BABY'S GOTTEN GOOD AT GOODBYE
Tony Martin
Troy Martin
Co-Heart Music, Inc.
Muy Bueno Music

A BETTER LOVE NEXT TIME
Johnny Christopher
Bobby Wood
Music

BEYOND THOSE YEARS
Eddi Sezer

BIG DREAMS IN A SMALL TOWN
Van Stephenson

BURNIN' OLD MEMORIES
Gene Nelson
Paul Nelson
Believe Or Not Music
Screen Gems-EMI Music, Inc.

CALL ON ME
Gary Scoggs
Irving Music, Inc.

CATHY'S CLOWN
Don Everly
Acuff-Rose Music, Inc.

THE CHURCH ON CUMBERLAND ROAD
Bob DiPiero
John Scott Sherrill
American Made Music
Little Big Town Music
Old Wolf Music

COME AS YOU WERE
Paul Craft
Dropkick Music

DON'T TOSS US AWAY
Bryan MacLean
Lionrith Music

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DOWN THAT ROAD TONIGHT
Josh Leo
Wendy Waldman
Moon and Stars Music
Mopage Music
Screen Gems-EMI Music, Inc.
Warner/Elektra/Asylum Music, Inc.

FAIR SHARE
Bill Lloyd
Careers Music, Inc.

FINDERS ARE KEEPERS
Hank Williams, Jr.
Bocephus Music, Inc.

FROM A JACK TO A KING **
Ned Miller
Jamie Music Publishing Co.

FROM THE WORD GO
Michael Garvin
Chris Waters
Tree Publishing Co., Inc.

GIVE ME HIS LAST CHANCE
Lionel Cartwright
Long Run Music
Silverline Music, Inc.

HEARTBREAK HILL
Paul Kennerley
Irving Music, Inc.

HEAVEN ONLY KNOWS
Paul Kennerley
Irving Music, Inc.

HIGH COTTON
Scott Anders
Roger Murrah
Shobi Music, Inc.

HOLD ON (A LITTLE LONGER)
Randy Hart
Steve Wariner
Steve Wariner Music, Inc.

ANTS IN MY POCKET
Boudleaux Bryant
Felice Bryant

HONEY I DARE YOU
Dale Gibson
Craig Karp
Dunn

DON'T WANT TO SPOIL THE PARTY
John Lennon
Paul McCartney

I DON'T WANT YOU (I'M NOT HAVING YOU)
Dwight Yoakam
Coal Dust West Music

I'VE BEEN LOVED BY THE BEST
Paul Harrison
Careers Music, Inc.

IF YOU DON'T WANT ME
Kerry Chater
Danny Mayo

I'M A WOMAN \ *
Tillman Franks
John Horton

I'M NO STRANGER TO THE RAIN
Sonny Curtis
Ron Holland
Tree Publishing Co., Inc.

I'VE BEEN LOVED BY THE BEST
Paul Harrison
Careers Music, Inc.

IF I HAD YOU
Kerry Chater
Danny Mayo

I'M A WOMAN \ *
Tillman Franks
John Horton

COME AS YOU WERE
Paul Craft
Dropkick Music

DON'T TOSS US AWAY
Bryan MacLean
Lionrith Music

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DONT YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.

DON'T YOU EVER GET TIRED (OF HURTING ME)
Hank Cochran
Tree Publishing Co., Inc.
Publishers Of The Year's Most Performed Songs

LET ME TELL YOU ABOUT LOVE
Paul Kennerley
Brick Hthouse Music
Irving Music, Inc.

LIFE AS WE KNEW IT
Walter Carter
Fred Keller
Silverline Music, Inc.

THE LONELY SIDE OF LOVE
Kostas
Blue Fire Music
Songs Of Polygram International, Inc.

LOVE HAS NO RIGHT
Randy Scruggs
Jagged Edge Pub. Co.

LOVE HELPS THOSE
Paul Overstreet
Scarlet Moon Music

LOVE OUT LOUD
Thom Schuyler
Bethlehem Music
Screen Gems-EMI Music, Inc.

LOVIN' ONLY ME
Hillary Cantner
Even Stevens
ESP Music

MAMA KNOWS
Tony Haselden
Millhouse Music

MORE THAN A NAME ON A WALL
Jimmy Fortune
John Riden
Staller Brothers Music, Inc.

MY ARMS STAY OPEN ALL NIGHT
Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

OLD COYOTE TOWN
Gene Nelson
Paul Nelson
Bellevue Or Not Music
Screen Gems-EMI Music, Inc.

ONE GOOD WELL
Kent Robbins
Colter Bay Music
Irving Music, Inc.

THE RACE IS ON
Don Rollins
Glad Music Co.
Tree Publishing Co., Inc.

SHE DON'T LOVE NOBODY
John Hiatt
Lillybilly Music

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

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

START ALL OVER AGAIN
Steve Hill
Chris Hillman
Bar-None Music

STATUE OF A FOOL
Jan Crutchfield
Sure-Fire Music Company, Inc.

SUNDAY IN THE SOUTH
Jay Booker
Screen Gems-EMI Music, Inc.

TELL IT LIKE IT IS
George Davis
Lee Diamond
Conrad Music
Olrap Publishing Co.

THAT JUST ABOUT DOES IT
Max D. Barnes
Hidden Lake Music

THERE GOES MY HEART AGAIN
Joe Diffie
Wayne Perry
Forrest Hills Music, Inc.

THERE'S A TEAR IN MY EYE
Hank Williams
Acuff-Rose Music, Inc.

THEY BARGE ON
Dan Seals
Pink Pig Music

TIMBER I'M FALLING IN LOVE
Kostas
Songs Of Polygram International, Inc.

UP AND GONE
Bill Caswell
Debarris Music
Farm Hand Music

WHAT'S GOING ON IN YOUR WORLD
Red Steagall
Acuff-Rose Music, Inc.

WHEN I COULD COME HOME TO YOU
Roger Murrah
Steve Wariner
Murch Music
Steve Wariner Music, Inc.
Tom Collins Music Corporation

WHERE DID I GO WRONG
Steve Wariner
Steve Wariner Music, Inc.

WHO YOU GONNA BLAME IT ON THIS TIME
Hank Cochran
Tree Publishing Co., Inc.

YELLOW ROSES
Dolly Parton
Velvet Apple Music

YOU GOT IT
Roy Orbison

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

** Second Award
*** Third Award

Publisher Of The Year
EMI MUSIC PUBLISHING

The Most Performed Song Of The Year
(The Robert J. Burton Award)
"CATHY'S CLOWN"
DON EVERLY
ACUFF-ROSE MUSIC, INC.
REMEMBERING JOHN: Capitol is importing a 74-track John Lennon CD set, in commemoration of the 50th anniversary of his birth. In memory of the 10th anniversary of his death, the ABC Radio Networks will air Remembering Lennon: 10 Years Later, hosted by Graham Nash. Listen for it in late November.

BIG MAC: Paul McCartney’s Trip to the Live Fantastic, a hefty two-CD/cassette, three-LP package featuring a recording of every song that McCartney performed during his recent tour, along with the encore perform (we’re talking 30 songs in all), will be released by Capitol on November 12. What with Capitol’s new John Lennon set, Ryko’s release of that live Ringo album, and the upcoming Traveling Wilburys set...well, that’s a lot of Beatles product, yes indeed. The Beatles, by the way, broke up 20 years ago. 20 years. If albums aren’t your style, try one of the Fab Four by investing in one of 10,000 limited edition (some limited) commemorative coins honoring the 50th anniversary of their being pressed by Chicagoan Processing Corp. (800-323-0830); each one’ll set you back 35 bucks; and about seventeen more commemorative Beatles coins and a Coke. Have fun.

LOTS OF STUFF, EACH ONE SEPARATED BY THREE PERIODS: Gregg Allman recently completed his dramatic acting debut. Look for him in an upcoming episode of The Adventures of Superboy... Tom’s Capsule is the name of the new 100-Manitowoc video retrospective, from their earliest days (when there were only 4,676 maniacs) to today. It coincides with their album retrospective, Hope Chest, and they’re both available from Elektra Entertainment... Jerry Jeff Walker, who gave the world the fictional “Mr. Bojangles,” is now about to give us the somewhat less fictional “Nolan Ryan (He’s a Hustler)” to Lips. Mia Zapata will soon be available in Iowa, in the form of Winter Solstice III, Windham Hill’s third volume of seasonal sounds. Look for them throughout much of the fall and most of the winter. October 16 is the opening date of Glam Slam, the Minneapolis club that one Prince has endorsed as his musical home away from home (he’ll, it’s named after a club in his Graffiti Bridge movie, now due for release). Both Michael Langan and the earliest (pre-presidential election)... Songwriter Expo 14 will take place at the Pasadena Convention Center, October 27 and 28, with more activities than you can shake a stick at. Call (213) 654-1665 for details.

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

IN NARM’S WAY: NARM’s 1990 Wholesalers Conference will take place November 27-2 at the Palm Springs Hilton.

TON. There’ll be a rack-jockers conference, a one-steps conference and an A&R conference.

MO’ BETTER TAPES: Philips, once it let too well enough alone, announced last week that they’re developing a tape player that will be able to handle DAT and analog tapes. It’s called a digital compact cassette. It’s available now. 1992, it’s not. The major labels seem to like the idea if the home-coping machine, which is approved for DAT recorders is included (Phillips says it will be).

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

PRINT AND CUT: Warner Music International has formed Warner Music Vision, a video arm set up to market its non-classic music videos international. The division, headed by executive vice president, artists and repertoire, is entitled “Understanding the Contracts of the Music Industry,” which will cover the various aspects of contracts in the music business. For further information or to obtain either course, call UCLA Extension at (213) 825-9064.

JUST SAY Y.E.S.: A&M Records and the Morgan/Orchid Records relations and marketing firm have set up a new program to help minorities gain greater employment access in the music business, the “Y.E.S. to Jobs, Col.的发展, the Torque Expansion Plan,” funded entirely by A&M, will place students as interns at the four MOR offices.

