

THE MUSIC TRADE MAGAZINE

CASH BOX

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SALUTES

AMOA

EXPO

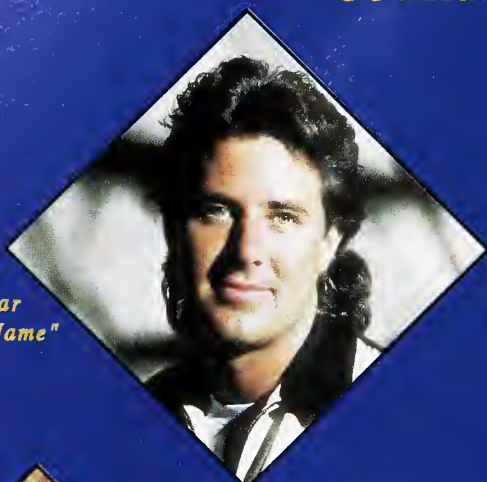
'90



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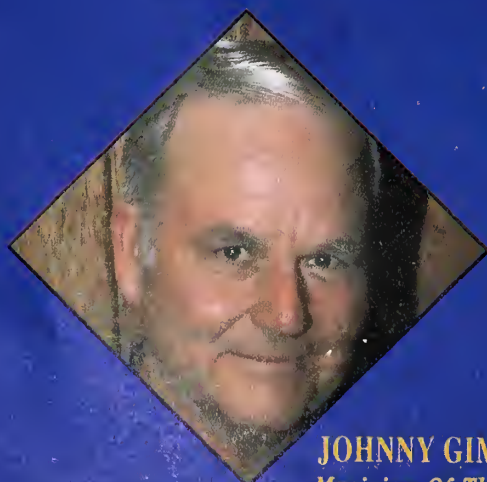
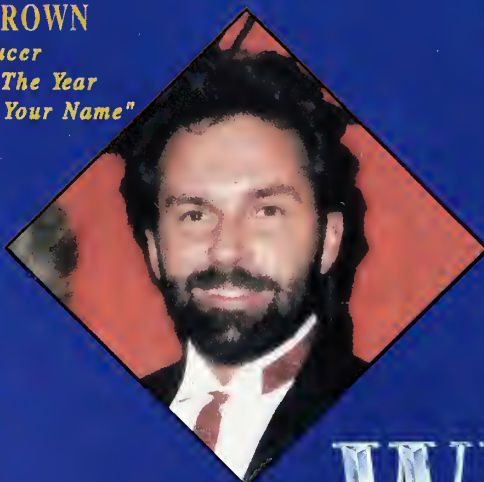


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THE MUSIC TRADE MAGAZINE

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EDITORIAL

AMOA Expo '90 Has Much To Offer

THE ANNUAL AMOA EXPOSITION is an event in itself. The fact that it provides the opportunity for operators and distributors to see, try and evaluate the very latest in music and games equipment (and related products) is incentive enough to justify whatever traveling you have to do to make this show.

However, even though the equipment display is the main ingredient, that is not all there is. Over the more than four decades since its inception, AMOA has expanded and embellished the Expo format consistent with the changes in equipment and market conditions and has also accelerated its efforts in the areas of promotion and public relations.

The jukebox has passed its 100th anniversary, but that's no reason to stop celebrating. The Jukebox Promotion Committee continues to thrive, as does National Jukebox Month (this coming November); and the Committee has really gone all out in design and decor for this year's Expo exhibit to further exalt the magnificent music machine.

Let us not forget the pinball machine, whose 60th anniversary will play a major role on the exhibit floor. The newly organized International Flipper Pinball Assn. will be occupying booth space to disburse league/tournament info and other material relating to its goal, which is to further the cause of pinball, worldwide. And don't forget to pick up a commemorative pin.

What about this year's convention site—New Orleans, one of our nation's liveliest cities! After a full tour of the exhibit floor, you go up to your room, relax a little, and then come on down and take advantage of what New Orleans has to offer. There's the French Quarter, restaurants galore, exciting nightlife, not to mention the Kenny Rogers/Dolly Parton concert at the New Orleans Superdome on Thursday evening (10/25) where reduced ticket prices were made available to showgoers "in appreciation" by Kenny and Dolly.

You come to AMOA Expo to see, hopefully to buy, and to learn, by way of the educational program that offers a comprehensive series of seminars dealing with topics of importance to the operator community.

N U M B E R O N E S

POP SINGLE

I Don't Have the Heart
James Ingram
(WARNER BROS.)

R&B SINGLE

Merry Go Round
Keith Sweat
(ELEKTRA)

COUNTRY SINGLE

A Few Ole Country Boys
Randy Travis & George Jones
(WARNER BROS.)

NEW YORK LATIN

Los Principes de la Salsa
L. Enrique & E. Santiago
(CBS DISCOS)

POP ALBUM

Listen Without Prejudice Vol. I
George Michael
(COLUMBIA)

R&B ALBUM

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

COUNTRY ALBUM

No Fences
Garth Brooks
(CAPITOL)

DANCE/RAP ALBUM

Groove is in the Heart
Deee-Lite
(ELEKTRA)

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ART BLAKEY DIES: Art Blakey, the jazz drummer whose band, Art Blakey & the Jazz Messengers, has been one of the primary breeding grounds for young mainstream jazz talent during the past 35 years, died in New York on Oct. 16 of lung cancer. Blakey was an extraordinary drummer—a roaring thunderhead of forward motion percussion—whose work adorned dozens of sessions over the years, by such leaders as Miles Davis, Thelonious Monk and Herbie Nichols. But it was as the shepherd of the Jazz Messengers that his primary talent came into focus: breeding and shaping young jazz talent. The first edition of the Jazz Messengers, which was co-led by pianist Horace Silver for a year, featured Hank Mobley, Kenny Dorham and Doug Watkins, with subsequent editions showcasing such important jazz players as trumpeters Donald Byrd, Bill Hardman, Lee Morgan, Freddie Hubbard, Chuck Mangione, Woody Shaw, Wynton Marsalis and Terence Blanchard, saxophonists Jackie McLean, Wayne Shorter, Johnny Griffin, Benny Golson, Billy Harper, Branford Marsalis, Bobby Watson, Donald Harrison and Kenny Garrett, and pianists Walter Davis Jr., Bobby Timmons, Junior Mance, Cedar Walton, Keith Jarrett, James Williams and Geoff Keezer. The Jazz Messengers recorded for many labels over the years (dozens of their albums have been transferred to CD); their latest album is due next month from A&M. Art Blakey was 71.

LEONARD BERNSTEIN DIES: Leonard Bernstein, the conductor, composer, pianist, educator and writer who was a non-stop music-making force for some 50 years, died in New York on Oct. 14 of a heart attack. Bernstein was perhaps best known as a flamboyant conductor, frequently at the helm of the New York Philharmonic, but his activities ranged far and wide: from Broadway ("On the Town," "West Side Story," "Candide"...) to films to television ("Young People's Concerts") to choral and symphonic music to operas to ballets. In a statement last week, ASCAP president, and fellow composer-conductor, Morton Gould, said, "Not the least of his achievements was his 'unstuffing' of music. He had the rare gift, together with a special charisma, to communicate all aspects of the music experience to people of all ages." Leonard Bernstein was 72.

...BY ANY OTHER NAME: As of January 1, CBS Records will change its corporate name to Sony Music Entertainment. The name change was required under the sale of the label by CBS Inc., although the company will retain the use of the name Columbia Records. In a related move, the label has just acquired the use of the Columbia name from EMI for use outside of the U.S. (except Japan and Spain).

EAST SIDE, WEST SIDE...: England's HMV, which has more than 140 record stores around the globe, will hit the U.S. next month with a pair of New York superstores. The outlets will total 70,000 square feet, including what HMV is calling America's largest music store, at 86th St. and Lexington Ave. The other store's at 72nd St. and

Broadway, just up the street from Tower Records.

BEING THE POWER THAT FIGHTS: The Hip Hop Women's Progressive Movement, "a motivational and support group for women of the hip hop industry," has just been formed. Interested? Get in touch with Brigitte N. Moore at Rap Artist Management in L.A. or Chris Read at Island Records in N.Y.

DATES, WE GOT DATES: Whitney Houston, whose new album is about to hit the stores, will perform two benefit concerts at the Atlantic City Convention Center, Nov. 23 and 24. The two shows, her only public concert performances in 1990, will benefit the Harlem Boys Choir, the New Jersey State Police Benevolent Assoc. and the Youth Recreational Facility in Atlantic City... It's a ways off, but mark May 16 & 17 on your 1991 calendars: that's when the First National Black Music and Entertainment Seminar takes place at N.Y.'s Sheraton Centre Hotel. Call (212) 841-0918 for more information... "Demo Production: How Little is Too Little, How Much is Too Much, and Is There Any Such Thing as 'Just Right?'" is the rather wordy title of the next seminar of the New York Music Publishers' Forum, set for Oct. 24 at 4:30 at N.Y.'s Marriot Marquis Hotel... Hollywood's Palladium will celebrate its 50th anniversary (Five-Oh) with a big Halloween party, which will include, among other hoopla, a tribute to Stevie Ray Vaughan, who'd been known to play the Palladium in his day.

AMEN!: The 50th anniversary in music of the Rev. James Cleveland, the legendary gospel performer, will be celebrated with a star-studded salute, Oct. 29 at L.A.'s Dorothy Chandler Pavillion. Among those joining Cleveland for the event are Shirley Caesar, Albertina Walker, Walter and Edwin Hawkins and the Hawkins Family, Andre and Sandra Crouch, Termaine Hawkins and Natalie Cole.

BIGWIGS: Aretha Franklin, Johnny Cash, Quincy Jones and Billy Joel will be the recipients of the 1990 Grammy Legends Awards. The honors, which show up from time to time, will be taped before a live audience in N.Y. on Dec. 5 for a CBS television special.

MERCY!: The life of Roy Orbison is about to be turned into a feature film. Barbara Orbison, the singer's widow, and Steve Tisch have gotten together on this one. Mrs. Orbison, by the way, is hard at work on an official biography of the sunglassed crooner, due next year.

AND OTHER STUFF: Love songs, nothing but love songs. That's what the newly formed Benchmark Recordings Inc. is going to devote itself to: love songs. The N.Y.-based label has been formed by Michael D. Covitt... Mojo Nixon, the living legend, has a part in the upcoming feature-length film version of *Car 54, Where Are You?*, which stars David Johanson and John McGinley. *Ooh! Ooh! Ooh!... The Making of Pump*, a nearly two-hour Aerosmith home video, is just out from CMV (soon to be SMV).

EXECUTIVES ON THE MOVE

■ **Arnie Orleans**, president of Esquire Records, has announced the appointment of industry veteran **Ronnie Jones** to the newly created position of vice president of promotions. Jones has held similar positions at Motown Records, Capitol Records, and United Artists Records. Orleans stated, "To be joined by an executive with the experience, reputation and success of Ronnie Jones will be of tremendous value to our artists and sends out a strong signal that Esquire is a company that is determined to be a major player in our industry." ■ **Enigma Entertainment CEO William Hein** has announced the promotion of **Laura Annick** to the position of vice president of International. Annick, who joined the label in 1986, was previously managing director of International for the company. ■ **Rob Distefano** has been hired as manager, dance promotion /A&R at I.R.S. Previously he held the title of office manager, East Coast. Also, **Bob Tyldsley** has been hired as director of sales and marketing /Eastern Region for I.R.S. Preceding his employment with I.R.S., Tyldsley was head buyer for Universal One-Stop based in Philadelphia. ■ **DeLorenzo** **Dave Resnick** has been appointed manager of Chameleon Record's newly created Artist and Repertoire department where he will match artists with producers and songwriters, review incoming submissions from artists, and seek new signings. In addition, **Deejay DeLorenzo** has been appointed to the position of manager, national alternative, Metal & College Promotion for Chameleon Music Group where her duties will include promotion planning, maintaining direct contact with appropriate radio stations, supervising and coordinating projects with independent promotion representatives, and contributing to advertising planning. ■ **Chrysalis Records** has appointed **Cliff O'Sullivan** to the position of vice president, marketing, making him responsible for all label marketing activities. O'Sullivan, who will relocate to New York, was most recently PolyGram's vice president of product development, West Coast. ■ **Epic Records** has promoted **Steve Einzsig** to vice president, marketing, West Coast from his previous position as West Coast director of product management, making him responsible for overseeing the product management department and the implementation of all marketing plans emanating from the West Coast. ■ **Columbia House** has appointed **Nelson Wakefield** to the position of manager, A&R, from his previous position there as repertoire coordinator, A&R. ■ **PolyGram** has selected **Lionel Conway** to be president of the newly-established **PolyGram/Island Music Publishing Group** in the U.S., making him responsible for all of PolyGram's music publishing activities in North America. For the past 21 years, Conway has been president of the Island Group of Publishing Companies. **Sheila Mathis** has been named product manager, PolyGram Jazz, making her responsible for many of the artists on the Verve and Emarcy labels, as well as the division's extensive Brazilian catalogue; she was most recently publicity and video promotion coordinator. **Eulis Cathey** has been named PolyGram Jazz's director, A&R and promotion, making him responsible for signing artists and overseeing the department's radio promotion activities. Cathey comes to PolyGram from Virgin, where he was most recently Great Lakes regional promotion manager, black music. ■ **Arista** has redefined **Kirk Bonin's** title: he's now director, urban marketing, which "more fully reflects the scope" of his responsibilities, which include R&B, rap, dance and cross-over sales and marketing. **John Hall Jr.** has been promoted to the position of Western regional R&B director, from his former post as district manager, R&B promotion. ■ **ASCAP** has promoted three members in its office of general counsel: **Richard H. Reimer** goes to deputy general counsel from assistant general counsel, **Ross Charap** moves from senior attorney to assistant general counsel, and staff attorney **Bennett M. Lincoff** become senior attorney. ■ **Kathleen Laccinole** has been promoted to associate director, film/TV relations at **BMI**. ■ **Cecil Holmes** has been appointed senior vice president, **General Entertainment Management**, Maurice Starr's management company. Holmes worked closely with Starr during his tenure as Columbia's vice president, black music A&R.



Jones



DeLorenzo



Distefano



Tyldsley



Resnick



Conway



Holmes



Cathey

LOS ANGELES' ONLY JAZZ PUBLICATION, *L.A. Jazz Scene*, celebrated its third anniversary at the Grand Avenue Bar—a jazz club located in Downtown L.A.'s elegant Biltmore Hotel—on October 16. When Editor/Publisher Myrna Daniels founded the publication in 1987, it was a small newsletter, but has since grown to a 35,000-circulation monthly averaging 20 or more pages. Performing at the celebration—which was broadcast live on L.A.'s community-supported jazz station KLON-FM and hosted by KLON personality and veteran jazz deejay Chuck Niles and Grand Ave Bar show producer Diane Varga—was jazz singer Yve Evans. Also present was jazz guitarist and Cexton Records President John Anello, Jr.



Yve Evans

healthy sense of humor, Evans referred to Dennard as Homie The Clown—alluding to a character on the television series *In Living Color*.

During Evans' sets, the sassy, spirited, L.A.-based jazz singer/pianist concentrated primarily on material from her current album on Note-Worthy Music, *4 Jaz C Me*. Evans, who was joined by Michael Saucier on electric bass and Quinten Dennard on drums, brought a strong sense of fun and an R & B-influenced, gospel-ish fire to the songs she interpreted—including the standards "Misty," "My Funny Valentine," "What A Difference A Day Makes," "Lady Is A Tramp" and "Fever." Unlike other jazz artists, Evans doesn't suffer from the delusion that only the George Gershwins, Cole Porters and Jerome Kerns wrote great pop—she brilliantly transformed "How Sweet Is It," a hit for both Marvin Gaye and James Taylor, into swingin' jazz. Not without a

THE RE-EMERGENCE OF THE BRITISH GROUP, The Outfield, signals a return of one of rock's most promising groups. Their 1985 Columbia debut, *Play Deep*, went double platinum, yielding four hit singles. The 1987 follow-up, *Bangin'*, was the least of the group's three efforts for the 1980s, while their third, and best, 1989's *Voices of Babylon*, was released at a time when the label seemed to have lost interest in the band. Outfield members John Spinks (guitarist/songwriter) and Tony Lewis (vocalist)—trimmed to a duo after the departure of drummer Alan Jackman—recently spoke with *Cash Box* about their new LP, new label, and the music scene in England.

SIGNING TO MCA: "We were at CBS, and the big priority was New Kids On the Block. We had an album (*Voices of Babylon*) that was a hit on the rock charts, but we didn't think we had the push behind us. Our manager went in to see if we could get out of our contract, and they (CBS) were understanding, didn't want to stand in the way of our career. We signed with MCA because (MCA Music Entertainment Group chairman) Al Teller had signed us to CBS, and we knew we'd be with someone we could trust—someone who'd look out for our career."

CURRENT MUSIC SCENE IN ENGLAND: "I have nothing against the kids going out dancing at night and then the next day buying the records they heard the night before, but (the current musical climate in London) has nothing to do with classic songwriting. When you watch *Top of the Pops*, it's excruciating. You see all these bands that you'll never hear about again. It's not like years ago when you had bands that meant something to you, that touched you somehow. I doubt that, say at Christmas time, people are sitting around listening to their rap records. But if you go to a party and someone puts on "Brown Sugar" or The Beatles, everyone gets into it, old and young."

THE TRACK, "JOHN LENNON": "It's just a tribute to him. Most people try to do their Beatlesque thing, and do a cover of a Beatles song or try to capture their sound. I'd just bought the re-issued CDs and read all the biographies, good and bad, and felt really close to him. It (the song) is just telling how much the Beatles and his music meant to us."

WORKING TOGETHER: "It's like if you took someone from the Mid-West, the East Coast and the West Coast and put them together. Though they're all from the same country, their outlook, their perspective on things is different. We're both from the same area; so it's easier to work together. There's no conflict or animosity when we work. We know what the other wants."

EAST COASTING

WENT TO SEE THE GYPSY: Dylan played the Beacon Theatre last week. Bob Dylan. The guy who used to write songs like "Don't Think Twice, It's Alright" but now can muster merely a "Wiggle Wiggle" or two.

Weird guy, Dylan. Two years ago, when he debuted this gritty G.E. Smith rock

and roll band at Radio City, he played with a fire that I hadn't heard from him since, oh, the Rolling Thunder Revue. Incredible shows (I saw two of them). Incredible. Last year he was at the Beacon Theatre with more or less the same band. They stunk, played like they met Dylan 20 minutes before the show. Saw two of those shows, too, and they both stunk: Dylan changed songs in mid-song, changed keys in mid-song, performed like he just came down from Venus for the week.

So here he was, back at the Beacon, with ol' G.E. Smith still on guitar. Show was great. Great show. Great! Dylan in fine voice, band in high-power rock and roll form, song list from Dylan heaven ("Watching the River Flow," "Don't Think Twice...," "Masters of War," "I Shall Be Released," a gnarled "Joey," "Rainy Day Women," etc.).

So why can't he make a good album? Why can't he write decent songs anymore? I like the sound of *~Under the Red Sky*, it sounds like *Blonde on Blonde*. And I like a couple of the songs: "Born in Time" 's a nice song, "T.V. Talkin' Song" 's okay too. But most of it, songwise, is junk.

Here are three theories, pick one:

1. Dylan used up most of his songwriting talent in those amazing four years (1962-66) when he tore *Freewheelin'...*, *Another Side...*, *The Times They are A-Changin'*, *Bringing it All Back Home*, *Highway 61 Revisited* and *Blonde on Blonde* out of his kishkes. (Yeah, but what was *Blood on the Tracks* then, chopped liver?)

2. Dylan needs real serious *tsouris* to write and nothing since the break-up of his marriage (the impetus for *Blood on the Tracks* and the not-half-bad *Desire*) has made him upset, angry or indignant enough to inspire masterworks.

3. The guy works too much: Paul Simon, a Dylan contemporary, just put out his first album in four years. The album has 10 songs on them, all of them strong. Maybe if Dylan took his time—you know, wrote 10 songs every four years—he'd write better songs, leaving the "Wiggle Wiggle"s in the scrap heap where they belong.

Me, I don't know. I think Simon's a song craftsmen (like McCartney, a modern day Cole Porter or Irving Berlin), I think Dylan just writes willy-nilly (hey, there may be a song there), letting the pieces (and rhymes) fall where they may. Anyway, great show at the Beacon.

(In other Dylan news: There's another *Traveling Wilburys* due in a week or so, and Columbia is working on another boxed set of Dylan odds and ends for release early next year).

ROCKS AND GRAVEL: Fantastic Barry Manilow feature in the new *Rolling Stone*. Kudos to writer Bill Zehme, it's one of the best things *Stone* has published all year... Call me *pisher* (or call me picker), but I've really been enjoying country music lately. Really. Think this Mark Chesnutt guy's great, love the new Randy Travis album, dug almost every minute of the CMA Awards show (you mean to tell me that George Jones is *not* in the Country Music Hall of Fame yet!), and have been reveling in a few historical items: the incredible *Hank Williams: Rare Demos First to Last*, two albums of rare pure-as-spring-water Hank on one CD, and *Mark O'Connor: The Championship Years*, 40 frightening string performances by a then very, very young virtuoso (both from the Country Music Foundation, which really does a crack-up job with these things), and two killer volumes of Jimmie Rodgers ("the Yodeling Brakeman"): *First Sessions: 1927-1928* and *Early Years: 1929-1929*, just out on Rounder. Good stuff. Real good.

—LEE JESKE

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SINGLES



□ **IRON MAIDEN:** "Holy Smoke" (Epic ESK 2194)

The first single from Iron Maiden's forthcoming *No Prayer For The Dying* is an angry, gut-level attack on hypocritical, self-serving preachers. Bruce Dickinson's lead vocals are as gutsy as ever. Produced by Martin Bitch.

□ **NO FACE:** "Half" (No Face/Columbia 38T 73463)

While No Face is primarily a rap group, "Half" consists primarily of R&B singing. "Half" is sung from the angry perspective of a brother who faces being taken to the cleaners by a scheming, golddigger he's just broken up with.



□ **WINGER:** "Miles Away" (Atlantic PRCD 3566-2)

"Miles Away," an emotional, guitar-driven power ballad, is the latest single from Winger's second album, *In The Heart Of The Young*. The song was produced by Beau Hill.

□ **DEEP PURPLE:** "King Of Dreams" (RCA 2703-2-RDJ)

This single from *Slaves & Masters*, Deep Purple's first album in several years, is a melodic, mid-tempo item AOR programrrers



should check out. While "King Of Dream" isn't a blistering metal rocker *a la* "Highway Star" or "Smoke On The Water," the song has its share of muscle. "King Of Dreams" was produced by Purple member Roger Glover.

□ **STEVIE WONDER:** "Keep Our Love Alive" (Motown L33 1065)

Critics have charged that Stevie Wonder has gone soft in the past few years, that he's lost his lyrical bite. "Love" should not only silence those critics but restore faith for long-time fans as well. Similar in many ways to George Michael's current hit, "Praying for Time," Wonder's release is far less cynical, far more optimistic. It's an anti-apartheid song whose applications are far broader and is destined to take its place in the Wonder canon of classics.

