some of the greatest musical numbers in theater history. With vintage song and dance from such classics as "Gypsy," "West Side Story," "The King and I," "Peter Pan," "Fiddler on the Roof," and many more, *Jerome Robbins' Broadway* is not only a stroll down memory lane, but a fresh and vibrant reminder of the genius that has shaped Broadway through the years. A show impressive in its scope and execution (the dancers were required to learn not only the specific numbers they perform, but the entire show that it came from), *JRB* has fans of all ages. The original Broadway cast recording, available on RCA Victor, is excellent as well.

Entertainment industry attorney Mickey Shapiro (a 25-year music industry whose client associations include Fleetwood Mac, Eric Clapton, Tears for Fears) will conduct an all-day seminar entitled "The Music Business in the '90s" on Sunday, Nov. 4th at the Roxy Theatre in Los Angeles, starting at 10:00 Am. This one-day event is sponsored by Guitar Center stores. Fee \$125 in advance and \$150 on the day of the event. The Roxy Theatre is located at 9009 Sunset Blvd. The seminar will run from 10AM to 4:30PM with a break for lunch. For reservations, call 213-274-5027.

EAST COASTING

IT DOESN'T MATTER ANYMORE: You've seen the movie (*The Buddy Holly Story* starring Gary Busey). You've rented the home video (*The Real Buddy Holly Story*). You've read the book (*Remembering Buddy: The Definitive Biography of Buddy Holly*). You have the albums. Now, of course, you want to see the Broadway musical.

You're in luck, it just opened. *Buddy: The Buddy Holly Story*, starring an engaging Buddy Holly lookalike/soundalike named Paul Hipp, is now on Broadway at the Shubert Theatre.

Look, I love Buddy Holly, but this is out of hand. He was a great singer and songwriter, sure, but he didn't live the most interesting life; in fact, the most interesting part about his life was the way it ended. As great as he was, the story is this: smalltown boy aims for rock and roll success, achieves it, and then dies in a plane crash. It's the old sex, drugs and rock and roll story, only without the sex and drugs. Buddy Holly was 22 years old when he died, and there's really nothing at that interesting about those 22 years.

The Broadway musical, which was a smash in London (where it's still running), is part biography, part rock and roll revival concert. The biography part is standard fare with four elements (Buddy interacting with the Crickets, Buddy interacting with Texas DJ Hipockets Duncan, Buddy interacting with manager/producer Norman Petty, Buddy interacting with bride Maria Elena) and it's dull, dull, dull. The concert parts are meticulous (Hipp and his stage Crickets, along with all the other onstage musicians, play their own instruments and re-create the sounds of the songs perfectly).

The fiftysomething audience, at the preview I saw, reacted like it was at a '50s rock concert, bopping merrily along to this *faux* Buddy Holly and the Crickets, and the show became something of *Buddymania*, or a Buddy Holly version of an Elvis imitator. It all seems kind of pointless to me (and at a top of \$55, kind of expensive), as does the Relativity cast album.

Don McLean referred to the plane accident that killed Buddy Holly as "the day the music died," but the tired tales of Buddy Holly's short life absolutely, positively refuse to die.

ROCKS AND GRAVEL: The C & C Music Factory, the *noms de musique* of producer/writers David Cole and Robert Clivilles, is attempting to be just that: A hit-making factory, under one production roof, following, let's say, in the L.A. Reid & Babyface or Jimmy Jam and Terry Lewis footsteps (or at least that's what Columbia hopes). First single out from the Factory is "Gonna Make You Sweat," featuring rapper Freedom Williams, with an album, with various singers, due in Jan.... Looking for a dancefloor ready slice of old-fashioned funk? Check out

Bernie Worrell's new album, *Funk of Ages* (Gramavision). Bernie, the great P-Funk keyboardist, has made a lot of friends during his career, and an impressive number of them turn up here, including Keith Richards, David Byrne, Vernon Reid, the Uptown Horns, Gary "Mudbone" Cooper, Sly Dunbar & Robbie Shakespeare, Davy D., Jerry Harrison, Herbie Hancock, Maceo Parker, and Aib Dieng. Not bad, huh?... You're not going to believe this but it's true: Perry Como has never done a Christmas tour. Never ever. Not once. But, relax, that's about to be remedied: from Nov. 24 to Dec. 22, Perry'll be on the road with a Christmas tour, sure as shooting. If you live in Cleveland, Devon, Westbury, Wilkes Barre, Syracuse, Buffalo, Pittsburgh, Milwaukee or Sunrise, Florida, you're in luck. Perry's coming to town.

—LEE JESKE

NASHVILLE NEWS



Kim Tsoy

MUSIC CITY'S SWEETWATER LOUNGE GOT A TASTE OF THE BEST when country recording artist Kim Tsoy dished out a meal of top-notch country music served with a rich traditional flavor and a crowd-pleasing seasoning.

Whether it's live on-stage or dispelling from his next radio single, Korean-born Tsoy never ceases to amaze an audience with his all-natural and traditional vocal delivery. Although he clutches onto country music by the roots and somehow adds a personal warmth to the lyrics with his rich and sturdy-tone voice, it's Tsoy's ability to cater to an audience and make them feel he is their own personal discovery that places him into an elite level of entertainment.

Tsoy garnered immediate attention, kicking off the showcase hosted by Steve Bivins, as Tsoy's Appaloosa Band performed both those songs which have previously launched him onto the *Cash Box* Top 100 Country Singles Chart and those which have always sparked as timeless crowd favorites. In addition to creating a newfangled style and heart-felt meaning for tunes such as "Unchained Melody" and the famed "Rocky Top," Tsoy's performance shined the brightest when he crooned out "Sound Of The Sun Going Down" and his current single release entitled "Happy For Your Sake." The 6'2" statured artist concluded his set with "The American Trilogy," just one number among many which has become a valuable part of his often requested tribute to Elvis.

COUNTRY THAT'S SURE TO FLY made a successful landing in Nashville as recording artists Wing To Wing took to the stage of Music City's Douglas Corner Cafe.

Wing To Wing, consisting of Kathy Ritchie Dyer (lead vocals), Wayne Davis (bass/vocals) and Brian Moore (keyboard/vocals), just recently made their debut on the *Cash Box* Top 100 Country Singles Chart with their latest single entitled "Heart Beyond Repair," and after sparking an aim-to-please-and-did live performance, it's quite obvious that this contemporary/country trio is indeed beyond compare. Although it's Dyer who leads Wing To Wing's zesty flavor, much of the group's niche is derived from its tight harmonious blend—extremely unique due to its female-lead/male-back-up delivery.

After warming up to a shoulder-to-shoulder audience, Wing To Wing let down the gates of their talent and literally wailed with spicy numbers such as "How Did They Know," "Hard Nights," a tune which filters out the loneliness of love's separation, and "Always Thinking Of Someone I Can't Forget," which is destined to be a radio winner and also best displays Dyer's gutsy-driving vocals.

Although Wing To Wing's performance brings forth a dominating dash of contemporary tang, their heart-explosive grip on ballads takes home the most recognition as in tunes such as "When You Were All I Had" and the song which garnered the trio raving applause. That applause was directed toward "The Porch Light," one of the few tunes led with male vocals and perhaps highlight the show as Davis' gravel-edged voice crooned out visual lyrics about a mother's unconditional love.

—KIMMY WIX

INTERNATIONAL

UK BUZZ

JONI MARONIE (PART I): I'd always wanted to meet Joni Mitchell, and here she was. The clingfilm-thin shock pale of Joni Mitchell's skin has creased more easily than a tougher hide. With her prairie hair, wheatsack dress and silver trinkets she looks like a learned squaw. It's a weather-beaten beauty, frankly preferable to those bulgy eyes and gawky smiles of her youth. Sometimes if a face has suffered enough it becomes beautiful; I've seen it happen to a bag man who strolls Shaftsbury Avenue.

Suffering, she knows all about it. Her songs since the '60s have been written in her own blood. She's the pioneer of dangerous candor, find a raw nerve and strip it more bare. But she's here today in the designer black of Blakes Hotel, and talking about her songs is strictly off the agenda. She is here to speak a bout her exhibition of paintings at the Rotunde Gallery, part of a Canadian "celebration of culture."

HEAVY METAL

BY ALEX HENDERSON

STUDIO SAVAGERY: On Nov. 6, Noise International is releasing a compilation of material by Hellhammer titled *Apocalyptic Raids 1990 A.D.* Hellhammer (not to be confused with Hellwitch, Hellbastard or Hellmonster) included Tom G. Warrior and Martin Ain, who went on to form Celtic Frost. The compilation will contain "Satanic Rites," "Revelations Of Doom," "Apocalyptic Raids," "Messiah" and other slamjams the death-metal posse recorded in the mid-1980s... Slaughter's Dana Strum has produced seven songs for Kik Tracee's debut album, which RCA is scheduled to release in March 1991...

HIGHWAY TO HELL: Before embarking on a world tour in Paris on Oct. 14, Ratt completed a video for "Shame Shame Shame," a cut from its gold *Detonator* album. The American leg of The Detonator World Tour is scheduled to begin in January 1991... Cold Sweat, which recently toured with Dio as an opening act, is headlining a club tour in November, with fellow hard rockers Child's Play opening...

STAIRWAY TO HEAVEN: Presently, the most talked-about boxed set, both inside and outside of metal and hard rock circles, is the four-CD/four cassette/six-LP *Led Zeppelin*—a collection of material vocalist Robert Plant, guitar



Led Zeppelin

god Jimmy Page, bassist John Paul Jones and the late drummer Jon Bonham recorded for Atlantic between 1968 and the late '70s. The most exciting metal and hard rock bands of the 1990s—Guns 'N Roses, Slayer, Judas Priest, Metallica, Living Colour, among others—all owe Zep a music debt. Listening to "Black Dog," "Heartbreaker," "Rock & Roll," "Whole Lotta Love," "Trampled Under Foot," "Misty Mountain Hop," "Dazed & Confused," "Custard Pie" and other headbanger delights included on the 54-track collection, it becomes evident just how influential Zep was. And yet, guitar-crunching metal was only a part of the Zeppelin legacy. From the folk-ish textures of "Going To California," "Gallows Pole" and AOR's national anthem, "Stairway To Heaven," to the Middle Eastern-influenced exotica of "Kashmir," Zep wasn't afraid to be eclectic. Also included are four previously unreleased tracks, including a reading of bluesman Robert Johnson's "Travelling Riverside Blues" and "White Summer/Black Mountain Side." Zep, of course, had its detractors, including that clown prince of pop critics, the *Los Angeles Times*' Robert Hilburn, who denounced the band's music as a "bastardization" of '60s blues-rock—as though Ten Years After or Cream were purists who didn't borrow quite liberally from Muddy Waters, Howlin' Wolf, John Lee Hooker and other African-American blues innovators left and right. Zep was an extension of '60s blues-rock, just as rock music period is an extension of the blues... Speaking of blues, Robert Johnson: *The Complete Recordings*, a two-CD boxed set recorded in the late 1930s that is part of the Roots 'N Blues series, is essential listening for any headbangers interested in hearing metal's roots. The Mississippi Delta bluesman's acoustic guitar riffs on such classics as "I'm A Steady Rollin' Man," "Stop Breakin' Down Blues" and "Dead Shrimp Blues" have influenced many a rocker. Also included are the original versions of "Travelling Riverside Blues" and "Love In Vain," which was covered by The Rolling Stones three decades later. The dark themes on "Me & The Devil Blues" and "Hellhound On My Trail" show that either directly or indirectly, Ozzy Osbourne, Slayer, Judas Priest, Deicide, Grim Reaper, Candlemass, King Diamond and others owe Johnson (who, according to legend, made a pact with Satan in order to play the blues) a lyrical debt as well as a musical one... Other titles from the Roots 'N Blues series recommended for roots-conscious headbangers are *Steppin' On The Blues* by Lonnie Johnson (recorded between 1925 and 1932) and Big Bill Broonzy's *Good Time Tonight*. Of special interest to death-metallers is Lonnie's "She's Makin' Whoopie In Hell Tonight"—its depiction of a man who kills his unfaithful lover and contemplates the thought of her soul burning eternally in hell would have given the PMRC a fit...

METALHEAD MISCELLANEOUS: Rip magazine, arguably America's most adventurous metal magazine, is holding its fourth anniversary party at the Hollywood Palladium on Nov. 9. Headbangers scheduled to perform live include Faith No More (who are headlining), Motorhead, Masters Of Reality, Bang Tango and Funhouse. The event will be broadcast live in Los Angeles by the metal-oriented KNAC-FM... Slayer's *Seasons Of The Abyss* is rapidly climbing the charts and may turn out to be the thrashers' best-selling album yet...



Slayer

And to ensure that we stick to the format, and to reassure us that she is still such a star, we have both the agent and the press representative clinging like limpets, beady-eyed for her protection. It seemed strange to me that the woman who'd bare her soul to the world, and has made her fortune out of it, needed such protection from herself. Coping with vulnerability is her lifelong strength, "Well I've survived, haven't I?"

She lights another Marlboro and scrutinizes me with a frail and forceful glance. "I don't suffer for my art. If I suffer I make art out of it. If I feel sad, I feel very sad, if I feel happy, I'm very happy. There is a middle ground that's emotionally neutral where I play backgammon and cards or shop. I do that a lot.

"I have three obsessions and I bounce between them: poetry, painting and music, and they are all kinds of madnesses. Poetry is adult, but painting is prolonged adolescence."

It seems she needs the painting to be soothing, textural, domestic. "I like to paint my husband (it's been eight years of conjugal harmony with Larry Klein, a record producer) and my cat. I couldn't write a song about my husband and my cat and how dear they are to me, people would throw up."

But she likes to talk about her cat. "I found her in Hawaii, she's such a complex personality. More withholding and more giving than anything I've ever known. A strange beast with spots like a leopard, she's really long and you can wrap her round your neck like a scarf. Throw her in the air, and she'll twist into shapes like a child's party balloon. She's as timid as she is brave."

I'm just beginning to think her even describing her cat is in some form a confessional description of herself, when she qualifies, "Yes, she's my baby substitute." Didn't she and Larry want to have real babies?

"No, I've never felt the need to bring a child into this brave new world. No, too many godchildren. No, we don't need more people in this world. Besides, I have these gifts and I want to fulfil them.

"I'm not a feminist I'm a traditionalist, but I'm doing this for my grandmothers, who were both thwarted. One was Irish, very volatile, and thought, 'I'm a musician and a poet, I'm far too good for this.' She was always angry. The other was Norwegian, a stoic and a saint. She was a mother giver, 'There, there my baby, let me give to you.' That woman cried for the last time when she was 14, because she wanted a piano. She said to herself, 'You silly girl, you'll never have a piano, dry your eyes.' She never wept in her whole life after that. For those two women, this is my life."

Joni, it seems, started off akin to the Irish grandmother, with all those weepalong songs she wrote in her twenties, and ended up in line with the Norwegian.

"For seven years around the *Blue* album I was weepy at the drop of a hat. Now I don't cry anymore. An accomplished woman is treated like an honorary man, and men don't cry. You're not allowed, you're regroomed like a boy. I cried one time a few years ago and this guy was horrified: 'Joan, a woman in your position.'" She shakes her head. Goes tut, tut, tut.

(Next week, more from the painter/poet/pop star.)

—CHRISSEY ILEY

NEWS FROM JAPAN

TOKYO—According to a report issued by the Video Assn. of Japan (VAJ), the total sales of video software in Japan for the month of July, 1990, was 20,595 million yen (\$158 million), a drop of 6.1 percent from the same month of 1989. Video cassettes fell 18.2 percent to 10,121 yen (\$77 million) while video discs showed an increase of 10.7 percent over the same period from the previous year.

The K.K. CBS Sony Group has changed its name to K.K. Sony Music Entertainment. The name change follows the expiration of a three-year license agreement that Sony use "CBS."

An ambitious campaign called "Save Our Music" will begin in the middle of November to promote the necessity of protecting the music rights of authors, composers and record companies. Promoted by the Council For Private Recording (CPR), this organization includes the Japan Phonograph Record Assn. (JPR), Japan Assn. of Rights of Authors, Composers and Publishers (JASRAC), Japan Assn. of Artists and Actors (JAAA) and Japan Assn. of Music Producers (JAMP), as well as record manufacturers. The campaign will be held for three months beginning Nov. 21, 1990 and running through Jan. 21, 1991.

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COCINANDO

BY TONY SABOURNIN

A REQUIEM FOR THE FIRST LATIN CROSSOVER ACT, Xavier Cugat. To some of us he was the music our elders listened to. To others, he was everything: A true child of the century, born Jan. 1, 1900; a boy-prodigy classical violinist before his teens; a painter-cartoonist for *The Los Angeles Times*, his artistic outlet during the interludes between various musical phases; a popular rumba bandleader when the classics became *passée*, with a long-term residency at Los Angeles' famous Cocoanut Grove nightclub; a prolific film composer, equally adept at creating Valentino's most popular tangos or the *cuplée* for Charlie ("Canillitas") Chaplin's *City Lights*, which years later would become the basis for Sarita Montiel's immortal "La Violetera," an influence on most of those who came into contact with him, from Dinah Shore to Desi Arnaz to salsa bastion Johnny Pacheco, one of Cugat's many Latin percussionists; and a womanizer who exemplified the noblest Spanish *Don Juan* tradition, with countless affairs and four wives in his romantic resumé, two of whom, Abbe Lane and Charo, he promoted like a Svengali.

Descansa en paz, Cugie. Yours was the fullest life of all.

"WE ARE CONCERNED THAT THE LARGE ADVERTISING DOLLARS don't trickle beyond the large radio stations," says José A. Ribas Dominici, executive director of the Radio Broadcasters Assn. of Puerto Rico and president of the incipient Island Radio Network, an eight-station, equal-partnership radio web recently created to secure a larger slice of *La Isla's* radio ad dollars. IRN includes WALO-AM (Humacao), WUPR-AM (Utuado), WISA-AM (Isabela), WTIL-AM (Mayaguez), WISO-AM (Ponce), WAVB-AM (Lajas), WMNT-AM (Manati) and WXR-AM (Guayama). The remaining partners are Efraín Archilla Diez, Nilda Freire, Gilbert Mamery, Benito Martínez, Alan Mejía, and Bruni Vélez.

According to Ribas Dominici, this type of network has definite advantages. It increases the advertising agencies' efficiency by providing one conduit to reach stations in various island cities. And it still gives the sponsors flexibility, since they can specify the different airing time slots for the ads. Each station

MIAMI LATIN LPs

Nov. 10, 1990 The square bullet indicates strong upward chart movement.

| | | |
|----|---|-----------------------|
| 1 | SALSA CALIENTE DEL JAPON (RMM/CBS) | ORQ. DE LA LUZ |
| 2 | EL PIANO DE AMERICA (BMG/Ariola) | RAUL DI BLASIO |
| 3 | BANDIDO (CBS Discos) | AZUCAR MORENO |
| 4 | LOS PRINCIPES DE LA SALSA (CBS Discos) | LUIS |
| 5 | DOS (Capitol/EMI Latin) | MIRIAM HERNANDEZ |
| 6 | NI'NA (Capitol/EMI Latin) | JOSE FELICIANO |
| 7 | CUANDO YO AMO (Sonotone) | RUDY LA SCALA |
| 8 | HOMENAJE A LOLA FLORES (CBS Discos) | LÓLA FLORES & FRIENDS |
| 9 | QUIEN COMO TU (CBS Discos) | ANA GABRIEL |
| 10 | LA BILIRRUBINA (12") (Karen) | GRUPO 4-40 |
| 11 | NADIE COMO TU (CEL) | PÁLOMA SAN BASILIO |
| 12 | LA COCO BAND (Kubaney) | POCHI Y LA COCO BAND |
| 13 | TIEMPO DE VALS (CBS International) | CHAYANNE |
| 14 | QUIERO AMANECER CON ALGUIEN (Capitol-EMI) | D. ROMO |
| 15 | BURBUJAS DE AMOR (12") (Karen) | GRUPO 4-40 |
| 16 | LOS FEELINGS DE CHEO (RMM/CBS) | CHEO FELICIANO |
| 17 | CON EL MARIACHI VARGAS (CBS) | J. L. RODRIGUEZ |
| 18 | SONERO DE AMERICA-15 EXITOS (Sonotone) | J. ARROYO |
| 19 | ACUARELA DEL CARIBE (CBS Discos) | WILLIE CHIRINO |
| 20 | EXITOS DE W. VARGAS (Sonotone) | WILFRIDO VARGAS |

Source: Gato Associates Research

will continue their respective programming formats. The initial rate established for the participating stations is \$65 for a 30-second spot.

Puerto Rico has 113 radio stations with an estimated annual advertising revenue of \$40 million.

FORMER MUSART BALLADEER LISA LOPEZ HAS RECENTLY SIGNED an exclusive, worldwide recording contract with CBS Discos, Inc. According to Ray Martínez, director of sales, Western region, CBS Discos is particularly excited with Ms. López's inking because of her loyal following in the U.S. and Mexico. Her first release on CBS Discos is expected to be in the market next summer.