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

Continued on page 12

EXECUTIVES ON THE MOVE

■ Enigma Entertainment has appointed an all-new senior executive staff that will consist of Joseph C. Regis, chief operating officer; Michael Krurn, vice president, promotions; Richard Schmid, vice president, marketing; John Guarnier, vice president, A&R; and Laura Annick, vice president, international. Adam Nimoy, vice president, business affairs; Sukil Sit, national director, sales; and Pat Dillon, senior art director. Leonard Adelman, who has been appointed vice president, CBS Records division, in a role that will find Glenda Lillerman on all matters pertaining to administration. Adelman was most recently an exclusive consultant with BMG. CBS Records has also appointed John H. Hill to manager, data processing audit, which will make him responsible for planning and administering audits of CBS’s data-processing systems. He was previously a senior auditor, data processing, for CBS Inc. MCA Records has named Bobby Shaw vice president, dance promotion. Previously, Shaw worked as label coordinator for the Direct Hit Entertainment record pool. John T. Robertson, Sr., has been appointed to the position of staff writer, publicity, MCA Records. Before joining MCA, Robertson acted as Los Angeles editor for BAM, and wrote Crosby, Stills & Nash’s authorized biography, published by St. Martin’s Press in 1984. Warner Music Group has named Bob Bergman vice president of creative enterprises, a new department that will concentrate on discovering and developing new media and marketing strategies. Bergman previously held the position of vice president for Warner Brothers’ video department, CEMA Distribution, and is in charge of national promotion, operations and distribution systems. Previously, Rese held the position of senior vice president, distribution services for Ames Department Stores. Chameleon Music Group has promoted Barbara Shelley to the position of vice president, marketing. Shelley previously held positions at Capitol and Columbia in the early 1970s and spent most of that decade as director, national tour media for Warner Brothers. Atlantic Records has appointed Linda Pines to the position of associate manager, A&R. Before this appointment, Pines held the position of senior coordinator for a year. Atlantic has also promoted Jeff Appleton to the position of director of national album promotion, and Leo Piscane to the position of associate director of national album promotion. Before this appointment, Appleton was Atlantic’s Southeast regional promotion director, based in Detroit. Piscane joined Atlantic’s album promotion department in February 1988 and went on to become manager of national album promotion. Geffen Records has appointed dance music DJ/remixer/promoter Michael Hacker to the newly-created position of national dance promotion director. Arista has promoted Jordan Katz to the position of associate regional marketing director, East Coast, from his previous post as regional marketing manager, East Coast. The label has also promoted Jeff Backer to national field director, pop promotion, from his previous job as Southeast regional promotion director. He remains based in Miami. Jaap Holtingh, former marketing director for WEA/Holland, was recently named director of European marketing and sales for Narada Productions Inc. Holtingh will oversee all of Narada’s European operations and was most recently named director of operations of the International Talent Group. Stacy Libb has been appointed director of repertoire for Virgin Music Inc. Previously, Libb held the position of professional manager for Island/PolyGram Music. Liberty Records has appointed Ken to the position of East Coast sales manager, and Teresa Potts to the position of manager, special products. Previously, Kelly was rap and singles buyer for Leopold Records in Berkeley, California. Potter was assistant music manager at Hughes Music. Steve Levesque, former director of publicity for Enigma Records, has been appointed senior account executive for Soter/Roskin/Friedman Public Relations Inc. ASCAP had appointed a number of new radio station relations representatives: Aurora C. Cantu (Colorado, New Mexico, Texas),
ON THE COVER
Reba McEntire

BY KIMMY WIX

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

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

McEntire's musical career has so far garnered her seven gold albums, a platinum album, five Country Music Association awards, five Academy of Country Music awards, six Music City News awards, four American Music Awards, a Grammy...and the list goes on. Her currently released MCA project, Rumor Has It, is already on the预售.

"I like a challenge," McEntire explains, "and I like to keep people entertained. That's one of the great things about country music—it covers so many sounds—from bluegrass and very traditional to very rock/pop, and everything in between. Country music gives you the freedom to be creative and change. That's what I like." And that's just Reba. •

CASH BOX
THE MUSIC TRADE MAGAZINE

Vol. 64, No. 12, October 20, 1990

NUMBER ONES

POP SINGLE

Praying For Time
George Michael (COLUMBIA)

R&B SINGLE

Merry Go Round
Keith Sweat (ELEKTRA)

COUNTRY SINGLE

Too Cold At Home
Mark Chesnutt (MCA)

TEXAS LATIN

Lo Nuevo y Lo Mejor
Los Temperarios (Th/Rodven)

POPP ALBUM

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

COUNTRY ALBUM

No Fences
Garth Brooks (CAPITOL)

DANCE/RAP ALBUM

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

CONTENTS

COLUMNS

New Faces ........................................ 13
Retail News ...................................... 10
Indie Focus ...................................... 11
Country Music .................................. 26
The Heavy Metals ................................ 13
Rap/Dance ....................................... 18
Rhythm & Blues ................................ 14
Cocinando ...................................... 19

CHARTS

Top 40 Rap/Dance LPs ......................... 18
Top 75 Rhythm & Blues LPs ................. 14
Top 100 Rhythm & Blues Singles ........... 15
Top 200 LPs .................................. 16
Top 20 Texas Latin LPs ....................... 19
Top 75 Country LPs ............................ 24
Top 20 Country Indie Singles ............... 26

DEPARTMENTS

Tickertape ........................................ 4
Executives on the Move ...................... 23
Country .......................................... 29
Coin Machine ................................... 32
Classifieds ...................................... 32
THERE'S AN UNDERCURRENT OF CYNICISM in the current feel-good, postual vibe that is spreading over the masses via Madison Avenue and the entertainment industry—both in the giving and receiving ends. There's something about having peace and brotherhood marketed so blatantly, having their resurgence trumpeted on the front pages of the most rapid papers in the country, that makes believing in their validity extremely difficult. Folksingers, traditionally—if not stereotypically—the messengers of goodwill and finding/keeping the faith, have to address this cynicism if they want to be taken seriously. The best of them allow it (along with humor) to course through their work. To simply ignore the contradictions and the skepticism inspired by this new-style "brotherly love" is to be little more than an Up With People puppet. Elektra artist Billy Bragg, the world's favorite socialist, wears his heart on his sleeve, but frames it with so much wit, humor, intelligence and warmth (and a healthy dose of British cynicism) that what would be self-righteous and preachy in the hands of lesser artists comes across as tonic for both the wide-eyed and the jaded.

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

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

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

—ERNEST HARDY

LONDON CALLING

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

You can't really know a person until you shop with them. To my mind, it's a real test of whether you can get someone's kindred spirit. McKee got a real thing about Bach flower remedies, and I'm a hypochondriac. She bought some for herself to cure over-possiveness with her boyfriend, some elixir for a friend—"that's for a strong person who is currently overwhelmed"—and some rescue remedy for her rabbits Perpetua and Batey. They swear by it. Perpetua, a flop-ear rabbit, had a fright with a cat and one ear stood stark upright. When McKee pushed it down, the other ear came up, until the remedy relaxed her and she was completely cured. The rabbits sometimes spend all day in bed with McKee.

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

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

The sake-pot-sized proprietor, all razzle-dazzle white and sequins, reeks himself a bit of an Elvis lookalike. He does Elvis shows nightly to a loud, crackly backing tape. When he's not singing, we hear Elvis classics recorded by him (such as "Green, Green Grass of Home" and "Imagine"!)

Even the Was Brothers—who sing about toasting-wearing-downhills and got Leonard Cohen to rumble Barry White-style to the vocals of "Rolls Royce"—can't help but strike a note of making the sleazy cheese, were bemoaned. Especially when Mr. Graceland opened his show by telling us how much he loves Elvis, how he's a saint, and how he's going to do a special tribute: a Neil Diamond song.

The food was fantastic. The conversations at the bar, where you placed your order and then fished it out, was whistled down through Bob Dyan's mouth. It might be a real person (Don Was has just produced him), while David Was did party tricks. Within two minutes he told me, correctly, when my birthday was. I wasn't sure he wasn't that smart when later that evening as I was waiting my mini-cab, he was giving me a gently manly moonlight sonata telling me how delicious my hair smelled. I was wearing a wig.

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

—CHRISSE ILEY

BRAZILIAN

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

The festival is expected to be televised worldwide to more than 50 countries, with video spin-offs to follow. 115,000 tickets will be put on sale for each of the eight shows, a potential live audience of close to 1,000,000 people.

Five more international acts are still to be confirmed, as well as the majority of the Brazilian acts. So far only four Brazilian acts have been confirmed: Lobao, Paralana do Successo, Alceo Valena and Engenheiros do Hawaii.

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

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

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

Kevin Wall, president of Radio Vision, who was recently in Rio to inspect the stadium, said: "Rock in Rio II was a debut event for the major record labels, with the scale of its ambitions—a rock festival spread over a 10-day period with televised open-ended concerts, enabling the artists to play into the small hours of the morning should the mood take them. This represents an incredible achievement to Radio Vision and Visitacion, and I'm sure that one will set the standard for the future of recording programming in the '90s."

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

Rock in Rio II follows by six years the first festival, which sold 1.3 million tickets, including over 300,000 on one night for performances by James Taylor, George Benson, Al Jarreau, Gilberto Gil, Ivan Lins and Elba Ramalho. Queen, Yes, AC/DC, The Who,led Zeppelin, the Bee Gees, Whitesnake, the Scorpions, the Go-Go's, Billy Idol, Blond Ambition, Ozy Osborne and Nena Hagen were among the other headliners in '85.

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

A compilation album of the acts set to perform will be released by Globo's own label, Som Livre, prior to Christmas, and is expected to sell around 370,000 copies in advance of the festival. Record companies estimate that the actual festival will increase record sales in Brazil by 35% in the months following the festival.

In 1985, Rock in Rio was the first major rock show to be staged in Brazil, opening the door to such events as Hollywood Rock, Free Jazz, the Amnesty International tour, and major shows by Sting, Tina Turner, Rod Stewart, a-ha, James Taylor, Paul McCartney, and a host of others. More recent visitors included David Bowie, who played a number of lackluster dates in Rio de Janeiro and Sao Paulo, marred by poor sound and lighting; and Eric Clapton, who played dates in Rio de Janeiro, Brasilia, Belo Horizonte, Florianopolis, Porto Alegre and Sao Paulo.