□ **GEORGE MICHAEL:** "Freedom" (Columbia CSK 73559)

After the somberness of "Praying For Time," Michael returns with a more dance-oriented effort that is no less confessional and is even more personal. Will definitely bring back the dance-pop faction of his fans who may have been put off by the darkness of the first single.

□ **WHITNEY HOUSTON:** "I'm Your Baby Tonight" (Arista ASCD 2108)

The unmistakable mark of L.A. & Babyface is all over this one, which means it will be huge. After a three-year hiatus, this isn't quite the artistic risk promised, but should further prove Whitney Houston's unshakeable appeal as a pop/commercial entity.



□ **THE CHIMES:** "True Love" (Columbia 44-773537)



The failure of this group to skyrocket in America is one of the great music puzzles of this year. Though they've established a respectable presence on the dance charts, the pop success widely predicted has eluded them. "True Love," available in two great mixes—backed by three mixes of "Stronger Together"—will further endear them to the dance crowd and, hopefully, bring them the mass attention they so richly deserve.

□ **SURFACE:** "The First Time" (Columbia CSK 73502)



People don't listen to Surface to hear wild innovation or challenges. Theirs is the well-tested, perfected music of romance, candle-lit dinners, and hands held in the park. "The First Time" is precisely that. If you listen closely, you can hear the faint pop of champagne bubbles in the background.

ALBUMS

□ **STYX:** *Edge Of The Century* (A&M 75021 5327)

Styx, a band that was highly suc-



cessful during the 1970s, has a good shot at success in the '90s with *Edge Of The Century*. The album, a strong contender for exposure on both AOR and pop radio formats, ranges from the commercial rockers "Not Dead Yet," "World Tonight" and "Homewrecker" to pop-rock ballads like "Show Me The Way" and "Carrie Ann" to the mid-tempo "Back To Chicago," which is both a love song and a tribute to one of the world's most dynamic cities.

□ **DARYL HALL & JOHN OATES:** *Change Of Season* (Arista AL-8614)

Though they've both done their share of solo albums, Daryl Hall & John Oates successfully reunite on *Change Of Season*. The album's highlights include "Starting All Over Again," a cover of Mel & Tim's gutsy soul ballad; the mid-tempo



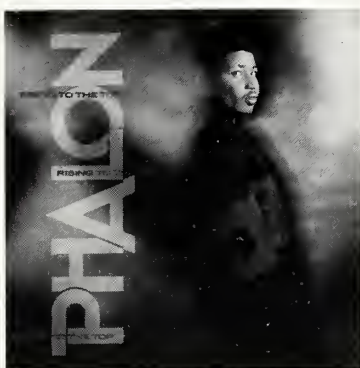
pop of "Don't Hold Back Your Love;" the R&B/pop number "Halfway There" and the mid-tempo pop-rock of "So Close" and "Heavy Rain." Jon Bon Jovi & Danny Kortchmar, Ric Wake, Dave Tyson and Hall & Oates themselves are among *Change Of Season's* producers.

VARIOUS: Rubaiyat: Elektra's 40th Anniversary (Elektra 9 60940-2)

Any album that contains Billy Bragg and The Cure, Anita Baker and Metallica, The Pixies and Michael Feinstein, is a stroke of genius for ambition alone. Though a lot of the artists stick close enough to what they're known for that their actual contributions aren't that radical, there is enough risk-taking and broadening of range to raise a smile from the most jaded of music listeners.

WOPBOPTORLEDO: Wopboptorledo (Charisma 2-91419)

Sort of Charisma's answer to Dee-Lite. Though nowhere near as experimental or unique as that New York-based trio, this outfit has some impressive chops of its own. Interestingly, they're far more effective on the slower tunes, hitting some real emotional marks when they leave the dance groove aside. A very good album, overall.



PHALON: Rising To The Top (Elektra 9 60966-2)

Phalon Alexander, son of The Bar-Kays' James Alexander, gets busy as both an R&B singer and a rapper on his debut album, *Rising To The Top*. While the Memphis-based Phalon's strength as a singer is demonstrated on melodic R&B like "Ready Or Not," "Don't Cha Wanna" and the title track, he concentrates primarily on rapping on "Fall Into The Groove," which has a funk/rock flavor comparable to Tone Loc's "Wild Thing"; "Dance Floor Of Life," a Chic-influenced message song denouncing drugs and inner-city crime; and "My Pinto," a hardcore rap dopejam Phalon wrote with Anthony "Antron" Mabin.

HARMONY: Let There Be Harmony (Virgin 2-91394)

Harmony, a fly sister who's



down with the Boogie Down Productions posse, raps and sings equally well on her debut album, *Let There Be Harmony*, which BDP leader KRS-ONE produced with Sidney Mills. Harmony raps on such raw, hardcore rap as "What You Need," "Poundcake" and "Tear It Up" and struts her stuff as an R&B singer on "We The People," the sensuous "Take My Breath Away" and a cover of Alicia Myers' "I Want To Thank You." Harmony, who isn't one to shy away from social and political commentary, decries the exploitation of Africa on the militant rap song "Art Of War."

JUDAS PRIEST: Painkiller (Columbia 46891)

With *Painkiller*, Judas Priest has delivered its hardest, heaviest album in some time—a bonecrushing effort that's in a class with such gems as *Hell Bent For Leather* and *Unleashed In The East*. The veteran metalheads experiment with speed metal on some cuts but, like a Metallica or a Megadeth, doesn't lose its sense of melody.

MANGO GROOVE: Mango Groove (Atco 7 91374-4)

M A N G O



G R O O V E

Elements of American R&B and pop are fused with Caribbean and African pop on this self-titled album by Mango Groove, an interracial band from South Africa. *Mango Groove's* infectious highlights include the reggae-ish "Love Is," "Hellfire," which is closer to soca and calypso; and "Special Star."

TOO SHORT: Short Dog's In The House (Jive/RCA 1348-2-J)

While other rappers go for abrasive, dissonant sounds, Too

Short takes a slow, melodic, groovin' approach influenced by the 1970s funk of Parliament/Funkadelic, Cameo, The Ohio Players, etc. Like his two previous albums, *Born To Mack* and *Life Is...Too Short*, *Short Dog's In The House* ranges from sexploitation to insightful social commentary. The album's strongest cuts include "The Ghetto," an update of Donny Hathway's classic; "It's Your Life," which describes the consequences of drug dealing and "Ain't Nothin' But A Word To Me," a duet with Ice Cube.

LOOKING AHEAD

October 27, 1990 Independent product most likely to reach the Top 100 Pop Singles Chart

1. I'M SEVENTEEN (Columbia) Tommy Conwell
2. RHYTHM OF THE RAIN (Epic) Dan Fogleberg
3. JUST ANOTHER DREAM (Polydor) Cathy Dennis
4. LOST SOUL (RCA) Bruce Hornsby
5. HARD TO HANDLE (Warner Bros.) Black Crowes
6. LOVE IS A KILLER (EMI) Vixen
7. DOIN' THE DO (Reprise) Betty Boo
8. I FOUND LOVE (Hollywood) The Party
9. FALLING (Warner Bros.) Julee Cruise
10. BUSCUITS IN THE HOUSE (Columbia) Biscuits
11. CONCRETE AND STEEL (Warner Bros.) ZZ Top
12. ME-U=BLUE (MCA) Glen Medeiros
13. FEARLESS (A&M) Neville Bros.
14. NEVER ENOUGH (Elektra) The Cure
15. ROCKIN' OVER THE BEAT (Capitol) Technotronic





EXPO '90 Headquarters Hotel

THERE WILL BE THREE MAJOR hotels providing accommodations for this year's AMOA convention attendees: the Hyatt Regency New Orleans (which is the headquarter's hotel), the Sheraton New Orleans and the New Orleans Marriott. All are located within proximity of the New Orleans Convention Center, where the exposition will be taking place.

Pictured is the Hyatt Regency New Orleans at Louisiana Superdome (Poydras at Loyola Avenue), which contains 1196 rooms and suites and is part of the ambitious Poydras Plaza complex in the city's Central Business District where you will find an enclosed mall with dozens of boutiques and shops. The famed Superdome is right next door and the historic French Quarter, Bourbon Street and Preservation Hall are nearby.

Guests at the Hyatt Regency New Orleans have access to a variety of places within the hotel where they can

enjoy food, beverages and entertainment in an atmosphere of their choice. There is the Mint Julep Lounge, for tropical cocktails; the open-air Courtyard Restaurant, where seafood and other specialties are served; and the Top of the Dome, which offers a dazzling view of the city from its revolving rooftop restaurant and lounge.

a shopper's paradise!

During your stay at the Hyatt you won't want to miss the fabulous New Orleans Centre, which is so close by. This new, tri-level complex has a splendid array of shops ranging from department stores (Lord & Taylor, Macy's) to boutiques to specialty shops and everything else in between, whether your desire is to buy or just to look. Valet parking is available. The Centre is open Monday thru Saturday from 10:00 am - 9:30 pm; and on Sundays from noon until 6:00 pm.

Pinball Expo Opens In Chi Nov. 9.

CHICAGO—The Ramada Hotel/O'Hare in suburban Rosemont, Illinois will be the convention site for the sixth annual Pinball Expo, scheduled for November 9-10. Pinball enthusiasts from the U.S. and abroad will be attending the big event, which also attracts significant participation from the coin-op community. The pinball machine's 60th birthday, being celebrated this year, will also make an impact at the show.

Highlights will include a tour of the Data East Pinball manufacturing facilities in Melrose Park, Illinois. Also on the agenda will be a series of seminars and panel discussions, featuring

such coinbiz luminaries as Steve Kordek (one of the trade's most noted game designers); Sharon Harris, president of I.F.P.A.; Frank "The Crank" Seninsky (of Alpha Omega Amusement); game designers Steve Ritchie and Joe Joos; among others; an equipment exhibit; and the popular Flip Out '90 pinball tournament. Winner of this year's tournament, by the way, will receive a new Data East pinball machine.

Further information may be obtained by contacting Pinball Expo '90 at 2671 Youngstown Rd. S.E., Warren, OH 44484.

Anticipating AMOA Convention

BY DOC ENGLISH

SOME PRE-AMOA THOUGHTS.

With various international shows, two major national shows, the parks show, assorted state shows, post-show shows, distributor spotlight shows, along with games that are feted and released throughout the year and at the drop of a quarter, no single show can be expected to have a monumental impact.

Nevertheless, the industry is stumbling off a softer than usual summer, the operators are looking for answers to flagging collections and to increasing boredom among game players, and the current AMOA Expo is the most convenient place to search for solutions. Both operators and distributors approach the AMOA show with a mixed bag of emotions. Anticipation—maybe, just maybe, a Pacman, a savior, lurks amidst the conglomeration of pressboard and picture tubes. Or, if not a specific game, an idea that will take the operator to the pot of gold at the end of the pothole strewn road. Trepidation—what if the AMOA brings a case of the blahs? What if it's the same old themes at the same high prices? Desperation—shades of the mid-eighties! Are we on the dark side of the hill? What will stop the skid? Can we escape the dreaded video malaise? Give us some hope. Cure our summertime blues.

So, when you come to the AMOA this time, more than ever, see everything. Just what the doctor ordered may be anywhere. Stop, look and think! Think about redemption. No, not Jimmy Swaggart thumping a Bible! Okay, most redemption games are over-priced and it requires a substantial effort and outlay to set up an operation for redemption, but, and this is a big but, bigger than a diva's in the grand opera, redemption offers something you cannot get on your home Nintendo. It offers tickets for prizes. Maybe it won't give you untold riches, but it does give you stability and it does allow for aggressive marketing and promotions. You can vary the prizes, capitalize on trends, adjust the value of your tickets. It's an expanding genre, more and more games are produced each year. In addition, wouldn't it be nice if someone developed a ticket dispensing shooting gallery like in the carnivals, or a baseball redemption game, perhaps in a pinball style cabinet, with so many tickets for a run or a grand slam? Now if the prices would only come down so more operators could enter the market!

Think darts. Look how many years darts have been around. Dart operators must be doing something right. You don't have to rotate them like videos, you don't have a new model every three months, and dart games give you a sweet r.o.i., even better when you organize tournaments. A machine costs \$1,700, not much more than many conversion kits, and it can bring in 50, 60, 70 dollars and more indefinitely. Most videos are dead in six months.

Think pool. What you say about darts goes double for pool tables. Virtually service free, recover it twice a year; relatively inexpensive; the models remain the same year in and year out; just set it and forget it. Again, the r.o.i. is hard to beat.

Think music. When can you remember so many quality phonographs available at one time? The NSM Fire, the Pioneer jukebox, the Rock-Ola Laser 2000, the Rowe machines, Wurlitzer's One More Time; quite an impressive lineup! There is no better time to update your route with compact disc boxes. Most operators can get an extra something off the top from a location when they bring in a CD box, and the jukes are solid, long term investments.

Think video. Despite the annual assault on video, complaints of withered themes, ballooning prices of kits as well as dedicated, and lackluster collections, this was still the year of Teenage Mutant Ninja Turtles and Final Fight. Buy; just don't buy everything. Selectivity, as usual, is the signature word. You've heard it a million times before, perhaps two million. Video is no longer the total picture, just part of it, and the onus rests on the manufacturers and their designers to rescue video from the doldrums.

Advisedly, we say, think pokers. This statement may make some people gulp hard. Although no one may want to admit it, no one can deny the proliferation of gray area games. Many state associations are trying to get the gray legislated into the light. Legalized pokers would put a new face on the industry. Would it be better or worse? We don't know. Would it be more profitable? Likely. However, one feels one must inevitably reckon with this situation.

So go to AMOA Expo '90. Look at everything, high and low, and keep your options open.



The Amusement & Music Operators Association
International Exhibition & Seminar for the
Coin-Operated Amusement, Music &
Vending Industry

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miss it!



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At The AMOA Show New Orleans, Oct. 25-27, Booth #771

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AMOA BOOTH NUMBERS: 771, 773, 775, 872, 874, 876

Jukebox License Fees To Be Reduced In 1991

CHICAGO—A joint statement was recently issued by AMOA and the three U.S. performing rights associations, ASCAP, BMI and SESAC, assessing industry compliance with the licensing agreement for non-dramatic public performances for the period Jan. 1, 1990. Based on figures released by the Jukebox Licensing Office, the jukebox operators have reached the "benchmark" established for 1990, which will result in reduced jukebox license fees in 1991, if compliance continues at the same rate for the remainder of the year. This level of industry compliance meets the expectations of all parties to the agreement.

"Reaching this benchmark is an important achievement for the jukebox industry," stated Doc Ringo, chairman of the AMOA Jukebox Administration Committee and a past president of AMOA.

"From this point forward we have the opportunity to reduce our 1991 jukebox license fees. The amount of the reduction will be directly related to the additional number of jukeboxes registered since reaching the benchmark."

Ringo went on to say, "We urge our fellow operators to register their jukeboxes if they have not done so already. Since each additional jukebox registration will have an effect on lowering the next year's license fee, all jukebox operators will participate in the reduced fees next year. The entire industry will enjoy the benefits of the lower fees which this agreement makes possible," he added.

Representatives of the performing rights organizations said they are pleased that the benchmark figure has been attained and look forward to an even higher level of industry-wide compliance.

American Laser Games' Mad Dog McCree

THE MERE THOUGHT OF A *Mad Dog McCree* in your midst is enough to give you the shudders! This is the name of a new video game from American Laser Games of Albuquerque, New Mexico and it is scheduled for debut at AMOA Expo '90.

The theme is western, naturally, and the scenario focuses on Mad Dog McCree and his gang of outlaws who have taken over the town, locked the sheriff up in jail and kidnapped the mayor and his daughter. The player, therefore, must shoot his way through town, get the sheriff out of jail and periodically engage lone outlaws in fast-draw gun fights. At this point in the game, the player's six shooter provides six bullets, which is not enough, so he must either holster the six shooter to reload, or shoot cows' skulls or spittoons in order to gain additional ammunition.

Once this level of the game is successfully completed, the player must then make his way to Mad Dog's hideout where the mayor and his daughter are being held. Because the game is formulated with branching interactive video, the trails to the hideout differ with each play of the game, which makes it even more interesting.



Incidentally, what you see on the screen of this game are real life characters, that were photographed on location in northern New Mexico during the filming of *Mad Dog McCree*.

American Laser Games will produce two models of this piece; an arcade model utilizing a 50" large screen projection TV, and a street model which employs a 25" monitor. According to company president Bob Grebe, American Laser Games expects to distribute the game through Betson Enterprises and will display both models in Betson's booth at AMOA Expo '90 in New Orleans.

Real life characters that are portrayed on screen in *Mad Dog McCree*.

Konami's Over Drive

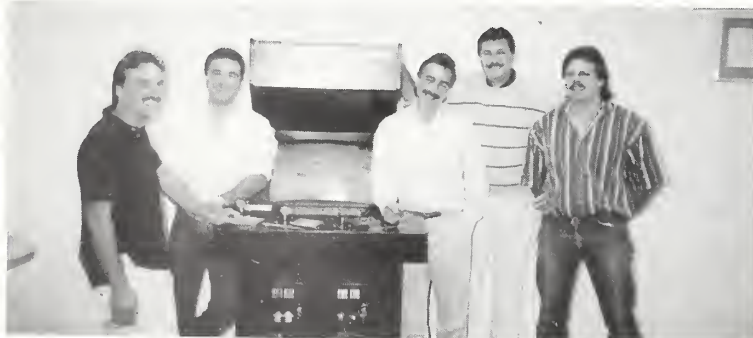
AS THE NAME IMPLIES, Konami's new *Over Drive* video game is based on a stock car racing theme, which puts you into high gear for day-into-night driving and the fast-paced competition of world class race car drivers.

Play gets underway accompanied by the realistic sounds of tires squealing and the roar of the crowd, and the course takes you through various sections of the country including: Rural and Rough, the Valley of Doom, Oriental Mystique, Sunset Cruise and the Final Frontier. While trying to maintain world record-breaking speed, you must negotiate hairpin twists and turns in the course. But that isn't all because the route is very dangerous and one wrong turn of the steering wheel could cause the player's car to crash into a competitor's vehicle, or a building, or even plunge off a hazardous precipice. However, as long as the driver can make it to the different checkpoints within the time allowed, he can continue in this perilous race.

Over Drive offers excellent graphics and realistic sound effects to add to the excitement of the game. In addition, the player is able to choose his background music at the beginning of the race. Throughout the game, the screen shows the driver his score, speed, distance to the next check point, and time remaining, so that he can pace himself accordingly. Any time remaining after reaching a checkpoint is added to the player's score as bonus points.

Further information may be obtained through factory distributors or by contacting Konami, Inc., at 900 Deerfield Parkway, Buffalo Grove, IL 60089-4510.

Over Drive



PREPPING FOR EXPO! As Konami, Inc. was getting ready for its participation in AMOA Expo '90 (where the factory will be showcasing its new *Over Drive* game), some key members of the team took a break to pose alongside current seller *Punk Shot*. Pictured at the Buffalo Grove, Illinois facilities are (l-r): Jerry Korbecki (production & service mgr.); Frank Pellegrini (nat'l sales & marketing director); Steve Kaufman (executive veepee-coin-op); Mike Kubin (sales rep); and Paul Sawicki (service technician).



HERE ARE THREE HOT PERFORMERS THAT PAY YOU EVERY TIME THEY PLAY.

Nothing draws a crowd and keeps them partying like Laser Karaoke™, the outrageous entertainment sensation from Pioneer. Now you can sit back and watch your profits rise, right along with the excitement, as your guests become the star attractions. They'll be singing the lead on all their favorite hits while the lyrics and music videos appear on the screen. And with Pioneer's extensive compilation disc program, they'll always have new hits to keep them coming back for more. Call 213-PIONEER and ask for Laser Karaoke. Another sizzling hot topic from Pioneer... "The Art of Entertainment."



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Bolster your ratings with this crowd-pleasing, attention-grabbing entertainer from Pioneer... the new LaserDisc Video Jukebox. Never before have your customers witnessed such a total experience of sight and sound. Colorful music video performances by the original artists, make every night a party. And with our compilation disc program, you'll be offering new sights, sounds and celebrities every month. Put this high performance profit center to work for you. It's sure to get a standing ovation wherever folks gather to have fun. Call 213-PIONEER and ask for LaserJuke, one of the great new ideas from Pioneer... "The Art of Entertainment."



PIONEER
The Art of Entertainment



WOMEN IN COINBIZ

Sharon Harris of Stan Harris & Co., Inc.

BY CAMILLE COMPASIO

ALTHOUGH SHE COMES FROM A prominent coinbiz family and was exposed to the industry at a very early age, Sharon Harris did not immediately gravitate to the family business upon completing her studies, choosing instead to begin her career as an educator. She taught senior highschool (English, Speech and Drama) in New Jersey and Pennsylvania, subsequent to which she sold educational materials in southeastern Pennsylvania and Delaware for about two years.

But then the roots began taking hold. In April of 1982 she made a trip to Orlando, Florida with her father, Stan (president of Stan Harris & Co., Inc.) to attend the first general meeting of the National Coin Machine Institute (NCMI), which had not been officially formed at the time. "I was fascinated by the discussion, and thought the industry would be interesting and challenging," she told us. On this occasion, former AMOA president Bob Nims of Lucky Coin Machine in Louisiana, was telling the Harrises how the video boom of the early 1980's prompted him to hire a public relations person to deal with the new types of accounts as well as legislation and company promotion. "It was working out very well for him, so he encouraged my father to do the same with me," Harris said.

Two months later Sharon Harris joined the family business, in the newly created position of public relations director, the post she currently holds and administers with vitality and spirit. Her widerange responsibilities include "serving as a liaison between our office and all corporate accounts (i.e. Pizza Hut, Ground Round, etc.); supervising and organizing all promotional activities and printed materials; legislative work involving any lobbying efforts; coordinating our league program; preparing all bid proposals; coordinating our license payment program; as well as some accounting/bookkeeping; and overseeing all public relations/advertising."

This kind of a workload leaves room for little else, right? Wrong! Sharon Harris is an exceptional woman whose dedication and involvement in the coin-op industry goes well beyond the walls of the Stan Harris & Co. facilities. She is a person who will devote full energy to whatever project she undertakes and she is a true believer in association activities. "It is very important to me to feel that I have some control in directing my own destiny, whether business or personal," she explained. Harris has served as secretary of the Pennsylvania Amusement & Music Machine Assn. since 1982; has been a director of the AMOA board for three years; and has served as secretary of the Delaware Valley Automatic Merch-

disers Assn. (regional vending trade group) since its inception in 1989.

Because of my educational background (B.A. in English, M.A. in Public Relations/Communications) I try to stay involved with writing," she said. "In June of 1986, I formed The Creative Connection, which is my own freelance business. I have done writing for Premier Technology, Capcom USA, Betson Enterprises, *Replay Magazine*, *Playmeter Magazine* and *Vending Times*," she continued. "Currently, I am a regularly featured writer for *Tavern Sports International*, *Games & Leisure* and *Tourist Attractions & Parks*. I also do magazine writing for local publications in other industries."