CALL ME A TESTOSTERONIC POLLYANNA, BUT A RECENT TRIP to Los Angeles gave me renewed faith that the National Academy of Recording Arts and Science (NARAS) will implement its often-discussed plans to broaden its Hispanic membership in areas like L.A., New York, Miami and, possibly, Puerto Rico.



RAM HERRERA
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LA FIEBRE
CR-80475



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We also announce the latest
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TOLL FREE: 1-800-327-2847

RAP/DANCE

BY ERNEST HARDY

"OH WOW; SHE'S A F**KING GODDESS," muttered the woman next to me as Queen Latifah took the stage.

I was attending a taping of *The Inside Track With Graham Nash*, which airs on cable television's Arts & Entertainment network. For those who have never seen it, the hour-long show is set up so that the audience gets to ask the guest almost any question they'd like. There is only one guest per show, so there is the opportunity for an intimate, in-depth exchange of ideas and opinions.

Nash, who jokingly referred to himself as a "skinny-assed white boy," ran from one end of the studio to the other to give audience members the chance to ask Latifah questions, which ran the gamut from her name ("It means sensitive and delicate," beamed the Queen) to the whole 2 Live Crew controversy ("I'd hoped the rap community would come out in huge numbers to support them.")

What was most impressive about Latifah, aside from an enormous presence that flooded the room, was her authority and assurance. It's quite easy to forget that she is only 20 years old, closer to high school proms than she is to a seasoned pro in either her music or life in general. Sitting alone on her stool, fending questions, she seemed wise beyond her years, particularly when she voiced disappointment that the rap community in general hadn't realized much earlier that the 2 Live Crew controversy, with its roots in racism, meant that somewhere down the line, those who've decided that the Florida-based group is obscene might brand Latifah's and other rappers' afrocentric viewpoints as dangerous or unsuitable.

Rapping two numbers (including "Come Into My House" and "Wrath of My Madness"), the Queen had the audience on their feet and later had everyone giggling when Graham Nash asked her for a quick summary of certain artists (Paula Abdul: "lip-synch"; Prince: "horny"; Sinead O'Connor "really cool...you've gotta get to know her").

No time has been set for the show to be broadcast, but keep an eye on your cable TV listings.

NEWS:

Jive/RCA recording artist **Boogie Down Productions** have received their second gold album for the release, *Edutainment...* Cold Chillin'/Warner Bros. producer **Biz Markie** has completed an album for **Kid Capri**... **Sir Mix-A-Lot** has been named Best West Coast Rapper for 1990 by Oakland's Soulbeat Television Network... **Side F-X** will have their "Rock the House" music and video featured in an upcoming episode of the new *Super Force* TV show, which airs Saturday, Nov. 24th on the Fox Network nationally... Nastymix Records rap artists will be featured in a couple of upcoming episodes of *Pump It Up*, the rap-oriented show syndicated through the Fox network... **Kris Parker** (Boogie Down Productions), on behalf of the Stop The Violence Movement, presented the National Urban League with a check for \$250,000. The money was from the proceeds of the gold single, "Self Destruction."



BROTHERS GONNA WORK IT OUT: Capitol Records and many of Curtis Mayfield's friends and admirers paid tribute to the composer on *Superfly* and the new Capitol soundtrack, *Return of Superfly* at the Palace in Hollywood on Sept. 25. Highlighting the star-studded press conference and performances were Ice-T, King Tee, Mellow Man Ace, CPO, Kid Frost, and many more. The SRO benefit concert earned approximately \$25,000 for Mayfield's family. Pictured backstage (l-r) are: King Tee and Ice-T.

RAP ALBUMS

Nov. 10, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

| | | | | |
|----|---|----------------------------------|-------|----|
| 1 | HIPPYCHICK (Atco 0-964428) | Soho | 2 | 5 |
| 2 | DOIN' THE DO (Sire/Warner Bros. 0-21581) | Betty Boo | 5 | 5 |
| 3 | KNOCKIN' BOOTS (Epic 49-73437) | Candyman | 9 | 7 |
| 4 | GROOVE IS IN THE HEART (Elektra 0-66622) | .Dee-Lite | 1 | 5 |
| 5 | GIVING YOU THE BENEFIT (MCA 24075) | Pebbles | 3 | 7 |
| 6 | ICE ICE BABY (SBK V-19724) | Vanilla Ice | 11 | 7 |
| 7 | WIGGLE IT (Cutting CR 237) | 2 In A Room | 4 | 9 |
| 8 | THIS IS THE RIGHT TIME (Arista 2049) | .Lisa Stansfield | 7 | 9 |
| 9 | SUICIDE BLONDE (Atlantic 0-87860) | .Inxs | 19 | 3 |
| 10 | THINK (Tommy Boy TB961) | Information Society | 22 | 3 |
| 11 | LIVIN' IN THE LIGHT (EMI V-56175) | Caron Wheeler | DEBUT | |
| 12 | BLACK CAT (A&M 75021) | Janet Jackson | 12 | 5 |
| 13 | SO HARD (EMI V-56194) | Pet Shop Boys | DEBUT | |
| 14 | TOM'S DINER (A&M 75021 2342-1) | DNA Feat/Suzanne Vega | 33 | 3 |
| 15 | OOOPS UP/BELIEVE THE HYPE (Arista AD-2071) | Snap | 10 | 9 |
| 16 | THIEVES IN THE TEMPLE (Paisley Park/Warner Bros. 0-21598) | Prince | 6 | 11 |
| 17 | I LOVE THE WAY YOU LOVE ME (WTG/Epic 41-7340) | Nayobi | 8 | 11 |
| 18 | FEELS GOOD (Wing/Polydor 877 437-1) | Tony! Toni! Tone! | 13 | 11 |
| 19 | BREAKDOWN/GROOVE ME (A&M 75021) | Seduction | 21 | 5 |
| 20 | CUBIK (Tommy Boy TB957) | .808 State | 23 | 3 |
| 21 | FOUND LOVE (Epic 49-73548) | Double Dee Feat/Dany | DEBUT | |
| 22 | WARM LOVE (Sire 0-21739) | Beatmasters Feat/Claudia Fontain | DEBUT | |
| 23 | LOOK INTO MY EYES (Columbia 0-73509) | George Lamond | 14 | 9 |
| 24 | LET'S GET BUSY (Geffen 0-21609) | Clubland Featuring Quartz | 16 | 7 |
| 25 | AIN'T IT GOOD TO YOU (Cold Chillin'/Warner Bros. 0-21726) | .M.C. Shan | 25 | 5 |
| 26 | JUST ANOTHER DREAM (Polydor 877 963-1) | Cathy Dennis | DEBUT | |
| 27 | FAIRWEATHER FRIEND (Motown 4727) | Johnny Gill | DEBUT | |
| 28 | DIRTY CASH(MONEY TALKS) (Mercury 875803-1) | The Adventures Of Stevie V | 15 | 15 |
| 29 | MISSUNDERSTANDING (Warner Bros. 0-21744) | Al B.Sure! | DEBUT | |
| 30 | THE BOOMIN' SYSTEM (Def Jam/Columbia 44-73458) | .L.L. Cool J | 17 | 9 |
| 31 | CLOSE TO YOU (Charisma 0-96463) | .Maxi Priest | 18 | 7 |
| 32 | HEART LIKE A WHEEL (A&M 75021 2336-1) | The Human League | 35 | 3 |
| 33 | PRAY (Capitol V-79285) | .M.C. Hammer | DEBUT | |
| 34 | DO ME (MCA 24037) | .Bell Biv DeVoe | 24 | 13 |
| 35 | EVERYBODY EVERYBODY (RCA 2628-1-RD) | .Black Box | 27 | 13 |
| 36 | STAR (Sire/Reprise 0-21558) | .Erasure | 32 | 15 |
| 37 | TRY ME (Warner Bros. 0-21597) | Jasmine Guy | DEBUT | |
| 38 | WORLD IN MOTION (Qwest/Warner Bros. 0-21582) | .New Order | 34 | 15 |
| 39 | LIES (Atlantic 0-86168) | .En Vogue | 29 | 13 |
| 40 | TIC-TAC-TOE (Atlantic 0-86183) | Kyper | 36 | 15 |



GETTING BY WITH A LITTLE HELP FROM HIS FRIENDS: In the recently aired "Someday Your Prince Will Be In Effect" episode of NBC's *Fresh Prince of Bel-Air*, some of the hottest talent in music today added extra wattage to the show. (L-R): Tyler Collins, Kadeem Hardison, Will Smith, Quincy Jones and Al B. Sure! (Not pictured, but also guesting on the show, was Heavy D.)

RHYTHM & BLUES

BY ERNEST HARDY

"I DON'T WANT TO BE compared to anyone else. I have my own style, and I definitely am not trying to be like anyone else."



Al B. Sure

The man speaking those words is none other than Al B. Sure, a man whose debut album, *In Effect Mode*, was not only named one of 1988's best by *Rolling Stone*, but was incredibly influential, spawning countless clones. Like his music (the new album is *Private Times...And The Whole 9!*), Sure is smooth and unflappable, leaving no doubt that he is a highly focused and disciplined young man. In fact, the assurance and cool with which he speaks leave him only once during our interview, and that is when he speaks of his idol, Quincy Jones, with whom he worked on Jones' *Back on the Block* CD.

"Quincy is just...the best," says Sure, grinning like a little kid. "There's nobody around with his talent and his knowledge. To do what he did on *Back on the Block*, and bring so many different talents and so many different styles together, and make it

work... He's one person I definitely look up to."

One thing that separates Jones from the pack is the fact that he does his homework. Al B. Sure has taken heed. After the success of his first album, Sure went on tour, prompting some critics to suggest that he was best left to the studio. The young singer admits that he may have been a bit premature in hitting the road, but he learned from his mistake and took the steps necessary to ensure that he would be ready for the rigors of touring next time around.

"I started working on my voice because I knew that it wasn't as strong *live* as I would like it to be—but when we go out on the road again (sometime in early 1991), I'll be ready."

In addition to the work on his voice, Sure turned his attention to his songs. An admirer of artists like Stevie Wonder and Marvin Gaye, he stresses that he wants his work to have lasting value and to convey something to the listener. That's one of the reasons he covered the Eagles' classic, ~"Hotel California."

"When I was a kid, I loved that song. I wasn't sure what it meant, but I loved the sound of it and the feel of it. Now that I'm older and can understand it, I love it even more. It's a great song, and I thought I could do a good interpretation of it. It's just good music."



POP LIFE...EVERYBODY WANTS SOME: Political and business leaders turned out to honor musical great, Quincy Jones, and others at the awards dinner capping off the events of the 20th Annual Congressional Black Caucus Weekend in Washington, D.C. (L-R): Quincy Jones, recipient of the Congressional Black Caucus Foundation's President Award; the Reverend Jesse Jackson; LeBaron Taylor, vice president, CBS Records, Inc.; and Virginia Governor, Douglas Wilder.



LA GRANDE AFFAIRE: Columbia/ORB songstress Alyson Williams, was a featured performer at "La Grande Affaire," a gala reception held during the 20th Annual Congressional Black Caucus. Enjoying the festivities were (l-r): Congressman Kweisi Mfume (D-MD); Alyson Williams; Leola "Roscoe" Dellums, wife of Rep. Dellums; and Congressman Ronald Dellums (D-CA).

R&B ALBUMS

Nov. 10, 1990 The square bullet indicates strong upward chart movement.

Total Weeks Last Week

| Rank | Album | Label | Total Weeks | Last Week |
|------|--|--|-------------|-----------|
| 1 | PLEASE HAMMER DON'T HURT'EM (Capitol 92857)(P3) | M.C. Hammer | 1 | 38 |
| 2 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888) | L.L. Cool J | 2 | 5 |
| 3 | SHORT DOGS IN THE HOUSE (Jive/RCA 1353) | Too Short | 6 | 7 |
| 4 | I'LL GIVE ALL MY LOVE TO YOU (Elektra 60891) | Keith Sweat | 3 | 20 |
| 5 | MARIAH CAREY (Columbia 54202) | Mariah Carey | 4 | 17 |
| 6 | DREAMLAND (RCA 2221) | Black Box | 5 | 12 |
| 7 | TO THE EXTREME (SBK 95325) | Vanilla Ice | 10 | 8 |
| 8 | 100 MILES AND RUNNIN' (Ruthless/Priority 7224) | N.W.A. | 7 | 9 |
| 9 | POISON (MCA 6387)(P) | Bell Biv DeVoe | 9 | 31 |
| 10 | ALWAYS (MCA 10025) | Peebles | 13 | 5 |
| 11 | BONAFIDE (Charisma 91384) | Maxi Priest | 14 | 7 |
| 12 | LALAH HATHAWAY (Virgin 91382) | Lalah Hathaway | 11 | 10 |
| 13 | GRAFFITI BRIDGE (Paisley Park/Warner Bros. 27493) | Prince | 8 | 10 |
| 14 | EDUTAINMENT (Jive/RCA 1358) | Boogie Down Productions | 12 | 10 |
| 15 | SO MUCH 2 SAY (Reprise 25892) | Take 6 | 18 | 6 |
| 16 | MORE OF THE NIGHT (Capitol 92857) | Whispers | 15 | 12 |
| 17 | COMPOSITIONS (Elektra 60922) | Anita Baker | 16 | 17 |
| 18 | JOHNNY GILL (Motown 6283) | Johnny Gill | 17 | 18 |
| 19 | BASIC BLACK (Motown 6307) | Basic Black | 19 | 10 |
| 20 | CIRCLE OF ONE (Fontana/Mercury 846 346) | Oleta Adams | 20 | 11 |
| 21 | LEGAL (Profile 1297) | Special Ed | 21 | 13 |
| 22 | STILL TRAPPED (Malaco 7454) | Denise LaSalle | 67 | 15 |
| 23 | MUSIC FROM "MO" BETTER BLUES (Columbia 46792) | Branford Marsalis Quartet/T. Blanchard | 22 | 9 |
| 24 | THE NEW FORMULA (Motown 6309) | Today | 30 | 4 |
| 25 | WANTED: DEAD OR ALIVE (Cold Chillin' Reprise 26165) | Kool G Rap & D.J. Polo | 24 | 8 |
| 26 | THE REVIVAL (Wing/Polygram 841 902) | Tony Toni Tone | 23 | 25 |
| 27 | OPEN INVITATION (Motown 6302) | Gerald Austin | 38 | 3 |
| 28 | BANNED IN THE USA (Luke Skywalker/Atlantic 91424) | 2 Live Crew | 26 | 14 |
| 29 | PANDEMONIUM (Paisley Park/Reprise 27490) | The Time | 25 | 15 |
| 30 | BORN TO SING (Atlantic 82084) | En Vogue | 29 | 29 |
| 31 | LISTEN UP: THE LIVES OF QUINCY JONES (Qwest/Reprise 26322) | Music From The Motion Picture | 34 | 3 |
| 32 | IVORY (Epic 45101) | Teena Marie | 58 | 3 |
| 33 | CALL ME D-NICE (Jive/RCA 1202) | D-Nice | 27 | 13 |
| 34 | THE BOYS (Motown 6302) | The Boys | 46 | 4 |
| 35 | TO HELL AND BLACK (Capitol 94522) | C.P.O. | 28 | 8 |
| 36 | AMERIKKA'S MOST WANTED (Priority 57120) | Ice Cube | 31 | 23 |
| 37 | AFTER 7 (Virgin 91061)(G) | After 7 | 32 | 58 |
| 38 | AT YOUR OWN RISK (Capitol 92359) | King Tee | 43 | 2 |
| 39 | BE-BE'S KIDS (Wing/Polydor 841 960) | Robin Harris | 44 | 2 |
| 40 | TOKYO BLUE (EMI 92248) | Najee | 33 | 7 |
| 41 | LET THE RHYTHM HIT EM' (MCA 6416) | Eric B. & Rakim | 35 | 19 |
| 42 | WORLD POWER (Arista 8536) | Snap | 37 | 21 |
| 43 | UK BLAK (EMI 93497) | Caron Wheeler | 49 | 2 |
| 44 | LIVE FROM ACKNICKULOUS LAND (Arista 8615) | Three Times Dope | 36 | 13 |
| 45 | PRIVATE TIMES...AND THE WHOLE 9! (Warner Bros. 26005) | Al B. Sure! | DEBUT | |
| 46 | AIN'T NO SHAME IN THE GAME (Epic 46947) | Candyman | 53 | 2 |
| 47 | MAKE THE DIFFERENCE (Capitol 92153) | Tracie Spencer | DEBUT | |
| 48 | INTELLIGENT HOODLUM (A&M 5311) | Intelligent Hoodlum | 51 | 11 |
| 49 | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3) | Janet Jackson | 40 | 57 |
| 50 | JASMINE GUY (Warner Bros. 26021) | Jasmine Guy | DEBUT | |
| 51 | KING OF HEARTS (SBK 94101) | Terry Steele | 52 | 3 |
| 52 | SEX PACKETS (Tommy Boy 1026) | Digital Underground | 41 | 31 |
| 53 | LIVING IN BLACK PARADISE (Atlantic 82130) | Samuelle | 42 | 6 |
| 54 | FEAR OF A BLACK PLANET (Def Jam/Columbia C45413) | Public Enemy | 39 | 29 |
| 55 | HEAL OUR LAND (Jive/RCA 1361) | Johnathan Butler | 48 | 4 |
| 56 | WORLD CLIQUE (Elektra 60957) | Deee-Lite | 56 | 4 |
| 57 | REAL MEN WEAR BLACK (Mercury/Polygram 846 297) | Cameo | 45 | 16 |
| 58 | THE GETO BOYS (Def American 24306) | The Geto Boys | DEBUT | |
| 59 | WE'RE ALL IN THE SAME GANG (Warner Bros. 26241) | West Coast Rap All Stars | 47 | 19 |
| 60 | THE MAN IS BACK (A&M 5256) | Barry White | 55 | 49 |
| 61 | THE SMILE GETS WILD (Bryant 20010) | Smiley | 50 | 3 |
| 62 | TO THE EAST, BLACKWARDS (4th & Bway 444019) | X Clan | 54 | 26 |
| 63 | KISS ME WITH THE WIND (A&M 5271) | Brenda Russell | 57 | 5 |
| 64 | THE BIG PAYBACK (Rap-A-Lot 105) | M.C. Choice | 60 | 7 |
| 65 | TAKE A LOOK AROUND (Cold Chillin'/Reprise 26179) | Master Ace | 61 | 10 |
| 66 | CIVILIZED ROGUE (Arista 8617) | Kiara | 59 | 7 |
| 67 | RETURN (Qwest/Warner Bros. 26161) | The Winans | 65 | 26 |
| 68 | ROBBIE MYCHALS (Alpha Int'l 70952) | Robbie Mychals | 71 | 2 |
| 69 | STEP TO ME (Tommy Boy/Reprise 25893) | Force M.D.'s | 69 | 6 |
| 70 | G4 (Gucci/Hot 3327) | Gucci Crew II | 62 | 9 |
| 71 | HOLY INTELLECT (Profile 1289) | Poor Righteous Teachers | 64 | 24 |
| 72 | BETWEEN A ROCK AND A HARD PLACE (Iciban 1068) | Clarence Carter | DEBUT | |
| 73 | 3 (Epic 46012) | Stanley Clarke/George Duke | 72 | 11 |
| 74 | A DAY IN THE LIFE (Atlantic 82100) | Kwame & A New Beginning | 66 | 20 |
| 75 | AS NASTY AS THEY WANNA BE (Luke Skywalker 107)(P) | 2 Live Crew | 73 | 68 |