—CHRISTOPHER PICKARD
SPOTLIGHT ON LEN FREEDMAN AND LEN FREEDMAN MUSIC: One of the most critical elements of the music industry—music publishing and administration—is little understood by outsiders. Rivalled in rock’s early days as run by unscrupulous operators bent on fleecing unsuspecting artists, music publishers today are regarded as artist/writers’ rights and monies for their music in an increasingly complex national and international marketplace.

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

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

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

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

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

Freedman’s understanding of the intricate workings of the entertainment industry has given him a deep insight into the industry and its many faces over the years. Besides holding memberships in all the industry trade and professional organizations, he served as treasurer and board member for USAR for AFTRA. His life-style career effort, and personally travelled to Africa with the first plane to load of relief supplies.

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

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

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

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

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

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

BY C.J. AND JEFF KARP

HARMONY HOUSE, Park Forest, Illinois

Reporting: Tom Malla

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

CIRCLES, Phoenix, Arizona

Reporting: Latifah Shab

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

NORTHERN LIGHTS, St. Paul, Minnesota

Reporting: Kirk Miller

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

ANGOTT RECORDS, Detroit, Michigan

Reporting: Steve Roberts

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

INDEPENDENT RECORDS, Colorado Springs, Colorado

Reporting: Natalie Chavez

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

KSG DISTRIBUTING, Layton, Utah

Reporting: Rick Vander Does

"The Ghost soundtrack is really hot for us. AC/DC and INXS came out real strong. Iron Maiden and Megadeth were both strong out of the box. Jon Bon Jovi has stayed real strong for us. So has Wilson Phillips. Poison continues to be a top contender. Bell Biv DeVoe is still doing real well. James Ingram is also a big one. We have been doing really well with Nelson. Snap has been doing o.k. Garth Brooks has just been going nuts. George Strait has been hanging in there."

WESTERN MERCHANDISERS, Salt Lake City, Utah

Reporting: Ron Newman

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

MUSIC VISION, Bridgeton, Missouri

Reporting: Bob Love

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

CASH BOX		OCTOBER 20, 1990
INDIE PROFILE

TRILOKA

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

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

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

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

INDIE NEWS

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

Freddie Redd

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

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

Chet Baker

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

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

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

INDIE NEWS

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

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

INDIE REVIEWS

SINGLES

SLAVE: “Thrill Me” (Ichiban 12-P035)

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

ALBUMS

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

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

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

This blues album is called Harp Attack because it boasts four of Chicago’s hottest harmonica players and/or vocalists. The bluesmen enjoy a strong rapport that makes for some warm, rich listening—especially on “My Eyes Keep Me in Trouble” and a spirited cover of Z.Z. Hill’s “Down Home Blues.” Harp Attack was produced by Alligator president Bruce Iglauer.
Rundgren, who has been involved in computer programming since the early 1970s, feels the FlowFazer "establishes another software category which is more like music."

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

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

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

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

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

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

Cathy Dennis

BY ERNEST HARDY

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

H.W.A.

BY ALEX HENDERSON

EXPLICIT LYRICS ARE THE NAME OF THE GAME on H.W.A.'s debut album, Livin' in a Hot House. The female rap trio, whose name stands for How's Wit Attitude, inspire comparisons to Miami's risque rappers 2 Live Crew on songs like "1-900-BITCHES" and "Nasty." But D. Diva, Jazzy and Baby Girl aren't from Florida—the flygirls hail from the Windy City of Chicago. H.W.A.'s record for Drive-By Records, a new rap-oriented indie founded by industry veteran Ronnie Richardson—who has held such positions as director of regional promotions, R&B and pop for Motown, and national promotions director for Fantasy. "We're serious about what we say, what we do," Baby Girl explains. "[We're] hardcore black women in all respects, from rapping to business... Yes, [H.W.A.'s] lyrics are explicit. I curse freely—it gets the point across like nothing else... Make no mistake, we are adult entertainers. We are, however, very much against drugs. We do not drink or use drugs and we want to get involved with community projects, especially those involving children. We are fun-loving and personable women and we do want men to love us." O

Funhouse

BY ALEX HENDERSON

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

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

AC/DC

whose other projects have included Madonna and David Bowie...

METALHEAD MISCELLANEOUS: Eccentric metalheads Faith No More's album, The Real Thing, which was released in 1989, has been certified platinum for sales exceeding 1,000,000 units in the United States. The band is presently touring with Billy Idol, as an opening act...
I SPENT THE PAST WEEKEND READING two new music-industry tell-all tomes whose protagonists have far more in common than you (or they) would imagine. But it’s the differences that are crucial. The best of the two is easily Ronnie Spector’s Be My Baby: How I Survived Mascara, Mini-Skirts, and Madness or My Life as a Fabulous Ronette. The other is Mary Wilson’s Supreme Faith, which picks up where Dreamgirls: My Life as a Supreme left off.

Both Wilson and Spector started their careers when they were just teenagers. Both were married to abusive men, and had promising careers nipped in the bud by forces more interested in seeing them fail (professionally) than succeed. Both adopted a son as their first child, had strained relations with him, and eventually gave birth to their own children (Wilson has three, Spector two) while in their thirties. Both struggled for years in dingy clubs, all the while hoping to recapture past glories. Both also led very different personal lives compared to their public images—the goody-goody Supreme, Wilson, was actually a sexual dynamo, while bad-girl Spector is a loyal, one-woman man. The differences in the two books are largely reflective of their persons. Wilson’s real-life drama seems scripted from the start, and the reader’s feeling of being shamelessly manipulated eventually undermines the work. The book reads like an autobiography of a Jackie Collins character, not a real-life being with layers and subtleties that merit two books. While Supreme Faith exists to expose the dark side of the Supremes’ dreams—to reveal the heartache beneath the glitter—it ultimately is as vacuous as the image it tries to examine, and Wilson’s eventual triumph over the obstacles in her life doesn’t pack the emotional punch it should. Fans of breathy romance novels should love Supreme Faith, but more discriminating readers may quickly tire of being led so heavily-handedly into the obvious and predictable.

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

In short, Wilson still seems to be acting out a fairy tale; she still seems to be looking at her life as a story. But Ronnie Spector, despite her huge need for an audience and for her music, has gotten over all that and seems to have found the woman behind the press clippings.
<table>
<thead>
<tr>
<th>#</th>
<th>TOP 200 ALBUMS</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>PLEASE HAMMER DON'T HURT 'EM</td>
<td>(Capitol 92057)</td>
<td>M.C. HAMMER</td>
</tr>
<tr>
<td>2.</td>
<td>LISTEN WITHOUT PREJUDICE</td>
<td>(Columbia 46898)</td>
<td>GEORGE MICHAEL</td>
</tr>
<tr>
<td>3.</td>
<td>MARIAH CAREY</td>
<td>(Columbia 43002)</td>
<td>MARIAH CAREY</td>
</tr>
<tr>
<td>4.</td>
<td>POISON</td>
<td>(MCA 6347)</td>
<td>BELL BIV DIOVE</td>
</tr>
<tr>
<td>5.</td>
<td>SOUNDTRACK</td>
<td>(Varuos/MCA 5276)</td>
<td>GHOST</td>
</tr>
<tr>
<td>6.</td>
<td>CHERRY PIE</td>
<td>(Columbia 54478)</td>
<td>WARRANT</td>
</tr>
<tr>
<td>7.</td>
<td>WILLSON PHILLIPS</td>
<td>(SBK 93745)</td>
<td>WILSON PHILLIPS</td>
</tr>
<tr>
<td>8.</td>
<td>X (Atlantic 82140)</td>
<td>(Atlantic 82140)</td>
<td>INXS</td>
</tr>
<tr>
<td>9.</td>
<td>THE RAZORS EDGE</td>
<td>(Atco 91143)</td>
<td>AC/DC</td>
</tr>
<tr>
<td>10.</td>
<td>EMPIRE</td>
<td>(EMI 92986)</td>
<td>QUEENSRYCHE</td>
</tr>
<tr>
<td>11.</td>
<td>GRAFFITI BRIDGE</td>
<td>(Paisley Park/Warner Bros. 27493)</td>
<td>PRINCE</td>
</tr>
<tr>
<td>12.</td>
<td>BLAZE OF GLORY</td>
<td>(Mercury/Polycraft 84673)</td>
<td>JON BON JOVI</td>
</tr>
<tr>
<td>13.</td>
<td>TIMES UP</td>
<td>(Epic 46202)</td>
<td>LIVING COLOUR</td>
</tr>
<tr>
<td>14.</td>
<td>AFTER THE RAIN</td>
<td>(OCC/Geffen 24205)</td>
<td>NELSON</td>
</tr>
<tr>
<td>15.</td>
<td>STEP BY STEP</td>
<td>(Capitol C4129)</td>
<td>NEW KIDS ON THE BLOCK</td>
</tr>
<tr>
<td>16.</td>
<td>TO THE EXTREME</td>
<td>(SBK 95325)</td>
<td>VANILLA ICE</td>
</tr>
<tr>
<td>17.</td>
<td>THE REAL THING</td>
<td>( Slash/Reprise 25878/Warner Bros.</td>
<td>FAITH NO MORE</td>
</tr>
<tr>
<td>18.</td>
<td>COMPOSITIONS</td>
<td>(Elektra 60922)</td>
<td>ANITA BAKER</td>
</tr>
<tr>
<td>19.</td>
<td>FAMILY STYLE</td>
<td>(Epics 45225)</td>
<td>THE VAUGHAN BROTHERS</td>
</tr>
<tr>
<td>20.</td>
<td>SHORT DOGS IN THE HOUSE</td>
<td>(Live-1348)</td>
<td>TOO SHORT</td>
</tr>
<tr>
<td>21.</td>
<td>MAMA SAID KNOW YOU OUT</td>
<td>(Del Jam/Columbia 46888)</td>
<td>L.L. COOL J</td>
</tr>
<tr>
<td>22.</td>
<td>PANIKILLER</td>
<td>(Columbia 6891)</td>
<td>JUDAS PRIEST</td>
</tr>
<tr>
<td>23.</td>
<td>RAGGED GLORY</td>
<td>(Reprise 26315)</td>
<td>NEIL YOUNG &amp; CRAZY HORSE</td>
</tr>
<tr>
<td>24.</td>
<td>VIOLATOR</td>
<td>(White/Reprise 26081)</td>
<td>DEPECHE MODE</td>
</tr>
<tr>
<td>25.</td>
<td>SOUNDTRACK</td>
<td>(Warner Bros. 26316)</td>
<td>TWIN PEAKS</td>
</tr>
</tbody>
</table>