She had some interesting comments to make when we asked about the appeal the coin-op industry holds for her. "The flamboyance is probably the most appealing thing for me," she replied. "There is little room for boredom and there's the constant change which allows people to exercise their creativity. I have a lot of freedom and flexibility in what I do, and this is very important to me. There are also the types of people I am in contact with on a day to day basis and the fun element, of course. After all, how sane can we all be if we spend our days talking about things like *Teenage Mutant Ninja Turtles!* For me, personally, the industry represents stability and roots," she added. "During my lifetime, there has always been 'the company' in my family. My parents have been married 42 years, and have lived in the same house (that I grew up in) for the past 31 years. With my mother and my grandparents working at the office, there was always a feeling of security and comfort for me. The familiarity of the business is very important. It gives me a sense of rootedness around me because my life is usually in a state of flux."

Stan Harris & Co., Inc. is located at the southeast corner of "G" and Lycoming Streets in Philadelphia. In giving us a little background about the company Harris explained that it was "officially formed in March of 1946, with the opening of Pennyland, our arcade, which is operating as the longest, continuously running game-room in Philadelphia and is probably one of the oldest in the country that has maintained itself at the same location. My father placed his first 1938 Daval's oddball pinball machine in a barbershop in 1940," she continued. "He actually got into the business in 1939 (at the age of 17) when his cousin offered him a job hauling pinball games for five dollars a week, plus carfare. My grandparents were very active in the company, and so is my mother, who comes in twice a week to do some bookkeeping. At this point in time, I am proud to say that



Sharon Harris

our company has grown to the extent where we now cover three states—southeastern Pennsylvania, New Jersey and Delaware."

As you can see, this is indeed a family business in the truest sense of the term and it is understandable that one would feel secure and comfortable in such surroundings.

We talked earlier about how Sharon Harris has consistently channeled a great deal of her time and energy into industry related projects since she started in coinbiz eight years ago, achieving a unique posture among colleagues of her gender. The most recent manifestation of her commitment to association activities came this past summer with the incorporation of the AMOA-IFPA (International Flipper Pinball Assn.) in July, 1990. The organization stemmed from a concept developed by Gil Pollock of Premier Technology and Dick Hawkins of D & R Star, who wanted to spotlight this game category in a manner similar to what had been done during the 100th anniversary celebration of the jukebox. The 60th birthday of the pinball machine produced the perfect tie-in. During the winter of 1989-90, a Pinball Promotion Committee was formed; and by May, a slate of officers was elected. Sharon Harris is serving as president of the AMOA-IFPA for a two year term.

"Our goal is to create an awareness and a broader presence of pinball throughout the world," she explained, "and we hope to accomplish this through leagues and tournaments that are designed to stimulate game play." In March of 1991, the inaugural league season will culminate with the First Annual World Championship Tournament, scheduled to be held at the O'Hare Hilton in Chicago. AMOA-IFPA has a marketing sub-committee, to handle promotion; an education sub-committee, to provide participating

operators with all of the necessary instructions and details; and a chartering system, complete with start-up kits, to provide uniformity to the group. Harris feels a personal responsibility to make this program work. "We are offering a form of entertainment that is about as basic to Americana as you can get," she said. "Pinball is something that most 'baby boomers' remember playing, and there is no reason why a whole new generation of players can't be cultivated," she added. "Also, I feel I would like to give something back to this industry; after all, our company emerged from those early days and produced a very fine quality of life for us."

Sharon Harris was born in Philadelphia and raised in a suburb called Cheltenham. She attended Fairleigh Dickinson University in New Jersey and went on to graduate school at Glassboro State University, also in New Jersey. During the 70's she was married and residing in Vineland, New Jersey (while teaching), but moved back to Philadelphia when she obtained her divorce.

So, what interests do you have outside of the trade, we asked? Her response was not at all surprising. "I lead a very active life," she replied. "My interests include theater, music, dancing, golf (I've been taking lessons), movies and exercise. I treasure the many friends I have (all except two are of 10-20 years standing); and I date fairly regularly. I like to work out at the gym as often as possible and, when I am in town, I ride an exercise bike 45-60 miles a week." Now we know why she looks so great and has so much energy! However, she confided, "When I want to tune out the world, I put on my answering machine and become a couch potato, either with the television remote control or a book. And, by the way, I am also a current events person, so I read the paper everyday."

TAITO

SPACE GUN

BEWARE!

THE GALAXY IS BEING INVADED!
DESTROY THE MONSTERS WITH HIGH-POWERED,
PUMP-ACTION MACHINE GUNS!
RESCUE THE HOSTAGES
IMMEDIATELY!

STORY

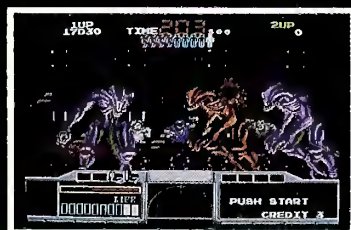
The year is 2039 A.D. When a distant colonized space station experiences strange and unexplained occurrences, the Federation of Earth launches a special off-world unit of commandos to investigate. En route, a distress signal from an Earth-bound cargo ship is intercepted. The crew has been taken hostage by hostile alien life-forms. Tension builds as the commandos search through the ship for survivors, while fending off the brutal, inhuman attackers. It's a fight to the death when the aliens' true course of cold-blooded destruction is discovered. . . Destination: Earth!

How To Play

- This high-powered shooting game is in the first person perspective and can be played by one or two players simultaneously. A second player can join the game at any time.
- The hostages must be rescued while annihilating the alien monsters in seven shocking and horrifying rounds.
- The game is over when the player's LIFE ENERGY has expired, when no hostages have been rescued, or when the seven rounds have been completed. And with Taito's buy-in feature, the player can continue the action!
- A LIFE ENERGY capsule appears periodically to restore life to the player. In addition to the endless supply of bullets, the player can collect special weapons including Freeze, Blade, Fire and Explosive Bombs.

OPERATION

- The controls include a high-powered, pump-action, fully automatic machine gun and a foot pedal to assist the player in maneuvering through the alien-infested ship.
- The pump-action allows the player to select the special weapon of choice. The player then simply pulls the trigger to unleash total destruction.
- The foot pedal allows the player to reverse his direction of travel. This gives the player additional maneuverability to explore each corridor of the large ship.



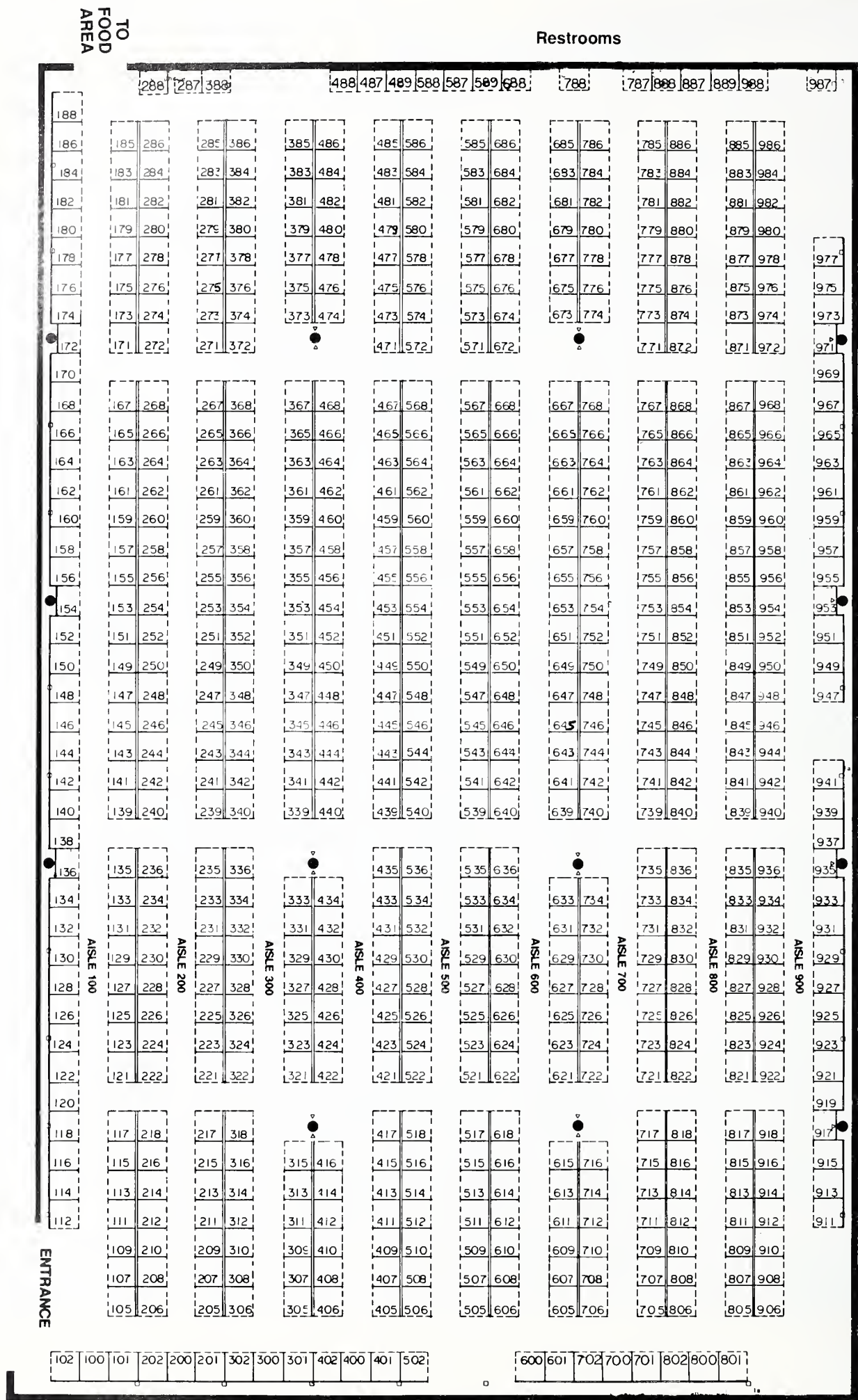
TAITO

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Restrooms

AMOA EXPO '90 REGISTRATION HOURS

Wed., Oct. 24	3:00 p.m.— 8:00 p.m.
Thurs., Oct. 25	8:30 a.m.— 5:00 p.m.
Fri., Oct. 26	8:30 a.m.— 5:00 p.m.
Sat., Oct. 27	8:30 a.m.— 2:00 p.m.

EXHIBIT HOURS

Thurs., Oct. 25	10:00 a.m.— 5:00 p.m.
Fri., Oct. 26	10:00 a.m.— 5:00 p.m.
Sat., Oct. 27	10:00 a.m.— 4:00 p.m.

SCHEDULE OF EVENTS

Wed., Oct. 24	7:30 a.m.	1st Annual Golf Outing (Eastover Golf & Country Club)
	3:00 p.m.— 8:00 p.m.	Registration Open (New Orleans Convention Center)
	5:30 p.m.— 8:00 p.m.	Satellite Registration Open (at Hyatt Regency, for badge holder pick-up only)
	6:00 p.m.— 8:00 p.m.	AMOA Member Welcome Reception (at Hyatt Regency; present your AMOA member badge for entry)
Thurs., Oct. 25	8:30 a.m.— 5:00 p.m.	Registration Open (New Orleans Convention Center)
	9:00 a.m.—10:00 a.m.	Exhibit Hall open to Distributors only
	9:00 a.m.—11:30 a.m.	Educational Seminars (New Orleans Convention Center)
	10:00 a.m.	Expo '90 Ribbon Cutting Ceremony
	10:00 a.m.— 5:00 p.m.	Exhibit Hall Open
Fri., Oct. 26	10:30 a.m.— 4:00 p.m.	Spouse's Tour & Luncheon
	2:00 p.m.— 4:00 p.m.	Educational Seminars (New Orleans Convention Center)
	8:30 a.m.— 5:00 p.m.	Registration Open (New Orleans Convention Center)
	9:00 a.m.—11:30 a.m.	AMOA Breakfast & Annual Business Meeting (New Orleans Convention Center)
	9:30 a.m.—11:00 a.m.	Keynote Speaker—Jack Kennedy of Notre Dame University
	10:00 a.m.— 5:00 p.m.	Exhibit Hall Open
Sat., Oct. 27	2:00 p.m.— 4:00 p.m.	Educational Seminars (New Orleans Convention Center)
	6:00 p.m.—midnight	AMOA Awards Show & Banquet (Hyatt Regency New Orleans)
	8:30 a.m.— 2:00 p.m.	Registration Open (New Orleans Convention Center)
	9:00 a.m.—11:30 a.m.	Educational Seminars (New Orleans Convention Center)
	10:00 a.m.— 4:00 p.m.	Exhibit Hall Open

Check the convention directory for specific locations of the educational seminars and other special events.

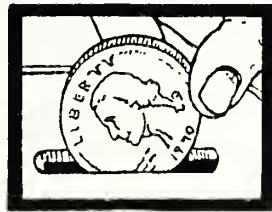
C. A. ROBINSON *and Company, Inc.*

D I S T R I B U T O R S O F C O I N O P E R A T E D D E V I C E S

2891 WEST PICO BOULEVARD
LOS ANGELES, CALIFORNIA 90006
PHONE (213) 735-3001
FAX (213) 735-7322

180 UTAH AVENUE
S. SAN FRANCISCO, CALIF 94080
PHONE (415) 871-4280
FAX (415) 588-8538

THE FUTURE HAS ARRIVED TODAY AT C.A. ROBINSON CO. INC.



17th ANNUAL WEST COAST SHOW

	<i>Southern California</i>	<i>Northern California</i>	HOSPITALITY:	Lunch	Lunch
DATE:	Friday, Nov. 9, 1990	Wednesday, Nov. 7, 1990	EXHIBIT:	<i>New Products "For '91" on Display. Factory Personnel, as well as C.A. Robinson Co.'s Staff, will be on hand to assist you with all the facts.</i>	
TIME:	9:00 A.M.—4:00 P.M.	9:00 A.M.—4:00 P.M.	PRIORITY:	"All Delivery Priority List" will start at the time orders are placed.	
PLACE:	2891 West Pico Blvd. Los Angeles, CA	180 Utah Avenue So. San Francisco, CA			

EXHIBITORS

Company Name/
Booth Number(s)

A-1 Products/649

Rt. 1, Box 654-A
Beaufort, NC 28516
919-728-5311

A.L.D. Services/546-48

519-A & B Rudder Road
St. Louis, MO 63026
314-349-5050

A.P.E. Corporation/660

142 Peconic Avenue
Medford, NY 11763
516-654-1197

AMOA Jukebox Promotion

Comm/878
111 E. Wacker Dr., #600
Chicago, IL 60601
312-644-6610

ASCAP/300

One Lincoln Plaza
New York, NY 10023
212-870-7578

Ace Novelty Co./101, 200-02, 302

1855 Industrial St.
Los Angeles, CA 90021
213-626-0500

Acme Premium Supply

Corp/138-44
4100 Forest Park Blvd.
St. Louis, MO 63108
800-325-7888

Action Lighting, Inc./355

P.O. Box 6428
Bozeman, MT 59715

Adastra, Inc./887-88

747 Sheridan Blvd., #5D
Lakewood, CO 80214
303-231-9199

Advanced Graphics Designs,

Inc/361
4673 Aircenter Circle
Reno, NV 89502
702-827-8282

Advent Games/889, 988

5621 Baltimore Nat'l. Pike
Baltimore, MD 21228
301-747-2300

Allstar Music, Inc./351

3441 South Park Ave.
Springfield, IL 62704
217-793-3350

Amazing Games Corp/934

2950 N.W. 29th
Portland, OR 97210
503-222-3103

Ameri Corporation/748-50

3955 Suffolk Lane
Hoffman Estates, IL 60195
708-934-0661

American Design

Components/156
815 Fairview Ave.
Fairview, NJ 07022
201-941-5000

American Sammy Corp/839-41,

940-42
2421-205th St., #D-104
Torrance, CA 90501
213-320-7167

American Shuffleboard

Co./571-73, 672-74
210 Paterson Plank Rd.
Union City, NJ 07087
201-865-6633

American Simulators,

Inc/944-46
7370 N.W. 36th St., #433
Miami, FL 33166
305-592-5932

American Technos, Inc./745-51,

846-52
4805 SW Griffith Dr.
Beaverton, OR 97005
503-643-9768

Amusement Emporium,

Inc/139-43

6880 S. Emporia St.
Englewood, CO 80112
303-790-0885

Amusement Equipment

Exchange/973-77
1203 - 5th Avenue
Rock Island, IL 61201
309-788-0135

Arachnid, Inc./531-35, 632-36

6421 Material Ave.
Rockford, IL 61132-2901
815-654-0212

Asahi Seiko USA, Inc./252-54

4029 S. Industrial Rd.
Las Vegas, NV 89103
702-794-2920

Atari Games Corp./105-17,

206-18
675 Sycamore Dr.
P.O. Box 361110
Milpitas, CA 95035
408-434-3700

Auto Photo Systems, Inc./157-59

2722 Walnut Ave.
Tustin, CA 92680
714-731-3121

Automatic Products Co./116-18

75 W. Plato Blvd.
St. Paul, MN 55107
612-224-4391

BMI/348

320 W. 57th St.
New York, NY 10019
212-586-2000

Baton Lock & Hardware Co./120

11521 Salinaz Dr.
Garden Grove, CA 92643
714-534-0311

Bay Tek, Inc./483-85

1077 Sunlite Dr.
Oneida, WI 54155
414-822-3951

Bean Industries, Inc./459

10545 W. Glenbrook Court
Milwaukee, WI 53224
414-354-9669

Best Mfg. Co./153

914 E. Moreland Blvd.
Waukesha, WI 53186
414-547-5051

Bestco International Inc./357

P.O. Box 167873
Irving, TX 75016
214-258-1227

Betson Enterprises/373-85,

474-86
6 Empire Blvd.
Moonachie, NJ 07074
201-440-2200

Big Ten Electronics/783

126 - 2nd Ave. South
Great Falls, MT 59405
406-452-7361

Billiard Congress of

America/288
1901 Broadway St., #310
Iowa City, IA 52240
319-351-2112

Bob's Space Racers, Inc./372-86

427 - 15th St.
Daytona Beach, FL 32117
904-677-0761

Bonita Marie

International/456-60
1540 Rt. 37 W, #2
Toms River, NJ 08755
201-349-1994

Brady Novelty/653-57

P.O. Box 19269
Charlotte, NC 28219
704-357-6284

Bromley Inc./744-46

3231 W. Victoria
Chicago, IL 60659
312-267-6030

Brown & Williamson

Tobacco/124-26
P.O. Box 35090
Louisville, KY 40232
502-568-7273

Buck Darts/972

1900 Weld Blvd.
El Cajon, CA 92020
619-449-1100

CPC Services/146

660 White Plains Rd.
Tarrytown, NY 10591
914-332-5200

Canadian Coinbox

Magazine/134
106 Lakeshore Rd. East, #209
Mississauga, Ontario
Canada L5G 1E3
416-271-1366

Capcom USA, Inc./821-31,

922-32
3303 Scott Blvd.
Santa Clara, CA 95054
408-562-9736

Capitol Lighting Products/601

159 Alexander St.
Yonkers, NY 10701
914-969-3400

Carousel International/313-15,

414-16
P.O. Box 306
Eldon, MO 65026
314-392-7122

Carson City Mfg./866-68, 765-67

8576 Highway 101
Shakopee, MN 55379
612-445-4500

Central South One Stop/917

3730 Vulcan Dr.
Nashville, TN 37211
615-833-5960

Chulani International/258

35 N. Middaugh St.
Somerville, NJ 08876
201-704-0202

Classic Player Pianos/587

Quaker Drive
Seneca, PA 16346
814-676-6683

Coin Acceptors, Inc./316-18

300 Hunter Ave.
St. Louis, MO 63124-2013
314-725-0100

Coin Bill Validator/588

30 Di Tomas Court
Copiague, NY 11726
516-842-6819

Coin Concepts, Inc./752-58

16 Edgeboro Rd.
E. Brunswick, NJ 08816
201-390-9009

Coin Controls, Inc./340-42

1000 A. Touhy Ave.
Elk Grove Village, IL 60007
708-228-1810

Coin Mechanisms, Inc./600

817 Industrial Dr.
Elmhurst, IL 60126
708-279-9150

Cointek Corporation/787

10 S. LaSalle St., #1500
Chicago, IL 60603
312-606-7460

Competitive Products Corp./457

River Rd., Bldg. 5
P.O. Box 164 E
Tullytown, PA 19007
800-562-7283

Contex Corporation/162

Suzuki Bldg. #301
1-13-14 Akebono-cho
Tachikawa, Tokyo
Japan 190
F:81-425-220051

Crane National Vendors/161

12955 Enterprise Way
Bridgeton, MO 63044-1200
314-298-3500

Cummins-Allison/643-45

One Cummins Center
Mt. Prospect, IL 60056
708-299-9550

D & R Industries, Inc./112-14

7111 N. Capitol Ave.
Lincolnwood, IL 60465
708-677-3200

Dan Brechner & Co.,

Inc./240-46, 239-45
31 Sterwart St.
New York, NY 11001
516-437-8400

Dartworld, Inc./163-67, 264-68

P.O. Box 845
Lynn, MA 01903
617-581-6035

Data East USA, Inc./321-33,

422-34
1850 Little Orchard St.
San Jose, CA 95125
408-286-7080

Deltronics Labs, Inc./647

8th & Maple Ave.
Lansdale, PA 19446
215-362-9112

Design Plus Industries/271-73

737 E. Marietta Ave.
Peoria Heights, IL 61614
309-682-9359

Deutsche Wurlitzer

GmbH/871-77
Nelson International
30-55 Vernon Blvd.
Long Island City, NY 11102
718-721-1040

Doyle & Associates, Inc./363-67,

464-68
P.O. Drawer 49467
Sarasota, FL 34230-6467
813-351-2835

Dynamo Corporation/806-18,

805-17, 906-18
2525 Handley-Ederville
Richland Hills, TX 76118
817-284-0114

ESD/913

270 New Jersey Dr.
Ft. Washington, PA 19034
215-628-0860

Eagle Lift/727

2401 W. Broadway
Council Bluffs, IA 51501
712-322-1111

East Coast Design/702

700 Reading Ave.
Hammonton, NJ 08037
800-777-5635

Exidy, Inc./589, 688

2688 C Middlefield Rd.
Redwood City, CA 94063
415-325-5814

Eyzon Corporation/158-60

1870 W. Prince Rd., #67
Tucson, AZ 85705
602-292-0222

FABTEK/Irem/575-85, 676-86

8335 - 154th Ave. N.E.
Redmond, WA 98052
206-882-1093

Fidelity Trading, Inc./713

1760 Oak Tree Rd.
Edison, NJ 08820
201-549-5721

Foxtronix, Inc./350

5460 Brooks St.
Montclair, CA 91763
714-984-8272

GAMCO International,

Inc./247-49
2153 - 10th St.
Sarasota, FL 34237
813-366-1133

Game Sales Mfg. Inc./186

5193 G. Street
Chino, CA 91710
714-590-4556

Gamebusters, Inc./155

4984 Blvd. des Grandes Prairies
St. Leonard, Montreal
Quebec, Canada H1R 1XA
514-328-9771

Gametek/253-55

2999 N.E. 191 St., #800
N. Miami Beach, FL 33180
305-935-3995

Gemini Sound Products,

Inc./554
1221 - 38th St.