TOP R&B SINGLES

November 10, 1990



#1 Single: Bell Biv DeVoe



High Debut: Pebbles #62



To Watch: Jeffrey Osbourne #43

| | | | Total Weeks ▼ | | | Total Weeks ▼ | | | |
|-----------|---|--------------------|---------------|-----------|------------|--|---------------------------------|-------|----|
| | | | Last Week ▼ | | | Last Week ▼ | | | |
| 1 | I THOUGHT IT WAS ME (MCA 12-53899) | Bell Biv DeVoe | 6 | 10 | 51 | WHAT GOES AROUND, COMES AROUND (Uptown/MCA 53920) | Jeff Redd | 54 | 4 |
| 2 | LOVE TAKES TIME (Columbia 38T-73455) | Mariah Carey | 1 | 9 | 52 | DON'T BE A FOOL (MCA 53880) | Loose Ends | 74 | 2 |
| 3 | MISSUNDERSTANDING (Warner Bros. 4423) | Al B. Sure | 7 | 7 | 53 | COME HOME TO ME (Atlantic 4-87855) | Miki Howard | 45 | 8 |
| 4 | SLOW MOTION (Motown 2064) | Gerald Alston | 8 | 10 | 54 | MONIE IN THE MIDDLE (Warner Bros. 0-21737) | Monie Love | 63 | 3 |
| 5 | LIVIN' IN THE NIGHT (EMI 50286) | Caren Wheeler | 4 | 9 | 55 | THE MISSION (Profile 7311) | Special Ed | 52 | 6 |
| 6 | ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748) | Tevin Campbell | 11 | 6 | 56 | HEAVEN KNOWS (Virgin 4-91382) | Lalah Hathaway | 44 | 17 |
| 7 | I'M YOUR BABY TONIGHT (Arista ACS-2108) | Whitney Houston | 13 | 4 | 57 | CHOCOLATE (Paisley Park/Reprise 4-19759) | The Time | 58 | 5 |
| 8 | SO YOU LIKE WHAT YOU SEE (Atlantic 4-87864) | Samuelle | 3 | 13 | 58 | TOM'S DINER (A&M 15297) | DNA Feat./Suzanna Vega | 78 | 3 |
| 9 | SOUL INSPIRATION (Elektra 4-64935) | Anita Baker | 5 | 8 | 59 | WHEN YOU CRY (Warner Bros. 4-19566) | The Winans | 79 | 2 |
| 10 | MY HEART YOUR HEART (Capitol 79339) | Whispers | 10 | 7 | 60 | MY LOVE WILL (GRP 3035) | Carl Anderson | 65 | 4 |
| 11 | MERRY GO ROUND (Elektra 464937) | Keith Sweat | 2 | 10 | 61 | PLEASE BRING YOUR LOVE BACK (Mercury 878248-4) | Angela Winbush | 73 | 2 |
| 12 | HARLEM BLUES (Columbia 38T-73564) | Cynda Williams | 15 | 8 | 52 | LOVE MAKES THINGS HAPPEN (MCA 53973) | Pebbles Feat./Babyface | DEBUT | |
| 13 | SENSITIVITY (MCA 53933) | Ralph Tresvant | 24 | 3 | 63 | DO FOR YOU, DO FOR ME (Alpha Intn'l 70709) | Robbie Mycals Feat./Lori Fulton | 69 | 5 |
| 14 | THAT'S MY ATTITUDE (Atlantic 4-87853) | Troop | 14 | 10 | 64 | YOU CAN'T BUY MY LOVE (Capitol 44620) | Kool Skool | 72 | 3 |
| 15 | HERE'S LOOKING AT YOU (Epic ESK73494) | Teena Marie | 9 | 8 | 65 | GET HERE (Fontana 878476) | Oleta Adams | 90 | 2 |
| 16 | I WANNA GET WITH YOU (MCA 53925) | Guy | 26 | 4 | 66 | CRUISE CONTROL (EMI 50334) | Najee | 77 | 3 |
| 17 | TRY ME (Warner Bros. 4344) | Jasmine Guy | 17 | 7 | 67 | GO OUTSIDE IN THE RAIN (Motown 2029) | Milira | 49 | 12 |
| 18 | I JUST CAN'T HANDLE IT (Jive/RCA 1398) | Hi 5 | 18 | 9 | 68 | THE BOOMIN' SYSTEM (Def Jam/Columbia 38T-73457) | L.L. Cool J | 47 | 11 |
| 19 | I GOT THE FEELING (Motown 2062) | Today | 19 | 8 | 60 | SPECIAL KINDA LOVE (MCA 53882) | The Jets | 75 | 2 |
| 20 | PRAY (Capitol 44609) | M.C. Hammer | 12 | 8 | 70 | EVERYBODY EVERYBODY (RCA 2628) | Black Box | 70 | 19 |
| 21 | IT NEVER RAINS IN SO CALIFORNIA (Polydor PRO885-1) | Tony! Toni! Tone! | 21 | 5 | 71 | IF I WERE A BELL (Epic 34T-73616) | Teena Marie | DEBUT | |
| 22 | LOVE ME DOWN (Capitol 79366) | Freddie Jackson | 34 | 3 | 72 | POOR ELAINE (Virgin 4-98895) | Kipper Jones | 85 | 2 |
| 23 | ICE ICE BABY (SBK 07335) | Vanilla Ice | 31 | 7 | 73 | JUST BE MY LADY (Warlock 7087) | Kim Waters Feat./Issac Hayes | 84 | 2 |
| 24 | ROPE A DOPE STYLE (Atlantic 4-87828) | Lvert | 29 | 6 | 74 | SAVE YOUR LOVE (Capitol 79179) | Traci Spencer | 40 | 13 |
| 25 | KNOCKIN' BOOTS (Epic 34T-73450) | Candy Man | 25 | 8 | 75 | RHYTHEM OF LIFE (Polygram 875 018-4) | Oleta Adams | 43 | 16 |
| 26 | FIRST TIME (Columbia 73502) | Surface | 32 | 4 | 76 | I'LL DO FOR YOU (Uptown/MCA 53914) | Father M.C. | DEBUT | |
| 27 | MY ONLY WOMAN (Virgin 4-98921) | After 7 | 27 | 6 | 77 | AROUND THE WAY GIRL (Def Jam/Columbia 38T-73609) | L L Cool J | DEBUT | |
| 28 | I CONFESS (Virgin 4-98923) | E.U. | 28 | 6 | 78 | YOU DON'T HAVE TO WORRY (Atlantic 4-87816) | En Vogue | DEBUT | |
| 29 | NO SWEETER LOVE (Arista 2087) | Geoff McBride | 35 | 5 | 79 | THIS IS THE RIGHT TIME (Arista 2049) | Lisa Stansfield | 76 | 13 |
| 30 | FARE WEATHER FRIEND (Motown 7917) | Johnny Gill | 20 | 12 | 80 | OUR LOVE WILL LAST (Reprise 19706) | Barbara Weathers | 46 | 7 |
| 31 | LISTEN UP (Quest/Reprise 4-19576) | Listen Up | 30 | 7 | 81 | THINK ABOUT YOU (Columbia 38T-73542) | Tashan | DEBUT | |
| 32 | LOVE ME JUST FOR ME (Capitol V-15607) | Special Generation | 42 | 5 | 82 | SING ME A LOVE SONG (Jive/RCA 14017) | Johnathan Butler | DEBUT | |
| 33 | GIVING YOU THE BENEFIT (MCA 79079) | Pebbles | 16 | 13 | 83 | BABY DON'T CRY (Virgin 4-98896) | Lalah Hathaway | DEBUT | |
| 34 | NOTHING BUT A PARTY (Motown 2054) | Basic Black | 37 | 6 | 84 | SPECIAL KIND OF LADY (Epic 35T-73454) | Homework | DEBUT | |
| 35 | THING CALLED LOVE (Motown 2069) | The Boys | 51 | 4 | 85 | CAN WE TRY AGAIN (Jive/RCA 1395) | Glen Jones | 64 | 10 |
| 36 | CLOSE TO YOU (Charisma 4-98951) | Maxi Priest | 23 | 14 | 86 | PEOPLE (Virgin 4-98928) | Soul II Soul | 89 | 8 |
| 37 | BLACK CAT (A&M 1477) | Janet Jackson | 22 | 9 | 87 | YOU CAN GET ME ANYTIME (Epic ZSK 73487) | Something Special | 81 | 12 |
| 38 | PRISONER OF LOVE (SBK 07336) | Terry Steele | 38 | 5 | 88 | GROOVE IS IN THE HEART (Elektra 4-64934) | Deee-Lite | DEBUT | |
| 39 | DON'T TURN YOUR BACK ON ME (RCA 2718) | Grady Harrell | 53 | 4 | 89 | UP WITH HOPE, DOWN WITH DOPE (Capitol 44603) | 1 Cause 1 Effect | 55 | 5 |
| 40 | FRIENDZ (A&M 7502115304) | Wooten Bros. | 57 | 4 | 90 | CAUSE I CAN DO IT RIGHT (Cold Chillin'/Reprise 4-19554) | Big Daddy Kane | DEBUT | |
| 41 | KEEP OUR LOVE ALIVE (Motown 1990) | Stevie Wonder | 59 | 3 | 91 | DANCE WITH ME (Columbia 38T-73425) | The Black Flames | 71 | 7 |
| 42 | TREAT THEM LIKE THEY WANT TO BE TREATED (Uptown/MCA 53822) | Father M.C. | 50 | 15 | 92 | LOVE YOU UP (Epic 75307) | Mid-Night Star | 80 | 8 |
| 43 | ONLY HUMAN (Arista AS-2127) | Jeffery Osbourne | 68 | 2 | 93 | STOP RUNNING AWAY (A&M 1514) | Brenda Russell | 82 | 12 |
| 44 | I LOOK GOOD (MCA 53825) | Bernadette Cooper | 33 | 6 | 94 | A FRIEND (Quest/Warner Bros. 4-19775) | Winans | 83 | 17 |
| 45 | POWER GENERATION (Paisley Park/Warner Bros. 4515) | Prince | 62 | 3 | 95 | YOUR RIGHT ABOUT THAT (Arista 2053) | Kiara | 56 | 13 |
| 46 | I DON'T HAVE THE HEART (Warner Bros. 4-19911) | James Ingram | 48 | 5 | 96 | DANCE FLOOR OF LIFE (Elektra 4-64940) | Phalon | 60 | 5 |
| 47 | THE GHETTO (Jive/RCA 139-1) | Too Short | 66 | 4 | 97 | THE GOOD LIFE (Arista 2080) | The Braxtons | 94 | 5 |
| 48 | I LOVE YOU (Reprise 4-19716) | Take 6 | 39 | 8 | 98 | OOOPS UP (Arista 2060) | Snap | 61 | 10 |
| 49 | I'D RATHER GO BLIND (Arista 2055) | Sydney Youngblood | 41 | 7 | 99 | THEIVES IN THE TEMPLE (Paisley Park/Warner Bros. 19751) | Prince | 87 | 15 |
| 50 | I DON'T GO FOR THAT (Warner Bros. 0-21594) | Quincy Jones | 36 | 12 | 100 | HEAL OUR LAND (Jive/RCA 1376-4) | Johnathan Butler | 91 | 12 |

TOP 200 ALBUMS

November 10, 1990

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



High Debut: Led Zeppelin #36

| | | Total Weeks ▼ | Last Week ▼ |
|------------|---|----------------------------|-------------|
| 1 | TO THE EXTREME (SBK 95325) | VANILLA ICE | 2 7 |
| 2 | THE RAZORS EDGE (Atco 91413) | AC/DC | 3 6 |
| 3 | PLEASE HAMMER DON'T HURT 'EM (Capitol 92857) | .M.C. HAMMER | 1 35 |
| 4 | FAMILY STYLE (Epic 46225) | THE VAUGHAN BROTHERS | 6 5 |
| 5 | MARIAH CAREY (Columbia 45202) | MARIAH CAREY | 7 21 |
| 6 | LISTEN WITHOUT PREJUDICE VOL.1 (Columbia 46898) | GEORGE MICHAEL | 5 7 |
| 7 | X (Atlantic 82140) | INXS | 4 6 |
| 8 | NO FENCES (Capitol 93866) | GARTH BROOKS | 11 8 |
| 9 | WILSON PHILLIPS (SBK 93745) | WILSON PHILLIPS | 8 30 |
| 10 | POISON (MCA 6387) | BELL BIV DeVOE | 9 31 |
| 11 | EMPIRE (EMI 92806) | QUEENSRYCHE | 10 8 |
| 12 | CHERRY PIE (Columbia 45487) | WARRANT | 12 7 |
| 13 | NO PRAYER FOR THE DYING (Epic 46905) | IRON MAIDEN | 16 4 |
| 14 | SOUNDTRACK (Varese/MCA 5276) | .GHOST | 13 11 |
| 15 | BLAZE OF GLORY (Mercury/Polygram 846473) | JON BON JOVI | 14 13 |
| 16 | RUST IN PEACE (Capitol 91935) | MEGADEATH | 18 4 |
| 17 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888) | L.L. COOL J | 15 6 |
| 18 | SOME PEOPLES LIVES (Atlantic 82129) | BETTE MIDLER | 32 5 |
| 19 | THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA | FAITH NO MORE | 17 37 |
| 20 | SHORT DOGS IN THE HOUSE (Jive 1348) | TOO SHORT | 19 7 |
| 21 | RECYCLER (Warner Bros. 26265) | .ZZ TOP | 41 2 |
| 22 | PAINKILLER (Columbia 46891) | JUDAS PRIEST | 20 6 |
| 23 | SOUNDTRACK (Warner Bros. 26316) | TWIN PEAKS | 21 6 |
| 24 | HEROS & FRIENDS (Warner Bros. 26310) | RANDY TRAVIS | 28 7 |
| 25 | ...BUT SERIOUSLY (Atlantic)WEA 8.98(P2) | PHIL COLLINS | 24 50 |
| 26 | AFTER THE RAIN (DGC/Geffen 24290) | NELSON | 26 16 |
| 27 | GRAFFITI BRIDGE (Paisley Park/Warner Bros. 27493) | PRINCE | 22 10 |
| 28 | THE RHYTHM OF SAINTS (Warner Bros. 26098) | PAUL SIMON | 47 2 |
| 29 | TIMES UP (Epic 46202) | LIVING COLOUR | 23 9 |
| 30 | NOMADS, INDIANS, SAINTS (Epic 46820) | INDIGO GIRLS | 34 5 |
| 31 | SEASONS IN THE ABYSS (Def American/Geffen 24307) | SLAYER | 37 3 |
| 32 | I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainment 60861) | KEITH SWEAT | 25 21 |
| 33 | ALWAYS (MCA 10025) | PEEBLES | 36 6 |
| 34 | WORLD CLIQUE (Elektra 60957) | .DEEE-LITE | 38 8 |
| 35 | FLESH AND BLOOD (Enigma/Capitol 91813) | POISON | 27 16 |
| 36 | LED ZEPPELIN (Atlantic 82144) | LED ZEPPELIN | DEBUT |
| 37 | VIOLATER (Sire/Reprise 26081) | DEPECHE MODE | 33 32 |
| 38 | STEP BY STEP (Columbia C45129) | NEW KIDS ON THE BLOCK | 29 21 |
| 39 | COMPOSITIONS (Elektra 60922) | ANITA BAKER | 30 17 |
| 40 | RAGGED GLORY (Reprise 26315) | NEIL YOUNG & CRAZY HORSE | 31 7 |
| 41 | IN THE HEART OF THE YOUNG (Atlantic 82103) | WINGER | 35 14 |
| 42 | THE RIGHTEOUS BROTHERS GREATEST HITS (Verve 823662) | THE RIGHTEOUS BROTHERS | 39 10 |
| 43 | BONAFIDE (Charisma 91384) | MAXI PRIEST | 46 14 |
| 44 | DETONATOR (Atlantic 82127) | .RATT | 43 10 |
| 45 | PRIVATE TIMES... AND THE WHOLE 9! (Warner Bros. 26005) | .AL B. SURE! | 85 2 |
| 46 | SOULS OF BLACK (Megaforce Worldwide/Atlantic 82143) | TESTAMENT | 51 3 |
| 47 | SHAKE YOUR MONEY MAKER (Geffen GHS 24278) | THE BLACK CROWES | 52 33 |
| 48 | RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3) | JANET JACKSON | 49 58 |
| 49 | PRETTY WOMAN (EMI 93492) | SOUNDTRACK | 59 31 |
| 50 | WICKED SENSATION (Elektra 60954) | LYNCH MOB | DEBUT |
| 51 | ALL SHOOK DOWN (Sire/Reprise 26298) | THE REPLACEMENTS | 54 5 |
| 52 | PERSISTANCE OF TIME (Island 846480) | ANTHRAX | 40 10 |
| 53 | RUMOR HAS IT (MCA 10016) | REBA McENTIRE | 53 7 |
| 54 | BLOODLETTING (I.R.S./MCA 82037) | .CONCRETE BLONDE | 66 22 |
| 55 | STICK IT TO YA (Chrysalis 21702)CEMA 9.98 | SLAUGHTER | 42 38 |
| 56 | MIDNIGHT STROLL (Mercury/Polygram) | ROBERT CRAY | 48 6 |
| 57 | KILLIN' TIME (RCA 9668)BMG 8.98(P) | CLINT BLACK | 58 76 |
| 58 | DARYL HALL & JOHN OATES (Arista 8614) | HALL & OATES | 82 4 |
| 59 | EDGE OF THE CENTURY (A&M 75021 5327) | .STYX | 64 3 |
| 60 | DREAM CHILD (RCA 2221) | .BLACK BOX | 50 13 |
| 61 | 100 MILES AND RUNNIN' (Ruthless/Priority 7224) | N.W.A. | 44 11 |
| 62 | WHEN I CALL YOUR NAME (MCA 42321) | VINCE GILL | 71 15 |
| 63 | DAMN YANKEES (Warner Bros. 26159) | DAMN YANKEES | 70 33 |
| 64 | HAVE YOU SEEN ME LATLEY (Arista 8650) | .CARLEY SIMON | 67 4 |
| 65 | GARTH BROOKS (Capitol 90897) | GARTH BROOKS | 65 26 |
| 66 | WITHOUT A NET (Arista 18634) | .GRATEFUL DEAD | 45 5 |
| 67 | THE REVIVAL (Wing/Polygram 841902) | TONY, TONI, TONE | 69 25 |
| 68 | RITUAL DE LO HABITUAL (Warner Bros. 25993) | JANES ADDICTION | 56 10 |
| 69 | SOUL PROVIDER (Columbia 45012)CBS(P) | MICHAEL BOLTON | 62 68 |
| 70 | WE ARE IN LOVE (Columbia 46146) | HARRY CONNICK JR. | 55 16 |
| 71 | UNDER THE RED SKY (Columbia 46794) | BOB DYLAN | 57 7 |
| 72 | PUMP (Geffen GHS 24254)WEA 8.98(P2) | AEROSMITH | 63 59 |
| 73 | SO MUCH 2 SAY (Reprise 25892) | .TAKE 6 | 60 7 |
| 74 | A COLLECTION OF HITS (Mercury 842 330) | .KATHY MATTEA | 81 7 |
| 75 | JOHNNY GILL (Motown 6283) | JOHNNY GILL | 61 28 |
| 76 | CHRONICLES (Mercury/Polygram 838936) | .RUSH | 76 8 |
| 77 | WORLD PARTY (Arista 8563) | .SNAP | 68 21 |
| 78 | DR. FEELGOOD (Elektra 60829)WEA 8.98(P2) | MOTLEY CRUE | 72 60 |
| 79 | CARRERAS-DAMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433) | CARRERAS-DOMINGO-PAVAROTTI | 84 5 |
| 80 | HERE IN THE REAL WORLD (Elektra 8623) | ALAN JACKSON | 92 32 |
| 81 | CHARMED LIFE (Chrysalis 21735) | BILLY IDOL | 75 26 |
| 82 | SOUNDTRACK (MCA 8039) | PUMP UP THE VOLUME | 74 9 |
| 83 | I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759) | SINEAD O'CONNOR | 73 32 |
| 84 | LABOUR OF LOVE II (Virgin 91324) | UB40 | 80 42 |
| 85 | THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P) | DON HENLEY | 83 70 |
| 86 | HEAVEN OR LAS VEGAS (Capitol 93669) | .CACTEUA TWINS | 89 6 |
| 87 | AIN'T NO SHAME IN THE GAME (Epic 46947) | CANDYMAN | 160 2 |
| 88 | I'M BREATHELESS (Sire/Warner Bros. 26209) | MADONNA | 77 23 |
| 89 | RISING FROM THE ASHES (Warner Bros. 24301) | DON DOKKEN | 86 9 |
| 90 | TRIXTER (Mechanic/MCA 6389) | TRIXTER | 98 3 |
| 91 | AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98 | 2 LIVE CREW | 95 69 |
| 92 | EDUTAINMENT (Jive/RCA 1358) | .BOOGIE DOWN PRODUCTIONS | 78 12 |
| 93 | GREATEST HITS (RCA 52277) | KEITH WHITLEY | 79 10 |
| 94 | THE BOYS (Motown 6302) | THE BOYS | 100 2 |
| 95 | PICKIN' ON NASHVILLE (Mercury 838 744 1)POL | THE KENTUCKY HEADHUNTERS | 116 47 |
| 96 | HELL TO PAY (Arista 8632) | JEFF HEALY | 87 22 |
| 97 | AFTER 7 (Virgin 91061) | AFTER 7 | 88 51 |
| 98 | BORN TO SING (Atlantic C82084) | .EN VOGUE | 93 29 |
| 99 | LOVEGOD (Big Life/Mercury 842 985) | .THE SOUP DRAGONS | 117 3 |
| 100 | AH VIA MUSICOM (Capitol 90517) | ERIC JOHNSON | 134 6 |
| 101 | THE COMPLETE RECORDINGS (Columbia 46222) | ROBERT JOHNSON | 148 4 |
| 102 | BEST OF (Polygram 841970) | .VAN MORRISON | 102 25 |
| 103 | PANDEMONIUM (Paisley Park/Reprise 27490) | THE TIME | 90 16 |
| 104 | THE WALL (Mercury/Polygram 846611) | ROGER WATERS | 91 8 |
| 105 | AMERICA (THE WAY I SEE IT) (Warner Bros. 26453) | .HANK WILLIAMS JR. | DEBUT |
| 106 | BRIGADE (Capitol 91820) | HEART | 97 30 |
| 107 | CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G) | .TAYLOR DAYNE | 94 52 |
| 108 | SWINGIN' (Island 846481) | DINO | 96 9 |
| 109 | AFFECTION (Arista 8554) | LISA STANSFIELD | 99 35 |
| 110 | COLLECTION (Warner Bros. 26242) | .BONNIE RAITT | 101 16 |
| 111 | HACK (Tommy Boy/Reprise 26258) | INFORMATION SOCIETY | 135 2 |