**Total Debuts: Iron Maiden #49**
WENDY & LISA: A Play in Three Acts.

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

ACT ONE: Scene 1: Erotica
The Album.
Wendy: It wasn't difficult. Each album is a work process. You just try to make sure that the second one is not slavishly thought out, thoroughly played out, and that you go from A to Z as clearly as you can. If you give yourself pressure that the first one or the second one or the third one is gonna be difficult, then you fall victim to other people's judgments and criticisms. You just personally go from A to Z as clearly as you can.
Scene 2: Getting the Muse's Message Out Without Losing Too Much in the Transition/Translation.
Lisa: That's the tricky part—that's trying to be clear.
Wendy: Absolutely. [We're closer to closing the gap] between the embryonic thought and actually getting it out, to birthing a child.
Lisa: Yeah, you just have to not edit yourself. 'Cause a lot of times you tend to edit before you actually get it out there.
Wendy: A good engineer is really important. The one who's kind of weird, but a good engineer will be able to try your ideas and do them fast and not waste time. You just really have to try everything and not compromise what your original idea was.
Scene 3: Working Together (a monologue).
Wendy: That's the magic of dancing. You gotta find a good dancing partner. Because if your partner knows how to dance... it's like touch-dancing. You find that perfect Fred Astaire or Ginger Rogers who will know, even before you make that move, whether you're going to dip, whether you're going to spin. That's the art of working in an ensemble—you start premedicating, you start second-guessing people. And out of a second guess, you come up with something completely different from what either one of you expected. You find a compromise, and the compromise becomes something artistically different than either one of you expected. If she has the original idea, I get off on her idea. I'll try to either enhance it or put my two cents into it. I want to get involved in the idea. We don't really have a problem. When there are a lot of people involved, it can be a problem because we're not as close to other people as we are to each other. Our producer for instance, Tony Berg, who came in and co-produced something... it was a problem at some point to dance with him. It's kind of clodhopping to dance with three people. So you try to just, like, dance away from each other and dance solo...

ACT TWO: Scene 1: Reviews, the Press and All That B.S.
Wendy: Well, when you first start out, you get excited about a lot of people's input. You want to know what people think, because you're really excited that people are excited about what you do. Then you start reading it and no matter what you do, there's this little weight problem happening. People love it, people hate it, people haven't a clue who the fuck you are or what you're doing. Other people get what you're doing but they've blown it way out of proportion...
Lisa: Yeah, it's so non-real.
Wendy: (nodding) It's so surreal. It's so surreal, and then you find yourself relying intensely on other people's ideas about you. Writers don't just write to get their opinion out about what you're doing. They make it as prolific and literary and dramatic so it ends up being either incredibly hurtful, or truthful and blown out of proportion. There's not a lot of reality in it, so it's incredibly manic for the artist. So, we've decided that we don't want to get involved with what the writers' and critics' opinions of us are because it is so hurtful to try to build yourself on what other people want you to be and do. (She sighs.)
Scene 2: Being Honest in Your Work While Wearing a Protective Shield Against the Press and Public Preconceptions.
Wendy: Yeah, well, that's tricky. You hold yourself back because you don't want to hurt anybody else. You don't want to put anybody off. We're not terribly pompous or bombastic people anyway. Maybe that's good, maybe that's bad—I don't know. I sometimes wish Lisa and I could come out there and really say what we feel one hundred percent without censoring it all. But we have to be incredibly careful of what we say because no one knows who we are and if we come out a little too angry or a little too flippant or a little too coy or too sexy, people start conjuring up their own little soup. And I'm affected by that soup.

RAPP DANCE

BY ERNEST HARDY

Lisa: We just saw Carmen the other night and we're into flamenco right now. It's a good legal mood (1971).
Wendy: It's the perfect balance between masculine and feminine. Both of them have qualities. Have you seen that movie? Check it out! It's a great study on feminine and masculine because both people... the woman is feminine and masculine, the man is feminine and masculine. They both do the same movements. The woman doesn't do more sulking and more dips, the guy doesn't do more leaps and more stretches. They both do the equal amount, and it's stunning. They both have the same expressions—you know, furrowed brows. It's just intense.
Lisa: They're staring eye to eye and it's really erotic. It's really sensual.
Wendy: I wouldn't shit big-time if a guy came up to me and just... (She flamencos a bit in her seat.)
Lisa: We'd be into the flamenco of today. (She laughs.) (Curtain falls.)
## Texas Latin LPs

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LO NUEVO Y LO MEJOR</td>
<td>(Tu/Rodriven)</td>
</tr>
<tr>
<td>2</td>
<td>TU AMIGO</td>
<td>(Fonovisa)</td>
</tr>
<tr>
<td>3</td>
<td>GOOD BOYS WEAR WHITE</td>
<td>(Reddies)</td>
</tr>
<tr>
<td>4</td>
<td>ENTER THE FUTURE</td>
<td>(CBS Discos)</td>
</tr>
<tr>
<td>5</td>
<td>NO TE OLVIDE</td>
<td>(Capitol/EM/Latino)</td>
</tr>
<tr>
<td>6</td>
<td>OUT OF CONTROL</td>
<td>(CBS Discos)</td>
</tr>
<tr>
<td>7</td>
<td>MI ACORDEON Y NO</td>
<td>(Freddy)</td>
</tr>
<tr>
<td>8</td>
<td>ON THE RISE</td>
<td>(CBS Discos)</td>
</tr>
<tr>
<td>9</td>
<td>A TODO GALOPE</td>
<td>(Fonovisa)</td>
</tr>
<tr>
<td>10</td>
<td>VEINTE AÑOS</td>
<td>(WEA Latina)</td>
</tr>
<tr>
<td>11</td>
<td>Y PARA SIEMPRE</td>
<td>(Fonovisa)</td>
</tr>
<tr>
<td>12</td>
<td>MI BUENA SUERTE</td>
<td>(Fonovisa)</td>
</tr>
<tr>
<td>13</td>
<td>QUIEN COMO TU</td>
<td>(CBS Discos)</td>
</tr>
<tr>
<td>14</td>
<td>SI TE PUDIERA MENTIR</td>
<td>(BMG)</td>
</tr>
<tr>
<td>15</td>
<td>SENSAISIONES</td>
<td>(CBS Discos)</td>
</tr>
<tr>
<td>16</td>
<td>JUST FOR YOU</td>
<td>(CBS Discos)</td>
</tr>
<tr>
<td>17</td>
<td>ORO PURO</td>
<td>(Fonovisa)</td>
</tr>
<tr>
<td>18</td>
<td>TU AMIGO</td>
<td>(CBS Discos)</td>
</tr>
<tr>
<td>19</td>
<td>BANDIDO</td>
<td>(CBS Discos)</td>
</tr>
<tr>
<td>20</td>
<td>QUIERO AMANCER CON ALGUIEN</td>
<td>(Celia)</td>
</tr>
</tbody>
</table>

### COCINANDO

**BY TONY SABOURN**

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

A recent telephone conversation with Rangel unearthed a few character traits. He’s got slow speech delivery, even slower than the regional Texan drawl. But his sense of humor is a perceptible pattern that professionals thoughtfully deliver in a very quiet way, a casualty bit louder than a whisper. This also shows a very interesting aspect of his psyche: Manuel Rangel speaks softly not because he wants to hurt you with a big stick, but because he wants you to stay close.

He remembers being six years old in 1947 and hanging around his father’s record store, cleaning and generally making himself useful. The senior Rangel had started as a hired jukebox supplier, upgrading himself to selling used records, buying records until, finally, he was able to buy new records and become his own boss. He dressed as a successful entrepreneur, a growing demand for the incident onda tejana sound and, in 1950, created a label called Corona, which recorded most of the now-legendary genre names: Santiago Jiménez, Daniel García, Valerio Longoria, Tacho Jiménez, the first recorders of tejano, and others. Since then, Rangel has seen major changes in the industry.

One has been the drastic reduction in the consumption of onda product, as generations of tejanos become more assimilated into the mainstream. National labels have moved into the market, benefiting many onda stars (who received more money and publicity in the process), but also effectively eliminating small independent labels as competition for onda artists. The multi-record has also become more expensive, Rangel says. “And the multi’s one-price policy makes it very hard for the mom-and-pop stores because they can’t have a 30% or 40% line, forcing them to pay a premium for the product.”

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

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

In spite of all the personal dreams he’s given up, Manuel Rangel refuses to lose hope for the all-encompassing cultural bond that music provides. "Being close to the border will assure us that they won’t lose the culture and the language. As long as they retain the language, they’ll be exposed to the music."

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

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

In between, this is what I’m told happened: Camilo did go back to Spain, alleging, among other things, thorough dissatisfaction with the quality of his Miami back-up ensemble (not to mention his Miami accommodations—both the lodging and monetary variety). Upon hearing this, David Maldonado and Henry Cárdenas, producers of the New York concerts, got their suits together and calculated the financial and legal implications of an event with two and a half houses sold-out—an anomaly in a market that waits for the last 24 hours to purchase tickets to any event.

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

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

Neither David Maldonado nor Henry Cárdenas returned our phone calls.

### SOURCES IN MIAMI ASSURED US THAT

Do not hallucinate.