Brooklyn, NY 11218
718-851-6000
Global Billiard Mfg. Co., Inc./260-62
1263 W. 132nd St.
Gardena, CA 90247-1595
213-327-0562

Golden Years Amusements, Inc./555-57
11240 Commercial Parkway
Castroville, CA 95012
408-384-5800

Grand Products, Inc./957-63
425 Meyer Rd.
Bensenville, IL 60106
708-766-8282

Grayhound Electronics, Inc./822-36
Rt. 37 & Germania Station Rd.
Toms River, NJ 08754
201-341-5200

Great Lakes Dart Distr., Inc./301, 402
4454 S. 108th St.
Greenfield, WI 53228
414-425-7287

Green Games/753-57, 854-58
150 Jet Port Industrial Park
Myrtle Beach, SC 29582
803-626-1900

HMS Monaco Et Cie Ltd./759-61
135 W. 20th St.
New York, NY 10011
212-691-9000

Hamilton Scale Corp./362
3350 Secor Rd.
Toledo, OH 43606
419-535-7667

Hantarex Corp. of America, Inc./613-15, 714-16
1261-I Wiley Rd.
Schaumburg, IL 60173
708-843-7226

Happ Controls/935-41
106 Garlisch Dr.
Elk Grove Village, IL 60007
708-593-6130

Hayes Specialties Corp./662-64
1761 E. Genesee
Saginaw, MI 48601
517-755-6541

Hollywood Merchandisers/183-85, 284-86
8044 Lankershim Blvd.
N. Hollywood, CA 91605
818-767-0981

Huebler Industries, Inc./136
P.O. Box 644
Linn, MO 65051
314-897-3692

I. Vics Inc./251
1900 Wyatt Dr., #3
Santa Clara, CA 95054
408-492-1296

Imagination Leisure, Inc./344-46
251 Dixon Ave.
Amityville, NY 11701
516-842-4242

Imperial International/439-43, 540-44
1270 Valley Brook Ave.
Lyndhurst, NJ 07071
201-507-0936

Impressment Plus, Inc./452
6217 Factory Rd.
Crystal Lake, IL 60014
815-455-2031

Innovative Concepts In Entert./561-63
1501 Kensington Ave.
Buffalo, NY 14215
716-833-0481

Intellicall, Inc./843-45
2155 Chenault, #410
Carrollton, TX 75006
214-416-0022

J-S Sales Co., Inc./721-25
5 S. Fulton Ave.
Mount Vernon, NY 10550
914-668-8051

JR Minick and Associates/461
3308 Oak Grove
Dallas, TX 75204
214-880-0330

Jaisy, Inc./630
227 Broadway, #202
Santa Monica, CA 90401
213-395-3490

Jaleco USA, Inc./263-67, 364-68
310 Era Dr.
Northbrook, IL 60062
312-647-7077

Johnston Products Co./489
627 - 15 Avenue
East Moline, IL 61244
309-755-5021

Kiddie Rides USA/622-28
604 Main
Davenport, IA 52803
319-326-6467

Klopp Coin Counters/145
225 Dunbar Court
Oldsmar, FL 34677
813-855-6789

Knock Down Industries, Inc./683-85
220 Robinhood Lane
Circle Pines, MN 55014
612-786-7766

Konami, Inc./621-33, 722-34
900 Deerfield Parkway
Buffalo Grove, IL 60089-4510
708-215-5100

Kramer Manufacturing/400-01
451 Magnolia Ave.
Croydon, PA 19020
215-788-8516

Laramie Interests, Inc./965-71
3635 Willowbend Blvd., #318
Houston, TX 77054
713-666-4945

Leisure Entertainment, Ltd./739-43, 840-44
25 Hutcheson Place
Lynbrook, NY 11563
516-593-5050

Leland Corporation/405-17, 506-18
1841 Friendship Dr.
El Cajon, CA 92020
619-562-7000

Les Industries Electro Jeux/884-86
1361 boul. Smith sud
Thetford Mines, Quebec
Canada G6G 6X8
418-338-5131

Lock America, Inc./731-35
7251 Garden Grove Blvd.
Garden Grove, CA 92641
714-373-2993

Loewen-America, Inc./771-75, 872-76
5207 N. Rose St.
Chicago, IL 60656
312-992-2280

Louisiana AMOA/287, 388
1525 Airline Highway
Metairie, LA 70001
504-835-3232

M T X/781
One Mitek Plaza
Winslow, IL 61089-0038
815-367-3000

Mars Electronics International/565-67, 666-68
1301 Wilson Dr.
West Chester, PA 19380
215-430-2500

Mayoni Enterprises/677-81
10340 Glenoaks Blvd.
Pacoima, CA 91331
818-899-2488

Meltec, Inc./477-81
1550 B. Las Plumas Ave.
San Jose, CA 95133
408-923-1302

Merit Industries, Inc./605-11, 706-12, 705-11
2525 State Road

Bensalem, PA 19020
215-639-4700
Meucci Originals/802
7472 Old Highway 78
Olive Branch, MS 38654
601-895-4877

Micro Manufacturing, Inc./659-67, 760-68
535 Old Nashville Hwy.
P.O. Box 1103
LaVergne, TN 37086
615-793-5510

Micro Prose Games/277-79
180 Lake Front Dr.
Hunt Valley, MD 21030
301-771-6700

Mobile Record Service Co./673-75
2716 Penn Ave.
Pittsburgh, PA 15222
412-391-8182

Muncie Novelty Co., Inc./353
P.O. Box 823
Muncie, IN 47308
800-428-8640

Murrey & Sons Co., Inc./984-86
14150 S. Figueroa St.
Los Angeles, CA 90061
213-321-5161

Music Hire Group Ltd./763
Low Lane Horsforth
Leeds LS18 4ER
England
44-0532-580088

Music Videos/788
14 Scott Court, #A1
Ridgefield Park, NJ 07660
201-641-4017

NANCO-Nancy Sales Co., Inc./463-67
IMCN P.O. Box 6477
22 Willow St.
Chelsea, MA 02150
617-884-1700

NU Concept Systems, Inc./801
2725 Advance Lane
Colman, PA 18915
215-822-8400

Nadel and Sons Toy Corp./564-68
915 Broadway
New York, NY 10010
212-254-1677

Namco-America, Inc./700-01
3255-1 Scott Blvd., #102
Santa Clara, CA 95054
408-496-6371

National Merchandise of VA/559
758 Westover Dr.
Danville, VA 24541
804-793-7072

National Ticket Co./835
Ticket Avenue
Shamokin, PA 17872
717-648-6803

Nintendo of America/505-17, 606-18
4820 - 150th Avenue NE
Redmond, WA 98052
206-882-2040

Nova Technologies/860-64
4880 Hickmore
St. Laurent, Quebec
Canada H4T 1K6
514-340-1280

P.M.I. Toys and Novelties/572-86
P.O. Box 58034
Dallas, TX 75258
800-638-3833

Pars Electronics/275
2719 Interstate St.
Charlotte, NC 28208
704-398-1177

Pearson Products, Inc./256
4309 Earhart Blvd.
New Orleans, LA 70125
504-822-6054

Penn-Ray/100-02
3161-A State Rd.
Bensalem, PA 19020
215-638-4720

Perfect 360/248-50
3840 Hillside Lane
Salt Lake City, UT 84109
801-534-8950

Pioneer Laser Entertainment/857-67, 958-68
2265 E. 220th St.
Long Beach, CA 90810
213-746-6337

Play Meter Magazine/502
6600 Fleur de Lis Avenue
New Orleans, LA 70124
504-488-7003

Playfair Shuffleboard Co., Inc./651
7021 Bluffton Rd.
Fort Wayne, IN 46809-2705
219-747-7288

Plush-4-Play, Inc./453-55
11601 Seaboard Circle
Stanton, CA 90680
714-893-8099

Pop-A-Shot, Inc./488
1050 E. Pacific
Salina, KS 67401
913-827-6229

Premier Technology/305-11, 406-12
759 Industrial Drive
Bensenville, IL 60106
708-350-0400

Prizes/556-58
5452 McFadden Ave.
Huntington Beach, CA 92649
714-891-1710

Quality Plush/359
430 Maine St.
Jefferson, LA 70121
800-458-4354

Quantum Industries, Inc./976-80
336 Stamm Rd.
Newington, CT 06111
203-667-7655

R.H. Belam Co., Inc./639-41, 740-42
1 Fulton Ave.
Hempstead, NY 11550
516-292-2670

R.J. Salisbury & Associates/982
811 South 500 West, #103
Bountiful, UT 84010
801-292-1255

Ram Star/656-58
21210 Highway 60
Platteville, CO 80651
303-737-2441

RJ Reynolds Tobacco Co./215-17
401 N. Main St.
Winston-Salem, NC 27102
919-741-6613

ROCK-OLA Manufacturing Corp./879-85
313 S. Rohlwing Rd.
Addison, IL 60101
708-629-9200

ROMSTAR, Inc./539-53, 640-54
22857 Lockness Ave.
Torrance, CA 90501
213-539-2744

Raritan Computer, Inc./833
10-1 Ilene Court
Belle Mead, NJ 08502
201-874-4072

RePlay Magazine/462
P.O. Box 2550
Woodland Hills, CA 91365
818-347-3820

Record Source International/785
205 NE 1st Ave., Box 75
Mineral Wells, TX 76067
817-325-8752

Roger Williams Mint/164
79 Walton St.
Attleboro, MA 02703
508-226-3310

Rosette, Inc./147-51
P.O. Box 2325
Bala Cynwyd, PA 19004
215-668-8392

Rowe International, Inc./774-86, 777-79

75 Troy Hills Rd.
Whippany, NJ 07981
201-887-0400

S.O.S. Good Stuff Corp./358-60
47-00 - 33rd St.
Long Island City, NY 11101
718-937-3333

SEGA Enterprises, Inc.(USA)/221-35, 322-36
2149 Paragon Dr.
P.O. Box 610550
San Jose, CA 95161-0550
408-435-0201

Smart Industries Corp., Inc./847-55, 948
1626 Delaware Ave.
Des Moines, IA 50317
515-265-9900

SMS Manufacturing Corp./339-49, 440-50
601 Prospect St.
Lakewood, NJ 08701
201-370-3030

SNK Corporation of America/171-81, 272-82
246 Sobrante Way
Sunnyvale, CA 94086
408-736-8844

Scan Coin, Inc./188
201 Elden St.
Herndon, VA 22070
703-471-6510

Seeburg Corporation/880-82
1105 Westwood
Addison, IL 60101
708-543-1270

Seidel Amusement Machine Co./356
P.O. Box 11162
Albuquerque, NM 87192
505-298-6994

Sharp Image Electronics/919-33
9834 Glenoaks Blvd.
Sun Valley, CA 91352
818-709-8585

Signa GmbH/281-1-
Felderhof 7
Ratingen/Dusseldorf
Germany 4030
49-2102-445081

Skee Ball, Inc./471-75
8th & Maple Streets
Lansdale, PA 19446
215-362-0300

Space Age Electronics/560-62
26524 Golden Valley Rd., #507
Saugus, CA 91350
805-252-4400

Standard Change-Makers, Inc./122
422 E. New York St.
Indianapolis, IN 46202
317-639-3423

Standard Metal Typer, Inc./936
3725 N. Talman Ave.
Chicago, IL 60618
312-935-8200

Star Track Plush/257-61
148 Allen Blvd.
Farmingdale, NY 11735
516-293-6654

Step & Roll Dolly/974
131 Youngstown-Warren Rd.
Niles, OH 44446
216-652-1251

Strata Group, Inc./352-54
709 W. Algonquin Rd.
Arlington Heights, IL 60005
708-437-2704

Superior Toy & Novelty Corp./550-52
1117 W. 8th St.
Kansas City, MO 64101
816-842-2653

Suzo Trading Company/715-17
Pieter de Hoochstraat 40
Rotterdam
The Netherlands 3024 CS
31-10-4766399

TECMO, Inc./445-51
18005 S. Adrian Maru Lane
Carson, CA 90746
213-329-5880

Taito America Corporation/421-35, 522-36
390 Holbrook Dr.
Wheeling, IL 60090
708-520-9280

Tavern Sports International/454
101 E. Erie, #850
Chicago, IL 60611
312-266-9499

Tekbilt, Inc./166-70
3979 Mann Rd.
Huntington Valley, PA 19006
215-322-3232

Tornado Table Soccer/911
4949 Rendon Rd.
Ft. Worth, TX 76140
817-572-3708

Tru-Check Computer Sys. Inc./915
6 Nursery Lane
Rye, NY 10580
914-967-9300

U.S. Amusement Auction Co./154
2415 West Amherst
Bloomington, IN 47404
812-333-9939

Valley Recreation Products/205-13, 306-14
333 Morton St.
P.O. Box 656
Bay City, MI 48707
517-892-4536

Vari-Tech International/174-84
4520 Spartan Industrial Dr.
P.O. Box 739
Grandville, MI 49418
616-538-4088

Vending Times/172
545 Eighth Avenue
New York, NY 10018
212-714-0101

Wells-Gardner Electronic Corp./729
2701 N. Kildare Ave.
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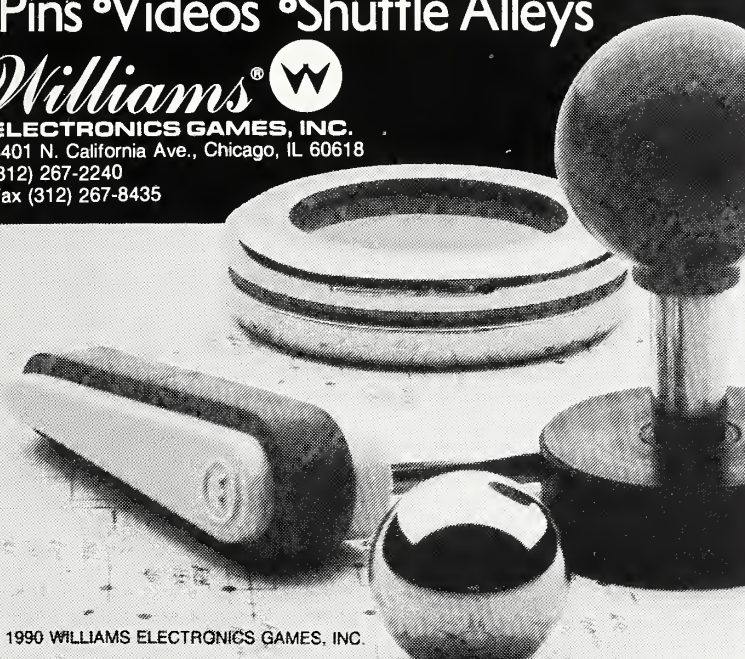
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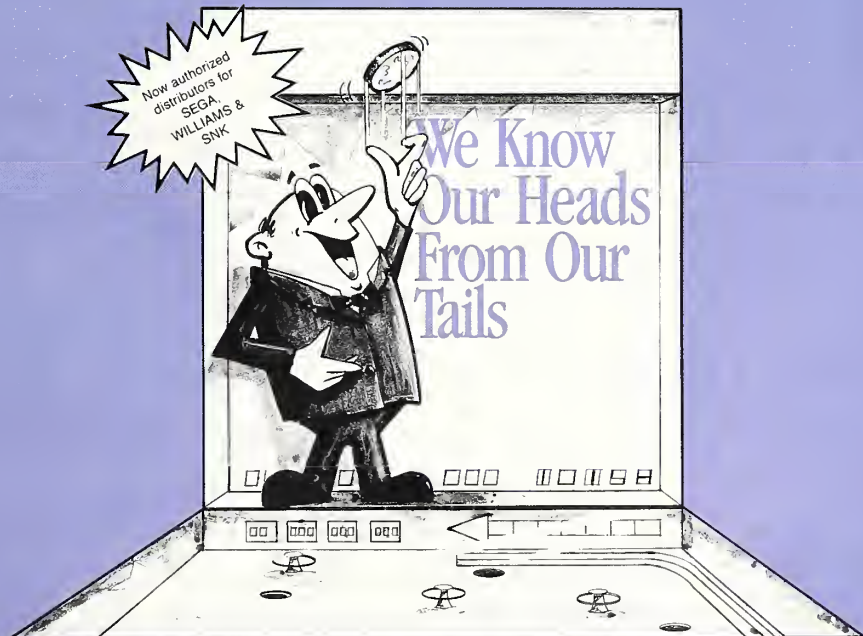
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COIN MACHINE

ICMOA: Working Towards Video Gaming Legislation

BY RAYMOND SHROYER
(ICMOA-Truth In Amusement Committee Chairman)
and
Adonna Jerman
(ICMOA-Executive Director)

THE ILLINOIS COIN MACHINE OPERATORS ASSOCIATION (ICMOA) has embarked on an effort to obtain legislative endorsement of video gaming in Illinois. We are in contact with state legislators on the subject and hope to have the issue formally presented soon.

ICMOA formed its Truth In Amusement Committee in October, 1989. Early efforts included visits to other states operating state endorsed video gaming. This educational process continues through our contacts with other states also looking for legislative endorsement of this potentially lucrative form of amusement. Some of our best advise has come from other state association

executives and officers. Our recent efforts have been in the form of regional meetings throughout Illinois. We meet with operators and distributors, demonstrate the games with a computerized auditing system, and then explain the success in Montana and South Dakota, as well as the differences in the two set-ups, and ask for their input.

With Illinois' population of eleven million, the income potential is very high for all concerned. We prefer not to become entangled in debate on who should receive the tax monies, and would like to see taxes divided in thirds by the state, county, and municipality where it is earned. These governments will know the greatest need for the tax dollars, and are more likely to look favorably on the issue if they benefit directly.

Benefits to Illinois, or any other state where this equipment is permitted, include: large potential tax revenues; all expenses of system covered by license fees or by the operators; and, most importantly, this creates a voluntary tax paid for adult video entertainment which saves legislators from voting for unpopular taxes. We are recommending the South Dakota

computerized auditing system which guarantees that government officials will receive their fair share. We also are obviously recommending that operators set up and run the system, because they are the most knowledgeable and most equipped to be responsible for it. This will keep state dollars in the state and will contribute to economic growth in the coin-op business (conservative estimate - 20%), which again benefits the state in the form of increased income, sales tax, lower unemployment, and the positive effect on other businesses. The operators will benefit via increased earnings and, once we get past this legislative hurdle, these games can be openly marketed. New locations will open up, which translates into a larger player base.

AMOA's efforts have helped greatly. Phil Benson, AMOA's TIA chairman, and Jim Trucano, incoming AMOA president, spoke very effectively at our 1990 annual meeting, which focused on video gaming. We are using many of AMOA's prepared charts on the subject and the recently distributed video is used at our regional meetings now. Our efforts have brought us in contact with a variety of people including manufacturers, other state as-

sociation officials, and many operators around our state. We have learned and benefited from their experiences, advise and actions. The positive results have been that Illinois' coin-op business is becoming more united. Our membership is at its largest ever. These members are an integral part of the effort. We come away from every regional meeting with new items to research and to have covered in the final legislation.

This Illinois legislation will hopefully contain provisions for: 1) manufacturer, distributor, operator and location licenses - only one type allowed per company or individual; 2) computerized auditing system for each machine; 3) placement of machines in liquor-pouring establishments only; 4) all program and system expenses (start-up and continuing) covered by license fees; and 5) 15% tax (5%-state, 5%-county, and 5%-municipality).

The more states that pass this type of legislation, the easier it becomes for all other states. Likewise, the more who are actively involved, the easier it becomes for each state legislator to cast a favorable vote. Our aim is to be on that list of states who obtain this legislative endorsement soon!

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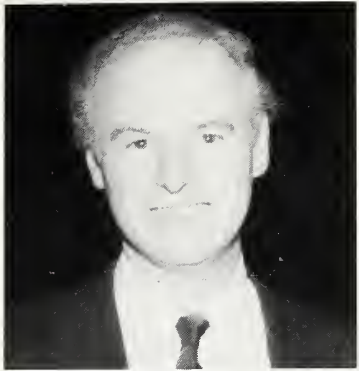
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BY ALEX HENDERSON

INDIE PROFILE

NEXT PLATEAU

NEXT PLATEAU RECORDS, A LABEL KNOWN PRIMARILY FOR RAP, DANCE MUSIC, AND R&B, IS



Eddie O'Loughlin

venturing into new areas with *Ready For Reality*, which label president Eddie O'Loughlin describes as a fusion of jazz and dance music, and "alternative rock" act Bootsauce. Be-



Salt-N-Pepa



Antoinette



Toni Scott

sides broadening musically, Next Plateau—which was founded as a production company in 1979 before becoming an actual record company in 1983—is growing in terms of sheer volume. "Traditionally," O'Loughlin explains, "we've done four albums a year. This year, we're doing nine albums. And next year, we're scheduled to do ten albums."

Other artists on Next Plateau's roster include hip-hoppers Salt-N-Pepa, Red Alert, Antoinette, and Tony Scott, and dance/R&B artists Sybil and Ambassadors Of Funk. Besides O'Loughlin, key players at Next Plateau include O'Loughlin's partner, vice president/general manager Janine LeClerq and fellow vp Dale Roadcap. When asked what the label is looking for A&R-wise, O'Loughlin replies, "I'm looking for a good rap act now—something that's clever without being dirty. Some of these acts think that shock value is what's going to get them over, and it's really not. They think they have to say every dirty word they can think of on record in order to be successful, and I just don't want to put that stuff out. We won't release that. I'm the first one to support the First Amendment, but we have our own First Amendment rights."

INDIE NEWS

PRIORITY: Some of rap's most hardcore artists are uniting to fight censorship with *Explicit Rap*, a compilation album Priority is releasing on November 15. A percentage of proceeds from the album—which will include such X-rated material as Ice-T's "Girls, L.G.B.N.A.F.," N.W.A.'s "A Bitch Iz A Bitch," Too Short's "Cuss Words," The Geto Boys' "No Sellout," Eazy-E's "Two Hard Muthas," Ice Cube's previously unreleased "The Product" and that illin' Miami posse's "Me So Horny"—will be donated to Dave Marsh's censorship-fighting Right To Rock Network/Rock & Roll Confidential. *Explicit Rap's* entire front cover will depict a variation of the RIAA's official parental warning sticker, reading, "Warning, Parental Advisory. Explicit Rap." With this album, Priority and the rappers are sending a loud message to Florida attorney Jack Thompson, Florida Gov. Bob Martinez, Sen. Jesse Helms and other Constitution-bashers...

ALLIGATOR: Be on the lookout for a public television documentary on Koko Taylor, which was produced by Sherry Wormser and will air nationally on PBS-TV stations in February 1991. The documentary focuses on the Queen Of The Blues' life and career and boasts footage of live shows with special guests and fellow blues greats Buddy Guy, Willie Dixon and Lonnie Brooks at Guy's Chicago nightclub, Legends... Fellow Alligator bluesman Charlie Musselwhite can be heard playing harmonica on INXS' new single, "Suicide Blonde"... Alligator is urging folks on its mailing list who still prefer LPs to switch to CDs, for the Windy City indie may not be putting out vinyl much longer. Alligator's promotional mailings are presently 41% CDs, 41% cassettes and 18% LPs,

according to label publicist Ken Morton...