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| 112 | IN STEP (Epic 45024) | STEVIE RAY VAUGHN & DOUBLE TROUBLE | 103 | 7 |
| 113 | BOSSANOVA (Elektra 60963) | PIXIES | 108 | 11 |
| 114 | HOLY WATER (Atlantic 91371) | BAD COMPANY | 104 | 20 |
| 115 | BROTHER'S KEEPER (A&M 5312) | THE NEVILLE BROTHERS | 109 | 12 |
| 116 | AMERIKKA'S MOST WANTED (Priority CDL-4XL-SL57120) | ICE CUBE | 110 | 24 |
| 117 | MENTAL FLOSS FOR THE GLOBE (Arista 8640) | URBAN DANCE SQUAD | 125 | 11 |
| 118 | CLOUDCUCKOOLAND (MCA 6404) | THE LIGHTNING SEEDS | 111 | 27 |
| 119 | JOURNEYMAN (Reprise 26074)WEA 8.98(G) | ERIC CLAPTON | 112 | 51 |
| 120 | PEACE OF MIND (A&M 5320) | BREATHE | 137 | 7 |
| 121 | THE NEIGHBORHOOD (Warner Bros. 26131) | LOS LOBOS | 114 | 8 |
| 122 | BANNED IN THE U.S.A. (Luke Skywalker/Atlantic 91424) | 2 LIVE CREW | 121 | 14 |
| 123 | A NIGHT ON THE TOWN (RCA 2041) | BRUCE HORNSBY | 105 | 19 |
| 124 | THE WILD PLACES (Fullmoon/Epic 45059) | DAN FOGELBERG | 106 | 7 |
| 125 | UK BLAK (EMI 93497) | CARON WHEELER | 150 | 2 |
| 126 | LOVE & EMOTION (LMR/RCA 2307-1-R) | STEVIE B | 133 | 16 |
| 127 | IVORY (Epic 45101) | TEENA MARIE | 130 | 5 |
| 128 | MORE OF THE NIGHT (Capitol 92957) | THE WHISPERS | 107 | 12 |
| 129 | AGAINST THE LAW (Capitol 73527) | STRYPER | 113 | 10 |
| 130 | LIVIN' IT UP (MCA 6415) | GEORGE STRAIT | 136 | 23 |
| 131 | SEX PACKETS (Tommy Boy 1026) | DIGITAL UNDERGROUND | 115 | 31 |
| 132 | THE NEW FORMULA (Motown 6309) | TODAY | 119 | 4 |
| 133 | PORNOGRAFFITI (A&M 75021) | EXTREME II | 120 | 13 |
| 134 | LEGAL (Profile 1297) | SPECIAL ED | 123 | 13 |
| 135 | RUBAIYAT (Elektra 60940) | VARIOUS ARTISTS | 155 | 2 |
| 136 | REV IT UP (EMI 92923) | VIXEN | 118 | 13 |
| 137 | THE PARTY (Hollywood/Elektra 60980) | THE PARTY | 122 | 5 |
| 138 | IT'S REAL (Qwest/Warner Bros. 25924) | JAMES INGRAM | 128 | 5 |
| 139 | SEVEN TURNS (Epic 46144) | THE ALLMAN BROTHERS BAND | 124 | 16 |
| 140 | SLAVES & MASTERS (RCA 2421) | DEEP PURPLE | DEBUT | |
| 141 | SAHARA (RCA 2170) | HOUSE OF LORDS | 149 | 3 |
| 142 | STILL GOT THE BLUES (Charisma 4-91369) | GARY MOORE | 127 | 20 |
| 143 | READING, WRITING AND ARITHMATIC (Geffen/DGC 24277) | THE SUNDAYS | 131 | 24 |
| 144 | SOUNDTRACK (Columbia 46792) | MO' BETTER BLUES | 126 | 12 |
| 145 | DAVID CASSIDY (Enigma 7-73554) | DAVID CASSIDY | DEBUT | |
| 146 | SHUT UP AND DANCE (Virgin 91326) | PAULA ABDUL | 129 | 25 |
| 147 | TOO COLD AT HOME (MCA 10032) | MARK CHESNUTT | 159 | 2 |
| 148 | PASSION AND WARFARE (Relativity 1037) | STEVE VAI | 138 | 23 |
| 149 | KENNY G LIVE (Arista 8613)BMG 8.98(G) | KENNY G | 132 | 49 |
| 150 | BRICK BY BRICK (Virgin 91381) | IGGY POP | 139 | 16 |
| 151 | BEACHES (G) (Atlantic 81933)WEA 9.98(P2) | ORIGINAL MOTION PICTURE SOUNDTRACK | 177 | 95 |
| 152 | THE NARADA WILDERNESS COLLECTION (Narada/MCA 63095) | VARIOUS ARTISTS | 161 | 4 |
| 153 | HANGIN' TOUGH (P) (Columbia FC 40985)CBS | NEW KIDS ON THE BLOCK | 140 | 115 |
| 154 | JASMINE GUY (Warner Bros. 26021) | JASMINE GUY | DEBUT | |
| 155 | FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6) | PAULA ABDUL | 143 | 102 |
| 156 | GOO (Geffen/DGC 24297) | SONIC YOUTH | 162 | 17 |
| 157 | HOPE CHEST (Elektra 60962) | 10,000 MANIACS | DEBUT | |
| 158 | SOME FRIENDLY (Beggars Banquet/RCA 2411) | THE CHARLATANS UK | DEBUT | |
| 159 | CALL ME D-NICE (Jive/RCA 12021) | D-NICE | 142 | 13 |
| 160 | BLACK SHEETS OF RAIN (Virgin 91395) | BOB MOULD | 147 | 10 |
| 161 | THE GETO BOYS (Def American 24306) | THE GETO BOYS | 169 | 3 |
| 162 | FEAR OF A BLACK PLANET (Def Jam/Columbia 45413) | PUBLIC ENEMY | 146 | 29 |
| 163 | DAYS OF THUNDER (Geffen/DGC 24294) | SOUNDTRACK | 141 | 17 |
| 164 | LIBERTY (Capitol 94292) | DURAN DURAN | 144 | 10 |
| 165 | BUSTED (Epic 46013) | CHEAP TRICK | 145 | 15 |
| 166 | STOLEN MOMENTS (A&M 5310) | JOHN HIATT | 158 | 19 |
| 167 | KISS OF LIFE (Beggars Banquet/Geffen 24260) | GENE LOVES JEZEBEL | 152 | 12 |
| 168 | CUTS BOTH WAYS (Epic 45217)CBS(P) | GLORIA ESTEFAN | 153 | 68 |
| 169 | STORMFRONT (Columbia 44366)CBS(P2) | BILLY JOEL | 154 | 54 |
| 170 | COUNTRY CLUB (Warner Bros. 126094) | TRAVIS TRITT | 178 | 32 |
| 171 | CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2) | LINDA RONDSTADT (Featuring Aaron Neville) | 157 | 55 |
| 172 | JUMBO GOODBYE (Capitol 21654) | WORLD PARTY | 151 | 24 |
| 173 | LONDON WARSAW NEW YORK (Epic 45472)CBS | BASIA | 164 | 37 |

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| 174 | THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P) | SOUNDTRACK | 165 | 47 |
| 175 | UN-LED-ED (MCA 82048) | DREAD ZEPPELIN | 156 | 12 |
| 176 | SOCIAL DESTORTION (Epic/CBS 46055) | SOCIAL DESTORTION | 168 | 27 |
| 177 | BEDTIME STORIES (A&M 5289) | DAVID BAERWALD | 173 | 15 |
| 178 | TIC-TAC-TOE (Atlantic 82116) | KYPER | 170 | 14 |
| 179 | TEXAS TORNADOS (Reprise 26251) | TEXAS TORNADOS | 179 | 9 |
| 180 | THE LAYLA SESSIONS (Polydor 847 083) | DEREK & THE DOMINOS | 171 | 5 |
| 181 | NICK OF TIME (Capitol 91268)CEMA 8.98(P) | BONNIE RAITT | 163 | 84 |
| 182 | THEN & NOW (Warner Bros. 24298) | ASIA | 166 | 11 |
| 183 | TO THE EAST, BLACKWARDS (4th & B'Way 444019) | X CLAN | 167 | 26 |
| 184 | HISPANIC CAUSING PANIC (Virgin 91377) | KID FROST | 172 | 15 |
| 185 | PASS IT ON DOWN (RCA 2108) | ALABAMA | 174 | 23 |
| 186 | BLUE PACIFIC (Reprise 26183) | MICHAEL FRANKS | 175 | 17 |
| 187 | AND THE HORSE THEY RODE IN ON (A&M 75021) | SOUL ASYLUM | 187 | 8 |
| 188 | STICK TO YOUR GUNS (MCA 6400) | SWEET F.A. | 184 | 8 |
| 189 | LET THE RHYTHM HIT EM' (MCA 6416) | ERIC B. & RAKIM | 185 | 19 |
| 190 | KNEBORTH THE ALBUM (Polydor 8470424) | VARIOUS ARTISTS | 181 | 10 |
| 191 | LIGHTS...CAMERA...REVOLUTION (Epic 45389) | SUICIDAL TENDENCIES | 183 | 17 |
| 192 | ORIGINAL LONDON CAST (Polydor 8315631) | PHANTOM OF THE OPERA HIGHLIGHTS | 186 | 34 |
| 193 | ARE YOU O.K.? (Chrysalis 21778) | WAS(NOT WAS) | 176 | 13 |
| 194 | AS KOSHER AS THEY WANNA BE (Kosher/Hot 3328) | THE 2 LIVE JEWS | 180 | 8 |
| 195 | LIVE FROM ACKNICKULOUS (Arista 8615) | THREE TIMES DOPE | 182 | 13 |
| 196 | HOME (London/Polygram 88197) | HOT HOUSE FLOWERS | 188 | 19 |
| 197 | GLEN MEDEIROS (MCA 6399) | GLEN MEDEIROS | 193 | 20 |
| 198 | COCKED & LOADED (Vertigo/Polygram 5921) | L.A. GUNS | 196 | 28 |
| 199 | FLOATING INTO THE NIGHT (Curb/Warner Bros. 25859) | JULEE CRUISE | 191 | 23 |
| 200 | ATTITUDE (Atlantic 82035)WEA 8.98 | TROOP | 195 | 51 |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | |
|---------------------------------|---------------------------|------------------------------------|---------------------------|---------------------------|
| 2 Live Crew(Nasty) / 91 | Damian Michael / 200 | Janes Addiction / 68 | Raitt, Bonnie / 110 | Vaughan Brothers / 4 |
| 2 Live Crew(Banned) / 122 | Damn Yankees / 63 | Joel, Billy / 169 | Raitt, Bonnie / 181 | Vaughan, Stevie Ray / 112 |
| 2 Live Jews / 194 | Dayne, Taylor / 107 | Johnson, Eric / 100 | Ratt / 44 | Vixen / 136 |
| 10,000 Maniacs / 157 | Deee - Lite / 34 | Johnson, Robert / 101 | Replacements / 51 | Warrant / 12 |
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ON JAZZ



SOUL II SOUL: The man on the left is Ray Charles. The man on the right is B.B. King. The man in the middle is Gene Harris, whose all-star big band, under the Philip Morris Superband banner, will accompany the two other gentlemen at the Apollo Theatre on Nov. 10. What more can we say?

NEW AGE: *Time* magazine two weeks ago announced the dawning of something called "The New Jazz Age," and they did it by putting Wynton Marsalis on the cover. It would seem that this "young men playing bebop" story is old hat already—it's been written over and over in the 10 years since Wynton debuted with Art Blakey's Jazz Messengers—but there it was again.

The new *Interview* magazine has a splashy jazz spread that kicks off with this line: "The sign of the times is a brand-new jazz age."

It seems, folks, that it's a new jazz age. Wait, let me ice a bottle of champagne. *Interview* has an admirably eclectic group of musicians crowded into its eye-popping feature—good for them. *Time*, on the other hand, grinds its wheels over the same boring ground. Grind, grind, grind.

Writes *Time*'s Thomas Sancton, "Straight-ahead jazz music almost died in the 1970s as record companies embraced the electronically enhanced jazz-pop amalgam known as fusion."

Okay, fusion stinks, bebop is great: that's the line, and it's repeated over and over and over again. If Wynton didn't come along, jazz would have belied up and died. *Real jazz* was almost as dead as Jacob Marley in 1979.

Look, here are a few things that disturb me about these articles:

Fact: Scott Hamilton came along in the mid '70s playing pre-bebop, that is swing, and he became pretty successful at it. In his wake came a whole mess of players: Warren Vache, Chris Flory, Howard Alden (actually quoted in the *Time* piece), Dan Barrett, Mark Shane, Ken Peplowski...it's a long list. Before Wynton, Hamilton was proving that there was interest in a young man playing mainstream music. The difference: These guys record for jazz labels (Concord, mainly), while the new young boppers record for major labels. The difference is that the major labels are paying attention. I don't think that any of these young hard boppers other than Wynton work more than Hamilton does.

Fact: It wasn't all fusion in the '70s. Remember the avant-garde? Remember experimentation? Also breeding during the decade were David Murray, Arthur Blythe, Jay Hoggard, Chico Freeman, Oliver Lake, Air, Bobby McFerrin, Anthony Davis, James Newton, Jemeel Moondoc...it's another long list. They were, are, also playing jazz, although not quite "straight-ahead," still following the path of jazz innovations.

Fact: There are many, many people out there other than the names that keep getting trotted out. A few names: Bill Frisell, Ed Wilkerson, John Scofield, Steve Coleman, Greg Osby, Dennis Gonzalez, the Jazz Passengers, Don Byron, Cassandra Wilson...hell, yet another long list. Players who are not content to just plow through the same old hard bop turf, some of them, that's right, recording for major labels.

Look, I don't want to gripe and groan: Hey, I really like the Marsalis Brothers, Mark Whitfield, the Harper Brothers, Geoff Keezer, Joey DeFrancesco and the rest of them. Hey, I like jazz on the cover of major newsmagazines (even if it's the same once-a-decade return of jazz story: the last one I remember was a *Newsweek* cover story in the late '70s when Herbie Hancock put V.S.O.P together—yesireebob, a "Return of Acoustic Jazz" story). Hey, the more attention paid to jazz the better. But it all seems to simplistic, so ready made, so thoughtless.

And I'd like to have some clarification of something. In the *Time* piece, Ed Arrendell, Wynton's manager, is quoted as saying, "There is a general misconception that you can't make money playing jazz. But Wynton and other top players can do tremendously well. A popular jazz artist can expect to gross well over a million a year."

A million? A million what? I want to know which artists mentioned in the *Time* story, or, for that matter, in this column, make *near* that kind of bread. Sancton then points out that "the take of the sidemen is much lower—typically ranging from \$40,000 to \$60,000 a year..." Calling all sidemen: Have you guys been cheating on your income taxes?

Okay, enough of this sour chit-chat, my champagne's cold.

PASSING ON: Major Holley, the great veteran bassist, died last week. Holley was a master, pure and simple, improving every one of the hundreds of settings he played in over his career. But he'll be best remembered for his wonderful

CONTEMPORARY JAZZ

Nov. 10, 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 | 3 | 7 |
| 2 | THE JOURNEY (Atlantic 82138) | | |
| | BOBBY LYLE | 2 | 7 |
| 3 | SO MUCH 2 SAY (Reprise 25892) | | |
| | TAKE 6 | 9 | 3 |
| 4 | INNER MOTION (GRP 9621) | | |
| | DAVID BENOIT | 5 | 5 |
| 5 | BLUE PACIFIC (Reprise 26183) | | |
| | MICHAEL FRANKS | 1 | 16 |
| 6 | AMAZON SECRETS (Verve Forecast/Polygram 843 602) | | |
| | RICARDO SILVEIRA | 16 | 7 |
| 7 | NOW YOU SEE IT...NOW YOU DON'T (GRP 9622) | | |
| | MICHAEL BRECKER | 12 | 3 |
| 8 | MASTER PLAN (GRP 9619) | | |
| | DAVE WECKL | 10 | 5 |
| 9 | WHAT'S INSIDE (Enigma 73565) | | |
| | RICHARD ELLIOT | 6 | 9 |
| 10 | TRUE SPIRIT (PAR 2003) | | |
| | RONNIE LAWS | 17 | 9 |
| 11 | THE MEETING (GRP 9620) | | |
| | THE MEETING | 14 | 5 |
| 12 | SKETCHBOOK (GRP 9617) | | |
| | JOHN PATITUCCI | 8 | 7 |
| 13 | TENOR SAXOPHONE (Atlantic 82142) | | |
| | NINO TEMPO | 18 | 3 |
| 14 | FAST FORWARD (GRP 9608) | | |
| | SPYRO GYRA FEATURING JAY BECKENSTEIN | 11 | 18 |
| 15 | COMPOSITIONS (Elektra 60922) | | |
| | ANITA BAKER | 4 | 14 |
| 16 | BELA VISTA (World Pacific/Capitol 93871) | | |
| | TANIA MARIA | 20 | 3 |
| 17 | IN THE SHADOWS (Denon 6210) | | |
| | BOB BERG | 7 | 7 |
| 18 | WITHOUT WORDS (DMP/Telarc 476) | | |
| | THOM ROTELLA | DEBUT | |
| 19 | REFERENCE POINT (GRP 9614) | | |
| | ACOUSTIC ALCHEMY | 13 | 7 |
| 20 | FROM ME TO YOU (Headfirst/UK-Tel 384) | | |
| | TOM COSTER | DEBUT | |
| 21 | LIVE AT THE ROYAL FESTIVAL HALL (JMT/Polygram 834 436) | | |
| | JOHN McCLAUGHLIN | 15 | 18 |
| 22 | GRAND PIANO CANYON (Warner Bros. 26256) | | |
| | BOB JAMES | 19 | 14 |
| 23 | COLLECTION (GRP 9611) | | |
| | LARRY CARLTON | 22 | 18 |
| 24 | 3 (Epic 46012) | | |
| | STANLEY CLARKE/GEORGE DUKE | 21 | 14 |
| 25 | THEM CHANGES (GRP 9613) | | |
| | TOM SCOTT | 24 | 16 |
| 26 | TOKYO BLUE (EMI 92248) | | |
| | NAJEE | 23 | 26 |
| 27 | CORNUCOPIA (Blue Note/Capitol 92356) | | |
| | STANLEY JORDAN | 26 | 28 |
| 28 | MAXIMUM GROOVE (Optimism 3228) | | |
| | MAX GROOVE | 25 | 12 |
| 29 | A TOTAL ECLIPSE (A&M 5305) | | |
| | VERNELL BROWN JR. | 27 | 14 |
| 30 | RECKLESS PRECISION (Winham Hill 0124) | | |
| | TUCK ANDRESS | 28 | 16 |
| 31 | LOVE IS GONNA GETCHA (GRP 9603) | | |
| | PATTI AUSTIN | 30 | 28 |
| 32 | TAKE ANOTHER LOOK (Mesa/Blue Moon 79152) | | |
| | GRANT GEISSMAN | 29 | 16 |
| 33 | LONDON WARSAW NEW YORK (Epic E 45472) | | |
| | BASIA | 33 | 34 |
| 34 | DELIVERANCE (Jive/RCA 1329) | | |
| | JONATHAN BUTLER | 32 | 22 |
| 35 | EDGE OF THE WORLD (Verve Forecast/Polygram 843 011) | | |
| | TOM GRANT | 34 | 22 |
| 36 | BELA FLECK & THE FLECKTONES (Warner Bros. 26124) | | |
| | BELA FLECK & THE FLECKTONES | 31 | 22 |
| 37 | INSIDEOUT (GRP 9601) | | |
| | CHICK COREA | 37 | 32 |
| 38 | TOKYO NIGHTS (Nova 9026) | | |
| | ROB MULLINS | 36 | 16 |
| 39 | JUST LIKE MAGIC (GRP 9609) | | |
| | SPECIAL EFX | 38 | 20 |
| 40 | HEAD OVER HEALS (Orpheus/EMI 75615) | | |
| | ALEX BUGNON | 39 | 20 |

technique of singing along while he bowed. It was a variation of Slam Stewart's technique, but Slam hummed along an octave above his bass lines while Holley was right down there in the basement with his instrument. There's a priceless moment on the video of the making of *L.A. Is My Lady*, Frank Sinatra's most recent album. Producer Quincy Jones hired Holley for a hum-along solo, which he springs on Sinatra in the middle of the session. "What the hell is that?" yells Frank, obviously delighted at the sound of the man they called Mule (thanks to a space between his front teeth). Major Quincy Holley Jr. was 66.