**Camilo Sesto**

**Henry Cárdenas**

**SOURCES IN MIAMI ASSURED US THAT**

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

---

Pictured (l-r) Angel Carrasco, vice president of A&R, CBS Discos; Yolandi Monge; Frank Welter, president, CBS Discos; George Zamora, vice president, Marketing, CBS Discos.
<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Artist</th>
<th>Weeks ↑</th>
<th>Previous Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRAYING FOR TIME (Columbia 38-73512)</td>
<td>George Michael</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>I DON'T HAVE THE HEART (Warner Bros. 4-19911)</td>
<td>James Ingram</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>ICE BABY (SBK 4/JM-07353)</td>
<td>Vanilla Ice</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>BLACK CAT (A&amp;M 1477)</td>
<td>Janet Jackson</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>CLOSE TO YOU (Charisma 9-48651)</td>
<td>Maxi Priest</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>LOVE AND AFFECTION (JGC 4-19689)</td>
<td>Neilson</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>ROMEO (Island 79012)</td>
<td>Dino</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>SUICIDE BLONDE (Atlantic 7-87860)</td>
<td>Inxs</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>EVERYBODY EVERYBODY (RCA 2221)</td>
<td>Black Box</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>10</td>
<td>GIVING YOU THE BENEFIT (MCA 79079)</td>
<td>Pebbles</td>
<td>13</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>UNCHAINED MELODY (Polydor 87188-2)</td>
<td>Righteous Brothers</td>
<td>14</td>
<td>9</td>
</tr>
<tr>
<td>12</td>
<td>CAN'T STOP (Virgin 4-88961)</td>
<td>After</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>SOMETHING HAPPENED ON THE WAY TO HEAVEN</td>
<td>Phil Collins</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>14</td>
<td>THIEVES IN THE TEMPLE (Salsbury Park/Warner Bros. 7515)</td>
<td>Prince</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>15</td>
<td>LOVE TAKES TIME (Columbia 367-73545)</td>
<td>Mariah Carey</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td>16</td>
<td>SAY A PRAYER (A&amp;M 1519)</td>
<td>Breathe</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>17</td>
<td>CHERRY PIE (Columbia 387-73510)</td>
<td>Warrant</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>FRAY (Capitol 44609)</td>
<td>M.C. Hammer</td>
<td>26</td>
<td>28</td>
</tr>
<tr>
<td>19</td>
<td>POLICY OF THE TRUTH (Bire/Warner Bros. 4-19642)</td>
<td>Depeche Mode</td>
<td>17</td>
<td>10</td>
</tr>
<tr>
<td>20</td>
<td>OH GIRL (Columbia 7-33777)</td>
<td>Paul Young</td>
<td>10</td>
<td>14</td>
</tr>
<tr>
<td>21</td>
<td>MORE THAN WORDS CAN SAY (EMI 50324)</td>
<td>Alias</td>
<td>26</td>
<td>6</td>
</tr>
<tr>
<td>22</td>
<td>FLY TO THE ANGELS (Chrysalis 23527)</td>
<td>Slaughter</td>
<td>24</td>
<td>9</td>
</tr>
<tr>
<td>23</td>
<td>FEELS GOOD (Wing/Polysound 877 436-4)</td>
<td>Tony! Ton! Tale</td>
<td>23</td>
<td>7</td>
</tr>
<tr>
<td>24</td>
<td>BLAZE OF GLORY (Mercury/Polygram 87589-6-4)</td>
<td>Jon Bon Jovi</td>
<td>15</td>
<td>14</td>
</tr>
<tr>
<td>25</td>
<td>MY MY (Motown 2033)</td>
<td>Johnny Gill</td>
<td>11</td>
<td>16</td>
</tr>
<tr>
<td>26</td>
<td>THIS IS THE RIGHT TIME (Arista 2049)</td>
<td>Lisa Stansfield</td>
<td>18</td>
<td>10</td>
</tr>
<tr>
<td>27</td>
<td>KNOCKIN' OUT (Epic 34-73450)</td>
<td>Candyman</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>28</td>
<td>HEART OF STONE (Arista 2057)</td>
<td>Taylor Dayne</td>
<td>20</td>
<td>12</td>
</tr>
<tr>
<td>30</td>
<td>HAVE YOU SEEN HER (Capitol 44573)</td>
<td>M.C. Hammer</td>
<td>29</td>
<td>17</td>
</tr>
<tr>
<td>31</td>
<td>DO ME (MCA 53848)</td>
<td>Bell Biv Devoe</td>
<td>30</td>
<td>16</td>
</tr>
<tr>
<td>32</td>
<td>JOEY (L.R.S. 73014)</td>
<td>Concrete Blonde</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>STRANDED (Capitol NR46621)</td>
<td>Heart</td>
<td>37</td>
<td>5</td>
</tr>
<tr>
<td>34</td>
<td>TONIGHT (Columbia 38-73461)</td>
<td>New Kids On The Block</td>
<td>31</td>
<td>14</td>
</tr>
<tr>
<td>35</td>
<td>YOU'RE MY BABY TONIGHT (Arista 2108)</td>
<td>Whitney Houston</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>36</td>
<td>SO CLOSE (Arista)</td>
<td>Hall &amp; Oates</td>
<td>51</td>
<td>4</td>
</tr>
<tr>
<td>37</td>
<td>THE BOOMIN' SYSTEM (Parlojan/Columbia 38-7357)</td>
<td>L.L. Cool J</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>SOMETHING TO BELIEVE IN (Enigma/Capitol 444167)</td>
<td>Poison</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>HIPPY CHICK (Atco 4-99880)</td>
<td>Soho</td>
<td>45</td>
<td>6</td>
</tr>
<tr>
<td>40</td>
<td>GROOVE IS IN THE HEART (Elektra 6-46934)</td>
<td>Dee-Lite</td>
<td>44</td>
<td>5</td>
</tr>
<tr>
<td>41</td>
<td>GOOPS UP (Arista 2071)</td>
<td>Snap</td>
<td>41</td>
<td>6</td>
</tr>
<tr>
<td>42</td>
<td>GEORGIA ON MY MIND (Columbia 38-73490)</td>
<td>Michael Bolton</td>
<td>33</td>
<td>9</td>
</tr>
<tr>
<td>43</td>
<td>MIRACLE (Mercury/Polygram 87589-7)</td>
<td>Jon Bon Jovi</td>
<td>48</td>
<td>6</td>
</tr>
<tr>
<td>44</td>
<td>LIES (Atlantic 4-87893)</td>
<td>En Vogue</td>
<td>42</td>
<td>8</td>
</tr>
<tr>
<td>45</td>
<td>IMPULSIVE (SBK 4/JM-07337)</td>
<td>Wilson Phillips</td>
<td>50</td>
<td>2</td>
</tr>
<tr>
<td>46</td>
<td>CAN'T STOP FALLING IN LOVE (Epic 73444)</td>
<td>Cheap Trick</td>
<td>32</td>
<td>14</td>
</tr>
<tr>
<td>47</td>
<td>THE WAY YOU DO THE THINGS YOU DO (Virgin 4-89978)</td>
<td>UB40</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>HIGH ENOUGH (Warner Bros. 19570)</td>
<td>Damn Yankees</td>
<td>52</td>
<td>3</td>
</tr>
<tr>
<td>49</td>
<td>FROM A DISTANCE (Atlantic 87820)</td>
<td>Bette Midler</td>
<td>60</td>
<td></td>
</tr>
</tbody>
</table>
THOUGH OF THE CEILING.

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

KYMAZELLE: “Don’t Scandalize My Name” (Capitol V-15613)

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

MONIE LOVE: “Monie in the Middle” (Warner Brothers 9 21737-0)

MONIE LOVE

THOUGH NOT THE BEST CHOICE TO INTRODUCE MONIE LOVE AS A SOLO ARTIST (THE ALBUM TRACK, “SHAME,” WOULD HAVE BEEN A FAR STRONGER CHOICE), THIS HUMOROUS RAP, ABOUT MONIE DESIRING A GUY WHOSE BEST FRIEND LUSTS AFTER HER, HAS ENOUGH MIXES THAT IT SHOULD DEFINITELY FIND A PLACE IN DANCE CLUBS. SHE MAY SUFFER THE SAME FATE AS NENEH CHERRY, THOUGH, IN THAT HER INVENTIVENESS AND DISTINCTLY BRITISH STYLE MAY WORK AGAINST HER WITH U.S. RAP FANS.

CATHY DENNIS: “Just Another Dream” (Polydor 877 963-1)

This one is already much requested in dance clubs and should be as big as the singles “C’MON GET MY LOVE” AND “THAT’S THE WAY OF THE WORLD,” WHICH FEATURED DENNIS AS THE VOCALIST FOR D-MOB. SHEP PETTITONE’S REMIXES GIVE THIS HOUSE TRACK A TOP-40 SHEEN AND AN EDGE AT THE STARTING GATE. DENNIS SEEMS DESIGNED TO BE THE NEXT POP STAR WITH A DANCE-CLUB BASE.

LUKE FEATURING THE 2 LIVE CREW: “Mama Juanita” (Luke 3570-2)

Now, here’s the real test—and it’s really no test at all. Leaving behind the awkward attempts at social commentary that marked “BANNED IN THE U.S.A.,” this single finds the Crew and their leader back on more familiar ground. Whether mass audiences will embrace them in their natural state would seem to be the question...but these guys have expertly exploited their controversy to this point, and there’s no reason to think they won’t continue to do so. In other words, this is hit material.

ANDRE WILLIAMS: “Turn Your Love Around” b/w “If You Come Back to Me” (Voli/Fantasy V-1611)

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

LIVING COLOUR: Time’s Up (Epic EK 46202)

The follow-up to Vivid, Living Colour’s slammin’ debut album of 1988, is even more daring and eclectic than its predecessor. While Vernon Reid’s electric guitar riffs are great for headbanging, there’s more to LC than your typical Sunset Strip fare—much more. Besides a nice dose of metal and hard rock, LC gives us such engaging funk-rock as “ELVIS IS DEAD” and “UNDER COVER OF DARKNESS” (which features rapping by Queen Latifah), and a calypso-flavored pop-rock doo-jam titled “SOLACE OF YOU.” On the title track, LC tries its creative hand at thrash metal, dude.

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

Dave Stewart, the musical mastermind behind Eurythmics, comes out with his debut solo album backed by his band, the Spiritual Cowboys. The ever-creative Stewart combines his hard-driving, on-the-money guitar licks with a blend of techno-rock that keeps popping throughout. “PARTY TOWN,” from the movie Flatliners, is sharp, as is “FASHION BOMB,” on which he gets additional support from bassist Nathan East. Stewart, who produced the album with Chris Thomas, lets his melodic voice carry you away on such tracks as “DIAMOND AVENUE” and “THIS LITTLE TOWN.” The foot-tapping “ON FIRE” and the smooth ballad “LOVE SHINES” makes this initial solo endeavor by Stewart one to watch.