Pictured (l to r) Buddy Guy, Willie Dixon, Koko Taylor and Lonnie Brooks.

ICHIBAN: Blues acts working on new albums for Ichiban include *The Legendary Blues Band* and Travis "Moonchild" Haddix... Artie "Blues Boy" White's *Tired Of Sneaking Around* is climbing the Black albums charts... Rap artist Sweetenlo has signed with WRAP/Ichiban...

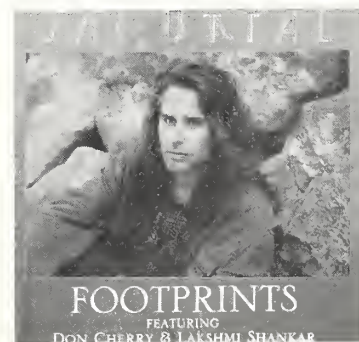
RHINO: Leave it to Rhino to make sure great rock, pop from the past is available. *Five After Five: The Best Of Carl Perkins (1958-1978)* contains material that one of rock's founding fathers wrote after leaving Sun Records, including driving rockabilly like "Pink Pedal Pushers" (1958), "Where The Rio De Rosa Flows" (1958) and "Pointed Toe Shoes" (1959) as well as straight-ahead country like "One More Loser Goin' Home" (1973), "Restless" (1968) and "Big Bad Blues" (1958)... A new Rhino compilation worth investigating is *The Best Of The Girl Groups, Vol. 2*, which focuses primarily on early-to-mid-1960s pop classics such as The Angels' "My Boyfriend's Back," The Chiffons' "Sweet Talkin' Guy," The Murmaids' "Popsicles & Icicles," The Paris Sisters' Phil Spector-produced "I Love How You Love Me" and Joanie Summers' "Johnny, Get Angry"...

— Big Chief Records, home of *Agony Column*, is now being distributed by Metal Blade... *Soul X Four*, a recently released compilation on Telestar/JCI, boasts classic, southern-style soul by Otis Redding ("Gettin' Hip," "Gamma Lamma"), Wilson Pickett ("If You Need Me," "It's Too Late"), Percy Sledge ("When A Man Loves A Woman," "Take Time To Know Her") and Joe Tex ("Baby, You're Right," "Sit Yourself Down")...

INDIE REVIEWS

ALBUMS

□ **JAI UTTAL:** *Footprints* (Triloka 183-2)



Triloka, a new label known primarily for mainstream jazz, enters the world beat arena with Jai Uttal's *Footprints*. While Uttal is a student of Indian classical great Ali Akbar Khan,

the self-produced *Footprints* isn't traditional Indian music, but rather, combines that style with elements of Arab music and high-tech pop. Uttal, who plays both synthesizers and acoustic instruments like the dotor and the harmonium, is joined by jazz trumpeter Don Cherry—a long-time Ornette Coleman associate and father of rapper/R&B singer Neneh Cherry—vocalist Lakshmi Shankar, Daniel Paul Karp (tabla) and Jerry Watts (bass).

□ **JOE HIGGS:** *Blackman, Know Yourself* (Shanachie 43077)

Veteran reggae singer/composer Joe Higgs embraces new versions of some of his well-known compositions—including "Sons Of Garvey," "Blackman, Know Yourself," "Wave Of War" and "Steppin' Razor," a song made famous by Peter Tosh in 1977—and covers Bob Marley's "Small Axe" on his latest album, *Blackman, Know Yourself*. Lyrically, the album ranges from apolitical "lovers rock" to commentary on South Africa and The Wailers.

□ **HEADS UP!:** *Soul Brother Crisis Intervention* (Emergo EM 9372)

Bass-thumpin' funk meets guitar-crunching heavy metal on *Heads Up!*'s debut album, *Soul Brother Crisis Intervention*. Influences seem to range from Funkadelic to Led Zeppelin to Sly & the Family Stone on an album that also incorporates rapping. Strongest cuts include "Brothers Of The Blue Flame," "Pumps," "Happy Cats" and "Gum Flapper."

□ **MEAT PUPPETS:** *No Strings Attached* (SST 265)

Hardcore punkers/post-punkers The Meat Puppets remain as unorthodox as ever on their latest effort, *No Strings Attached*. The album ranges from the slow lunacy of songs like "Lake Of Fire" and "Tumblin' Tumbleweed" to the metallic grind of "Attacked By Monsters" to "I'm A Car," "Reward" and other ultra-fast songs that are guaranteed to liven up any slam pit or mosh pit.



ON JAZZ

BY LEE JESKE

They've both been professional jazz musicians since the '50s and, musically, they couldn't be more different, but they both share one thing: a very select, very refined audience. Neglect? Uh-uh: good taste, by definition, belongs to only a very few.

MUHAL: In 1965, the Pulitzer Prize music committee couldn't come up with any composition worthy of the award so they proposed honoring Duke Ellington—considered by many America's greatest composer—for "the vitality and originality of his total production."

But those with the final say rejected the proposal: Pulitzer Prizes go, after all, to "serious" music. Said Ellington, then 65, "Fate is being kind to me. Fate doesn't want me to be famous too young."

Things haven't changed much: Pulitzer Prizes still don't go to jazz composers. So it's a little embarrassing when Denmark comes up with the Jazzpar Award, an annual \$30,000 cash prize and commission, and begins doling it out to our contemporary jazz composers: Muhal Richard Abrams first, David Murray second.

Abrams has, for decades, been one of jazz's finest composers, but his work—particularly his impressive big band work, which embraces jazz traditions while keeping a keen edge of experimentation—goes almost unheard in America. So it was something of an event when, a couple of weeks ago, the American Jazz Orchestra, New York's resident jazz repertory ensemble, presented the American premiere of the five pieces Abrams wrote for four European Jazzpar concerts—"My Kei," "Afrala," "Fluclana," "Nusped" and "Blues Idea"—along with his brilliant "Hearinga Suite," released on a Black Saint album earlier this year, and "Big T," written in memory of Thad Jones.

"It is unfortunate that America does not recognize the great jazz composers, in addition to the great classical musicians," says Abrams, a 60-year-old resident New Yorker, "but I've been living with American conditions for a long time. The top status symbol in the country, in terms of music, is classical music, so it's more highly subsidized. And that is, I think, unfortunate, because jazz music has put America on the map in such a positive manner."

Abrams, one of the founders of the highly influential Association for the Advancement of Creative Musicians (AACM) in the mid-'60s, says that jazz's continued inability to be taken seriously by some of America's cultural institutions harks back to "something that it started out with and nobody's willing to eradicate, and that is racism."

"If the younger people who now may be running some of these institutions had some of the stuff really brought to their attention—how the world looks at the situation—they might tend to change it. I think it's a question still of deep-rooted racism, in terms of the policies of the organizations. And nobody questions the policies, they just inherit the policies and carry them out."

At the Cooper Union concert, Abrams played keyboards with, and conducted, the AJO, which was augmented by some of his longtime associates: drummer Andrew Cyrille, percussionist Warren Smith, saxophonists Marty Ehrlich and Patience Higgins and others.

A couple of weeks ago, saxophonist Oliver Lake, in this space, expressed dismay at the divisiveness that he felt some of the new young conservative jazz musicians were causing—notably *Time* magazine cover boy Wynton Marsalis—by suggesting that music students *not* listen to certain musicians.

Muhal says it doesn't worry him:

"Take a look at it, you have to look at what happens in life. You can tell your kids, 'Don't do this' and 'Don't do that.' And when they get up, that might be the very thing they do. Why? Because there's something in them that responds to that differently from what you responded to. So, I don't think there's any danger except for—whatever your opinions are, you are credited with them."

DAVE: "You knock back the schnapps/you talk back to cops/you walk in the room/and conversation stops/I can't take you nowhere."

Recognize those lyrics?

How about: "When I dine/with my attorney Bernie/he buys wine from the rare, imported rack/That's 'cause Bernie is a purist/not your polyester tourist/Bernie waves the glass around awhile/Then takes a sip and always sends it back."

Or the immortal: "Heinie Majeski/Johnny Gee/Eddie Joost/Johnny Pesky/Thornton Lee/Danny Gardella/Van Lingle Mungo."

If you do, you're hip to the wonderful wry wit of **Dave Frishberg**, the 57-year-old Minnesotan who wrote these (respectively, "I Can't Take You Nowhere," "My Attorney Bernie," "Van Lingle Mungo" and "I'm Hip") and such other semi-classics as "Sweet Kentucky Ham," "A Blizzard of Lies," "Peel Me a Grape," "Another Song About Paris," "Let's Eat Home," "The Wheelers and Dealers" and "Slappin' the Cakes on Me." Allow yourself to peek over your shades and intone, "I'm hip/I'm in step/When it was hip to be hep/I was hep."

Frishberg resembles Arnold Stang, and he sounds like Stang might sound if Stang sang (his voice is an engaging squeak), but ever since he first peered over his piano and gave voice to his unique songs, Dave Frishberg has been the hipster's hipster, the hepster's hepster, a vest pocket Randy Newman with a

CONTEMPORARY JAZZ

Oct. 27, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BLUE PACIFIC (Reprise 26183)	MICHAEL FRANKS	2	14
2	THE JOURNEY (Atlantic 82138)	BOBBY LYLE	4	5
3	WELCOME TO THE ST. JAMES CLUB (GRP 9618)			
		RIPPINGTONS FEATURING RUSS FREEMAN	1	5
4	COMPOSITIONS (Elektra 60922)	ANITA BAKER	13	12
5	INNER MOTION (GRP 9621)	DAVID BENOIT	10	3
6	WHAT'S INSIDE (Enigma 73565)	RICHARD ELLIOT	3	7
7	IN THE SHADOWS (Denon 6210)	BOB BERG	9	5
8	SKETCHBOOK (GRP 9617)	JOHN PATTIUCCI	8	5
9	SO MUCH 2 SAY (Reprise 25892)	TAKE 6	DEBUT	
10	MASTER PLAN (GRP 9619)	DAVE WECKL	15	3
11	FAST FORWARD (GRP 9608)			
		SPYRO GYRA FEATURING JAY BECKENSTEIN	5	16
12	NOW YOU SEE IT...NOW YOU DON'T (GRP 9622)	MICHAEL BRECKER	DEBUT	
13	REFERENCE POINT (GRP 9614)	ACOUSTIC ALCHEMY	12	5
14	THE MEETING (GRP 9620)	THE MEETING	18	3
15	LIVE AT THE ROYAL FESTIVAL HALL (JMT/Polygram 834 436)			
		JOHN McCLAUGHLIN	6	16
16	AMAZON SECRETS (Verve Forecast/Polygram 843 602)	RICARDO SILVEIRA	7	5
17	TRUE SPIRIT (PAR 2003)	RONNIE LAWS	11	7
18	TENOR SAXOPHONE (Atlantic 82142)	NINO TEMPO	DEBUT	
19	GRAND PIANO CANYON (Warner Bros. 26256)	BOB JAMES	14	12
20	BELA VISTA (World Pacific/Capitol 93871)	TANIA MARIA	DEBUT	
21	3 (Epic 46012)	STANLEY CLARKE/GEORGE DUKE	16	12
22	COLLECTION (GRP 9611)	LARRY CARLTON	20	16
23	TOKYO BLUE (EMI 92248)	NAJEE	17	24
24	THEM CHANGES (GRP 9613)	TOM SCOTT	22	14
25	MAXIMUM GROOVE (Optimism 3228)	MAX GROOVE	19	10
26	CORNUCOPIA (Blue Note/Capitol 92356)	STANLEY JORDAN	21	26
27	A TOTAL ECLIPSE (A&M 5305)	VERNELL BROWN JR.	25	12
28	RECKLESS PRECISION (Winham Hill 0124)	TUCK ANDRESS	24	14
29	TAKE ANOTHER LOOK (Mesa/Blue Moon 79152)	GRANT GEISSMAN	23	14
30	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	28	26
31	BELA FLECK & THE FLECKTONES (Warner Bros. 26124)			
		BELA FLECK & THE FLECKTONES	29	20
32	DELIVERANCE (Jive/RCA 1329)	JONATHAN BUTLER	26	20
33	LONDON WARSAW NEW YORK (Epic E 45472)	BASIA	27	32
34	EDGE OF THE WORLD (Verve Forecast/Polygram 843 011)	TOM GRANT	31	20
35	LOVE GODDESS (Startrak/Iohiban 4021)	LONNIE LISTON SMITH	32	22
36	TOKYO NIGHTS (Nova 9026)	ROB MULLINS	30	14
37	INSIDEOUT (GRP 9601)	CHICK COREA	35	30
38	JUST LIKE MAGIC (GRP 9609)	SPECIAL EFX	37	18
39	HEAD OVER HEALS (Orpheus/EMI 75615)	ALEX BUGNON	33	18
40	TOE TO TOE (MCA 6334)	RANDY BRECKER	38	22

wide sentimental streak and a dry after-dinner sense of humor. One of the jazz rack's leading cult figures.

"It's odd, because people who are enthusiastic about my songs come from all different directions," says Frishberg, who resides in Portland, Oregon and currently records for Concord Jazz. "A lot of them are baseball fans, and that's really out of left field, so to speak." ("Van Lingle Mungo," his best known song, consists entirely of the names of obscure ballplayers; his other baseball opuses include "Dodger Blue" and "Matty," a two-hanky tribute to pitcher Christy Mathewson).

"And then other fans are jazz fans, who come from an entirely different perspective than the baseball people. And then another part of my constituency are the song mavens, who go for the lyrics I wrote for Johnny Mandel and certain of my ballads and my more contemplative stuff. And then other people like the comedy parts."

Frishberg began his career as a respected bebop pianist, but, while accompanying singers in New York some 30 years ago, "I got to inspecting their repertoire analytically, and saying, 'This is good and this isn't.' The stuff that I thought was good inspired me to try and imitate it, to try and write something like it. I was especially impressed with Frank Loesser.

"When I first started to write songs I began to write for what was then 'the market.' And I soon found out that I didn't write very well in that field—the stuff I was turning out wasn't very good, I guess, because I didn't really believe in it. I was just writing what I thought people would like. When I turned instead to writing what I liked, I think the product improved."

And his cult status was assured. Lots of people like songs about old baseball players and the pleasures of dining in, but not as many as like "Wake Me Up Before You Go-Go" or "U Can't Touch This." Not nearly as many. But Frishberg's fans—who can look forward to a staged revue of his songs in the near future—don't care. They're too hip.

DANCE/RAP

ERNEST HARDY

ACOUPLE OF VIDEO COMPILATIONS of note are coming your way soon to do battle for your Christmas dollar. On November 13, Warner Bros. is releasing *Madonna: Immaculate*, a collection of La Ciccone's finest (including "Vogue," "Express Yourself," "Like a Prayer," "Open Your Heart," "Borderline," "Like a Virgin" and a half dozen more) that will accompany the greatest hits CD, *The Immaculate Collection*, due on the same day. One week later, **Janet Jackson**, whose *Rhythm Nation* album continues to set and break records—as does the tour of the same name—releases "The Rhythm Nation Compilation," which contains an interview, behind-the-scenes video footage and the videos for "Miss You Much," "Escapade," "Rhythm Nation," "Alright (Extended Version)," "Come Back To Me," "Black Cat" and the not-yet-released "Love Will Never Do (Without You)." On the same date, **Young MC** releases a half-hour video cassette, "Bustin' Moves" and **Tony! Toni! Tone!** offer "Vidyo! Vidio! Video!"



EAST MEETS WEST: The West Coast-based Lethal Beat Records recently hosted a special press reception for its debut rap artist MC Twist at New York's Public Library. East Coast Rappers Tony Tone (Select Records) and Precious (Big Beat Records) were on hand to wish MC Twist luck. Pictured above (l-r): Tony Tone, Precious, and MC Twist.



BEATS FROM A NATIVE SON: 4th & Broadway/Island recording artist Laquan recently launched the release of his debut album *Notes of a Native Son* with his first live appearance in Los Angeles, opening for Boogie Down Productions at the Hollywood Palladium. At a pre-show reception, the 17 year-old rapper posed with label executives. Pictured are (l-r) Chelle Seabron, national director, black music promotion; Laquan; Julian Palmer, director of 4th & Broadway, U.K.; and Kevin Fleming, vice president, Black Music Division.



SINGIN' AWAY THE BLUES: Wing/PolyGram recording artists Tony! Toni! Tone! took time recently to tape an episode of *Yo! MTV Raps*. Joining the trio were MTV regulars Downtown Julie Brown, Ed Lover, and Dr. Dre. Pictured are (l-r) The Tonys' Tim Christian and Raphael Wiggins, Ed Lover, Julie Brown, Tony Dwayne Wiggins, and Dr. Dre.

DANCE/RAP ALBUMS

Oct. 27, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	GROOVE IS IN THE HEART (Elektra 0-66622)	Deee-Lite	4	3
2	HIPPYCHICK (Atco 0-964428)	Soho	16	3
3	GIVING YOU THE BENEFIT (MCA 24075)	Pebbles	10	5
4	WIGGLE IT (Cutting CR 237)	2 In A Room	8	7
5	DOIN' THE DO (Sire/Warner Bros. 0-21581)	Betty Boo	19	3
6	THIEVES IN THE TEMPLE (Paisley Park/Warner Bros. 0-21596)	Prince	1	9
7	THIS IS THE RIGHT TIME (Arista 2049)	Lisa Stansfield	2	7
8	I LOVE THE WAY YOU LOVE ME (WTG/Epic 41-7340)	Nayobi	5	9
9	KNOCKIN' BOOTS (Epic 49-73437)	Candyman	17	5
10	OOOPS UP/BELIEVE THE HYPE (Arista AD-2071)	Snap	13	7
11	ICE ICE BABY (SBK V-19724)	Vanilla Ice	18	5
12	BLACK CAT (A&M 75021)	Janet Jackson	20	3
13	FEELS GOOD (Wing/Polydor 877 437-1)	Tony! Toni! Tone!	3	9
14	LOOK INTO MY EYES (Columbia 0-73509)	George Lamond	6	7
15	DIRTY CASH(MONEY TALKS) (Mercury 875803-1)	The Adventures Of Stevie V	7	13
16	LET'S GET BUSY (Geffen 0-21609)	Clubland Featuring Quartz	11	5
17	THE BOOMIN' SYSTEM (Def Jam/Columbia 44-73458)	L.L. Cool J	9	7
18	CLOSE TO YOU (Charisma 0-96463)	Maxi Priest	12	5
19	SUICIDE BLONDE (Atlantic 0-87860)	Inxs	DEBUT	
20	CRAZY (Motown 4730)	The Boys	14	9
21	BREAKDOWN/GROOVE ME (A&M 75021)	Seduction	29	3
22	THINK (Tommy Boy TB961)	Information Society	DEBUT	
23	CUBIK (Tommy Boy TB957)	808 State	DEBUT	
24	DO ME (MCA 24037)	Bell Biv DeVoe	22	11
25	AIN'T IT GOOD TO YOU (Cold Chillin'/Warner Bros. 0-21726)	M.C. Shan	33	3
26	JERK OUT (Paisley Park/Reprise 0-21701)	The Time	15	11
27	EVERYBODY EVERYBODY (RCA 2628-1-RD)	Black Box	21	11
28	I WON'T GIVE UP ON YOU (Tommy Boy TB 954)	TKA	25	7
29	LIES (Atlantic 0-86168)	En Vogue	24	11
30	STRAWBERRY FIELDS FOREVER (Atlantic 0-86156)	Candy Flip	23	11
31	I NEED YOUR LOVE (Motown 4702)	Good Girls	27	5
32	STAR (Sire/Reprise 0-21558)	Erasure	30	13
33	TOM'S DINER (A&M 75021 2342-1)	DNA Feat/Suzanne Vega	DEBUT	
34	WORLD IN MOTION (Qwest/Warner Bros. 0-21582)	New Order	34	13
35	HEART LIKE A WHEEL (A&M 75021 2336-1)	The Human League	DEBUT	
36	TIC-TAC-TOE (Atlantic 0-86183)	Kyper	26	13
37	STOP (Warner Bros. 0-21559)	Janes Addiction	28	7
38	COME BACK TO ME (A&M 75021 7939-1)	Janet Jackson	32	9
39	HANKY PANKY (Sire/Warner Bros. 0-21577)	Madonna	31	11
40	POLICY OF TRUTH (Sire/Warner Bros. 0-21534)	Depeche Mode	35	19

RHYTHM & BLUES

BY ERNEST HARDY

NEWS: The accolades just keep rolling in for the Dude himself, Quincy Jones. On top of releasing the ambitious *Back on the Block* LP earlier this year, and being the subject of a multi-media (CD/film/book) retrospective of his work (the appropriately titled, *Listen Up!*), the Q is being honored as a Grammy Legend in a show to be taped before a live audience on December 5. The Grammy Legends Awards honor an artist's ongoing creative contributions and influence in the recording field. Along with Jones, Aretha Franklin, Johnny Cash, and Billy Joel are to be honored with the award... And on January 13, 1991 Jones will be recognized for his "artistic and humanitarian endeavors" by the American Friends of Hebrew University. Proceeds from this gala will provide scholarship assistance to deserving young men and women of all ethnic and religious backgrounds who study at the Hebrew University of Jerusalem.

INTERVIEW

It's amusing when a young child (or anyone for that matter) will mis-hear song lyrics then belt out some bit of nonsense with every ounce of their being.

What *isn't* so amusing is when members of the media not only mis-interpret a song's lyrics, but go forth like zealots to condemn the artists and the songs that have been misunderstood. (Quite a bit of that is going on at the moment.) Stevie V. is the latest artist to have his work misrepresented by media-types who *don't quite get it*. His single, "Dirty Cash" is a biting-yet-melancholy melding of dance, rap, and r&b that contrasts a hard rap with caressing female vocals. It's one of the year's best singles, and one of the most misunderstood.

"Even in Britain, there was some of that," says Stevie V. shaking his head. "They said we were glorifying money and encouraging people to do anything for it." He smiles and shakes his head again.

"I'm dirty cash/the one that you ask for/I'm wanted by the rich and the poor/More and More/you just can't reject it/you're the junkie/and I inject it/into your blood stream/it's like a bad dream/money's the fiend/do you know what I mean?"

With the song's rapped lyrics (quoted above) sliding against and counteracting the chorus ("Dirty cash I want you/dirty cash I need you"), it seems almost laughable that anyone would interpret the song as an anthem for unrepentant greed, but Stevie V. understands how that happened.

"We want to have a message in the music, but I don't want to beat anyone over the head with it. If they want to investigate and find it, they can. If not, they don't have to. The most important thing when you're making a dance record is to make sure it has a good groove, a good beat, and that it makes people want to dance."



LEGENDS: MCA recording artists Perri got together with Motown legends Mary Wilson and Mary Wells backstage following Perri's recent performance at the Greek Theater in Los Angeles. Pictured (l-r): Carol Perry; Mary Wilson; Darlene Perry; Sharon Perry; and Mary Wells.



B BOYS: LMR/RCA artist Stevie B stopped by RCA's offices recently to receive huzzahs for his new hit single, "Because I Love You (The Postman Song)." Here (from left) are Charlie Gilreath and Donna Ross, B's managers, RCA prexy Joe Galante, Stevie B, and RCA's Butch Waugh, Geary Tanner, Miller London and Skip Miller.