BOPPING AROUND: Pianist Henry Butler is a professor of music at Eastern Illinois University... I'll say this about *In A Sentimental Mood: Mathis Sings Ellington*: If you like Johnny Mathis, you'll like it. If you don't (I don't), you won't... Drummer Brian Melvin's *Standards Zone* (Global Pacific) features some terrific Jaco Pastorius. The straight-ahead trio date, with pianist Jon Davis, was recorded not long before the bassist's death... The spellbinding Abbey Lincoln has just released the acerbic *The World is Falling Down* (Verve), her first U.S. album in ages, featuring her tart originals backed by Jackie McLean, Clark Terry, Ron Carter, Charlie Haden, Billy Higgins and Alain Jean-Marie... Speaking of Terry (whose fine album *Having Fun* is new from Delos), he'll record a live album at the Village Gate later this month for Chesky Records, with guest Jimmy Heath... Speaking of Chesky, pianist David Chesky's new album, *New York Chorinhos*, is a fine take on the wonderful, if little known, early 20th century Brazilian song form called "choros." Chesky's pieces aren't on the level of, say, Ernesto Nazareth or Pixinguinha, but they capture the form's bittersweet stateliness and they're beautifully played by Chesky and Brazilian guitarist Romero Lumambo.

—LEE JESKE

CHERRY LANE MUSIC—CHERRY LANE HAS ENTERED INTO AN EXCLUSIVE agreement with Dick Clark Productions, Inc. to produce a series of songbooks. In January, Cherry Lane will publish *Best Of The American Music Awards*. Covering the period from the awards' debut in 1974 through 1990, *Best Of The American Music Awards* will feature the winning songs from the "Favorite Pop/Rock Single," "Favorite Soul/R&B Single" and "Favorite Country Single" categories. The second series of books is tentatively scheduled to debut in March '91. Consisting of number one hits as taken from the *American Bandstand* countdown for the years 1955-'65, the book will contain 50 songs in addition to photos, *American Bandstand* memorabilia, and an introduction by noted music historian Bruce Pollock... Also, Cherry Lane has signed an exclusive print pub agreement with House Of Cash for Johnny Cash's songs. *Johnny Cash: A Man & His Music* will be the first book in a series, tentatively scheduled for early '91 publication... In addition, the company has signed an exclusive print deal for the Steve Warner catalogue, with a songbook set for December publication; *Little Shop of Morgan-songs*; Forerunner music group featuring songs by Pat Alger & Dave Mallett; songwriter Fred Koller (writer of Kathy Mattea's hits "Goin' Gone" and "She Came From Fort Worth"); and the Scarlet Moon catalogue owned by Paul Overstreet.

VIRGIN MUSIC—WEST ARKEEN HAS BEEN WRITING WITH THE WAR BABIES for Columbia Records... Kenny Harris, one of their Avatar writers, co-wrote with Michael Price, "Save Your Love" for Tracie Spencer (Capitol). This has become a top ten R&B song... Derek Bramble is currently in the studio writing and producing an LP for new Atlantic artist Tim Owens... C-n-A produced and co-wrote one half of Mica Paris LP due out this month on Island... Cole Clivilles are signed to a

major recording deal with CBS. They are the music "maestros" and will feature guest artists on their record... My old friend Franne Golde co-wrote with Derek Bramble "I Belong To You" for Whitney Houston (Arista), due out end of this month. Franne also has Glen Medeiros (MCA) next single "Me-U-Blue," which she co-wrote with Bruce Roberts & Andy Goldmark... Nicky Holland currently has Jill Sobel's single "You're So Cool" as well as Oleta Adams' single "Rhythm Of Life"... Oliver Leiber has written and produced tracks for Denise Lopez' upcoming A&MLP, as well as Jasmine Guy's (WB) new release and Elisa Fiorello's (Chrysalis) new album... Rick Nowels co-wrote the current Jimmy Barnes Australian hit "Lay Down Your Guns"... Another old pal, Allee Willis, just returned from New York where she did some writing with Cyndi Lauper... Ellen Shipley finally made the big move to Los Angeles... Elliot Wolff writing and producing a new girl group called Fierce for Arista. Virgin Music is busy, busy, busy!

WILLIAMSON MUSIC—JONATHAN SIMON, director, Music Division of The Really Useful Group, and Maxyne Lang, president of Williamson Music, announced in New York that the music publishing catalogue of The Really Useful Group, featuring the scores of Andrew Lloyd Webber, will be represented in the U.S. & Canada exclusively by Williamson Music. The catalogue as of today includes the scores to the following Webber musicals: *Cats*, *The Phantom Of The Opera*, *Starlight Express*, and *Song & Dance* (comprised of the song cycle "Tell Me On A Sunday" and the cello rhapsody "Variations"). In addition to the aforementioned "Variations," the catalogue includes two other orchestral works, "Requiem" and "Aurora" (the latter written by the composer's late father William Lloyd Webber). The songs of Andrew Lloyd Webber's first musical, *Joseph and the Amazing Technicolor Dreamcoat*,

and his most recent, *Aspects Of Love*, will join the rest of the catalogue at Williamson Music on Oct. 1, 1991. The agreement also extends to any future compositions he may write during the term of the agreement.

CAR 54, WHERE ARE YOU?—ENIGMA RECORDING ARTIST MOJO NIXON, whose satirical wit has created such rabble-raising classics as "Debbie Gibson Is Pregnant (With My Two-Headed Love Child)" and the more recent "Don Henley Must Die," will be appearing in Orion Pictures' upcoming movie *Car 54, Where Are You?* Scheduled for a '91 release, the film is inspired by the '60s TV series, with direction by Bill Fishman, best known for cult hit *Tapehead* and Nixon's "239-King" video, which satirizes the Elvis Presley phenomenon. Mojo arrived in Toronto, Canada, chosen for its resemblance to N.Y.C.'s Central Park, and although inclement weather jeopardized the days shooting schedule, Nixon's bit part (as a handsome cab driver) was quickly re-created and ad libbed. Nixon can now be seen as a crazy street preacher who receives a ticket for his public services. *Car 54, Where Are You?* stars David Johansen (aka Buster Poindexter, *Let It Ride*, *Scrooged*) and John McGinley (*Talk Radio*, *Wall Street*).

ROB MULLINS-UPDATE—ABOUT A MONTH AGO I DID a spotlight on my favorite keyboardist extraor-

dinaire, Rob Mullins. Here's what's new. Rob, recently back from a Japan mini-tour, completed work on the Greg Walker (Santana, Keiko Matsui) record. Greg's showcase at Matt Kramer's At My Place, in Santa Monica on Oct. 12, was S.R.O./Souled Out! for both shows. The band featured Rob, Gerald Albright and Alphonso Johnson. The new album features a song co-written by Mullins, Steve Reid of the Rippingtons and Orlando Sanchez. Rumor has it that Preston Glass (Kenny G., Pointer Sisters) will lend a hand on the mixdown... The Rob Mullins Band sold out two shows at Bon Appetit, in Westwood, CA, Sept. 29, due in part to the presence of newest member Wilton Felder (of Crusaders fame). Wilton starts his new album next month. The band returns to Bon Appetit Nov. 16 and 17 for two shows nightly, and will possibly include Ndugu Chancler on drums... This month is Rob's third as the Hollywood Correspondent for FM Tokyo Radio. This is a live radio show called *World Press* that Rob does each Wednesday to keep Japan informed on events in L.A. Recent topics have included the Roxbury Club, the Urshan Research Broadcast System, Late Night TV and the Cambodian Dance Company's premiere. Anyone with a topic of interest can submit them in care of the fax #: 818-766-7275... Rob's busy, busy, busy!

to be continued



WINDY CITY WELCOME. ASCAP recently held a grand opening reception for the newly established ASCAP Midwest Membership office in Chicago which will serve writers and publishers in 12 midwest states. On hand were many members of the city's creative community and Mayor Richard M. Daley, who officially welcomed ASCAP to Chicago. Pictured (l-r) are: ASCAP managing director Gloria Messinger, Daley and ASCAP president Morton Gould.

POP (see page 4)

- After The Rain (Malt Black Music/Gunster Music/EMI April Music Inc./Otherwise Music/BMG Songs Inc., ASCAP/Second Hand Songs, BMI)63
- All I'm Missing Is You (Tom Sturges Music / Chrysalis / Rayida Music, ASCAP)89
- And So It Goes (Jodel Songs, BMI)58
- B.B.D. (I Thought It Was Me) (Rones-tone, BMI/You Mothers, BMI/Nia, BMI/Alshamighty, BMI/Strong Island, BMI)44
- Because I Love You (Saja Music / Myat Publishing, BMI)22
- Biscuits In The House (Shaman Drum, BMI/R.O.B., Wiz, BMI/Biscuit, ASCAP/Island, BMI/Black Ink, ASCAP)75
- Black Cat (Black Ice, BMI)5
- Blaze Of Glory (Bon Jovi, ASCAP / PRI, ASCAP)50
- Breakdown (Cole-Civilles, ASCAP/RBG-Dome, ASCAP/Virgin, ASCAP)95
- Can't Stop (Epic / Solar Songs Inc. / Klear Music, BMI)11
- Can't Stop Falling In Love (Screen Gems, EMI, BMI / Consenting Adult, BMI)82
- Cherry Pie (Virgin Songs / Dick Dragon, BMI)18
- Close To You (E.G., BMI / W.S., BMI / Chappell & Co., ASCAP / Level Vibes, ASCAP / Cdgers, EMI, ASCAP)26
- Days Like These (Zamboni Songs, BMI)76
- Dirty Cash (Money Talks) (Copyright Control)88
- Do Me (Willesdon, BMI / Low Key, BMI / Baledat, BMI / Silk Star, ASCAP / Unicity, ASCAP)52
- Does She Love That Man (Virgin, ASCAP)69
- Doin' The Do (Rhythm Kings, PRS/Enquiry, PRS/Carlin, PRS)85
- Don't You Wanna Be Mine (Ensign, BMI/Captain Hook, BMI/House At The Corner, BMI)87
- Each And Every Time (Jobete Music/Romanesque Music/Yugotta Music, BMI)61
- Everybody Everbody (Lambardoni Edzioni, ASCAP / Intersong USA, ASCAP) 21
- Fairweather Friend (Kear, BMI/EpicSolar, BMI/Greenskit, BMI)57
- I Black Cat (Black Ice, BMI)5
- Feels Good (Tony Toni Tone, ASCAP / Pri, ASCAP)13
- The First Time (Colgoms - EMI, ASCAP/Starnbury, BMI)73
- Fly To The Angels (Topless, BMI / Chrysalis, BMI)40
- For You (Publisher Not Listed)62
- Freedom '90 (Morrison Leahy/Chappell & Co., ASCAP)34
- From A Distance (Jude Gold Music Pub. / Wing And Wheel Music Pub. Inc., BMI)19
- Gentle (New Trend, BMI)82
- Georgia On My Mind (Part, BMI)90
- Giving You The Benefit (Kear Music / Epic Solar Songs Inc., BMI) 3
- Groove Is In The Heart (Delorley, ASCAP/Hancock, BMI)9
- Hang In Long Enough (Hit And Run Music, ASCAP)53
- Hard To Handle (Irving, BMI)79
- Have You Seen Her (Unichappell, BMI / Bust-it, BMI)81
- Heart Like A Wheel (Copyright Control)32
- Heart Of Stone (Jesse Joy Music, ASCAP / Virgin Music / Elliot Wolf Music, ASCAP / Tripland Music, BMI)67
- High Enough (Ranchrook Music, BMI / Tranquility Base Songs / Broad Head Music, ASCAP)33
- Hippy Chick (Copyright Control)23
- Ice Ice Baby (Ice Baby / QPM, ASCAP)1
- I'd Rather Go Blind (Arc, BMI)93
- I Don't Have The Heart (Music Corp. Of America, BMI / Nalana, BMI / MCA, ASCAP / Music By Candle Light, ASCAP / PSO Ltd., ASCAP)7
- I Don't Love You Anymore (Polygram Int'l, ASCAP / Theobalds, ASCAP)89
- If You Needed Somebody (Warner Chappell Ltd./JT Songs/Phantom Music)80
- Impulsive (EMI, April/Stephen A. Kipner/W.B. Music Corp./Magnified, ASCAP)24
- I'm Your Baby Tonight (Kear/EpicSolar, BMI)14
- It Wishes Came True (Magnetic Force Music / Denna Charles Music / Another Strong Song / Surface Music Inc., ASCAP)99
- Jealous (Momentum, BMI / Chappell,

- Ascaph)97
- Joey (International Velvet, BMI / Bug, BMI / I.R.S., BMI)20
- Just Another Dream (Cdgers-EMI, ASCAP/EMI, ASCAP/EMI Blackwood, BMI/EMI Songs, BMI)86
- Knockin' Boots (Diabetic, ASCAP / Mile Music, ASCAP / Windswept Pacific, ASCAP / D / B / A / Longitude, BMI / Stone Agata, BMI)10
- L.A. Woman (Doors Music Co., ASCAP)96
- Let's Try It Again (Maurice Starr, ASCAP/EMI April, ASCAP)70
- Lies (2 Tuff-E-Nuff, BMI)91
- Livin' In The Light (Orange Tree, BMI/Motherman, BMI)54
- Love And Affection (Malt-Black, ASCAP / Gunstar, ASCAP / Otherwise, ASCAP / BMG, ASCAP / EMI April, ASCAP)29
- Love And Emotion (Saja, BMI / Mya-T, BMI)100
- Love Is A Killer (Publisher Not Listed)77
- Love Is A Ritual (War Bride, BMI/Hampstead, ASCAP/Pink, ASCAP)84
- Love Is A Rock (Dude Tunes, ASCAP)88
- Love Takes Time (Vision Of Love / Been Jammin, BMI)2
- Lyric To Myself (Warner Bros. Music / Palancar Music / Intersong U.S.A. Inc., ASCAP)90
- Me-Us-Blue (Publisher Not Listed)78
- Miles Away (Virgin Songs/Small Hope/Paul Taylor)48
- Miracle (Polygram)27
- Missunderstanding (EMI April, ASCAP/Across 110th Street, ASCAP/Frankity, ASCAP/Vello Int'l, ASCAP/Neasy, Nity & Capone, ASCAP/Al B Sure, ASCAP)47
- More Than Words Can Say (Pasta, ASCAP / Del Mar, ASCAP)7
- My Love Is A Fire (Warner-Tamerlane Pub./Baylan Beat Music/Green Lantern Music, BMI)38
- My My My (Kear, BMI / Epic / Solar, BMI / Tree, BMI / Greenskit, BMI) 51
- New Power Generation (Controversy Music, ASCAP)59
- Never Enough (Floflo, ASCAP)72
- Oh Girl (Unichappell, BMI)45
- On The Way Up (Gibbles Music / Chrysalis Music, ASCAP)49
- One & Only Man (F.S. Music Ltd./Freedom Songs Ltd., BMI)46
- Ooops Up (Taking Care Of Business, BMI / Hansaatic, ASCAP / Intersong U.S.A., ASCAP / Willesdon, BMI)74
- Policy Of Truth (Emile, ASCAP)43
- Pray (Busted Publishing, BMI / Controversy Music, ASCAP)4
- Praying For Time (Morrison Leahy / Warner Chappell, ASCAP)15
- Release Me (EMI Blackwood / Willphill, BMI)85
- Romeo (Island Music / Onid Music, BMI)31
- Say A Prayer (Virgin Music, ASCAP)39
- Sensitivity (Ftyle Tyme, ASCAP)56
- So Close (Hot-Cha, BMI / Careers, BMI
- / Full Keel, BMI / EEG, ASCAP / Kolchmar, ASCAP / New Jersey Underground, ASCAP / Polygram, ASCAP)17
- So Hard (Virgin Songs, BMI)71
- Something Happened On The Way To Heaven (Phil Collins, PRS / Hit & Run, PRS / ASCAP)36
- Something To Believe In (Cyanide Publishing / Willesdon Music Inc., BMI)12
- Soul Inspiration (Myaxe / WB, ASCAP / Good Single Ltd., PRS / Irving, BMI)94
- Stranded (Wrtn Songs Pub. Corp., ASCAP)25
- Suicide Blonde (Toc Muzik / MCA, ASCAP)9
- The Boomr! System (L.L. Cool J., ASCAP/Marley Mar, ASCAP/Def Jam, ASCAP)86
- The Way You Do The Things You Do (Jobete, ASCAP)28
- Thieves In The Temple (Controversy Music / W.B., ASCAP)41
- Think (T-Boy Music / Insox Music, ASCAP)37
- This Is The Right Time (Big Life / BMG, ASCAP)60
- Tick Tock (R. Mode Music/Tommy Jymy Inc./Hamstein Music Co./Urge Music, BMI)55
- Tonight (Maurice Starr / EMI April / Al Lanoloti, ASCAP)83
- Tom's Diner (Waifer songs, ASCAP/AGF, ASCAP)35
- Unchained Melody (Frank, ASCAP) 16

R&B (see page 13)

- A Friend (Donni, ASCAP / Zomba, ASCAP)94
- Baby Don't Cry (Angel Notes/Warner-Tamerlane, ASCAP)83
- Black Cat (Black Ice, BMI)37
- Can We Try Again (Luecia, ASCAP / WB, ASCAP / Zomba, ASCAP)85
- Cause I Can Do It Right (Cald Chilin' Music Publishing, Adm. by WB Music Corp., ASCAP)90
- Close to You (E.G., BMI / W.S., BMI / chappell & Co., ASCAP)23
- Cruise Control (Najee Music Publishing, ASCAP/Alexander Bug-non, ASCAP/Pure Art Music, ASCAP/Buppie Music, ASCAP)66
- Come Home To Me (Chicago Bros., BMI)53
- Dance With Me (Mi Bro, ASCAP / Raw As Hell, ASCAP / Yah Ya Sykes, ASCAP / Major Mo, ASCAP / Def Jam, ASCAP)91
- Do Right (Music Corp. - Sytan Music, BMI)99
- Don't Turn Your Back On Me (Color Free, BMI/Judy Laws, BMI)39
- Don't Wanna Fall In Love (Radical Dichotomy, BMI)98
- Everybody Everybody (Lombardoni, ASCAP / Edizioni, ASCAP / Musicali, ASCAP / Intersong, ASCAP)70
- Fare Weather Friend (Kear Music / Epic / Star Songs Inc. / Green Skirt Music, BMI)30
- Friendz (Wooten Cuts, BMI)40
- Get Here (WB/Rutland Road, ASCAP)65
- Giving You The Benefit (Kear Music / Epic, Solar Songs Inc. / BMI)33
- Go Outside In The Rain (Sufjakk, ASCAP / Doneshal's, ASCAP / Nato / Visions-USA, ASCAP)67
- Groove Is In The Heart (Delove-ly, ASCAP/Hancock, BMI)81
- Heal Our Land (Zomba Enterprises, ASCAP / Empire Music Ltd., adm. by Windswept Pacific Music)100
- Heaven Knows (Virgin, ASCAP)56
- Here's Looking At You (EMI April Music / Midnight Magnet Music Publishing, ASCAP)15
- Hold On (Two Tuff-E-Nuff, BMI)94
- I Confess (Alamo, ASCAP)29
- I Don't Feel Much Like Cryin' (Kormy, BMI / Hip Trip, BMI)73
- I Don't Go For That (EMI songs Ltd., adm. by The Feeling, Inc., ASCAP)50
- I Got The Feeling (Hi-Frost, BMI)19
- I Just Can't Handle It (Zomba / Mom and Dad, ASCAP)18
- I Look Good (Parit / Solar, ASCAP / Slap Me One!, ASCAP)44
- I Love You (Asylum Music Inc. / Mervyn Warren Music / Winston Kue Music, BMI)49
- B.B.D. (I thought it was me) (Rones-tone Music, Your Mother Music, Nia Music, Alshamighty Music, Strong Island Music, BMI / ASCAP)1
- I'd Like To Get To Know U (Colgoms-EMI, ASCAP)83
- I'd Rather Go Blind (ARC, BMI)49
- If I Do For You (Humar, ASCAP/Butter Fly Gong, BMI/EMI Black-wood, BMI/Cotaba, BMI)76
- I'm Your Baby Tonight (Kear Music/EpicSolar Songs Inc., BMI)7
- Ice Ice Baby (Ice Baby, ASCAP / QPM, ASCAP)23
- Just Be My Lady (Kim Waters Music/Hit And Hold Music, ASCAP)73
- Keep Our Love Alive (Stevland Morris Music, ASCAP)91
- Knockin' Boots (Diabetic, ASCAP / Mile Music, ASCAP / Windswept Pacific, ASCAP / D / B / A / Longitude, BMI / Stone Agata, BMI)25
- Listen Up! A. Baker / A. Mardin / S. Garrett / Charisma J. Titus, BMI / ASCAP)31
- Livin' In The Night (Orange Tree / Mother Man, ASCAP)4
- Love Makes Things Happen (Kear Music/EpicSolar Songs, Inc./BMI)62
- Love Me Down (Zomba Enterprises Inc./Bary Eastman Music Co./Jo Skin Music, Inc., ASCAP)22
- Love Takes Time (Vision Of Love / Been Jammin', BMI)2
- Mercy Mercy Me (Jobete, ASCAP)95
- Merry Go Round (Kiehl Sweet, ASCAP / Robbie D., ASCAP / WB, ASCAP / E / A / ASCAP)11
- Midnight Love (Harinder, BMI / Pure Delight, BMI / Tortoise Feather, BMI / Thor, BMI / Ensign, BMI)94
- Missunderstanding (EMI April Music / Across 110th Street / Frank Nitty / Vela International adm. by Ness, Nitty & Capone, ASCAP)93
- Monie In The Middle (Virgin Music Ltd./Copyright Control)54
- My Baby's House (See Germaine)88
- My Love Will (Loma Lee, BMI/Beau Di O Do, BMI)60
- My Only Woman (Epic / Solar Songs / Kear / Green Skirt, BMI)27
- Nothing But A Party (said, BMI)34