BETTE MIDLER: Some People’s Lives (Atlantic 82129-4)

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

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

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

LOS FABULOSOS

CADDILLACS: El Satanico Dr. Cadillac (CBS International DIC-80412)

CBS is hoping to cross Los
Fabulosos Cadillacs, a Spanish-language pop/rock posse, over to mainstream rock audiences with El Satanico Dr. Cadillac just as Los Lobos and the Miami Sound Machine have reached English-speaking listeners. Although pop/rock is Los Fabulosos Cadillacs' foundation, the band draws from other sources as well. While "Yo No Me Sentaria En Tu Mesa" has a ska/rock feel, and "El Genio Del Club" has elements of soul and funk, "Muy Muy Temprano" and "Conversacion Nocturna" incorporate reggae. And so—"Es Tan Lejos Aqui" and "El Mensaje Soy Yo" (which samples Public Enemy) boast some rapping.

**MS. ADVENTURES: Ms. Adventures (Atco 91418-1)**

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

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

The influence of Guy, Today, etc. is more than evident on Basic Black's debut album, a high-tech "new jack swing" offering produced by Teddy Riley's ex-partner Gene Griffin. Basic Black, which was digitally recorded, consists primarily of danceable techno-funk—exceptions including the ballad "Special Kind of Fool" and the mid-tempo "Now or Never." The album's only message song, "Stupid," is an intense number denouncing the stupidity of drugs and black-on-black crime.

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

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

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

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

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

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

### LOOKING AHEAD

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

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

BY KIMMY WIX

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

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

With such an impressive line-up of nominees slated for the prestigious award, Strait admitted that actually expecting to win this year might be a little too much to ask. His response seems only natural, as he has been competing with artists who have also garnered extremely high acclaim throughout the past year.

For the first time in history, each Entertainer of the Year Award nominee has sold over 500,000 LP products (certified gold).

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

George Strait was perhaps the most successful country artist throughout the 1980s, with approximately 20 #1 singles and 11 gold-selling albums, three of which are also platinum. His impressive product sales and chart figures no longer do justice to the magnitude of his popularity, as he extends beyond the traditional country audience to become one of the biggest stars in any kind of music.

In 1989, his concert ticket sales topped $10 million for the second straight year, making him not only the top-selling country performer of 1989, but #15 among artists of all musical genres. In a two-night engagement at the Astrodome as part of the Houston Livestock Show and Rodeo, he sold 95,000 tickets in one day, breaking previous records set by Elvis Presley and Dolly Parton.

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

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

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

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

1989 Horizon Award-winner Clint Black received Male Vocalist of the Year honors, promising "all you wonderful people who voted for me, this could never get old."

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

For the third year in a row, the Judges won the Vocal Duo award. Lorrie Morgan and Michael McDade, "Till A Tear Becomes a Rose." Johnny Gimble took away honors as Musician of the Year.

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

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

NSAI Annual Awards Banquet

BY KIMMY WIX

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

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

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

Ted Harris, who has written such widely acclaimed tunes as "Paper Mansions," "Crystal Chandeliers" and "The Hand That Rocks the Cradle," was tributed with a medley of his hit songs performed by Larry Cordle, Carl Jackson, Wayland Patton and Jim Rushing. Also joining in the performance was country artist Charley Pride, who recorded what he refers to as one of his biggest hits ever, "Crystal Chandeliers." Jimmy Webb, often tagged as the "new Gershwin" or "pop music's Mozart," has flaunted his commanding penmanship on tunes like "Up, Up and Away," "Phoenix," "Galveston" and "MacArthur Park." Paying musical tribute to his successful endeavors were performances of his written songs by Beth Nelson Chapman, Karen Staley, Pam Tillis and Trisha Waller, all of whom were also accompanied by Glen Campbell.

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

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

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

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

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

(phto: Alan Mayer)
<table>
<thead>
<tr>
<th>#1 Single: Mark Chesnutt</th>
<th>High Def: Travis Tritt #36</th>
<th>To Watch: K.T. Oslin #22</th>
<th>#1 Indie: Andi &amp; The Browns #44</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. TOO COLD AT HOME</strong> (MCA 79054)</td>
<td>Mark Chesnutt 4 11</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2. BORN TO BE BLUE</strong> (Curb/RCA 2597)</td>
<td>The Judds 2 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3. THIS ISN'T MY FIRST RODEO</strong> (Capitol 73491)</td>
<td>Vern Gosdin 3 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>4. A FEW OLD COUNTRY BOYS</strong> (Warner Bros. 7-19586)</td>
<td>Randy Travis &amp; George Jones 5 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>5. YOU REALLY HAD ME GOING</strong> (Warner Bros. 7-19754)</td>
<td>Holly Dunn 10 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>6. WHEN SOMEBODY LOVES YOU</strong> (RCA 26683)</td>
<td>Restless Heart 8 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>7. FOOL SUCH AS I</strong> (RCA 26241)</td>
<td>Ballei &amp; The Boys 7 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>8. YOU LIVE</strong> (MCA 79071)</td>
<td>Reba McEntire 1 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>9. HE WAS ON TO SOMETHING</strong> (Epic 34 73486)</td>
<td>Ricky Skaggs 11 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>10. HOME</strong> (Epic 34 73447)</td>
<td>Joe Diffo 13 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>11. WESTERN GIRLS</strong> (MCA 79088)</td>
<td>Marty Stuart 15 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>12. YET</strong> (Arista AS-2075)</td>
<td>Exile 14 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>13. FRIENDS IN LOW PLACES</strong> (Capitol 78238)</td>
<td>Garth Brooks 6 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>14. CRAZY IN LOVE</strong> (MCA 79067)</td>
<td>Conway Twitty 21 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>15. THE NIGHT'S TOO LONG</strong> (MCA 53859)</td>
<td>Patty Loveless 24 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>16. FEED THIS FIRE</strong> (Capitol 79169)</td>
<td>Anne Murray 18 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>17. BACK IN MY YOUNGER DAYS</strong> (RCA 26677)</td>
<td>Hank Williams Jr. 23 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>18. MOONSHADOW ROAD</strong> (Capitol 79269)</td>
<td>T. Graham Brown 26 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>19. DRINKING CHAMPAGNE</strong> (MCA 79270)</td>
<td>George Strait 9 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>20. Precious Thing</strong> (MCA 79051)</td>
<td>Steve Wariner 12 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>21. THE THINGS YOU LEFT UNDONE</strong> (RCA 26544)</td>
<td>Matraca Berg 25 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>22. COME NEXT MONDAY</strong> (RCA 26677)</td>
<td>K.T. Oslin 35 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>23. SOMEONE ELSE'S TROUBLE NOW</strong> (Warner Bros. 7-19593)</td>
<td>Highway 101 31 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>24. LOVE IS STRANGE</strong> (Reprise 4398)</td>
<td>Kenny Rogers &amp; Dolly Parton 16 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>25. GHOST IN THIS HOUSE</strong> (Columbia 38 75250)</td>
<td>Restless Heart 41 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>26. COBOY WOOGIE</strong> (Warner Bros. 7-19724)</td>
<td>Michael Martin Murphy 30 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>27. JUKEBOX IN MY MIND</strong> (RCA 2643)</td>
<td>Alabama 17 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>28. ZYDECO LADY</strong> (Capitol 79191)</td>
<td>Eddy Raven 38 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>29. FOURTEEN MINTES OLD</strong> (Epic 34 73525)</td>
<td>Doug Stone 19 15</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>30. MAN TO MAN</strong> (Warner/Curb 7-19818)</td>
<td>Hank Williams Jr. 20 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>31. I MEANT EVERY WORD HE SAID</strong> (Columbia 38 73413)</td>
<td>Ricky Van Shelton 22 15</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>32. A RING WHERE A RING USED TO BE</strong> (Atlantic 3431)</td>
<td>Billy Joe Royal 34 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>33. NEVER KNEW LONELY</strong> (MCA 53952)</td>
<td>Vince Gill 45 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>34. HARDIN COUNTY LINE</strong> (MCA 79078)</td>
<td>Mark Collie 44 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>35. AMERICAN BOY</strong> (Capitol 79088)</td>
<td>Eddie Rabbitt 43 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>36. PUT SOME DRIVE IN YOUR COUNTRY</strong> (Warner Bros. 7-19715)</td>
<td>Travis Tritt 35 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>37. WHAT WE REALLY WANT</strong> (Columbia 38 75317)</td>
<td>Rosanne Cash 49 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>38. MY HEART IS SET ON YOU</strong> (MCA 79046)</td>
<td>Lionel Cartwright 37 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>39. WHEN LOVE COMES CALLIN</strong> (Capitol 79231)</td>
<td>Sawyer Brown 46 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>40. BORDERTOWN</strong> (Capitol 7920)</td>
<td>Dan Seals 47 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>41. CHASIN' THAT NEON RAINBOW</strong> (Arista AS-2095)</td>
<td>Alan Jackson 30 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>42. AIN'T NECESSARILY SO</strong> (Columbia 38 75158)</td>
<td>Willie Nelson 66 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>43. LONELY ON TONITE</strong> (Capitol 79183)</td>
<td>Eddie Rabbitt 27 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>44. DREAMIN' THAT DREAM AGAIN</strong> (Door Knob DK90-354)</td>
<td>Andi &amp; The Browns 56 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>45. WHAT A WAY TO GO</strong> (Atlantic 7-87690)</td>
<td>Roy Kennedy 2 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>46. WHERE CORN DON'T GROW</strong> (Epic 34 73519)</td>
<td>Waylon Jennings 53 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>47. MISSISSIPPI'S BURNIN' TONIGHT</strong> (Evanevge EY 1125)</td>
<td>Sammy Sadler 50 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>48. RIDING FOR THE FALL</strong> (American Records 25002)</td>
<td>Chris LeDoux 5 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>49. TIL A TEAR BECOMES A ROSE</strong> (RCA 2619)</td>
<td>Keith Whitley &amp; Lorrie Morgan 28 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>50. ROCK 'N' ROLL ANGEL</strong> (Mercury 87621)</td>
<td>Kentucky Headhunters 55 2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
COUNTRY ALBUMS