R&B ALBUMS

Oct. 27, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

Rank	Album	Artist	Total Weeks	Last Week
1	PLEASE HAMMER DON'T HURT EM	(Capitol 92857)(P3) M.C. Hammer	1	36
2	I'LL GIVE ALL MY LOVE TO YOU	(Elektra 60891) Keith Sweat	9	18
3	MAMA SAID KNOCK YOU OUT	(Def Jam/Columbia 46888) L.L. Cool J	5	3
4	MARIAH CAREY	(Columbia 54202) Mariah Carey	3	15
5	DREAMLAND	(RCA 2221) Black Box	7	10
6	100 MILES AND RUNNIN'	(Ruthless/Priority 7224) N.W.A.	4	7
7	GRAFFITI BRIDGE	(Paisley Park/Warner Bros. 27493) Prince	2	8
8	SHORT DOGS IN THE HOUSE	(Jive/RCA 1353) Too Short	11	5
9	MORE OF THE NIGHT	(Capitol 92957) Whispers	6	10
10	EDUTAINMENT	(Jive/RCA 1358) Boogie Down Productions	8	8
11	POISON	(MCA 6387)(P) Bell Biv DeVoe	14	29
12	LALAH HATHAWAY	(Virgin 91382) Lalah Hathaway	12	8
13	TO THE EXTREME	(SBK 95325) Vanilla Ice	32	6
14	COMPOSITIONS	(Elektra 60922) Anita Baker	15	15
15	JOHNNY GILL	(Motown 6283) Johnny Gill	16	26
16	ALWAYS	(MCA 10025) Peebles	19	3
17	BONAFIDE	(Charisma 91384) Maxi Priest	21	5
18	BASIC BLACK	(Motown 6307) Basic Black	18	8
19	CIRCLE OF ONE	(Fontana/Mercury 846 346) Oleta adams	23	9
20	LEGAL	(Profile 1297) Special Ed	10	11
21	SO MUCH 2 SAY	(Reprise 25892) Take 6	26	4
22	MUSIC FROM "MO" BETTER BLUES	(Columbia 46792) Branford Marsalis Quartet/T. Blanchard	13	7
23	THE REVVAL	(Wing/Polygram 841 902) Tony Toni Tone	17	23
24	PANDEMONIUM	(Paisley Park/Reprise 27490) The Time	20	13
25	CALL ME D-NICE	(Jive/RCA 1202) D-Nice	22	11
26	BANNED IN THE USA	(Luke Skywalker/Atlantic 91424) 2 Live Crew	24	12
27	TO HELL AND BLACK	(Capitol 94522) C.P.O.	27	6
28	BORN TO SING	(Atlantic 82084) En Vogue	25	27
29	WANTED: DEAD OR ALIVE	(Cold Chillin' Reprise 26165) Kool G Rap & D.J. Polo	29	6
30	AMERIKKA'S MOST WANTED	(Priority 57120) Ice Cube	28	21
31	AFTER 7	(Virgin 91061)(G) After 7	30	56
32	TOKYO BLUE	(EMI 92248) Najee	34	5
33	LET THE RHYTHM HIT EM	(MCA 6416) Eric B. & Rakim	33	17
34	REAL MEN WEAR BLACK	(Mercury/Polygram 846 297) Cameo	35	14
35	LIVE FROM ACKNCKULOUS LAND	(Arista 8615) Three Times Dope	31	11
36	WORLD POWER	(Arista 8536) Snap	37	19
37	FEAR OF A BLACK PLANET	(Def Jam/Columbia C45413) Public Enemy	38	27
38	WE'RE ALL IN THE SAME GANG	(Warner Bros. 26241) West Coast Rap All Stars	36	17
39	SEX PACKETS	(Tommy Boy 1026) Digital Underground	42	29
40	JANET JACKSON'S RHYTHM NATION 1814	(A&M 3920)(P3) Janet Jackson	40	55
41	LISTEN UP: THE LIVES OF QUINCY JONES	(Qwest/Reprise 26322) Music From The Motion Picture	DEBUT	
42	TO THE EAST, BLACKWARDS	(4th & B'way 444019) X Clan	41	24
43	THE NEW FORMULA	(Motown 6309) Today	49	2
44	INTELLIGENT HOODLUM	(A&M 5311) intelligent Hoodlum	43	9
45	OPEN INVITATION	(Motown 6302) Gerakd Austin	DEBUT	
46	THE MAN IS BACK	(A&M 5256) Barry White	45	47
47	KISS ME WITH THE WIND	(A&M 5271) Brenda Russell	48	3
48	LIVING IN BLACK PARADISE	(Atlantic 82130) Samuelle	54	4
49	HEAL OUR LAND	(Jive/RCA 1361) Johnathan Butler	51	2
50	CIVILIZED ROGUE	(Arista 8617) Kiara	46	5
51	THE BIG PAYBACK	(Rap-A-Lot 105) M.C. Choice	39	5
52	THE SMILE GETS WILD	(Bryant 20010) Smiley	DEBUT	
53	KING OF HEARTS	(SBK 94101) Terry Steele	DEBUT	
54	VOL II 1990 A NEW DECADE	(Virgin 91367) Soul II Soul	44	19
55	HOLY INTELLECT	(Profile 1289) Poor Righteous Teachers	55	22
56	G4	(Gucci/Hot 3327) Gucci Crew II	47	7
57	TAKE A LOOK AROUND	(Cold Chillin'/Reprise 26179) Master Ace	50	8
58	STILL TRAPPED	(Malaco 7454) Denise Lasalle	52	13
59	THE BOYS	(Motown 6302) The Boys	64	2
60	KICKIN' AFROLISTICS	(Ral 46802) The Afro's	53	5
61	A DAY IN THE LIFE	(Atlantic 82100) Kwame & A New Beginning	57	18
62	STEP TO ME	(Tommy Boy/Reprise 25893) Force M.D.'s	59	4
63	RETURN	(Qwest/Warner Bros. 26161) The Winans	61	24
64	TROUBLE	(On Top/Joey Boy 1060) Michael Sterling	65	3
65	WORLD CLIQUE	(Elektra 60957) Deee-Lite	72	2
66	IT'S A COMPTON THING	(Orpheus/EMI 75633) Compton's Most Wanted	56	15
67	ALL FOR YOU	(Jive/RCA 1181) Glen Johns	58	14
68	THE REAL THING	(Mercury/Polygram 838 366) Angela Winbush	62	52
69	BASS IS THE NAME OF THE GAME	(Cheetah 9403) D.J. Magic Mike	60	13
70	RAP MIAMI STYLE	(Pandisc 8811) Various Artists	63	4
71	3	(Epic 46012) Stanley Clarke/George Duke	70	9
72	AS NASTY AS THEY WANNA BE	(Luke Skywalker 107)(P) 2 Live Crew	67	66
73	IVORY	(Epic 45101) Teena Marie	DEBUT	
74	DWIGHT SILLS	(Columbia 46089) Dwight Sills	66	4
75	HISPANIC CAUSING PANIC	(Virgin 91377) Kid Frost	69	10

TOP R&B SINGLES

October 27, 1990



#1 Single: Keith Sweat



High Debut: Ralph Tresvant #51



To Watch: Whitney Houston #36

		Total Weeks ▼				Total Weeks ▼	
		Last Week ▼				Last Week ▼	
1	MERRY GO ROUND (Elektra 464937)	Keith Sweat	1	8	51	SENSITIVITY (MCA 53933)	Ralph Tresvant DEBUT
2	SO YOU LIKE WHAT YOU SEE (Atlantic 4-87864)	Samuelle	3	11	52	THE MISSION (Profile 7311)	Special Ed 69 4
3	GIVING YOU THE BENEFIT (MCA 79079)	Pebbles	2	11	53	PRISONER OF LOVE (SBK 07336)	Terry Steele 75 3
4	LOVE TAKES TIME (Columbia 38T-73455)	Mariah Carey	6	7	54	NO SWEETER LOVE (Arista 2087)	Geoff McBride 54 3
5	FARE WEATHER FRIEND (Motown 7917)	Johnny Gill	4	10	55	UP WITH HOPE, DOWN WITH DOPE (Capitol 44603)	1 Cause 1 Effect 58 3
6	I THOUGHT IT WAS ME (MCA 12-53899)	Bell Biv DeVoe	7	8	56	I DON'T HAVE THE HEART (Warner Bros. 4-19911)	James Ingram 68 3
7	LIVIN' IN THE NIGHT (EMI 50286)	Caren Wheeler	5	7	57	LOVE ME JUST FOR ME (Capitol V-15607)	Special Generation 65 3
8	MISSUNDERSTANDING (Warner Bros. 4423)	Al B. Sure	12	5	58	FRIENDZ (A&M 7502115304)	Wooten Bros. 72 2
9	SLOW MOTION (Motown 2064)	Gerald Alston	11	8	59	DON'T TURN YOUR BACK ON ME (RCA 2718)	Grady Harrell 73 2
10	CLOSE TO YOU (Charisma 4-98951)	Maxi Priest	8	12	60	DANCE FLOOR OF LIFE (Elektra 4-64940)	Phalon 76 3
11	SOUL INSPIRATION (Elektra 4-64935)	Anita Baker	18	6	61	CHOCOLATE (Paisley Park/Reprise 4-19759)	The Time 77 3
12	PRAY (Capitol 44609)	M.C. Hammer	17	6	62	LOVE YOU UP (Epic 75307)	Mid-Night Star 50 6
13	RHYTHM OF LIFE (Polygram 875 018-4)	Oleta Adams	13	14	63	DANCE WITH ME (Columbia 38T-73425)	The Black Flames 42 5
14	I DON'T GO FOR THAT (Warner Bros. 0-21594)	Quincy Jones	14	10	64	WHAT GOES AROUND, COMES AROUND (Uptown/MCA 53920)	Jeff Redd 79 2
15	HARLEM BLUES (Columbia 38T-73564)	Cynda Williams	24	6	65	THING CALLED LOVE (Motown 2069)	The Boys 83 2
16	BLACK CAT (A&M 1477)	Janet Jackson	16	7	66	THE GHETTO (Jive/RCA 139-1)	Too Short 84 2
17	THAT'S MY ATTITUDE (Atlantic 4-87853)	Troop	21	8	67	LOVE ME DOWN (Capitol 79366)	Freddie Jackson DEBUT
18	HERE'S LOOKING AT YOU (Epic ESK73494)	Teena Marie	22	6	68	DO FOR YOU, DO FOR ME (Alpha Int'l 70709)	Robbie Mycals Feat./Lori Fulton 78 3
19	ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748)	Tevin Campbell	19	4	69	MY LOVE WILL (GRP 3035)	Carl Anderson 90 2
20	MY HEART YOUR HEART (Capitol 79339)	Whispers	27	5	70	SOUL SISTER (Warner Bros. 4366)	Soula 61 7
21	SAVE YOUR LOVE (Capitol 79179)	Traci Spencer	9	11	71	THEIVES IN THE TEMPLE (Paisley Park/Warner Bros. 19751)	Prince 38 13
22	I JUST CAN'T HANDLE IT (Jive/RCA 1398)	Hi 5	28	7	72	LIES (Atlantic)	En Vogue 46 17
23	HEAVEN KNOWS (Virgin 4-91382)	Lalah Hathaway	20	15	73	SOMEONE TO LOVE (MCA 24058)	Mac Band 33 12
24	I GOT THE FEELING (Motown 2062)	Today	25	6	74	KEEP OUR LOVE ALIVE (Motown 1990)	Stevie Wonder DEBUT
25	KNOCKIN' BOOTS (Epic 34T-73450)	Candy Man	35	6	75	YOU CAN GET ME ANYTIME (Epic ZSK 73487)	Something Special 64 10
26	IT NEVER RAINS IN SO.CALIFORNIA (Polydor PRO885-1)	Tony! Toni! Tone!	49	3	76	THE GOOD LIFE (Arista 2080)	The Braxtons 74 3
27	TRY ME (Warner Bros. 4344)	Jasmine Guy	31	5	77	STOP RUNNING AWAY (A&M 1514)	Brenda Russell 53 10
28	I CONFESS (Virgin 4-98923)	E.U.	43	4	78	NEW JACK THANG (Geffen 4-19678)	Silk Tymes Leather 59 7
29	OOOPS UP (Arista 2060)	Snap	26	8	79	CRAZY (Motown 2053)	The Boys 51 15
30	LISTEN UP (Quest/Reprise 4-19576)	Listen Up	30	5	80	MONIE IN THE MIDDLE (Warner Bros. 0-21737)	Monie Love DEBUT
31	THE BOOMIN' SYSTEM (Def Jam/Columbia 38T-73457)	L.L. Cool J	15	9	81	CIGARETTE IN THE RAIN (Warner Bros. 4-19735)	Randy Crawford 80 11
32	ROPE A DOPE STYLE (Atlantic 4-87828)	Levert	36	4	82	POWER GENERATION (Paisley Park/Warner Bros. 4515)	Prince DEBUT
33	I LOOK GOOD (MCA 53825)	Bernadette Cooper	48	4	83	A FRIEND (Quest/Warner Bros. 4-19775)	Winans 82 15
34	ICE ICE BABY (SBK 07335)	Vanilla Ice	37	5	84	YOU CAN'T BUY MY LOVE (Capitol 44620)	Kool Skool DEBUT
35	YOUR RIGHT ABOUT THAT (Arista 2053)	Kiara	10	11	85	CRUISE CONTROL (EMI 50334)	Najee DEBUT
36	I'M YOUR BABY TONIGHT (Arista ACS-2108)	Whitney Houston	60	2	86	PEOPLE (Virgin 4-98928)	Soul II Soul 86 6
37	NOTHING BUT A PARTY (Motown 2054)	Basic Black	40	4	87	CLOSE QUARTERS (Mercury 878 198-4)	Cameo 55 8
38	MY ONLY WOMAN (Virgin 4-98921)	After 7	47	4	88	I'LL BE GOOD (EMI 92248)	Najee 57 18
39	OUR LOVE WILL LAST (Reprise 19706)	Barbara Weathers	39	5	89	HEAL OUR LAND (Jive/RCA 1376-4)	Johnathan Butler 62 10
40	I LOVE YOU (Reprise 4-19716)	Take 6	34	6	90	TOM'S DINER (A&M 15297)	DNA Feat./Suzanna Vega DEBUT
41	I'D RATHER GO BLIND (Arista 2055)	Sydney Youngblood	44	5	91	FEELS GOOD (Wing/Polydor 877 437-1)	Tony! Toni! Tone! 63 18
42	I WANNA GET WITH YOU (MCA 53925)	Guy	66	2	92	CALL ME D-NICE (Jive/RCA 1351)	D-Nice 71 7
43	EVERYBODY EVERYBODY (RCA 2628)	Black Box	29	17	93	ART OF LOVE (Warner Bros./Reprise 4-19802)	Michael Franks 87 10
44	CAN WE TRY AGAIN (Jive/RCA 1395)	Glen Jones	41	8	94	IN SUMMER I FALL (Atlantic 4-87874)	Family Stand 81 11
45	FIRST TIME (Columbia 73502)	Surface	70	2	95	GLAD TO BE ALIVE (Elektra 66629-0)	Teddy Pendergrass And Lisa Fisher 98 15
46	THIS IS THE RIGHT TIME (Arista 2049)	Lisa Stansfield	23	11	96	COME ON LETS DO THIS (Atlantic 4-87871)	Rude Boys 100 12
47	COME HOME TO ME (Atlantic 4-87855)	Miki Howard	32	6	97	WE LIKE IT (Capitol 44591)	Oaktown 3-5-7 67 5
48	IF I COULD ONLY HAVE THAT DAY BACK (Elektra 64947-4)	Howard Hewett	45	13	98	TOUCH ME UP (MCA 79056)	Body 85 17
49	GO OUTSIDE IN THE RAIN (Motown 2029)	Milira	52	10	99	DO YOU REALLY WANT MY LOVE (Capitol 44532)	Melba Moore 88 29
50	TREAT THEM LIKE THEY WANT TO BE TREATED (Uptown/MCA 53822)	Father M.C.	56	13	100	ARE YOU REALLY REAL (Tommy Boy/Reprise 19781)	Force M.D.'s 89 13

TOP 200 ALBUMS

October 27, 1990

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



High Debut: Slayer #45

			Total Weeks ▼	Last Week ▼
1	LISTEN WITHOUT PREJUDICE VOL.1 (Columbia 46898)	GEORGE MICHAEL	2	5
2	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	1	33
3	X (Atlantic 82140)	INXS	8	4
4	THE RAZORS EDGE (Atco 91413)	AC/DC	9	4
5	TO THE EXTREME (SBK 95325)	VANILLA ICE	16	5
6	CHERRY PIE (Columbia 45487)	WARRANT	6	5
7	MARIAH CAREY (Columbia 45202)	MARIAH CAREY	3	19
8	POISON (MCA 6387)	BELL BIV DeVOE	4	29
9	WILSON PHILLIPS (SBK 93745)	WILSON PHILLIPS	7	28
10	FAMILY STYLE (Epic 46225)	THE VAUGHAN BROTHERS	19	3
11	EMPIRE (EMI 92806)	QUEENSRYCHE	10	6
12	SOUNDTRACK (Varese/MCA 5276)	GHOST	5	9
13	BLAZE OF GLORY (Mercury/Polygram 846473)	JON BON JOVI	12	11
14	MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)	L.L. COOL J	21	4
15	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	FAITH NO MORE	17	35
16	SHORT DOGS IN THE HOUSE (Jive 1348)	TOO SHORT	20	5
17	NO FENCES (Capitol 93866)	GARTH BROOKS	29	6
18	PAINKILLER (Columbia 46891)	JUDAS PRIEST	22	4
19	GRAFFITI BRIDGE (Paisley Park/Warner Bros. 27493)	PRINCE	11	8
20	TIMES UP (Epic 46202)	LIVING COLOUR	13	7
21	SOUNDTRACK (Warner Bros. 26316)	TWIN PEAKS	25	4
22	AFTER THE RAIN (DGC/Geffen 24290)	NELSON	14	14
23	THE RIGHTEOUS BROTHERS GREATEST HITS (Verve 823662)	THE RIGHTEOUS BROTHERS	26	8
24	STEP BY STEP (Columbia C45129)	NEW KIDS ON THE BLOCK	15	19
25	COMPOSITIONS (Elektra 60922)	ANITA BAKER	18	15
26	RAGGED GLORY (Reprise 26315)	NEIL YOUNG & CRAZY HORSE	23	5
27	FLESH AND BLOOD (Enigma/Capitol 91813)	POISON	31	14
28	VIOLATER (Sire/Reprise 26081)	DEPECHE MODE	24	30
29	STICK IT TO YA (Chrysalis 21702)CEMA 9.98	SLAUGHTER	34	36
30	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	PHIL COLLINS	30	48
31	DETONATOR (Atlantic 82127)	RATT	28	8
32	100 MILES AND RUNNIN' (Ruthless/Priority 7224)	N.W.A.	32	9
33	NO PRAYER FOR THE DYING (Epic 46905)	IRON MAIDEN	49	2
34	HEROS & FRIENDS (Warner Bros. 26310)	RANDY TRAVIS	38	5
35	IN THE HEART OF THE YOUNG (Atlantic 82103)	WINGER	46	12
36	WITHOUT A NET (Arista 18634)	GRATEFUL DEAD	74	3
37	I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainment 60861)	KEITH SWEAT	35	19
38	PERSISTANCE OF TIME (Island 846480)	ANTHRAX	27	8
39	SOME PEOPLES LIVES (Atlantic 82129)	BETTE MIDLER	57	3
40	ALWAYS (MCA 10025)	PEEBLES	52	4
41	RUST IN PEACE (Capitol 91935)	MEGADEATH	73	2
42	NOMADS, INDIANS, SAINTS (Epic 46820)	INDIGO GIRLS	76	3
43	RITUAL DE LO HABITUAL (Warner Bros. 25993)	JANES ADDICTION	33	8
44	WORLD CLIQUE (Elektra 60957)	DEEE-LITE	60	6
45	SEASONS IN THE ABYSS (Def American/Geffen 24307)	SLAYER	DEBUT	
46	UNDER THE RED SKY (Columbia 46794)	BOB DYLAN	42	5
47	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	JANET JACKSON	37	56
48	MIDNIGHT STROLL (Mercury/Polygram)	ROBERT CRAY	53	4
49	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	36	29
50	DREAM CHILD (RCA 2221)	BLACK BOX	54	11
51	JOHNNY GILL (Motown 6283)	JOHNNY GILL	39	26
52	SOUL PROVIDER (Columbia 45012)CBS(P)	MICHAEL BOLTON	40	66
53	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)	SINEAD O'CONNOR	44	30
54	CHRONICLES (Mercury/Polygram 838936)	RUSH	41	6
55	BONAFIDE (Charisma 91384)	MAXI PRIEST	43	12
56	I'M BREATHELESS (Sire/Warner Bros. 26209)	MADONNA	47	21
57	PUMP (Geffen GHS 24254)WEA 8.98(P2)	AEROSMITH	58	57
59	ALL SHOOK DOWN (Sire/Reprise 26298)	THE REPLACEMENTS	64	3
59	SO MUCH 2 SAY (Reprise 25892)	TAKE 6	63	5
60	SOULS OF BLACK (Megaforce Worldwide/Atlantic 82143)	TESTAMENT	DEBUT	
61	AFTER 7 (Virgin 91061)	AFTER 7	48	49
62	PANDEMONIOM (Paisley Park/Reprise 27490)	THE TIME	45	14
63	CHARMED LIFE (Capitol 21735)	BILLY IDOL	50	24
64	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	59	31
65	SOUNDTRACK (MCA 8039)	PUMP UP THE VOLUME	56	7
66	BLOODLETTING (I.R.S./MCA 82037)	CONCRETE BLONDE	51	20
67	HAVE YOU SEEN ME LATLEY (Arista 8650)	CARLEY SIMON	129	2
68	EDUTAINMENT (Jive/RCA 1358)	BOOGIE DOWN PRODUCTIONS	55	10
69	WORLD PARTY (Arista 8563)	SNAP	62	19
70	RUMOR HAS IT (MCA 10016)	REBA McENTIRE	65	5
71	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	68	58
72	RISING FROM THE ASHES (Warner Bros. 24301)	DON DOKKEN	70	7
73	EDGE OF THE CENTURY (A&M 75021 5327)	STYX	DEBUT	
74	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	DON HENLEY	66	68
75	GARTH BROOKS (Capitol 90897)	GARTH BROOKS	67	24
76	HELL TO PAY (Arista 8632)	JEFF HEALY	69	20
77	KILLIN' TIME (RCA 9668)BMG 8.98(P)	CLINT BLACK	116	74
78	BORN TO SING (Atlantic C82084)	EN VOGUE	72	27
79	THE REVIVAL (Wing/Polygram 841902)	TONY, TONI, TONE	84	23
80	THE WALL (Mercury/Polygram 846611)	ROGER WATERS	61	6
81	CANT FIGHT FATE (Arista 8581)BMG 8.98(G)	TAYLOR DAYNE	78	50
82	DAMN YANKEES (Warner Bros. 26159)	DAMN YANKEES	93	31
83	LABOUR OF LOVE II (Virgin 91324)	UB40	85	40
84	GREATEST HITS (RCA 52277)	KEITH WHITLEY	75	8
85	WE ARE IN LOVE (Columbia 46146)	HARRY CONNICK JR.	77	14
86	A COLLECTION OF HITS (Mercury 842 330)	KATHY MATTEA	97	5
87	BRIGADE (Capitol 91820)	HEART	83	28
88	SWINGIN' (Island 846481)	DINO	88	7
89	COLLECTION (Warner Bros. 26242)	BONNIE RAITT	79	14
90	HOLY WATER (Atlantic 91371)	BAD COMPANY	80	18
91	IN STEP (Epic 45024)	STEVIE RAY VAUGHN & DOUBLE TROUBLE	81	5
92	A NIGHT ON THE TOWN (RCA 2041)	BRUCE HORNSBY	90	17
93	CARRERAS-DAMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433)	CARRERAS-DOMINGO-PAVAROTTI	114	3
94	HEAVEN OR LAS VEGAS (Capitol 93669)	CACTEUA TWINS	98	4
95	THE WILD PLACES (Fullmoon/Epic 45059)	DAN FOGELBERG	95	5
96	AFFECTION (Arista 8554)	LISA STANSFIELD	91	33
97	DARYL HALL & JOHN OATES (Arista 8614)	HALL & OATES	117	2
98	BEST OF (Polygram 841970)	VAN MORRISON	94	23
99	AMERIKKA'S MOST WANTED (Priority CDL-4XL-SL57120)	ICE CUBE	89	22
100	AGAINST THE LAW (Capitol 73527)	STRYPER	82	8
101	MORE OF THE NIGHT (Capitol 92957)	THE WHISPERS	101	10
102	SEX PACKETS (Tommy Boy 1026)	DIGITAL UNDERGROUND	96	29
103	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	102	49
104	BOSSANOVA (Elektra 60963)	PIXIES	104	9
105	HERE IN THE REAL WORLD (Elektra 8623)	ALAN JACKSON	119	30
106	TRIXTER (Mechanic/MCA 6389)	TRIXTER	DEBUT	
107	REV IT UP (EMI 92923)	VIXEN	103	11
108	BROTHER'S KEEPER (A&M 5312)	THE NEVILLE BROTHERS	110	10
109	CLOUDCUCKOOLAND (MCA 6404)	THE LIGHTNING SEEDS	105	25
110	PORNOGRAFFITI (A&M 75021)	EXTREME II	111	11
111	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	127	67
112	THE NEIGHBORHOOD (Warner Bros. 26131)	LOS LOBOS	108	6
113	BANNED IN THE U.S.A. (Luke Skywalker/Atlantic 91424)	2 LIVE CREW	71	12