- Only Human (Zomba Enterprises Inc./Bary J. Eastmond Music Co./Almo Music Corp. and March 9 Music *ASCAP)43
- Ooops Up (Taking Care Of Business, ASCAP / Hansaatic, ASCAP / Intersong U.S.A., ASCAP / Willesdon, BMI)98
- Our Love Will Last (2 Sweet Music, ASCAP)80
- Paradise (Zomba, ASCAP)82
- People (Jazze B, ASCAP / Virgin, ASCAP / Soul II Soul Mad, ASCAP)96
- Please Bring Your Love Back (Angel Notes, ASCAP/WB, ASCAP)61
- Poor Elaine (Somethin' Stupid/Kip Teaz/Petrot/Virgin, ASCAP)72
- Power Generation (Controversy Music, Adm. by W.B. Music Corp./ASCAP)45
- Pray (Busted Publishing, BMI / con-troversy music, ASCAP)20
- Rhythm Of Life (Orzabal / Holland, BMI / ASCAP)75
- Save Your Love (Dream Dealers Music and BMG Song Inc., ASCAP / Jumpin Off Music and Virgin Music, Jobete Music Company Inc., Adm. by Virgin Music, ASCAP)74
- Sensitivity (Ftyle Tyme Tunes, ASCAP)13
- 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)82
- Sittin' In The Lap Of Luxury (Louie Louie, ASCAP / CRG / BMI / Loma Lee, BMI)100
- Slow Motion (Stanton's Gold / Trayce One, BMI)4
- So You Like What You See (Two Tuff-E-Nuff, BMI)8
- Soul Inspiration (Myaxe / WB, ASCAP / Good Single Ltd., PRS / Irving, BMI)9
- Special Kind Of Lady (EMI April, ASCAP/Maurice Starr, ASCAP/James Cap-pra, ASCAP)94
- Special Kinds Love (Gradington, ASCAP/Romnie Onyx, ASCAP)69
- Stay (Kaptein K, ASCAP / MCA, ASCAP / Tu Tu, ASCAP)76
- Stop By Step (Maurice Starr, ASCAP / EMI April, ASCAP)90
- Stop Running Away (Rutland Road, ASCAP / W.B., ASCAP / Gratitude Sky, ASCAP)93
- Take me now (Filds write / Eighty eight hundred / Ptah, BMI)96
- That's My Attitude (Trycap, BMI / Willesdon, BMI)14
- The Boomr! System (Marley Mart / Def Jam, ASCAP)47
- The Ghetto (Willesdon/Zomba/Alco/Don-Pow, BMI/ASCAP)47
- The Mission (Parמוש / Special Ed / Howie Tee, BMI)55
- Thieves In The Temple (Controversy Music / Warner Bros., ASCAP)99
- Thing Called Love (Green Skirt/Kear, BMI)35
- Think About You (Def
- Jam, ASCAP/fearse, ASCAP/Davy D, ASCAP)81
- This Is The Right Time (Big Life / BMG, ASCAP)79
- Tom's Dinner (Waifer Songs, ASCAP/AGF, ASCAP)78
- Treat Them Like They Want To Be Treated (Like Generation Rooney, ASCAP / EMI April, ASCAP / Across 110th Street, ASCAP / Father M.C., BMI)42
- Try Me For Real (Music Inc. / Willesdon Music, BMI)17
- Wait For Me (EMI Blackwood, BMI / ATV, BMI / Wtz Kid, BMI)98
- Wana Be The Man (CBS, ASCAP / Maurice White, ASCAP / Vershell, ASCAP / Reysbell, BMI / Bust-it, BMI / karranova, ASCAP)90
- 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)7EM
- Acril, ASCAP/Velo, ASCAP)51
- When You Cry (For Our Children, ASCAP/Zomba, ASCAP/Hyer, ASCAP)59
- Why It Gotta Be Like That (Rayclo, ASCAP)96
- You Can Get Me Anytime (CRG! Music Inc. / 12 to 1 / Toronto "BMI")87
- You can't Buy My Love (Crazy People Music, Adm. by Aomo Music Corp./Jack The Mack Publishing, ASCAP)64
- You Don't Have To Worry (2 Tuff-E-Nuff Songs, BMI)78

COUNTRY (see page 20)

- A Few Ole Country Boys (WB/Two Sons/Brunswick/Mentor-ASCAP)27
- A Ring Where A Ring Used To Be (Great Shakes/Hidden Harbor/Coxboro-WT-BMI)23
- Ain't Necessarily So (Warner Refuge/Macy Place-ASCAP)18
- All The Magic's Gone (Warner Tamer-lane-BMI)55
- American Boy (Eddie Rabbit-BMI)15
- Back In My Younger Days (Danny Flowers-ASCAP)8
- Bad Times (Little Bill-BMI)94
- Be There (High Roller/Ensign-BMI/Famous-ASCAP)71
- Between Pleasure And Pain (Little Bill-BMI)78
- Bordertown (Pink Pig/Polygram-BMI/Ranger Bob-ASCAP)21
- Born To Be Blue (Almo/Brio Blues/April-ASCAP)28
- Cadillac Girl (Cross Keys/Doorb Knob-BMI)99
- Chasin' That Neon Rainbow (Matie Ruth/Son/SBK April-ASCAP)13
- Come Next Monday (Tri-Chappell-SESAC/Chappell/Serenity-ASCAP)6
- Come On Back (Carlooney Tunes/Chrysalis-BMI)52
- Cowboy Logic (Cross Keys/Terraco-ASCAP)47
- Crazy In Love (Screen-Gems-EMI-BMI)3
- Dam These Tears (Acuff-Rose-BMI/Milene-BMI)74
- Dreamin' That Dream Again (K Baz/Lew Bob-BMI)33
- Dressed To Kill (Sir Bluestone-BMI)37
- Drinking Champagne (Acuff-Rose-BMI)46
- Empty Seat Beside Me (Rhythm Wrangler/Graper-BMI)96
- Everybody's After (A Happy Ever After/Catch A Rising Star-ASCAP)75
- Everything He Touches (Silver Line-BMI)55
- Family Tree (Mount Pilot/Kly-ASCAP)58
- Feed This Fire (Lawyers Daughter/Careers-BMI)10
- Fool Such As I (MCA-ASCAP)42
- Foolish Pride (Boggy Depot-BMI)67
- For Cryin' Out Loud (Door Knob-BMI)65
- Fourteen Minutes Old (WB/P Janus-ASCAP/W Tamerlane/P. Joseph-BMI)93
- Friends In Low Places (Careers-BMI/Music Ridge-ASCAP)34
- Game Called Love (Song of Sixpence-SESAC)66
- Ghost In This House (Careers-BMI)7
- Hardin County Line (Songs Polygram/Partner-BMI/Partnership-ASCAP)22
- He Was On To Something (Tree-BMI)32
- High Standard Of Lovin' (Darrell Music-BMI)92
- Home (Texas Wedge-ASCAP)14
- Honky-Tonk Sunshine Band (Playme/Circle South-BMI)54
- Hundred Proof Woman (Lover/Brighter Side-BMI)73
- I Didn't See You Walk Away (Boggy Depot-BMI)80
- I Think My Momma Loves You (Chip 'N' Dale-ASCAP)84
- I'm Getting Better At Forgetting (Axe Handle-ASCAP)89
- I'm Up For Gettin' Down Tonight (Alabama Band/Milene-ASCAP)69
- I've Come To Exped It From You (Jesse Jo/B Cannon-BMI)40

- Haven-BMI)62
- Put Yourself In My Shoes (Howlin' Hiss-ASCAP/Red Brazos-BMI)35
- Quisly Crazy (Cavesson-ASCAP/Tapadero-BMI)70
- Riding For The Fall (Wyoming Brand-BMI)38
- Rock 'N' Roll Angel (Practice House/PRI-ASCAP)26
- She's Number One (Deepam-ASCAP)64
- Someone Else's Trouble Now (Tree-BMI/Cross Keys-ASCAP)11
- Stand Your Ground (Ms Ducks/Nash-Angeles/Windswept Pac-BMI)85
- Start A Little Fire Tonight (Loose Ends-ASCAP)59
- The King Of Columbus Avenue (Schuffe Hill-BMI)79
- The Night's Too Long (Lucy Jones-BMI)4
- The Pain Of Love (Benidone-BMI)68
- The Things You Left Unfinished (Warner-Tamerlane-BMI/WB-Samosonian-ASCAP)41
- There You Go (BMI)82
- Things Are Tough All Over (MCA-ASCAP)48
- This Ain't My First Rodeo (Hookem-ASCAP/Co-Heart-BMI)1
- This Is The Way (Copy Link-BMI)90
- Tonight Your Yellow Rose Is Blue (Our County's/Dornio Clark/Polygram-BMI)45
- Too Cold At Home (EMI April/K-
- Mark/Gre-Key-ASCAP)31
- Turn It On, Turn It Up, Turn It Loose (S of Polygram-BMI/Polygram Int'l/Amanda-ASCAP)30
- Two Best Friends (Boggy Depot-BMI)88
- We've Got It Made (Wensong/Miller's Daughter-ASCAP)60
- Western Grits (Songs Polygram/Tring-Lite/Mark-BMI)1
- What A Way To Go (Polygram-ASCAP)24
- What We Really Want (Chetait BMI)19
- When Love Comes Callin' (Zoo II/Warner-Tam-ASCAP/Soungs-BMI)25
- When Somebody Loves You (Song Party/EEG-ASCAP)20
- Where Corn Don't Grow (Tom Collins/Murrah-BMI)44
- Why Should We Try Anymore (Acuff Rose/Hilam-BMI)87
- Woman's Intuition (WB/Francho Bogard/Kneifer/Edge Woods-ASCAP)100
- You (With Any Luck/Sun Mare-BMI)5
- You Lie (Bobby Fischer/Five-Bar/Chris-wald/Hopi-ASCAP)39
- You Really Had Me Going (Careers-BMI/Edge-O'Maine Val/Kinetic-ASCAP)2
- You Win Again (EMI April/Getarealjob)43
- You've Got To Stand For Some-thing (Acuff-Rose-BMI)77
- Zydeco Lady (WB/Two Sons/Raven-song/ASCAP)49

Newsing Nashville

BY KIMMY WIX

OLD DOMINION BARN DANCE REOPENS ITS DOORS:

On Sept. 14, 1946, Richmond, Virginia became one of the original crossroads of country music as the Old Dominion Barn Dance opened its doors for what turned out to be, as stated by the Richmond *Times Dispatch*, "one of Virginia's original claims to fame."

The Old Dominion Barn Dance is

Smiley.

The New Barn Dance will be broadcast live over WRVA's 50,000 watt radio facility, which covers approximately 38 states and a large portion of Eastern Canada. The revised program will also be video-taped for television access. Plans call for expanding the operation by finding a permanent location which could include a hotel and theme park. During the first year, the Barn Dance



Ronnie Reno, Ginger Stanley, Emmylou Harris and Mac Wiseman (from left) celebrate plans to revive "The Old Dominion Barn Dance" next year. Wiseman and the Reno Brothers will perform as regulars and Harris hopes to be a featured guest. Stanley is the daughter of the late Sunshine Sue Workman, mistress of ceremonies on the original show. (photo credit: P. Kevin Morley)

slated to return to Richmond in April, 1991 and will be marketed across the nation as a tourist attraction. With the support of the local music fans and the bringing of thousands of tourists into the area, Richmond could become a major entertainment center by having the Old Dominion Barn Dance re-open its doors to today's country music.

The original show began with the help of WRVA's C.T. Lucy and the ideas of Sue Workman, better known as Sunshine Sue. The Barn Dance held two performances each Saturday night beginning at 7 p.m. and concluding by midnight, and by 1957, had drawn over 800,000 fans to Richmond. The show was held at the Lyric Theatre, later named the WRVA Theatre, which was located at 9th and Broad streets in Richmond. The show became one of the original country music shows in America, competing with the Grand Ole Opry, Wheeling Jamboree, Louisiana Hayride and the National Barn Dance in Chicago. Under the direction of Workman, the Barn Dance had a sell-out crowd at most of its performances during the late forties and fifties. The original Barn Dance was broadcast live over WRVA Radio and at one time was carried over CBS's *Saturday Night-Country Style* show.

Some of the former entertainers include Mother Maybelle and the Carter Sisters along with Mac Wiseman, Lester Flatt & Earl Scruggs, Grandpa Jones, Crazy Joe Maphis, Don Reno and Red

will present a performance only once per month on Saturday nights and a minimum of two shows per month preceding the 1992 season. Entertainment will feature nationally known artists along with local talent.

GENE KENNEDY ENTERPRISES, INC. CELEBRATES 15TH ANNIVERSARY:

In 1975, after successfully juggling numerous facets of the music industry, Gene Kennedy began his current operation in the basement of a house which stood where the new Opryland Music Group parking lot is now located. Since then, Gene Kennedy Enterprises has launched into becoming one of country music's highly successful multi-operations, including Door Knob Records, Chip 'N' Dale



Gene Kennedy



Gene and Karen Kennedy

Music Publisher, Inc. and Door Knob Music Publishing, Inc.

Since 1975, Door Knob Records has released over 350 records, of which almost two-thirds have charted on the national charts. Among his first promotion clients were Loretta Lynn, Bill Anderson and Brenda Lee. Following the introduction of the two publishing companies, the record label released its first single, a novelty record by C.W. Wooten entitled "Turn Loose Of My Leg." Other artists such as Jerry Wallace, Peggy Sue, Sonny Wright, Kent Westberry, Wayne Kemp, Big Al Downing and Bonnie Nelson have also recorded under the Door Knob title. The label's current roster boasts both artists Bobby G. Rice and Perry La-Pointe.

Kennedy broke into his musical career in 1958 as a rock-n-roll artist. In the early 60's, he was the only white artist on the New York based label, Old Town Records. He soon became a valuable part of the first independent promotion company in Nashville, along with his former manager, WLAC radio personality Hoss Allen. Afterwards, Kennedy joined the staff of Hickory Records & Acuff/Rose Publishing as national promotion director. He was later named national country promotion director for MCA Records and eventually garnered the title of Four Star Records executive assistant to the president.

In 1980, Kennedy's wife and partner, Karen Jeglum, joined the companies following a prior position which led her to singing background for Cristy Lane's

road show. In addition to assisting in a majority of the company's present studio work, Karen also oversees the operation of the three publishing companies, including Lone-Star Music which began in 1978. Working only with independent writers, Karen's is one of the few offices in Music City which will actually listen to an artist's material upon appointment. Combined, the three publishing companies currently hold between 1,100 and 1,200 songs.

In continuing their endeavors to remain state-of-the-art capable, the Kennedys acquired the 24-track facility, Swanee Recording Studio in 1985. Swanee, formerly known as the Vassar Clements Studio, is located in Mt. Juliet, Tennessee just outside Nashville. Since 1988, Gene Kennedy Enterprises, Inc. and its affiliated companies have also been based in Mt. Juliet.

Also celebrating the operation's 15-year anniversary are those members of the Gene Kennedy staff who deserve elite recognition for their prior service, dedication and successful move into the 90's: Johnette Caldwell Burton, studio manager; Lisa Cook, office manager; and Mitsie, in-office public relations.

During the month of October, the Door Knob Records label released six nationally charted singles. With such success in only one month, Kennedy could think of no better way to celebrate both the end of 15 prosperous years...and the beginning of hopefully many more to come.