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

#1 ALBUM: Garth Brooks

1. NO FENCES (Capitol 93866) 2. ORIOLE (Columbia 42650) 3. GREATEST HITS (Columbia 22777) 4. RICKY VAN SHELTON (Columbia 45250) 5. HEROES & FRIENDS (Warner Bros. 26310) 6. GARTH BROOKS (Capitol 50987) 7. A COLLECTION OF HITS (MCA/Curb 64195) 8. PASS IT ON (RCA 21080) 9. COUNTRY CLUB (Warner Bros. 20094) 10. THE EAGLE (Epic 45204) 11. LOVE CAN BUILD A BRIDGE (RCA 32779) 12. EXTRA MILE (Columbia 45490) 13. LEAVE THE LIGHT ON (RCA 59645) 14. DOUG STONE (Epic 45409) 15. I FELL IN LOVE (Reprise 26126) 16. TEXAS TORNADOES (Reprise 8-26551) 17. 10 YEARS OF GREATEST HITS (Columbia 45409) 18. HILLBILLY ROCK (MCA 42012) 19. HOLDIN' BACK (Warner Bros. 25908) 20. SIMPLE MAN (Epic 45186) 21. TOUGH ALL OVER (Epic 46066) 22. LONE WOLF (Warner Bros/Curb 25006) 23. ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25977) 24. YOU OUGHTA BE HERE WITH ME (Epic 46028)

TO WATCH:

Conway Twitty #52


No. 2: RICKY SKAGGS


No. 3: KENNY ROGERS

Country Column

BY KIMMY WIX

DINAH COMES HOME AGAIN IN A 90-MINUTE VARIETY SPECIAL: Dinah Shore returns to her Tennessee roots in a star-studded 90-minute special filled with music, comedy and nostalgia to be telecast on TNN. Originating from Nashville’s Grand Ole Opry House, Dinah Comes Home Again will be telecast on Thursday, November 22, at 9:00 p.m., and repeats at 12:00 midnight all times Eastern. Appearings with Shore will be country legends Loretta Lynn and Glen Campbell, blue singer Joe Williams, Broadway/television star Hal Linden, and comedians Norm Crosby and Danny Gans. Plus, Shore’s friends Barbara Walters, Ellen DeGeneres, Merv Griffin, James Garner, Beverly Sills, Frank Gifford and Art Buchwald will offer special taped greetings. Musical performances reflect the styles that have played a part in Shore’s career from country to gospel to pop. Highlights include Shore’s renditions of “Amazing Grace” and “California Dreamin’.” In a tour de force of “Crying Time” with Loretta Lynn; “It Don’t Mean a Thing If It Ain’t Got That Swing” by Shore, Hal Linden and Joe Williams; and “Southern Nights” by Glen Campbell.

Onash Shore was born Frances Rose Shore in the small town of Winchester, Tennessee, and was raised in Nashville. She received her training from local Nashville radio station WSM-AM to WNAB-W in New York, and then to NCB Radio, where she first gained national recognition with Eddie Cantor. She has received many awards in her prolific career, including ten Emmys and the coveted Peabody Award.

KEVIN WELCH TO PARTICIPATE IN CMJ CONVENTION: Warner Brothers/Reprise recording artist Kevin Welch will be included among the lineup of talent in the 1990 CMJ Music Marathon, slated for October 24-27 in New York City. “CMJ” is short for College Music Journal, the weekly publication that advocates new music of all genres. Welch will join in two of the sanctioned activities for the convention. First, on Thursday evening, Welch will render a solo acoustic set at the Marathon’s Songwriter Showcase. The Country Music Association-sponsored event, to be held at New York’s Delta 58 club, will reveal the musical works from a variety of performers. The following afternoon, Welch will take part in a panel discussion tagged “Horrizon.”

Welch’s sound and style have been described as ideal for the “Horrizon” panel, because he adroitly straddles the line between country, folk and rock. While mixing all those styles together in a way few are capable, he also produces an uplifting, forceful art vision that many try for but never achieve. While in New York, Welch and his band are scheduled to open two shows for Mary-Chapin Carpenter at the Bottom Line on Friday, October 26. Welch and Carpenter have shared the bill for several recent live engagements, as well as for a segment of the Nashville Network’s American Music Shop. Their shows at the Bottom Line are scheduled for 8:30 and 11:30 p.m.

Ray Kennedy’s journey towards a musical career began at the age of 15, when he built his own guitar. Since then his career has included work as a songwriter, arranger, engineer and producer. Currently, he has set his sights on reaching the peak of country music, with his debut Atlantic Records LP, What a Way to Go. The album, self-produced by the singer, flaunts Kennedy’s firm, yet driving and deep-toned traditional vocals. Either solo written or co-written by Kennedy, each of the 10 cuts reveal an in-depth songwriting ability. In moving ballads such as “I’m Sending One up for You,” “All the Love I Need,” “Scars” and “Can I See Where You’re Coming From,” the Buffalo, New York native reveals his ability to write and deliver visual lyrics in a story-telling niche. Kennedy also proves to be a gutsy vocalist as he wails out spicy cuts such as “I Like the Way It Feels,” “The Storm,” and title cut, “What a Way to Go.” Quilted with excellent instrumentation, and sparking a sound and style whose influences range from Merle Haggard to honky-tonk to 90’s country, What a Way to Go is indeed a way to go and a fine way to represent the best example of today’s country music.

UP AND COMING

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

1. LIWIN FOR THE WEEKEND (Door Knob) Doyle Knob
2. CAN I COME BACK TO YOU (Door Knob) Perry Lane
3. 20TH CENTURY (Door Knob) Eddie Frank
4. WITH EVERY BEAT OF MY HEART (Door Knob) Ricky Lee Jackson
5. WALTZ ACROSS TEXAS (Lil Bill) Janel Rae
6. ALABAMA SUNSHINE (Door Knob) Susan Thompson
7. HEY AMERICA (Music City USA) Marvin Creach
8. PROUD TO WAVE OLD GLORY (NSD) Russ Jeffers
9. THE ONE YOU LEFT BEHIND (Harmony St.) Sylvia Winters
10. I DON’T WANT TO GET IN TROUBLE WITH YOU (Cricket Rhymes) Judy O’Quinn
11. MADE A WOMAN OUT OF ME (Door Knob) Janet David
12. GETTING OVER YOU (Oak) Teddy Spencer
13. THERE’S A PHONE ON EVERY CORNER (Starnay) Susi Beauty
14. FOOL OF A HEART (Vision) Live-N-Kickin’
15. BETTER OFF BLUE (Stargent) Teresa Ramey
16. MILE MARKER TEN (Shucks) Shucks
17. THINKING OF ME THAT WAY (Sing Me) Judy O’Quinn
18. MOUNTAIN MAN (Registar) Bitter Creek
19. BETTER CLASS OF LOSERS (N.J.O) Chuck Gibson
20. EMPTY SEAT Beside ME (Rykyo) Chris Wall

IN A MUSIC ROW REUNION (I to r), session guitar player Harold Bradley, mastering engineer Randy Kling, legendary guitar great Chet Atkins and Music Row founder Owen Bradley reach a mutual agreement to move Disc Mastering back into the original RCA studios.
HAL GIBSON OPENS FOR THE KENTUCKY HEADHUNTERS: He's been tagged as one of the most promising male vocalists of 1990, and as thousands jam the Coliseum in Lawton, Oklahoma for a recent Kentucky HeadHunters concert, Sundial recording artist Hal Gibson awaits to kick off a jam of his very own.

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

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

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

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

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

INDIE SINGLE RELEASES

INDIE FEATURE PICK

- **EMERALD EYES:** "Take the Key to My Heart" (Sundial SR-180)
  - Producer: Danny Day
  - Writers: Pam Wolf/Bonnie Gallie/Tommy Smith
  
  Laced with high-level energy and enhancing instrumental licks, Emerald Eyes' current single release, "Take the Keys to My Heart," spits out a snappy tune about love's sweet surrender. In addition to hooking lyrics with a catchy twist, "Take the Keys to My Heart"'s all-female vocal line-up reveals a harmonious blend that's immediately ear-grasping. Radio should definitely grasp onto this number.

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

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

- **STRAIGHT, CLEAN & SIMPLE:** "Every Goodbye Means Hello" (Comstock COM 1988-A)

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

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

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

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

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

- **KIMBALL WALK:** "No Homecoming" (Townson TO-101-A)
Most Added Singles
(Singles receiving the most new adds this week)
1. TRAVIS TRITT—"Put Some Drive In Your Country"—Warner Brothers
2. ALAN JACKSON—"Chasin' That Neon Rainbow"—Arista
3. LEE ROY PARNELL—"Family Tree"—Arista

Most Active Singles
(Singles receiving the most reports this week)
1. RANDY TRAVIS/GEORGE JONES—"A Few Ole Country Boys"—Warner Brothers
2. CONWAY TWITTY—"Crazy in Love"—MCA
3. HOLLY DUNN—"You Really Had Me Going"—Warner Brothers

Hot Phones
(Singles receiving the most requests)
1. MARK CHESNUTT—"Too Cold at Home"—MCA
2. RANDY TRAVIS & GEORGE JONES—"A Few Ole Country Boys"—Warner Brothers
3. THE JUDDS—"Born to Be Blue"—Curb/RCA

J.D.'s Corner

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

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

Holly Dunn

CASH BOX OCTOBER 20, 1990

CALENDAR OF EVENTS
COMING UP

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

BACK IN TIME

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

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

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

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

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

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

COUNTRY HOT CUTS

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

TOP 10 SINGLES—10 YEARS AGO

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

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

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

Officials from Valley Recreation Products will meet with operators and distributors at the Imperial Hotel to watch the championships, which will coincide with the ACME '91 convention that is being held at the Bally Hotel. An "Austrian" theme will prevail, since the 1991 Team U.S.A. will travel to Austria in late May to compete in the World Championship event and to also play in various local matches (the former Austrian Com-pany), the European distributor of Valley Royal Darts, together with Fun World, the Austrian representative, will co-host the event.