114	SOUNDTRACK (Columbia 46792)	MO' BETTER BLUES	87	10
115	LEGAL (Profile 1297)	SPECIAL ED	86	11
116	SEVEN TURNS (Epic 46144)	THE ALLMAN BROTHERS BAND	92	14
117	DAYS OF THUNDER (Geffen/DGC 24294)	SOUNDTRACK	100	15
118	LIBERTY (Capitol 94292)	DURAN DURAN	99	8
119	STILL GOT THE BLUES (Charisma 4-91369)	GARY MOORE	106	18
120	WHEN I CALL YOUR NAME (MCA 42321)	VINCE GILL	138	13
121	THE NEW FORMULA (Motown 6309)	TODAY	161	2
122	THE PARTY (Hollywood/Elektra 60980)	THE PARTY	122	3
123	SHUT UP AND DANCE (Virgin 91326)	PAULA ABDUL	107	23
124	READING, WRITING AND ARITHMATIC (Geffen/DGC 24277)	THE SUNDAYS	109	22
125	KENNY G LIVE (Arista 8613)BMG 8.98(G)	KENNY G	112	47
126	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCKY HEADHUNTERS	126	45
127	BUSTED (Epic 46013)	CHEAP TRICK	113	13
128	AH VIA MUSICOM (Capitol 90517)	ERIC JOHNSON	130	4
129	PASSION AND WARFARE (Relativity 1037)	STEVE VAI	115	21
130	IT'S REAL (Qwest/Warner Bros. 25924)	JAMES INGRAM	147	3
131	MENTAL FLOSS FOR THE GLOBE (Arista 8640)	URBAN DANCE SQUAD	156	9
132	BRICK BY BRICK (Virgin 91381)	IGGY POP	132	14
133	PEACE OF MIND (A&M 5320)	BREATHE	118	5
134	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	PUBLIC ENEMY	123	27
135	IVORY (Epic 45101)	TEENA MARIE	159	3
136	JUMBO GOODBYE (Capitol 21654)	WORLD PARTY	121	22
137	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	120	113
138	CALL ME D-NICE (Jive/RCA 12021)	D-NICE	133	11
139	KISS OF LIFE (Beggars Banquet/Geffen 24260)	GENE LOVES JEZEBEL	134	10
140	UN-LED-ED (MCA 82048)	DREAD ZEPPELIN	135	10
141	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	PAULA ABDUL	140	100
142	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	141	66
143	LOVE & EMOTION (LMR/RCA 2307-1-R)	STEVIE B	143	14
144	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	142	52
145	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)	LINDA RONDSTADT (Featuring Aaron Neville)	144	53
146	LIVIN' IT UP (MCA 6415)	GEORGE STRAIT	146	21
147	STOLEN MOMENTS (A&M 5310)	JOHN HIATT	145	17
148	GOO (Geffen/DGC 24297)	SONIC YOUTH	124	15
149	THE LAYLA SESSIONS (Polydor 847 083)	DEREK & THE DOMINOS	149	3
150	BLACK SHEETS OF RAIN (Virgin 91395)	BOB MOULD	136	8
151	TO THE EAST, BLACKWARDS (4th & B'Way 444019)	X CLAN	125	24
152	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	BONNIE RAITT	128	82
153	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	131	35
154	LOVEGOD (Big Life/Mercury 842 985)	THE SOUP DRAGONS	DEBUT	
155	HISPANIC CAUSING PANIC (Virgin 91377)	KID FROST	155	13
156	THEN & NOW (Warner Bros. 24298)	ASIA	139	9
157	SAHARA (RCA 2170)	HOUSE OF LORDS	DEBUT	
158	TIC-TAC-TOE (Atlantic 82116)	KYPER	137	12
159	ARE YOU O.K.? (Chrysalis 21778)	WAS(NOT WAS)	148	11
160	THE NARADA WILDERNESS COLLECTION (Narada/MCA 63095)	VARIOUS ARTISTS	179	2
161	PASS IT ON DOWN (RCA 2108)	ALABAMA	153	21
162	BEACHES (G) (Atlantic 81933)WEA 9.98(P2)	ORIGINAL MOTION PICTURE SOUNDTRACK	158	93
163	THE COMPLETE RECORDINGS (Columbia 46222)	ROBERT JOHNSON	168	2
164	BLUE PACIFIC (Reprise 26183)	MICHAEL FRANKS	164	15
165	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	SOUNDTRACK	154	45
166	STICK TO YOUR GUNS (MCA 6400)	SWEET F.A.	166	6
167	TEXAS TORNADOS (Reprise 26251)	TEXAS TORNADOS	167	7
168	LIGHTS...CAMERA...REVOLUTION (Epic 45389)	SUICIDAL TENDENCIES	157	15
169	LET THE RHYTHM HIT EM (MCA 6416)	ERIC B. & RAKIM	150	17
170	KNEBORTH THE ALBUM (Polydor 8470424)	VARIOUS ARTISTS	165	8
171	SOCIAL DESTORTION (Epic/CBS 46055)	SOCIAL DESTORTION	151	25
172	LIVE FROM ACKNICKULOUS (Arista 8615)	THREE TIMES DOPE	152	11
173	ORIGINAL LONDON CAST (Polydor 8315631)	PHANTOM OF THE OPERA HIGHLIGHTS	170	32

174	NOBODY'S CHILD-ROMANIAN ANGEL APPEAL (Warner Bros. 26280)	VARIOUS ARTISTS	160	11
175	FUNK -O- METAL CARPET RIDE (Atco 91337)	ELECTRIC BOYS	162	21
176	BEDTIME STORIES (A&M 5289)	DAVID BAERWALD	176	13
177	AND THE HORSE THEY RODE IN ON (A&M 75021)	SOUL ASYLUM	163	6
178	GLEN MEDEIROS (MCA 6399)	GLEN MEDEIROS	171	18
179	BAD OF THE HEART (Columbia 45488)	GEORGE LAMOND	172	10
180	THE GETO BOYS (Def American 24306)	THE GETO BOYS	DEBUT	
181	VOL.II 1990 A NEW DECADE (Virgin 91367)	SOUL II SOUL	169	20
182	COUNTRY CLUB (Warner Bros. 126094)	TRAVIS TRITT	182	30
183	FLOATING INTO THE NIGHT (Curb/Warner Bros. 25859)	JULEE CRUISE	173	21
184	HOME (London/Polygram 88197)	HOT HOUSE FLOWERS	184	17
185	LOVE CHILD (Atco 91307)	SWEET SENSATION	174	26
186	THE BEST OF LUTHER (Epic 45320-EK45423)CBS(P)	LUTHER VANDROSS	187	52
187	GIRLS NIGHT OUT (RCA 9642)	TYLER COLLINS	183	22
188	QUICK MOVES (Arista 8622)	MILLI VANILLI	181	21
189	COSMIC THING (Reprise 25854)WEA 8.98(P)	B-52'S	178	68
190	AS KOSHER AS THEY WANNA BE (Kosher/Hot 3328)	THE 2 LIVE JEWS	192	6
191	COCKED & LOADED (Vertigo/Polygram 5921)	L.A. GUNS	186	26
192	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	189	49
193	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	177	66
194	PAST TO PRESENT 1977-1990 (Columbia 45368)	TOTO	175	5
195	BRICK YARD ROAD (Atlantic 82110)	JOHNNY VAN ZANT	180	11
196	DANZIG II-LUCIFUGE (Def America/Geffen 2-24281)	DANZIG	188	15
197	ESCAPE FROM HAVANA (Capitol 91295)	MELLOWMAN ACE	198	21
198	CHANGESBOWIE (Rykodisc RALP 0171)	DAVID BOWIE	194	29
199	INDECENT OBSESSION (MCA 6426)	INDECENT OBSESSION	197	8
200	IMPACT IS IMMINENT (Capitol 90379)	EXODUS	195	13

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew(Nasty) / 111	Danzig / 196	Joel, Billy / 144	Queensryche / 11	Urban Dance Squad / 131
2 Live Crew(Banned) / 113	Dayne, Taylor / 81	Johnson, Eric / 128	Raitt, Bonnie / 89	Vai, Steve / 129
2 Live Jews / 190	Dee - Lite / 44	Johnson, Robert / 163	Raitt, Bonnie / 152	Van Zant, Johnny / 195
Abdul, Paula(1st) / 141	Depeche Mode / 28	Judas Priest / 18	Rati / 31	Vandross, Luther / 186
Abdul, Paula(new) / 123	Derek & The Dominos / 149	Kenny - G / 125	Replacements / 58	Vanilla Ice / 5
AC/DC / 4	Digital Underground / 102	Kentucky Headhunters / 126	Righteous Brothers / 23	Vaughan Brothers / 10
Aerosmith / 57	Dino / 88	Kid Frost / 155	Romanian Angel Appeal / 174	Vaughan, Stevie Ray / 91
After 7 / 61	Dokken, Don / 72	Knebworth / 170	Rondstadt, Linda / 145	Vixen / 107
Alabama / 161	Dread Zeppelin / 140	Kyper / 158	Rush / 54	Warrant / 6
Allman Brothers / 116	Duran Duran / 118	Lamond, George / 179	Simon, Carly / 67	Was(Not Was) / 159
Anthrax / 27	Dylan, Bob / 46	Lightning Seeds / 109	Slencors / 199	Waters, Roger / 80
Asia / 156	Electric Boys / 175	Living Colour / 20	Stalder / 29	Whispers / 101
B-52's / 189	En Vogue / 78	L.L. Cool J / 14	Stayer / 45	Whitley, Keith / 84
Babyface / 193	Eric B. & Rakim / 169	Los Lobos / 112	Snap / 69	Wilson Phillips / 99
Bad Company / 90	Estefan, Gloria / 142	M.C. Hammer / 2	Social Distortion / 171	Winger / 35
Baerwald, David / 176	Exodus / 200	Madonna / 56	Sonic Youth / 148	World Party / 136
Baker, Anita / 25	Extreme / 110	Marie Teena / 135	Soul II Soul / 181	X Clan / 151
Basia / 153	Faith No More / 15	Matta, Kathy / 86	Soul Asylum / 177	Young, Neil / 26
Bell Biv DeVoe / 8	Fogelberg, Dan / 95	Maxi Priest / 55	Soup Dragons / 154	Soundtracks:
Black Box / 50	Franks, Michael / 164	Mc Entire, Reba / 70	Special Ed / 115	Beaches / 162
Black, Clint / 77	Gene Loves Jezebel / 139	Medeiros, Glen / 178	Stansfield, Lisa / 96	Days Of Thunder / 117
Black Crowes / 64	Geto Boys / 180	Megadeth / 41	Stevie B. / 143	Ghost / 12
Bolton, Michael / 52	Gill, Johnny / 51	Mellow Man Ace / 197	Strait, George / 146	Little Mermaid / 165
Bon Jovi, Jon / 13	Gill, Vince / 120	Michael, George / 1	Stryper / 100	Mo' Better Blues / 114
Boogie Down Productions / 68	Grateful Dead / 36	Midler, Bette / 39	Styx / 73	Phantom of Opera(Highlights) / 173
Bowie, David / 198	Hall & Oates / 97	Milli Vanilli / 188	Suicidal Tendencies / 168	Pretty Woman / 49
Breathe / 133	Healey, Jeff / 76	Moore, Gary / 119	Sundays / 124	Pump Up The Volume / 65
Brooks, Garth / 17	Heart / 87	Morrison, Van / 98	Sweet, Keith / 37	Twin Peaks / 21
Brooks, Garth / 75	Henley, Don / 74	Molsey, Rufus / 71	Sweet F.A. / 166	
Carey, Mariah / 7	Hiatt, John / 147	Mould, Bob / 150	Sweet Sensation / 185	
Carreras-Domingo-Pavarotti / 93	Hornsby, Bruce / 92	Nelson / 22	Take 6 / 59	
Cheap Trick / 127	Hot House Flowers / 184	Neville Brothers / 108	Testament / 60	
Clapton, Eric / 103	House Of Lords / 157	New Kids(hangin) / 137	Texas Tornados / 167	
Cocteau Twins / 94	Ice Cube / 99	New Kids(new) / 24	Three Times Dope / 172	
Collins, Phil / 30	Idol, Billy / 63	N.W.A. / 32	Time / 62	
Collins, Tyler / 187	Indecent Obsession / 199	Narada Wilderness Collection / 160	Today / 121	
Concrete Blonde / 66	Indigo Girls / 42	O'Conner, Sinead / 53	Tony Toni Tone / 79	
Connick, Harry Jr. / 85	Ingram, James / 130	Party / 122	Too Short / 16	
Cray, Robert / 48	Iron Maiden / 33	Pebbles / 40	Toto / 194	
Cruise, Julee / 183	Jackson, Alan / 105	Priests / 104	Travis, Randy / 34	
D-Nice / 138	Jackson, Janet / 47	Poison / 27	Tritt, Travis / 182	
Damian Michael / 200	Janes Addiction / 43	Pop, Iggy / 132	Trixter / 106	
Damn Yankees / 82		Prince / 19	Troop / 192	
		Public Enemy / 134	UB40 / 83	

Le Klass

BY ALEX HENDERSON

AT A TIME WHEN R&B IS OFTEN PROGRAMMED INSTEAD OF PLAYED, Le Klass asserts that it is blending the live-oriented energy of yesterday with a highly contemporary feel. The R&B/pop/rock band, whose current single, "No Hope," has been added by quite a few Black and pop stations, is a self-contained outfit that's enjoyed a loyal following in its native Augusta, Georgia for several years. Le Klass was first heard on vinyl in 1987, when the band released a five-song EP, *It's Too Dark* on its Chez Records. AVC is releasing the band's debut album, *School Of Cool* in October.

"The band situation is all we know because we've been doing it for seven years," explains lead vocalist/songwriter Nelson Curry, who founded Le Klass with guitarist/bassist Rod Nickerson in 1983. "With the modern technology, we kind of slip in some of the techno-



funk and pop. But to me, it's important to keep that feel of a real band. We try to put real instruments in each song. When we use a drum machine, we'll use it so it sounds like a real drummer... Our music has a lot of different influences—that's what makes it so different. My right-hand man, Rod, listened to a lot of Fleetwood Mac, James Taylor and the Motown stuff, whereas I came from more of a rock 'n' roll background...I was into everything from Kiss to James Brown to Prince." ○

Artist Feet

BY JIM GORZELANY

THE CHICAGO-BASED ARTISTIC FEET seems to be the proverbial "band in transition" these days. Having just returned from an East-Coast tour and a summer hiatus in Oklahoma to "develop a more cohesive sound," the six-man, self-professed "post-folk" group feels it has "reached a pretty big fork in the road" of their musical career, according to guitarist/songwriter/vocalist Michael Dix.

Currently working the Chicago-area music circuit, the band is on the verge of yet another eastward campaign later in the year. Artistic Feet is currently recording its second demo tape (to be produced by Lionel Cole—a kinsman of the late Nat "King" Cole) and, like most unsigned bands, is looking forward to being signed to a recording contract.

With two guitarists/songwriters who literally grew up playing together, a classically trained keyboardist and a utility player adept at everything from accordion to kazoo among their ranks, Artistic Feet offers an engaging amalgam of classic rock and electric-folk styles—incorporating the harder-edged elements of The Grateful Dead, Richard Thompson, The Band, and even Leonard Cohen into their musical agenda. Dix and boyhood chum Michael Kroll trade off rhythm and lead guitar duties (and most vocals) on numbers that range from the breezy harmonies of "Man of Desert" to the gritty "Western Avenue" and the Springsteen-esque "New World." Michael Crane's keyboards gracefully counterbalance the sometimes-searing guitars up front, and Mark Brodie's mandolin and accordion stylings add aural variety. Flashes of wit can be found in such songs as "Apocalypse," a bouncy lat-



ter-day anti-war tune that might have otherwise passed for a '60s flashback were it not for some chap named Sadaam Hussein. With half of the bands members doubling as songwriters, Artistic Feet has 35 original numbers in its repertoire—which leaves little room in performances for cover versions of other artists' material. The band's rendition of The Beatles' "Dear Prudence," however, impresses as a throaty, electric-Dylan-influenced recasting.

Having played together for over three years, the band's on-stage interplay ranges adeptly from tight, dead-on harmonies to playful, Dead-style solos, without any one musician grandstanding or becoming overbearing. "It takes a special chemistry to make a six-person group work," says Dix. "You have to be able to leave your egos at the door." To that end, the group shares, and is currently renovating, a disheveled mansion on Chicago's North Side—a building previously rented by a college fraternity and a religious youth group. "We've become a better band because of the closeness of our living and rehearsing arrangements," Dix says. "And if nothing else, we're learning how to plaster walls and repair things around the house—and who knows when that might come in handy."

HEAVY METAL

BY ALEX HENDERSON

SWEET: Many of today's hard rock, street metal, and so-called "pop-metal" bands owe an undeniable artistic debt to Sweet—not the least of which is Motley Crue. In the 1970s, Sweet made a major impact on the rock world with songs blending crunching guitars with strong, melodic pop sensibilities. Though "Little Willie" was a major hit for Sweet, it was songs like "Fox On The Run," "Ballroom Blitz," "Hellraiser," "Sweet F.A." and "Action" that had the greatest impact on hard rock and "pop-metal."

In 1990, the British rockers are recording for the independent Maze Records, which recently released *Sweet Live At The Marquee*—an hour-plus CD and cassette consisting primarily of a recording of a London show; it also contains four new songs, including a remake of The Four Tops' Motown classic, "Reach Out, I'll Be There." Sweet's Barroom Blitz Tour '90 commences in Washington D.C. on October 25 and goes through late December. In a recent interview, long-time Sweet guitarist and songwriter Andy Scott discussed the band's history, its consistently successful tours, its strong influence on other bands, and its new vocalist, former Iron Maiden singer Paul Day.

CASH BOX: Why don't you start off by giving us a little history of the band? Kind of give us a capsule of those early years.

ANDY SCOTT: It's kind of difficult to try to put it into a few sentences. The band's actual inception was a little earlier than 1970, but 1970 was when the lineup sort of joined forces with the songwriter Mike Chapman and the producer Phil Wayne. That's when the band Sweet started to jell. So 1970 was the initial inception of what everyone knows as the band Sweet. The 18 months before that was basically finding one's feet. The end of 1970 marked the first chart-type success. I hate mentioning tracks like "Little Willie," but one has to because it's part of your past. During the growing-up process, we had big hits in Europe like "Blockbuster" that might not have meant much in America. The American thing joined the European thing with tracks like "Ballroom Blitz," "Fox On The Run" and "Action." We didn't really go through any lineup changes, but we sort of augmented the sound because we started to use more keyboards. One of the members of the band, the lead singer, left in 1978 due to a little bit of ill health and too strong a fascination for a bottle of vodka. So we ended up carrying on as a three-piece band, still augmenting the sound with a keyboard, 'til about 1980. The beginning of '81 was the last tour of Europe. We had a couple of years apart, and at the end of '84, we came back together with a couple of new musicians...And we've been touring from about '85 to now. We seem to be making headway wherever we've been—England, Australia, Europe—and I just hope the American territory is now ready and waiting for us.

CB: Why don't you tell us about the fanatic response the band received in England and other countries?

AS: I suppose every band wants some kind of mania, and The Sweet certainly had all of that during its growing up period... In Germany, we're probably still one of the hottest-selling bands that's ever been. From a German standpoint, when you mention The Sweet—and I don't want this to sound the wrong way—it's almost a Beatles-type situation.

CB: Obviously, you guys have had a tremendous influence on a lot of the bands that are very big in America. Motley Crue has always talked about their love of Sweet—*Desolation Boulevard* being one of their all-time favorite albums.

AS: Imitation is the sincerest form of flattery. I've got a couple of funny little stories here...I got to know the band Europe, and a lot of their influence came from Sweet. I also saw a Motley Crue show in Stockholm, and they opened their show with exactly the same intro we used to "The Stripper." They've got a track on their latest album called "Kickstart My Heart," and it has exactly the same guitar riff as "Hellraiser." So there was a certain amount of déjà vu sitting there watching that show. Motley Crue has improved by leaps and bounds from their early stuff; so obviously, the influence has been good on them.

CB: They don't shy away from it in the press. They talk a lot about you guys. I'm sure they'll be showing up at some dates in the U.S.

AS: Actually, it would be quite nice to meet up with them. There's another little anecdote here. Nikki Sixx used to call me when they were just getting their band together and asked me to help out with what they were doing. Each time, I'd say, "When you've got it together, send me an air ticket, and I'll be glad to come over and have a look." It never quite culminated. They used to send me demos that really sounded like some of the worst garage tapes you ever heard, but you could always hear that there was something there.