COUNTRY SINGLES

November 10, 1990



#1 Single: Vern Gosdin



High Debut: Clint Black #35



To Watch: Dwight Yoakam #30



#1 Indie: Matt Robbins #37

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | | | | | | |
|----|---|-----------------------------|-------|----|-----|--|-----------------------------|-------|----|
| 1 | THIS AIN'T MY FIRST RODEO (Columbia 38 73491) | Vern Gosdin | 2 | 11 | 51 | IT WON'T BE ME (Capitol 79338) | Tanya Tucker | 53 | 3 |
| 2 | YOU REALLY HAD ME GOING (Warner Bros. 7-19756) | Holly Dunn | 1 | 12 | 52 | COME ON BACK (Reprise 19564) | Carlene Carter | 62 | 2 |
| 3 | CRAZY IN LOVE (MCA 79067) | Conway Twitty | 7 | 9 | 53 | EVERYTHING HE TOUCHES (Capitol 79192) | Wild Rose | 55 | 4 |
| 4 | THE NIGHT'S TOO LONG (MCA 53859) | Patty Loveless | 9 | 7 | 54 | HONKY-TONK SUNSHINE BAND (Playme PM 715) | Leon Womack | 56 | 6 |
| 5 | YET (Arista AS-2075) | Exile | 8 | 10 | 55 | LET ME BE THE ONE (Overton Lee OLR-143) | Touch Of Country | 48 | 7 |
| 6 | COME NEXT MONDAY (RCA 2667) | K.T. Oslin | 13 | 6 | 56 | ALL THE MAGIC'S GONE (Blair 001) | Jimmy Snyder | 59 | 3 |
| 7 | GHOST IN THIS HOUSE (Columbia 38 73520) | Shenandoah | 14 | 6 | 57 | MOTHER'S OTHER MAN (Mosrite 504-90) | Mark Moseley | 58 | 5 |
| 8 | BACK IN MY YOUNGER DAYS (RCA 2677) | Don Williams | 12 | 8 | 58 | FAMILY TREE (Arista AS-2093) | Lee Roy Parnell | 57 | 4 |
| 9 | MOONSHADOW ROAD (Capitol 79269) | T. Graham Brown | 10 | 9 | 59 | START A LITTLE FIRE TONIGHT (615 1019) | Gary Dale Parker | 60 | 6 |
| 10 | FEED THIS FIRE (Capitol 79189) | Anne Murray | 11 | 12 | 60 | WE'VE GOT IT MADE (Capitol 79343) | Lee Greenwood | DEBUT | |
| 11 | SOMEONE ELSE'S TROUBLE NOW (Warner Bros. 7-19593) | Highway 101 | 15 | 7 | 61 | ME WITHOUT YOU (Door Knob DK89-335) | Debbie Rich | 63 | 6 |
| 12 | NEVER KNEW LONELY (MCA 53892) | Vince Gill | 17 | 6 | 62 | PUT YOUR HEART IN MY HANDS (Ben 81390) | Richard Allen Nix | 67 | 4 |
| 13 | CHASIN' THAT NEON RAINBOW (Arista AS-2095) | Alan Jackson | 20 | 4 | 63 | CADILLAC GRILL (Hal Kat Kountry HKK43068) | Kent Crawford | 66 | 4 |
| 14 | HOME (Epic 34 73447) | Joe Diffie | 5 | 11 | 64 | SHE'S NUMBER ONE (Destiny DRI-001) | Erick Backlund | 65 | 6 |
| 15 | AMERICAN BOY (Capitol 79398) | Eddie Rabbitt | 22 | 6 | 65 | FOR CRYIN' OUT LOUD (Door Knob DK90-355) | Bobby G. Rice | 71 | 4 |
| 16 | PUT SOME DRIVE IN YOUR COUNTRY (Warner Bros. 7-19715) | Travis Tritt | 23 | 4 | 66 | GAME CALLED LOVE (Soundwaves 4840) | Jim Martin | 76 | 2 |
| 17 | WESTERN GIRLS (MCA 79068) | Marty Stuart | 6 | 10 | 67 | FOOLISH PRIDE (OL 145) | Marcy Carr | 70 | 3 |
| 18 | AIN'T NECESSARILY SO (Columbia 38 73518) | Willie Nelson | 24 | 6 | 68 | THE PAIN OF LOVE (Canassee 27937) | Anita Cox | 68 | 5 |
| 19 | WHAT WE REALLY WANT (Columbia 38 73517) | Rosanne Cash | 21 | 6 | 69 | I'M UP FOR GETTIN' DOWN TONIGHT (Eclipse ER-1022) | Harry Deal & The Galaxies | 69 | 4 |
| 20 | WHEN SOMEBODY LOVES YOU (RCA 2663) | Restless Heart | 3 | 11 | 70 | QUIETLY CRAZY (Sundial 178) | Hal Gibson | 72 | 5 |
| 21 | BORDERTOWN (Capitol 79320) | Dan Seals | 28 | 5 | 71 | BE THERE (MRP MRP-90) | Mellanie Ryan | 73 | 3 |
| 22 | HARDIN COUNTY LINE (MCA 79078) | Mark Collie | 25 | 8 | 72 | NO HOMECOMING (Townson 101) | Kimball Win | 74 | 4 |
| 23 | A RING WHERE A RING USED TO BE (Atlantic 3431) | Billy Joe Royal | 26 | 8 | 73 | HUNDRED PROOF WOMAN (Gallery II 2043) | Whiskey Creek | 75 | 3 |
| 24 | WHAT A WAY TO GO (Atlantic 7-87960) | Ray Kennedy | 27 | 5 | 74 | DAMN THESE TEARS (16th Ave/Curb 70445) | Canyon | 78 | 2 |
| 25 | WHEN LOVE COMES CALLIN' (Curb/Capitol 79231) | Sawyer Brown | 29 | 5 | 75 | EVERYBODY'S AFTER (A HAPPY EVER AFTER) (Fraternity 3560) | Angela Christie | 77 | 3 |
| 26 | ROCK 'N' ROLL ANGEL (Mercury 878214) | Kentucky HeadHunters | 33 | 5 | 76 | MEMORIES FOR SALE (Ace Of Diamonds 451990) | Lisa Kay | 79 | 2 |
| 27 | A FEW OLE COUNTRY BOYS (Warner Bros. 7-19586) | Randy Travis & George Jones | 4 | 8 | 77 | YOU'VE GOT TO STAND FOR SOMETHING (RCA 2664) | Aaron Tippin | 86 | 2 |
| 28 | BORN TO BE BLUE (Curb/RCA 2597) | The Judds | 16 | 13 | 78 | BETWEEN PLEASURE AND PAIN (Killer K-130) | Pat Minter | 80 | 4 |
| 29 | NOW THAT WE'RE ALONE (Columbia 38 73569) | Rodney Crowell | 39 | 3 | 79 | THE KING OF COLUMBUS AVENUE (Stop Hunger 1102) | Scott Carter | 81 | 2 |
| 30 | TURN IT ON,TURN IT UP,TURN ME LOOSE (Reprise 19543) | Dwight Yoakam | 43 | 3 | 80 | I DIDN'T SEE YOU WALK AWAY (OL 17) | Sean O'Brien | 82 | 2 |
| 31 | TOO COLD AT HOME (MCA 79054) | Mark Chesnutt | 18 | 14 | 81 | LIKE A HURRICANE (Curb 76840) | Marie | 85 | 2 |
| 32 | HE WAS ON TO SOMETHING (Epic 34 73496) | Ricky Skaggs | 19 | 11 | 82 | THERE YOU GO (Music City USA 124) | Ann Marie | 84 | 2 |
| 33 | DREAMIN' THAT DREAM AGAIN (Door Knob DK90 354) | Andi & The Browns | 35 | 8 | 83 | LOVE LETTER (Atlantic 3524) | Robin Lee | 87 | 2 |
| 34 | FRIENDS IN LOW PLACES (Capitol 79239) | Garth Brooks | 30 | 12 | 84 | I THINK MY MOMMA LOVES YOU (Door Knob 353) | Ricky Lee Jackson | 88 | 2 |
| 35 | PUT YOURSELF IN MY SHOES (RCA 2678-7) | Clint Black | DEBUT | | 85 | STAND YOUR GROUND (Nash-Angeles 82390) | Eddie Reasoner | DEBUT | |
| 36 | LIFE'S LITTLE UPS AND DOWNS (Columbia 38 73587) | Ricky Van Shelton | 46 | 2 | 86 | LOVE IS STRANGE (Reprise 4338) | Kenny Rogers & Dolly Parton | 45 | 11 |
| 37 | DRESSED TO KILL (First American 900730) | Matt Robbins | 42 | 7 | 87 | WHY SHOULD WE TRY ANYMORE (American Image 1-6002) | Eddie Bond | DEBUT | |
| 38 | RIDING FOR THE FALL (American Cowboy 25002) | Chris LeDoux | 41 | 8 | 88 | TWO BEST FRIENDS (New Act 010) | Jerry Raby | DEBUT | |
| 39 | YOU LIE (MCA 79071) | Reba McEntire | 31 | 12 | 89 | I'M GETTING BETTER AT FORGETTING (Axbar AX-6065) | Kenny Dale | 50 | 6 |
| 40 | I'VE COME TO EXPECT IT FROM YOU (MCA 53969) | George Strait | DEBUT | | 90 | THIS IS THE WAY (Castel 107) | Shawn Marie | DEBUT | |
| 41 | THE THINGS YOU LEFT UNDONE (RCA 2644) | Matraca Berg | 32 | 9 | 91 | JUKEBOX IN MY MIND (RCA 2643) | Alabama | 51 | 15 |
| 42 | FOOL SUCH AS I (RCA 2641) | Baillie & The Boys | 34 | 15 | 92 | HIGH STANDARD OF LOVING (Playback 1347) | Peggy Osman | DEBUT | |
| 43 | YOU WIN AGAIN (Columbia 38 73567) | Mary-Chapin Carpenter | 49 | 3 | 93 | FOURTEEN MINUTES OLD (Epic 34 73525) | Doug Stone | 54 | 18 |
| 44 | WHERE CORN DON'T GROW (Epic 34 73519) | Waylon Jennings | 44 | 5 | 94 | BAD TIMES (Killer 132) | Ronnie Russell | DEBUT | |
| 45 | TONIGHT YOUR YELLOW ROSE IS BLUE (T&M 101) | Audrey Huneycutt | 47 | 6 | 95 | MAN TO MAN (Warner/Curb 7-19818) | Hank Williams Jr. | 61 | 10 |
| 46 | DRINKING CHAMPAGNE (MCA 79070) | George Strait | 36 | 13 | 96 | EMPTY SEAT BESIDE ME (Tried & True TT 2226) | Chris Wall | 64 | 6 |
| 47 | COWBOY LOGIC (Warner Bros. 7-19724) | Michael Martin Murphey | 37 | 9 | 97 | MISSING MISSISSIPPI (LiL Bill LB-113) | Ronnie Klein | 83 | 4 |
| 48 | THINGS ARE TOUGH ALL OVER (Epic 34 73521) | Shelby Lynne | 52 | 4 | 98 | MISSISSIPPI'S BURNIN' TONIGHT (Evergreen EV-1125) | Sammy Sadler | 69 | 9 |
| 49 | ZYDECO LADY (Capital 79191) | Eddy Raven | 38 | 7 | 99 | CAN I COME BACK TO YOU (Door Knob DK90-351) | Perry LaPointe | 90 | 10 |
| 50 | PRECIOUS THING (MCA 79051) | Steve Warner | 40 | 16 | 100 | WOMAN'S INTUITION (Arista 2090) | Michelle Wright | 91 | 5 |

COUNTRY MUSIC

Country Column

BY KIMMY WIX

TOURING FOR SKAGGS A FAMILY AFFAIR:

Balancing the duties of fatherhood and a career in country music can sometimes be quite trying, but Ricky Skaggs has managed to stir a palatable blend of both. The 36-year old Grammy award winner and father of four has maintained his most rigorous summer concert schedule to date. Throughout the tour, Skaggs was accompanied by his children, ranging in ages from one to twelve.

"My band and crew call me Mr. Mom," says Skaggs. "Usually you read a story about Tanya (Tucker) or Reba (McEntire) on the road with their kids, but some of us guys travel with them too."

Although the concert stops seem like second nature to Ricky, his children had the summer vacation of their life. Every town brought a new experience, usually in the form of an amusement park or state fair. "They rode one of the top ten roller coasters in the country at Worlds of Fun in Kansas City, saw the rodeo in Cheyenne and have hit the midways at the Montana and South Dakota State Fairs," Skaggs says. "Seriously, it's important for me to be with my kids. I disagree with the philosophy of quality time over quantity. I've always believed the quality will come with quantity, which is why I chose to bring them out on the road with me."

Skaggs is a 20-year veteran of the road and began touring at the age of 15 when he and the late Keith Whitley joined Ralph Stanley's Clinch Mountain Boys. Such early experiences and tastes of the road helped him adjust to the travel demands when his career skyrocketed in 1981.

"It was a real thrill to be touring with one of my idols, and people 30-40 years my senior," explains Skaggs. "That was real different because you picked up on all the road talk real quick. Eat before you get hungry, take a shower before you get dirty, sleep before you get tired—because you may not get a chance to later. Always be ahead of the game. That was drilled into us. Although my children view the traveling as a summer vacation, I think they also pick up on the hours of preparation and hard work that goes into each performance. I hope they learn to stay ahead of the game, so to speak, set goals and work towards achieving them."

Skaggs has recently embarked on a major market tour with Reba McEntire with concert stops in Pittsburg, Detroit,

Dayton and Toledo. Fifteen cities later, Skaggs and his crew will fly to Japan for an appearance at the "Country Gold Festival" in Kumamoto. This stop will mark his first concert performance in the orient as a solo artist. After returning from the orient, Skaggs will begin screening material for his forthcoming album and resume his tour schedule with The Statler Brothers.



Randy Owen & Gov. Guy Hunt (photo credit: Don Putnam)

ALABAMA'S RANDY OWEN PLAYS HOST IN HONOR OF GOVERNOR: Old friends Gov. Guy Hunt and Randy Owen, lead singer of country music's group of the decade Alabama, joined each other once again during a recent fund raiser on Oct. 17th, and this time, Governor Hunt was the guest of honor.

Both Owen and wife Kelly actually hosted the Barn Dance fundraiser for Gov. Hunt at their farm on Lookout Mountain just outside Fort Payne, Alabama. Owen stated that the reason he volunteered to host the event was because he and Kelly wanted to keep the best man in office.

"I'm honored to have members of the group (Alabama) as friends," comments Gov. Hunt. "Randy, Teddy, Jeff and Mark have done so much to place the state of Alabama on the map. They care about Alabama and her heritage. Every Alabamian should be proud of them."

Governor Hunt has appeared on stage with Alabama at three June Jams, a charity event hosted annually by the group. Last year more than 61,000 people attended raising more than \$1,000,000. The group also sang at Gov. Hunt's inauguration four years ago.

It is a sense of roots, this sense of belonging that, in the final analysis, gives the music of Alabama its special credibility and enables it to transcend geographic boundaries. With everything the band does, musically or otherwise, there is always a special sense of purpose and deliberation that goes much deeper than the merely practical.



HOT NEWCOMER, RCA RECORDING ARTIST AARON TIPPIN, recently played a standing room only showcase in Nashville. Tippin's current single, "You've Got To Stand For Something," is his first release from his RCA debut LP *Stand For Something*. Pictured at the showcase from (l to r) are: Jack Weston, vice president/general manager, RCA Nashville; Tippin; Narvel Blackstock and Trey Turner of Starstruck Entertainment, Tippin's management.

COUNTRY ALBUMS

Nov. 10, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

| #1 ALBUM: | | | TO WATCH: |
|--------------|--|---|--------------------|
| Garth Brooks |  |  | EMMYLOU HARRIS #37 |
| 1 | NO FENCES (Capitol 93866) | Garth Brooks | 1 8 |
| 2 | HEROES & FRIENDS (Warner Bros. 26310) | Randy Travis | 2 6 |
| 3 | RUMOR HAS IT (MCA 10016) | Reba McEntire | 3 8 |
| 4 | KILLIN' TIME (RCA 9668) | Clint Black | 4 76 |
| 5 | WHEN I CALL YOUR NAME (MCA 42321) | Vince Gill | 7 27 |
| 6 | PICKIN' ON NASHVILLE (Mercury 838744) | Kentucky HeadHunters | 6 49 |
| 7 | GREATEST HITS (RCA 2277) | Keith Whitley | 5 11 |
| 8 | A COLLECTION OF HITS (Mercury 842330) | Kathy Mattea | 8 10 |
| 9 | LIVIN' IT UP (MCA 6415) | George Strait | 9 23 |
| 10 | RICKY VAN SHELTON III (Columbia 45250) | Ricky Van Shelton | 10 39 |
| 11 | GARTH BROOKS (Capitol 90897) | Garth Brooks | 11 64 |
| 12 | HERE IN THE REAL WORLD (Arista 8623) | Alan Jackson | 12 34 |
| 13 | LOVE CAN BUILD A BRIDGE (Curb/RCA 2070) | The Judds | 14 7 |
| 14 | I FELL IN LOVE (Reprise 26139) | Carlene Carter | 16 9 |
| 15 | COUNTRY CLUB (Warner Bros 26094) | Travis Tritt | 15 31 |
| 16 | EXTRA MILE (Columbia 45490) | Shenandoah | 17 21 |
| 17 | LEAVE THE LIGHT ON (RCA 9594) | Lorrie Morgan | 18 65 |
| 18 | PASS IT ON (RCA 2108) | Alabama | 13 21 |
| 19 | LOVE IS STRANGE (Reprise 26289) | Kenny Rogers | 20 6 |
| 20 | TOO COLD AT HOME (MCA 10032) | Mark Chesnut | 35 3 |
| 21 | THE EAGLE (Epic 46104) | Waylon Jennings | 21 15 |
| 22 | AMERICA (THE WAY I SEE IT) (Warner Bros. 9-26453) | Hank Williams Jr. | 28 2 |
| 23 | 10 YEARS OF GREATEST HITS (Columbia 45409) | Vern Gosdin | 23 11 |
| 24 | DOUG STONE (Epic 45303) | Doug Stone | 19 28 |
| 25 | TEXAS TORNADOS (Reprise 9-26251) | Texas Tornados | 22 12 |
| 26 | ON DOWN THE LINE (MCA 6401) | Patty Loveless | 24 23 |
| 27 | HILLBILLY ROCK (MCA 42312) | Marty Stuart | 25 27 |
| 28 | YOU OUGHTA BE HERE WITH ME (Epic 46028) | George Jones | 26 9 |
| 29 | GREATEST HITS (Warner Bros. 26253) | Highway 101 | 31 6 |
| 30 | HIGHWAYMAN 2 (Columbia 45240) | Waylon, Willie, Johnny & Kris | 29 35 |
| 31 | SHOOTING STRAIGHT IN THE DARK (Columbia 46077) | Mary-Chapin Carpenter | 38 2 |
| 32 | NO HOLDIN' BACK (Warner Bros 25988) | Randy Travis | 27 54 |
| 33 | A THOUSAND WINDING ROADS (Epic ET 46047) | Joe Diffie | 46 4 |
| 34 | BORN FOR TROUBLE (Columbia 45492) | Willie Nelson | 41 2 |
| 35 | TOUGH ALL OVER (Epic 46066) | Shelby Lynne | 30 13 |
| 36 | 12 GREATEST HITS (MCA 12) | Patsy Cline | 36 28 |
| 37 | BRAND NEW DANCE (Warner Bros. 4-26309) | Emmylou Harris | 64 2 |
| 38 | OUT OF THE SHADOWS (Atlantic 7-82104) | Billy Joe Royal | 37 17 |
| 39 | SIMPLE MAN (Epic 45316) | Charlie Daniels Band | 32 49 |
| 40 | COWBOY SONGS (Warner Bros. 26308) | Michael Martin Murphey | 45 9 |
| 41 | NECK AND NECK (Columbia 45307) | Chet Atkins/Mark Knopfler | DEBUT |
| 42 | ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877) | k.d. lang | 34 38 |
| 43 | LONE WOLF (Warner Bros/Curb 26090) | Hank Williams Jr. | 33 37 |
| 44 | ALWAYS AND FOREVER (Warner Bros 25568) | Randy Travis | 47 27 |
| 45 | INTERIORS (Columbia 46079) | Rosanne Cash | DEBUT |
| 46 | GREATEST HITS (Capitol 94259) | Sawyer Brown | 51 6 |
| 47 | YOU WILL (Capitol 94102) | Anne Murray | 48 9 |
| 48 | GREATEST HITS (Curb/RCA 8318) | The Judds | 50 27 |
| 49 | THE LIGHTS OF HOME (RCA 2114) | Baillie & The Boys | 52 20 |
| 50 | CRAZY IN LOVE (MCA 10027) | Conway Twitty | 56 5 |
| 51 | FAST MOVIN' TRAIN (RCA 9961) | Restless Heart | 39 39 |
| 52 | WILLOW IN THE WIND (Mercury 836950) | Kathy Mattea | 49 77 |
| 53 | BLUE JUNGLE (Curb 77313) | Merle Haggard | 43 17 |
| 54 | LYING TO THE MOON (RCA 2066) | Matraca Berg | 61 2 |
| 55 | HEART FULL OF LOVE (Warner Bros 26173) | Holly Dunn | 54 21 |
| 56 | PIRATES OF THE MISSISSIPPI (Capitol 94389) | Pirates Of The Mississippi | 44 12 |
| 57 | TENNESSEE WOMAN (Capitol 91821) | Tanya Tucker | 42 26 |
| 58 | KEYS TO THE HIGHWAY (Columbia 45242) | Rodney Crowell | 57 49 |
| 59 | TIM RYAN (Epic 45270) | Tim Ryan | 58 3 |
| 60 | WHITE LIMOZEEN (Columbia 44384) | Dolly Parton | 62 71 |
| 61 | DUET (Reprise 25791) | Emmylou Harris | 40 12 |
| 62 | GREATEST HITS III (Warner Bros/Curb 25834) | Hank Williams Jr. | 53 88 |
| 63 | MUSIC, MEMORIES AND YOU (Mercury 842518) | The Statler Brothers | 60 13 |
| 64 | GEORGE STRAIT'S GREATEST HITS (MCA 5567) | George Strait | 71 5 |
| 65 | NO NONSENSE (Capitol 494426) | Barbara Mandrell | 67 5 |
| 66 | GREATEST HITS (RCA 7170) | Alabama | 59 27 |
| 67 | PAGES OF LIFE (MCA/Curb 9479) | Desert Rose Band | 68 40 |
| 68 | GREATEST HITS, VOL II (MCA 42035) | George Strait | 63 13 |
| 69 | HARDIN COUNTY LINE (MCA 42333) | Mark Collie | 74 19 |
| 70 | STATE OF THE HEART (Columbia 44228) | Mary-Chapin Carpenter | 55 47 |
| 71 | THE ROAD NOT TAKEN (Columbia 44468) | Shenandoah | 73 81 |
| 72 | SOWIN' LOVE (RCA 9717) | Paul Overstreet | 65 38 |
| 73 | THE REST OF THE DREAM (MCA 6407) | Nitty Gritty Dirt Band | 75 15 |
| 74 | TELL ME WHY (Curb 77251) | Jann Browne | 70 27 |
| 75 | WILD EYED DREAM (Columbia 40602) | Ricky Van Shelton | 72 13 |

Most Added Singles

(Singles receiving the most new adds this week)

1. CLINT BLACK—"Put Yourself In My Shoes"—RCA
2. GEORGE STRAIT—"I've Come To Expect It From You"—MCA
3. LEE GREENWOOD—"We've Got It Made"—Capitol

Most Active Singles

(Singles receiving the most reports this week)

1. SHENANDOAH—"Ghost In This House"—Columbia
2. HIGHWAY 101—"Someone Else's Trouble Now"—Warner Bros.
3. ALAN JACKSON—"Chasin' That Neon Rainbow"—Arista

Most Conversions

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

1. CLINT BLACK—"Put Yourself In My Shoes"—RCA
2. RICKY VAN SHELTON—"Life's Little Ups And Downs"—Columbia
3. DWIGHT YOAKAM—"Turn It On, Turn It Up, Turn Me Loose"—Reprise

Hot Phones

(Singles receiving the most requests)

1. RAY KENNEDY—"What A Way To Go"—Atlantic
2. K.T. OSLIN—"Come Next Monday"—RCA
3. ALAN JACKSON—"Chasin' That Neon Rainbow"—Arista

■ COUNTRY HOT CUTS

1. DOUG STONE: "We Always Agree On Love" *Doug Stone* (Epic)
2. GARTH BROOKS: "Two Of A Kind" *No Fences* (Capitol)
3. ALABAMA: "Moonlight Lounge" *Pass It On Down* (RCA)
4. SHELBY LYNNE: "What About The Love We Made" *Tough All Over* (Epic)
5. SHENANDOAH: "She's A Natural" *Extra Mile* (Columbia)

■ TOP 10 SINGLES-10 YEARS AGO

1. ANNE MURRAY: "Could I Have This Dance" (Capitol)
2. GEORGE JONES: "I'm Not Ready Yet" (Epic)
3. WILLIE NELSON: "On The Road Again" (Columbia)
4. TANYA TUCKER: "Pecos Promenade" (MCA)
5. HANK WILLIAMS, JR.: "Old Habits" (Elektra/Curb)
6. JERRY LEE LEWIS: "Over The Rainbow" (Elektra)
7. CRYSTAL GAYLE: "If You Ever Change Your Mind" (Columbia)
8. MEL TILLIS & THE STATE SIDERS: "Steppin' Out" (Elektra)
9. RONNIE MILSAP: "Smoky Mountain Rain" (RCA)
10. JOHN CONLEE: "She Can't Say That Anymore" (MCA)



During a press conference held by the Area Chamber of Commerce in Taylorsville, North Carolina, Harry Deal & The Galaxies were honored for their debut onto the *Cash Box* Top 100 Country Singles Chart. The single entitled "I'm Up For Gettin' Down Tonight" debuted at #78 and is currently at #69. Pictured from (l-r) are: Raford Thomas, Chamber of Commerce president; David Deal; Harry Deal; Geneva Deal; Ray Chapman, Taylorsville mayor; and W.E. DeJarnet, Stony Point, North Carolina mayor. Taylorsville is mentioned in the opening line of the song.