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

19 YEARS AGO IN CASH BOX

MOA EXECUTIVE VEEPEE FRED GRANGER announced that famed country artist Buck Owens, his Buckaroos and other artists associated with the company, will perform their revue at the Oct. 17 MOA Expo '71 banquet show...Nutting Industries Ltd., of Milwaukee, has changed its name to Milwaukee Coin Industries Ltd. to emphasize its intent to concentrate solely on coin-op games, commencing with its initial entry Super Red Baron...Sea Ray is the latest 2-player flipper from Bally and it's packed with "more features than you usually find in a 4-player"...As the trade gears up for this year's MOA convention, Oct. 12-17 at the Sheraton House in Chicago, work has started on the increased interest displayed by the record community. A number of labels will be exhibiting and/or participating. Among winners of this year's award is Charlie Pride (artist of the year-RCA; Dawn artists of the year-Bell); and "Rose Garden" by Lynn Anderson (Columbia) as "record of the year"...Chicago Mayor Richard J. Daley, U.S. Senator Robert Taft, Jr. (Ohio) and ABC-TV newscaster Harry Reasoner are among the prominent speakers who will address the 26th annual NAMA convention, Oct. 15-18, at the new McCormick Place exhibition hall in Chicago...Coinbix vet Dick Gilger has been named district sales manager for Wurlitzer phonographs, covering the upper mid-west territory (previously handled by Bert Davidson who is presently on leave of absence from Wurlitzer) and maintaining his home in Chicago...Liberty Bell is the latest 6-player shuffle alley released by Williams...Grand Rapids, Michigan, home town of the AMI music box, provided a box of treats to the guests by Rowe Int'l., of its 1971 Superstar line of phonographs, which offers four differently designed cabinets, including the furniture style Bourbon Street and Monterey, along with the dazzling Silver Saxe and Lavender Ladies...Chicago Dynamic Industries, Inc. announced the appointment of Charles (Chuck) Arnold as marketing manager-coin machines division...Sam Stern of the Williams Electronics, Inc. division of Seeburg, has been named president and chief operating officer of the Seeburg Corporate...Sandra D'Amato, who continues as chairman and chief executive officer...The Model 3600 Super Star was warmly applauded by representatives of the Wurlitzer Company's distributor network who attended the factory's product introduction and sales meeting at the Royal Hawaiian Hotel in Honolulu.

■ INDUSTRY CALENDAR 1990

October 11-13: NAMA (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual national convention.
October 25-27: AMOA Expo '90; (Amusement and Music Operators Association); New Orleans Convention Center; New Orleans, LA; international convention and trade show.

COIN MACHINE AROUND THE ROUTE
BY CAMILLE COMPASIO
SNK'S NEO-GEO SYSTEM went into delivery around mid-May of this year, following its introduction at the ACME convention and I don't have to tell you about its impact in the market and how successful it has become since then. Distributors have been clamoring about lagging sales invariably will add, "but SNK's NEO-GEO is doing extremely well!" When I spoke with SNK Corporation of America president Bob Kaz, who was in New York recently for a trade show and his departure for the JAMMA convention in Japan) he made note of the original titles that were released with the system (NAM '75, Magician Lord, Baseball Stars Professional and Top Player's Golf) and brought to mind SNK's promise to consistently provide additions to the library. Two new titles, Ninja Combat and The Super Spy, were added in September, and are available now, free, with every NEO-GEO purchased during the fall season. In addition, ops will get three memory cards, which have the capacity to store up to 27 games each and can be inserted into any of the games in any of the locations, regardless of the time lapse or the area of the country. What's more, the cards will interlink with the NEO-GEO home system (scheduled for debut shortly) so players can always take up where they left off. Paul also told me of two more titles that are currently available for purchase (Cyber Lip and Riding Hero) and by AMOA time there will be four new additions to the library; namely, King Of The Monsters, League Bowling, Puzzled! and Blue Joes.

As of AMOA Expo '90, SNK will have 12 available titles for the NEO-GEO system and the library will swell to between 20 and 22 active titles by ACME '91! "The name of the game is currently," he said; and, based on present and future offerings, SNK is going forward with its commitment to continually enhance the NEO-GEO system.

HELLO STEVE! Former Midway exec Steve Blattspieker has joined JAMMA in newly created position of vice president of sales. He is based at the firm's Redmond, Washington facility and will be working out of his newly settled into his new Seattle residence when we spoke. Good luck in your new post, Steve!

AMOA EXPO '90 AWARDS SHOW. We've been trying to keep you up to date as possible on the entertainers who will be performing (or making an appearance) at the Expo Awards Show. As previously reported, the bill includes Peter Noone, encore; the Everly Bros. and Travis Tritt, plus The Texan Tornadoes (whose members include Freddy Fender) and The Commodores, who have since been added to the lineup. Kenny Rogers will come in to just accept his jukebox legend award. From what AMOA's record label liaison Sam Atchley tells us there are at least two or more acts to be added.

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

OPERATOR DIALOGUE. Weather plays a major role for many city based operators, Sue, will be the parents of the. When the temperature gets too high city dwellers flee to the countryside or surrounding areas for relief. This can have an extraordinarily high impact on the events which are getting popular, the warm weather. Summer and Western Automatic Music, for one, found that locations on the route did not report the usual summer doldrums decline in business. Collectors hold pretty steady. Premy Kem Thom noted that basketball games, which had been on such a high for some time, had dropped in revenue (hopefully, to get back up in the fall). For the past several years his street locations have been doing terror with business with skee-balls and, most recently, air hockey games have been making some noise on the street. What are the key high earning locations on the Western Automatic route? "As I see it, music has really been holding things together for the operator, particularly CD jukeboxes," Kem observed. Putting aside also the past year's buy-off CM machines only and they're doing very well. Pool tables are next, he added. "They've been very strong, especially since we dropped the $75 cents and one dollar. Tournaments are looking for player active, participation games," he pointed out, noting that the air hockey machines are starting to make an impact in the smaller locations. With the shift from video gaming machines, he cited so many plus factors and told us he would like to see them legalized in Illinois. On a personal note, Kem and his lovely wife, Sue, will be the parents of the groom, on October 20, their youngest son, Robert (newest member of the Western Automatic Music team) and his fiancée, Marita, get married! Coin Box felicitations to the soon-to-be-wed couple!
West Virginia Association (WVMVA) Hosts A ‘Super’ Show!

CHICAGO—The 36th annual West Virginia Music & Vending Assn. state convention and trade show took place Sept. 13-15 at the Ramada Inn Convention Center in Charleston, West Virginia, with an agenda that focused on lively business sessions, an outstanding display of equipment and a full circle of social activities. The event was well attended and rated as one of the best organized and most successful held in the Tri-State area for quite some time. The proposed legalization of video poker machines in the state of West Virginia was the main topic of discussion at the Saturday morning business meeting. Hopes are high that the legislation will pass and be implemented by the first of the year. The type of video poker machines that would be permitted under the law were showcased in the Hilltop Distributing, Inc. exhibit for the benefit of the many operators who were not familiar with what the legal equipment looks like. As an additional accommodation (besides the elaborate assortment of equipment on display) Hilltop served hot coffee from its Brewmatic Office Coffee equipment in the exhibit throughout the run of the show.

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

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

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

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

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

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

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

Count every word including all words in your ad. Numbers in address count as one word. Minimum as accepted $10.00 for Classified Advertising. If cash or check is NOT enclosed with your order, your classified ad will be held for following issue pending receipt of your check or cash. NOTICE: Classified Advertiser (Outside USA add $80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 4644 Sunset Blvd., Los Angeles, CA 90028 by Tuesday 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: ATARI: Escape from the Planet; Klas; Cyberball; Skull 'N Crossbones; Tetris C/T; Cyberball 2027. BALLY: Arch Rival U/R; ADVANCE: Buster Bros.; Willow; U.N. Squadron. DATA EAST: Apache 3; Midnight Resistance. EXIDY: Showdown (Gun Model); Showdown (Button Model). KONAMI: Crime Fighter (2p); Crime Fighter (4p); Teenage Mutant Ninja Turtles. LELAND: Super Off Road. NINTENDO: R-Type. ROMSTAR: 50 Caliber. SNK: Gang Wars; Street Smart; Mechanized Attack.

SEGA: Golden Axe; Gain Ground; Crackdown; E-Swat. TEC-FAN: Tecmo Bowl. WILLIAMS: Narc. TAITO: U.S. Classic C/T. FLIPPERS: DATA EAST: Playboy; Monday Night Football. GOTTIEB: Bone Busted. USED KITS: Arch Rivals I 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 Warrior H; Omega Fighter V; P 47 H; Bottom of the Ninth H; Buster Bros.; Dragon Breed; Golden Axe H; Plotting H; Rally Bike V; slowdown H; Ring King V; Sly Spy H; V Ball H; Wrestle War V; 88 Games H; UN Squadron S; Blockout H; Super Champion Baseball H; Midnight Resistance H. Call Celci 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. Arnot Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506.

SEEJURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEBOX and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bartop) games.

DYNAMO POOL TABLES 4x8 $1000 each, 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P.O. Box 3644, Temple, TX, 76501.

FOR SALE - Blue Chip Stock Market Wall street tickertapes, Hi-flyers, Dixielands & uplifts. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.

For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel Of Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

For SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

DISC JOCKEY INSURANCE

Disc Jockey General Liability Insurance of $1,000,000 limit with equipment coverage of $5,000 for $500 annual premium. Other limits are available for all states. Call 800-486-0030, ask for Jim Kingston or Ray Walsh to place your order.

PRODUCTIONS

NASHVILLE SKYLINES PRODUCTIONS: Let us produce your next session. We'll show you not only how to better market yourself, but what it takes to reach the charts. Nashville Showcasing Available. Contact: Steve Bivins, 126-B 39th Avenue North, Nashville, TN 37209. (615) 298-4366.

PROMOTION

Need a promoter? At Robert Gentry promotions we want you to succeed. We offer full service promotion and mailing service to all charts with weekly tracking. Discover the difference at Robert Gentry Promotions, "The Way To Gold." P.O. Box 1214, Hendersonville, TN 37077. Tel: (615) 264-3970.

REAL ESTATE

GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-5000 Ext. GH-4415 for current repo list.

RECORDS/ CASSETTES

BPMs & HARMONIC KEYS Labels and Listings of the LATEST DANCE MUSIC. $10.00 monthly. International $15.00. 1 free issue. Send money order to: Ed Carlton, 2256-A Sunrise Blvd., #304, Rancho Cordova, CA 95670. (916) 362-5758.

MISCELLANEOUS

YOU'VE WAITED LONG ENOUGH

for a man with

"Sensitivity"

RALPH TREVANT

The Long-Awaited Solo Debut From
One Of The Leading Forces In New Edition

Producer: Jam & Lewis

Executive Producer: Louil Silas, Jr.

MCA