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INDIE INSIGHT



Scott Carter

FROM OUT OF THE STUDIO AND RADIO BOUNDS recording artist Scott Carter. After recently completing his Stop Hunger Records debut project entitled *Feed The Children*, Carter launches his current single release to radio. "King Of Columbus Avenue" reflects Carter's soothing vocals and ability to sing lyrics with emotion and heart-derived sincerity.

In addition to his first single serving as an introduction to what's sure to be a very successful and long-lasting musical career, the cut also presents lyrics that contain the recipe for from-the-heart/to-the-heart country music, and Carter uses that recipe to the ultimate, thus delivering only one of a many potential chart movers.

His *Feed The Children* LP results in a package of tunes crafted by some of Nashville's legendary songwriters. There's Hurt, Haspel & Simon of Alabama fame who penned "Love In The First Degree," Mitch Johnson of the Loretta Lynn Publishing Group, Henry Smiley with Opryland USA, Mark & Cindy Larson of the pop-rock culture and a fresh new writer Matt McPherson, who makes his debut with a host of highly-acclaimed tunesmiths.

In addition to Carter's *Feed The Children* LP, produced by Robert Metzgar, delivering those tunes which shed the positive and negative twists of love, the package also presents various issues of importance, including cuts such as "Love-Starved Heart," "Everyday Heroes" and the title cut, all of which create a strong sense of lyrical depth and bring to surface various world-wide misfortunes. However, it's Carter who brings these lyrics to life through music and opens the door to an audience—inviting them into the lives of characters and battling emotions.

UP AND COMING

Nov. 10, 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 Cleghorn |
| 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 |

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INDIE SINGLE RELEASE

J.R.: "I Wish You Could Have Known Me When I Still Had A Heart"
(Southern Tracks STCD-0015)

Producer: J.R. Cobb

Writer: J.R. Cobb

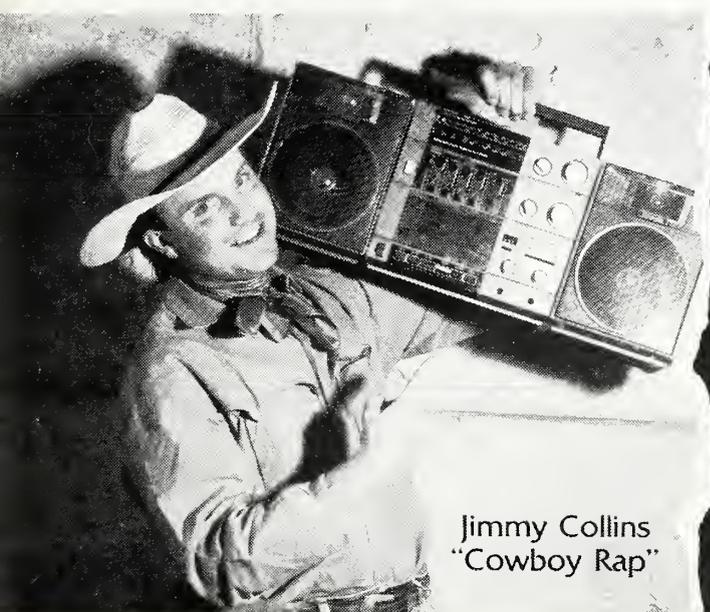
His voice and heart-felt delivery alone is enough to carry this release off, but with lyrics that are as warm as J.R.'s gravelly vocals and a moving piano performance backing up the voice, this ballad creates shining results of what country music is all about—a well-rounded artist who has the ability to write, sing and produce material that's simple, honest and quilts reality with pain-taken stitches.

BEAU DEAN: "Riverside" (Overton Lee OLR-149A)

CINDI CAIN: "Once The Magic's Gone" (Golden Eagle CDN-112)

GEORGE ROBERSON: "In My Dreams & In My Mind" (The Buck Creek U-28371M)

PAT MURPHY: "The Gold In This Ring" (Overton Lee OLR-148A)



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■ SINGLE RELEASES

□ **SOUTHERN PACIFIC:** "Memphis Queen" (Warner Bros. 7-19518)

Producers: Southern Pacific/Jim Ed Norman

Writers: John McFee/Kurt Howell

Spicy guitar licks and rings of the cymbals set up a quick-catchy tempo and open the door for lyrics to suggest the possibility of the Memphis Queen's presence still existing, even though she drifted out of the picture sometime ago. But what is it that still exists...an occasional glimpse of a long-departed ship called the Memphis Queen or simply the memories of a lost love? Southern Pacific tells this story with high-level energy and a blend of harmony that's truly divine.

□ **DeWAYNE PHILLIPS:** "I Don't Want To Know Your Name" (Warner Bros. 7-19519)

Producers: Glen Pace/DeWayne Phillips

Writer: Michael Smotherman

At age nine, his talents were discovered by George Jones and after bringing 20 years of experience to surface, the name and ability of DeWayne Phillips is prepared to soar. His Warner Bros. debut release brings this long-time credibility to life as Phillips whips out commanding tenor vocals in delivering lyrics about the meeting *and* departure of two lovers. "I Don't Want To Know Your Name" spills out a contemporary recipe for country music with Phillips adding the winning ingredients. Successful vocal attempts and a wailing saxophone bring it all home and brings Phillips into what should be a sparkling addition to radio.

□ **FOSTER & LLOYD:** "Can't Have Nothin'" (RCA 2635-2)

Producers: Josh Leo/Radney Foster/Bill Lloyd

Writers: Radney Foster/Bill Lloyd

Honky-tonk swing and hillbilly rock slaps this tune in the face as Foster & Lloyd slap out rich vocals, uncomparable harmony and on-edge-humorous lyrics which describe life's day-to-day mishaps. "Can't Have Nothin'," which sparks from Foster & Lloyd's new *Version Of Truth* LP, unleashes a happy-snappy tempo in addition to a traditional ensemble that could stand alone.

■ ALBUM RELEASE

□ **K.T. OSLIN:** *Love In A Small Town* (RCA 2365-4-R)



Perhaps tagging K.T. Oslin's latest album as strictly "country" would be a bit out of bounds. In fact, the new *Love In A Small Town* LP best reveals Oslin's ability to cater to every facet of music—including country, adult contemporary and rhythm & blues. *Love In A Small Town*, produced by a stellar line-up including Josh Leo, Oslin, Michael Lee, Barry Beckett, Joe Scaife and Jim Cotton, unleashes a fascinating storybook set to music, with reality beaming from each and every cut. Oslin's "Come Next Monday" single, which sparks her first release from the project, immediately garnered her much recognition and has already launched her back into an extremely high performance level. As always, her contributing lyrics paint vivid pictures and come to life with depth and vision as in "Mary And Wil-

lie," a tune which focuses on two individual's search for the perfect love, "Momma Was A Dancer" and the humorous "Cornell Crawford," the fist Oslin-penned song ever. With gutsy-driving vocals aimed toward the listener's heart, Oslin spills her deepest emotions into "Still On My Mind," and barrels out a soulful swing in "You Call Everybody Darling." With excellent instrumentation and a live-performance atmosphere, *Love In A Small Town* proves to be a "big city" of top-notch material.

■ CALENDAR OF EVENTS

COMING UP:

COUNTRY RECORDING ARTISTS Reba McEntire and Travis Tritt are among many celebrities who will be appearing at Nashville's Massey Auditorium at Belmont College on Monday November 5.

The evening consists of a 6:30 PM Celebrity Basketball Game at Belmont's Striplin Gym. Players will include Vince Gill, Garth Brooks, Travis Tritt, Foster & Lloyd, and many more. Reba McEntire and Patty Loveless are scheduled as "honorary coaches." Following the celebrity game, there will be a special concert featuring MCA Records' Vince Gill, which begins at 9:00 PM. Who knows who just might join him on stage? The show is part of a benefit event of which Gill has helped organize for Belmont athletic and music scholarships.

BACK IN TIME:

NOVEMBER 5—Roy Rogers born (1911), Roy Horton born (1914), Gram Parsons born (1946) and Johnny Horton died (1960)

NOVEMBER 6—Stonewall Jackson born (1932), Guy Clark born (1941) and Tex Ritter elected to the Country Music Hall of Fame (1964)

NOVEMBER 7—Archie Cambell born (1914) and A.P. Carter died (1960)

NOVEMBER 8—Scotty Wiseman born (1909) and Patti Page born (1927)

NOVEMBER 9—George D. Hay born (1895), George Jones's first chart appearance with "Why, Baby, Why" (1955) and Roy Acuff became the first living member of the Country Music Hall of Fame (1962)

NOVEMBER 10—Paul Cohen born (1910), Happy Birthday Donna Fargo (1949) and David "Stringbean" Akerman and wife were murdered (1973)

NOVEMBER 11—Narvel Felts born (1938) and John Liar died (1985)



DWIGHT YOAKAM TAKES A BREAK from the recording sessions for his latest Reprise album, *If There Was A Way*. His first album of all new material in two years, the disc was produced by Yoakam's longtime collaborator, Pete Anderson (right), at Capitol Records recording studio in Los Angeles. *If There Was A Way*, which contains his current single release, "Turn It On, Turn It Up, Turn Me Loose," was just released less than a week ago.

AMOA 1989-90 Award Winners Announced

CHICAGO—The winners of the 1989-90 AMOA Jukebox, Games and Cigarette Vending awards were announced at the AMOA Awards show and banquet, which took place Oct. 26 in the Grand Ballroom of the Hyatt Regency in New Orleans, during the association's international exposition (10/25-27).

The Jukebox Pop Record of the Year honors went to "Black Velvet" by Alannah Myles on the Atlantic label. Myles also received this year's Jukebox Rising Star award in the female category. Other "rising star" award winners were country star Clint Black, in the male category, and the Kentucky Headhunters in the group category.

Milli Vanilli's "Blame It On The Rain" (Arista) won for Jukebox R&B Record of the Year and "Just A Matter of Time" by Randy Travis (Warner Bros.) received Jukebox Country Record of the Year honors.

In recognition of the widespread growth of CD jukeboxes, a new category called Jukebox CD of the Year was added to the awards roster.

Paula Abdul's *Forever Your Girl* (Virgin) won for both pop and r&b jukebox CD of the year. Hank Williams, Jr.'s *Greatest Hits III* (Warner/Curb) won the Jukebox Country CD of the Year award.

Winners of the AMOA Games Awards were: Konami's *Teenage Mutant Ninja Turtles* (most played video game-dedicated); Williams' *Whirlwind* (most played pinball game); Capcom's *Final Fight* (most played conversion kit); Williams' *Smash TV* (most innovative game); Grayhound Electronics' *Grayhound Basketball* (most popular other game); Arachnid's *English Mark Darts* (most played dart game); Valley Recreation's *Cougar ZD-4* (most played pool table); and Rowe's *CD 100 LaserStar* (most played jukebox).

Winner of the AMOA Cigarette Vending Machine Promotion Award was RJR Sales.

The awards were voted on by AMOA members. The winners in the jukebox and games category reflect the top revenue producers during the period of June 1, 1989 through May

31, 1990.

Legends Awards

The AMOA Jukebox Legends awards acknowledge artists for their lifetime contributions to the success of the jukebox industry. This year's inductees into the jukebox legends Hall of Fame included Kenny Rogers, the Everly Brothers, The Commodores and the late Patsy Cline. Among previous inductees are: Dionne Warwick, Tammy Wynette, Frankie Valli, Elvis Presley, Roy Orbison, Bill Medley, Johnny Cash, Ben E. King, Bobby Vinton, Conway Twitty, Buck Owens and Colonel Tom Parker.

The entertainment portion of the Awards Show was outstanding. The music represented a perfect blend of material ranging from contemporary to tunes from the past three decades, with many of the hits being performed by the original artists. Peter Noone, formerly of Herman's Hermits and currently host of VH1's popular *My Generation*, emceed the show and also opened the bill with a terrific performance of vintage Her-

mits tunes that immediately warmed up the audience. The Commodores stepped up the pace with a brilliant rendering from their long list of hits, which had the crowd on its feet responding vocally and applauding wildly. Country artist Travis Tritt, a "rising star" nominee whose debut singles "Country Club" and "I'm Gonna Be Somebody" (Warner Bros.) made it to the top of the charts, captivated the audience with his delivery. The Texas Tornados, a new group (which includes past JB award winner Freddy Fender), kept the momentum going with their unique style that blends country with a bit of Latin beat and a large portion of exciting delivery. The Everly Brothers, recognized as the most influential duo in the history of recorded music, closed the bill with a splendid performance of such familiar hits as "Bye Bye Love" (which sold over two million records in 1957), "Wake Up Little Susie" and others that generated another sing-along response from the audience. This year's show was the most outstanding in recent years.



Kenny Rogers



Travis Tritt



The Commodores



Peter Noone



The Everly Brothers

(Ed Note: The following statement was submitted by Gilbert G. Pollock, president of Premier Technology of Bensenville, Illinois, and is being reproduced in its entirety for the benefit of our readers).

SOME WEEKS AGO, I attended the championship match for a month-long pinball tournament in New York City.

It was at a bar called Max. Fish in the Lower East Side of Manhattan; a location selected by International Flipper Pinball Assn. (IFPA) tournament director Steve Epstein and noted pinball enthusiast Lou Perfidio as the site for the first in a planned series of bar championships in the New York Metropolitan region.

This location has become quite a hot nightspot for downtown New Yorkers since it opened about a year ago. In the beginning, there was a Williams *Police Force* positioned prominently near the front window; in subsequent months, the operator added another machine, then another. For this competition, five machines were placed on location. Clearly, pinball has become a fixture at this bar, taking its place among the local art and colorful characters that decorate the space and give Max. Fish its singular character. This is the kind of place that's ready-made for leagues and tournaments the IFPA is organizing.

"Fish Flip," as the tournament was called, was the first of its kind and I found the results of this month-long experiment invaluable—such variables as game time, game configuration, number of balls per game and number of qualifying players in an IFPA-sanctioned event had never been formally gauged.

Just a few key ingredients were needed to make this tournament a success, and should be looked upon as standard procedure for operators interested in joining the IFPA's league play program. First, Steve and Lou found a location that was sure to attract competitors and they had a good cross-section of machines placed there for them. Secondly, they attached a charitable foundation as a benefactor of the event. And, last but not least, either Steve, Lou or an employee of the bar was there to encourage play and remedy any mechanical problems that developed during the competition. (I'm proud to report that the few problems that occurred during the competition were nothing but ball hangups easily loosened—and that didn't happen at all during the finals).

Steve and Lou told me that they would never have attempted this

long-term tournament if all four manufacturers had not been represented with at least one machine. As it turned out, the players at Max. Fish had their favorites, but including all four of the pin-makers in the event proved to be no problem. There were five games on which players competed. Williams' *Whirlwind* and *Diner*; Bally's *Pool Sharks*; Data East's *Back To The Future* and my company's *Vegas*.

During the "Fish Flip," cashbox takes increased by \$100 per game per week. Of course, players that were keen on winning the competition played frequently over the course of the event. But more importantly, even customers that were not entering the contest had their interest piqued by the presence of the five machines in their local bar/art gallery.

The operator who runs the location donated \$1,000 to a local charity, Tent City, a non-profit organization that serves as an advocacy group for the homeless of New York City. Any civic-minded contestant couldn't feel bad about paying a \$5 entrance fee to compete, since all proceeds were donated to this group.

Beyond the local tie-ins to the competition, "Fish Flip" had a national purse attached to it. The first place finisher, Joseph "Jelly" Cartagena, received an all-expense paid trip to Pin Expo '90 in Chicago. Second to fifth place winners received pinball promotional paraphernalia from Williams and Midway as well as styrene backglass art from Gottlieb. Included in the package for the top four finishers were gift certificates to Steve's location, The Broadway Arcade, and trophies fashioned from pinballs and flippers.

The question has been put to me and other members of the IFPA just how to attract players and standardize pinball rules once you have a league structure in place. In short, after observing "Fish Flip," I think a lot of questions remain unanswered, but it was a good start. Personally, I think the final eliminations lasted too long—but these things have to be sorted out before the international championship slated for March of next year.

Operators, the place where rules and tournament procedures will be sorted out is at your location. We need your input if we are to streamline the rules and regulations of the sport of pinball. Get started with league or tournament play today!



Gilbert G. Pollock

Jim Trucano Is New AMOA Prexy; Officers, VPs, Directors Also Named

CHICAGO—Jim Trucano of Collins Music Co. in North Charleston, South Carolina, officially took office as the 1990-91 president of the Amusement & Music Operators Assn. (AMOA) at AMOA Expo '90 in New Orleans. During the past year he served as AMOA first vice president as well as chairman of AMOA's Expo planning committee.

Trucano was elected president at the association's 1990 winter board meeting, with his term officially starting on Oct. 27. He succeeds Jack Kerner, president of Melo-Tone Vending in Somerville, Massachusetts.

Other elected officials for the 1990-91 term of office are: Eugene Urso (Madison Coin Machine Co.), first vice president; Craig Johnson (Tataka), treasurer; and R.A. Green III



Jim Trucano

(Rosemary Coin Machines), secretary.

Also taking office are three AMOA vice presidents who have each been elected for a three-year term. They are: Jerry Derrick (Derrick Music Co.), Don Hesch (A.H. Entertainers) and Jim Stansfield (Jim Stansfield Vending).

In addition, ten new directors were elected to the board for a three-year term.

Data East Offers Parts Package

CHICAGO—Commencing with shipment of the newly introduced *Simpsons* pinball machine, Data East Pinball, Inc. of Melrose Park, Illinois, will include a free parts package with every game purchased. Rather than the usual fuses and light bulbs, the new package will include a wide variety of mechanical and electrical components.

According to the factory, these parts are not being provided for immediate use (since they do not anticipate problems with their equip-

ment), but as an accommodation for operators in the event of any failures that might occur over a long period of time.

This special parts package is installed, sealed and serial numbered and can be found on the inside of the cabinet.

Further information may be obtained through factory distributors or by contacting Data East Pinball, Inc. at 1990 Janice Ave., Melrose Park, IL 60160.

Williams' Hit The Ice

WHETHER YOU'RE A HOCKEY FAN OR NOT, you will enjoy the new video game from Williams called *Hit The Ice*, which is based on this popular sport and features all of the related excitement spectators experience when they go out to the stadium. There are body slams, blazing shots, spintangling checks and all of the confrontations between players that you expect to see at a game; along with artful skating, of course.

This game offers fast-paced action plus a special brand of humor, as players pick their teams from the roster of internationally renowned Video Hockey League (tm) All-Stars led by the likes of "Gunner" Hall, one of the few surviving VHL goalies who refuses to wear a mask, but can still catch a bullet in his teeth nine out of ten times; or Phil Bunger, known as "Das Wild Man" because he's an animal both on and off the ice. Besides not bathing often, Bunger hunts Black Bear in his native Bavarian Woods armed only with a hockey stick!

Referee "Smitty" Larson always has his hands full when players maneuver their on-screen athletes via the 8-way joystick, shoot/check button and pass/save button controls. And it doesn't get any easier after the between period locker room intermissions and playing tips, when players

purchase a special "Power Drink" (tm) that energizes these VHL skaters for the type of frenetic acrobatics that have to be performed.

Everyone knows there's much more to hockey than scoring a goal, so you've got fog horn blasts, wailing sirens and organ music to accompany all of the other action; and the continuous buy-in to keep things going. *Hit The Ice* offers operator adjustable game difficulty settings to encourage tournament or league competition.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.



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

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