CB: Are you aware there's a new band from Indiana—the heartland of the Midwest—that call themselves Sweet F.A.? They have an album out on MCA Records.

AS: Yes, I have heard of them, but I haven't heard anything by them.

CB: Why don't you tell us about your new singer, Paul Day—how you found him and how he fits in with your new material?

AS: We had choices of people who were not massive names but certainly, names that you would know. I think that Mick Tucker and I decided on that rather than go for people who would fit in with what the vocal situation was. You don't want Mick Jagger singing on the front of The Sweet, however different or good it might be.

CB: Tell us about your remake of The Four Tops hit, "Reach Out, I'll Be There." Is soul music and the Motown sound a major part of your roots?

AS: Oh, yeah. The Sweet, in our early inception, used to do songs by Motown singers. We also used to do numbers by The Who. All those influences stick with you.

COCINANDO

BY TONY SABOURNIN

JINGLE BELLS, JINGLE BELLS. NAVIDAD IS AROUND THE CORNER: it's time to put some money together for some musical gifts. The basic consumer will buy what the radio will play, hence, *Cocinando* gives some alternatives for purchasing consideration.

☐ **LA PUERTORRIQUE'NA: Festival de Soneros (TTH Records 1960)**

My type of salsa production for these reasons: 1.) It rallies five of Puerto Rico's best *soneros* (Andy Monta'nez, Gilberto Santarrosa, Pedro Brull, Luisito Carri'on and Primi Cruz) around musical director/producer/timbalero Don Perignon in an act of non-competitive collaboration rarely seen in the tropical music industry. 2.) It stays true to the salsa tradition, without bending over to the *er'otica* radio trend, often allowing for instrumental solos (another casualty of the erotic wave) without ostracizing modern variations, like synthesizer sounds. 3.) The fact that all tunes are by Puerto Rican composers—another peculiarity of an era that has made ballad conversions the one-and-only way, eroding in the process the marketability of wonder-



ful *criollo* composers like Johnny Ortiz, Catalino "Tite" Curet Alonso and the late Per'in V'azquez, suppliers of most of the tunes herein.

As for favorite cuts, you'll have to make your own pick, for they are all good. Mine is V'azquez's "Ciudad, Ciudad," vocalized by Monta'nez, because it shows why "Junior" is the torch-bearer of the Ismael Rivera tradition of *sonero boricua*, back-biting the chorus lines and inserting funny bits not heard since his days with El Gran Combo. Ortiz's "Tu Guarachita" demonstrates why the mellow but relatively-unknown Carri'on was chosen to replace veteran Pichi P'erez in La Sonora Ponce'na.

The only flaw (and this happens to be a pet peeve of mine) is that the album cover doesn't credit *conguero* Jimmy Morales whose quick solo in "Bambarakatunga" preludes the mambo mo'nas. Still, this minutiae ought not to prevent any of you salsa-loving souls from rushing into this minute and purchasing the most true blue salsa production I've heard in a long time, particularly since it won't probably be played in *er'otica* outlets.

☐ **KETAMA: Y Es Ke Me Han Cambiao Los Tiempos (Mango 539879)**

When I don't know of an artist, I have one perfect litmus test: lay next to the speakers and allow my ears to be tingled. Needless to say, *Ketama* rang my lobes with the first cut, "Loko," a nifty mixture of *rumba flamenca* with salsa beats. Moving beyond the Spanish *ezzes* anchoring the flamenco intonations that cutified the *soneros*, my next immediate impulse was to check the album credits, expecting to see some of the familiar names of the New York, Miami or Puerto Rico salsa scene. To my delightful surprise, there weren't any. But the surprises did not end there.

"Pirata" takes the flamenco tinge and pushes the acoustic strings to buzz-electric; "Puchero Light," an ode to the African variations of New World's music, from Cuba to Brazil, to delta/country tones, belted in folkloric *gitano* style. The chorus line in "Momento Makanda"—"you are like volcano lava, melting every thing it finds on its way"—is as sensual as a line gets.

With a ballsier rhythm section than crossover predecessor Gipsy Kings, and less dependent on cosmetic Madison-Avenue *house* than Az'ucar Moreno, *Ketama* may be the most enduring representative of this quincennial re-discovering invasion because of its eclecticism.

☐ **LA BANDA LOCA: Locuras (Combo Records RCSC 2072)**

Imitation is, still to this day, the best form of flattery. The happening sound in merengue for the past 18 months has been La Coco Band's. Former LCB members Sylvio Sosa and Elvis Classe are now the leaders of La Banda Loca, which has almost all of LCB's musical attributes: short tunes with mostly vocal duets, engaging sax and brass lines, and sudden percussion breaks patterned differently from LCB.

Most obviously, La Banda Loca lacks the *tigueraje* lyrics that have made LCB so popular—an aspect which may have a lot to say as to the duration of their popularity since loyal merengue purchasers are nuts about *picante* words and phrases. On the other hand, LBL makes extremely good use of the counter conga mambo pattern, a beat which, in order not to be lost in the rhythmic amalgam, must fall between the tambora's doubling-up and the *p'in-p'un* of the bass line.

New York's stations have thrown their support behind "Cien Dias Pa' Gozar." My foreign merengue ears were most excited additionally by "La Calambrina," "La Aspiradora" and "Mi Carrito Misterioso." Less critical *oidos* will find others. Nonetheless, the high degree of dancing pleasure in the debut

NEW YORK LATIN LPs

Oct. 27, 1990 The square bullet indicates strong upward chart movement.

- 1 LOS PRINCIPES DE LA SALSA(CBS Discos) LENRIQUE & E. SANTIAGO
- 2 VEINTE AÑOS(WEA Latina) LUIS MIGUEL
- 3 QUIEN COMO TU(CBS Discos) ANA GABRIEL
- 4 MI MUNDO(CBS Discos) LUIS ENRIQUE
- 5 CUANDO YO AMO(Sonotone) RUDY LA SCALA
- 6 COLOR AMERICANO(CBS Discos) WILLIE COLON
- 7 LA COCO BAND(Kubaney) POCHI Y SU COCO BAND
- 8 LOS EXITOS DE WILFRIDO VARGAS(Sonotone) W. VARGAS
- 9 BURBUJAS DE AMOR 12"(Karen Records) GRUPO 4-40
- 10 TIEMPO DE VALS(CBS Discos)
- 11 HOMENAJE(CBS Discos) LOLA FLORES
- 12 EN LAS BUENAS Y EN LAS MALAS(BMG) JOSE JOSE
- 13 ALEX BUENO(Karen Records) ALEX BUENO
- 14 MADRUGADA(CBS Discos) LOLITA
- 15 SE ME ENAMORA EL ALMA(Kubaney) ISABEL PANTOJA
- 16 QUIERO AMANECER CON ALGUIEN(Capitol/EMI) D. ROMO
- 17 BANDIDO(CBS Discos) AZUCAR MORENO
- 18 ESCAPE FROM HAVANA(Capitol Records) MELLOW MAN ACE
- 19 PA' LA CALLE(Combo Records) BONNY CEPEDA
- 20 DOS(Capitol/EMI Latin) MIRIAM HERNANDEZ

release of La Banda Loca ought to more than justify its purchase price.

☐ **ROUTES OF RHYTHM, VOLS. 1 AND 2: A Carnival of Cuban Music and Cuban Dance Party (Rounder Records 5049 and 5050)**

This soundtrack to the PBS production "Routes of Rhythm with Harry Belafonte" is, like the series itself, as astonishing as it's overwhelming, as much for its wide variety of styles within the Afro-Cuban genre as for its nonpareil mix of performers.

With the correctness of an erstwhile *santero* Vol. 1 opens with a "Chant to Elegua" by Afro Cuba de Matanzas, and treks a well-balanced trail through the classics ("Siboney" by Bing Crosby with the Xavier Cugat Orchestra, and the first version of "The Peanut Vendor" heard in the U.S. by Don Aspiazu and His Havana Casino Orchestra), the hybrids (Dizzy Gillespie and Chano Pozo's "Manteca," the first ever Cu-bop tune), the folkloric (Los Mu'nequitos de Matanzas' "El Tocoloro"), the historical ("Llegaron los Millonarios" by the orchestra of Orestes L'opez, the disputed mambo creator, along with his brother Israel *aka El Gran Cachao*) and the unknown (the New York-based funky Son de la Loma conjunto).

Add to this some quintessential U.S.-based Afro-Cuban, like Celia Cruz and Tito Puente's orchestra doing Celia's trademark "Bemba Color"a," crossover icon Rub'en Blades doing his "Buscando Am'ericana," and some Castro Cuban sounds (Los Van Van, Irakere, et. al.) makes this compilation a must-have release.

Producers Howard Dratch, Eugene Rosow and Ren'ee L'opez (guru to we collectors of Afro-Cuban music) deserve all the plaudits in the world for their magnificent job with the film and these albums, which include descriptions of all the musicians in the participating bands and a brief history of each group.



Four important MPI acts (l-r) Willie Gonzalez, Eddy Herrera, Pedro Conga and Tito Rojas are surprised here during a recent get-together at San Juan's Carib-Inn Hotel in Puerto Rico to celebrate their recent MPI releases.

TOP 100 SINGLES

October 27, 1990



#1 Single: James Ingram



High Debut: George Michael #50



To Watch: Wilson Phillips #35

	Total Weeks	Last Week		Total Weeks	Last Week
1 I DON'T HAVE THE HEART (Warner Bros. 4-19911)	12		James Ingram	12	51
2 BLACK CAT (A&M 1477)	8	4	Janet Jackson	8	52
3 ICE ICE BABY (SBK 4JM-07335)	8	3	Vanilla Ice	8	53 TOM'S DINER (A&M 15297)
4 PRAYING FOR TIME (Columbia 38-73512)	9	1	George Michael	9	54 THINK (Reprise/Tommy Boy 7-19591)
5 SUICIDE BLONDE (Atlantic 7-87860)	8	8	Inxs	8	55 DAYS LIKE THESE (Geffen 4141)
6 GIVING YOU THE BENEFIT (MCA 79079)	10	11	Pebbles	10	56 WIGGLE IT (Charisma/Cutting CR237)
7 EVERYBODY EVERYBODY (RCA 2221)	12	9	Black Box	12	57 LIES (Atlantic 4-87893)
8 LOVE TAKES TIME (Columbia 38T-73455)	15	7	Mariah Carey	15	59 MISSUNDERSTANDING (Warner Bros. 4-19590)
9 CAN'T STOP (Virgin 4-98961)	12	13	After 7	12	59 ON THE WAY UP (Chrysalis 23497)
10 CLOSE TO YOU (Charisma 4-98951)	17	5	Maxi Priest	17	60 LET'S IT TRY AGAIN (Columbia 73443)
11 UNCHAINED MELODY (Polydor 871882-7)	11	10	Righteous Brothers	11	61 CAN'T STOP FALLING IN LOVE (Epic 73444)
12 LOVE AND AFFECTION (DGC 4-19689)	6	15	Nelson	6	62 B.B.D.(I THOUGHT IT WAS ME) (MCA 53897)
13 PRAY (Capitol 44609)	18	7	M.C. Hammer	18	63 MILES AWAY (Atlantic 4-87820)
14 CHERRY PIE (Columbia 38T-73510)	17	8	Warrant	17	64 SOUL INSPIRATION (Elektra 4-64935)
15 MORE THAN WORDS CAN SAY (EMI 50324)	21	7	Alias	21	65 TICK TOCK (Epic ZSK73578)
16 ROMEO (Island 780127)	7	12	Dino	7	66 LIVIN IN THE LIGHT (EMI 50286)
17 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Atlantic 87885)	13	13	Phil Collins	13	67 DIRTY CASH (MONEY TALKS) (Mercury 875 802-7)
18 FLY TO THE ANGELS (Chrysalis 23527)	22	10	Slaughter	22	68 CRAZY (Motown 2053)
19 THIEVES IN THE TEMPLE (Paisley Park/Warner Bros. 19751)	14	13	Prince	14	69 I DON'T LOVE YOU ANYMORE (Capitol 44588)
20 SAY A PRAYER (A&M 1519)	16	10	Breathe	16	70 NEW POWER GENERATION (Paisley Park/Warner Bros. A-4515)
21 FEELS GOOD (Wing/Polydor 877 436-4)	23	8	Tony! Toni! Tone	23	71 LOVE IS A ROCK (Epic ESK73540)
22 KNOCKIN' BOOTS (Epic 34-73450)	27	8	Candyman	27	72 I'D RATHER GO BLIND (Arista 2055)
23 POLICY OF THE TRUTH (Sire/Warner Bros. 4-19842)	19	11	Depeche Mode	19	73 EACH AND EVERY TIME (Atco 4-98906)
24 OH GIRL (Columbia 38-73377)	20	15	Paul Young	20	74 UNSKINNY BOP (Enigma/Capitol 79133)
25 I'M YOUR BABY TONIGHT (Arista 2108)	35	2	Whitney Houston	35	75 WHEREVER WOULD I BE (Epic 73580)
26 SOMETHING TO BELIEVE IN (Enigma/Capitol 44617)	38	4	Poison	38	76 BREAKDOWN (A&M 1503)
27 BLAZE OF GLORY (Mercury/Polygram 875896-4)	24	15	Jon Bon Jovi	24	77 L.A. WOMAN (Chrysalis 4JM23571)
28 JOEY (I.R.S. 73014)	32	10	Concrete Blonde	32	78 AND SO IT GOES (Columbia 38T-73602)
29 SO CLOSE (Arista)	36	5	Hall & Oats	36	79 SECOND CHANCE (RCA 2639)
30 STRANDED (Capitol NR44621)	33	6	Heart	33	80 FAIRWEATHER FRIEND (Motown 2049)
31 MY MY MY (Motown 2033)	25	12	Johnny Gill	25	81 TIME FOR LETTING GO (Reprise 19743)
32 THIS IS THE RIGHT TIME (Arista 2049)	26	11	Lisa Stansfield	26	82 ALL I'M MISSING IS YOU (MCA 53831)
33 FROM A DISTANCE (Atlantic 87820)	49	4	Bette Midler	49	83 IF WISHES CAME TRUE (Atco PRCD 3361-2)
34 GROOVE IS IN THE HEART (Elektra 4-64934)	40	6	Deee-Lite	40	84 COME BACK TO ME (A&M 1475)
35 IMPULSIVE (SBK 4JM-07337)	45	3	Wilson Phillips	45	85 SO HARD (EMI 50329)
36 HIPPIY CHICK (Atco 4-98908)	39	7	Soho	39	86 HOW MUCH LOVE (EMI 92923)
37 RELEASE ME (SBK 4JM-07327)	29	18	Wilson Phillips	29	87 EPIC (Warner Bros. 19813)
38 DO ME (MCA 53848)	31	17	Bell Biv DeVoe	31	88 LOVE IS A RITUAL (A&M 1525)
39 MIRACLE (Mercury/Polygram 878392-7)	43	3	Jon Bon Jovi	43	89 TELL ME SOMETHING (MCA 79029)
40 THE WAY YOU DO THE THINGS YOU DO (Virgin 4-98978)	47	5	UB40	47	90 FOR YOU (MCA 53935)
41 HEART LIKE A WHEEL (A&M 75021-2336-1)	51	6	Human League	51	91 CAN'T GET ENOUGH (Atlantic 4-87886)
42 HEART OF STONE (Arista 2057)	28	13	Taylor Dayne	28	92 JEALOUS (Beggars Banquet/Geffen 4-19688)
43 HIGH ENOUGH (Warner Bros. 19570)	48	6	Damn Yankees	48	93 LOVE AND EMOTION (RCA 2645)
44 BECAUSE I LOVE YOU (L.M.R./RCA 2724-4-RS)	56	4	Stevie B	56	94 VISION OF LOVE (Columbia 73348)(C)
45 LYIN' TO MYSELF (Enigma 73554)	50	6	David Cassidy	50	95 COULD THIS BE LOVE (Vendetta/A&M 7502)
46 HAVE YOU SEEN HER (Capitol 44573)	30	18	M.C. Hammer	30	96 VIOLENCE OF SUMMER (Capitol 79235)
47 TONIGHT (Columbia 38-73461)	34	15	New Kids On The Block	34	97 UNDENIABLE (Atco 4-98938)
48 OOOPS UP (Arista 2071)	41	7	Snap	41	98 EMPTY BEACH (Atco 4-98932)
49 MY LOVE IS A FIRE (Capitol 44634)	58	3	Donny Osmond	58	99 THE POWER (Arista 2013)(C)(T)
50 FREEDOM 90' (Columbia 38T-73559)	DEBUT		George Michael	DEBUT	100 KING OF WISHFUL THINKING (EMI 50307)(C)(T)

BMG MUSIC, NEW YORK: BMG president Nick Firth has announced that the company has acquired the catalogue of international pop superstar vocalist/songwriter **Barry Manilow**. Simultaneously, Manilow has also signed a long-term co-publishing agreement with BMG. The hits contained in Kamikazi, Manilow Music, Townsway Music and Cityscape Music include "Copacabana," "Could It Be Magic," "Even Now," "This One's For You," "It's A Miracle," "One Voice," "Ready To Take A Chance Again," "Daybreak" and "New York City Rhythm." Among Manilow's current projects is his forthcoming Christmas album, *Because It's Christmas*, which boasts new Manilow songs like the title track. In addition, *Barry Manilow Presents Copacabana*, a live stage production produced and directed by Manilow that is based on his hit song, opened in September at Caesar's Atlantic City. During a multi-faceted career that has encompassed records, songwriting, television, film, and the Broadway stage, he has won the Grammy, Emmy and Tony Awards, plus an Oscar nomination. The Arista recording artist has sold more than 50 million albums internationally, including the triple platinum *Barry Live: Greatest Hits, Volume 1*, the double platinum *Tryin' To Get The Feelin'*, *Even Now*, *This One's For You* and *One Voice*. Manilow is generally considered the #1 adult contemporary artist—a title "officially" received from *Radio & Records* in 1985—with 25 consecutive Top 40 hits, launched by the #1 single "Mandy" in 1975. His most recent critically-acclaimed stage show *Barry Manilow Live On Broadway* was the basis for a two-and-a-half-year world tour that included eight SRO weeks at the Gershwins Theatre in New York. The resulting video has been one of the top 10 best selling videos for 18 weeks, four of them in the #1 spot. This purchase marks BMG Music's sixth acquisition in 1990 and 20th in the last two years... Norma Barnett, general manager of BMG in Canada, informs me that the company won three awards at the Socan Ceremonies in Canada on September 25—in pop music, with "Dream Come True," written by Arnold Lanni; in country, with "Blue Jeans Boy," written by J.K. Guley; and "Sure Looks Good," written by Tracey Brown and Randall Prescott.

BUG MUSIC, L.A. AND NASHVILLE:

The terrific new album by **Los Lobos**, *The Neighborhood*, is out and is on the charts with a bullet... Billy Swan and Jim Leslie's "White Boots," also just released, is on the forthcoming CBS album by brothers Stevie Ray & Jimmie

Vaughn... In addition, Doyle Bramhall co-wrote three more songs with the late Stevie Ray for the album... Marshall Chapman, Dennis Walker and Fontaine Brown's "Better Off Without You" will be on Emmylou Harris' new album... The new **Gun Club** record, *Pastoral Hide & Seek* is being released by various independent European labels, including EFA Records (Germany), New Rose (France) and Fire Records (U.K.)... David Mansfield scored and has two songs in Michael Cimino's film, *Desperate Hours*. "Fight For Me" and "Break The Chain," both co-written with Cindy Bullens, will be on the soundtrack album released on Varese Sarabande Records... **Steve Wynn's** album, *Kerosene Man* has been released in France by Vogue Records...

LPG ENTERTAINMENT GROUP, L.A.:

Leading music publishing executive and record producer **Linda Goldner Perry** has departed her post as vp, creative development at Warner/Chappell to open a new company, LPG Entertainment Group. One of the company's first projects is supervising the music to Westgate Productions' *White Trash*, the initial movie offering from the Fox Network starring George Carlin and Ben Stiller, set to air this fall. Perry has also been invited to Hong Kong to attend Keynote '90, Asia's first convention on copyright and music, to be held on October 19. Prior to her creative development vice presidency at Warner/Chappell, Perry served in similar capacities at Lorimar Telepictures Music Group and ATV Music, where she worked with a cross-section of top songwriters and artists, including The Pointer Sisters, Julio Iglesias, Jeffrey Osborne, Natalie Cole, Mann & Weil, Peter Ivers, Andy Goldmark, Trevor Lawrence, Kenny Hirsch, Marti Sharron, Richard Wolf and many others. As a producer, she has worked with such artists as Van Dyke Parks, Jackie Mason and Jude Cole. Her film music supervision credits include the box office hit from Rodney Dangerfield, *Back To School*, which featured Perry's Grammy-nominated production of Dangerfield singing "Twist And Shout." Perry has been a long-time friend, and I wish her the best. She is and has always been a winner!

VENTURA MUSIC GROUP LTD., L.A.:

Arthur Mogull, president and CEO of Ventura Music Group Ltd., announced the signing of an exclusive three-year agreement with hit songwriter Ron Miller to write lyrics and music for Ventura recording artists, further strengthening the newly formed subsidiary's roster of superior creative and executive talent. Miller's

extensive credits include "I've Never Been A Woman Before," recorded by Barbara Streisand; "Touch Me In The Morning," recorded by Diana Ross; and several Stevie Wonder classics, including "For Once In My Life," "Yesterme, Yesteryou, Yesterday," and "Heaven Help Us All." Ventura Music Group Ltd. publishes and produces music and is a wholly owned subsidiary of Ventura Entertainment Group Ltd., a fully integrated entertainment production company which, directly and through its subsidiaries, produces television commercials, develops and produces network, cable and syndicated TV series, mini-series, MOWs, theatrical motion pictures, music/variety specials and live events for domestic and international marketplace. The company also owns the Ventura Media Center in Orem, Utah—one of the largest production facilities outside of Los Angeles.

30TH YEAR MUSIC BUSINESS CELEBRATION:

Grammy award-winning producer **Mike Berniker** is celebrating his 30th anniversary in the music business with three back-to-back albums that typify the diversity of his career—the just-released *Protosynthesis* (jazz composers placed in classical style) on BMG Classics; *In A Sentimental Mood*; *Mathis Sings Ellington*, a CBS album boasting pop star Johnny Mathis opening the Duke Ellington songbook; and Public Television Greatest Hits, Volume 1 on BMG Classics. Berniker is also the co-producer with Cy Coleman of the cast album for the Tony award-winning *City Of Angels* (CBS) and is in charge of the Columbia Jazz Masterpieces series. One of the industry's most successful jazz reissue programs, the series is now entering its fifth year. Happy 30th, Mr. Berniker!



21 GUNS HAS JUST BEEN SIGNED to a publishing contract with EMI Music Publishing Germany. The band features legendary guitarist **Scott Gorham**, formerly of Thin Lizzy. 21 Guns was recently signed to RCA Records by Mark Eichner and Joe Galante and will begin recording its album for the label early next year. Pictured (l-r, back row): **Andreas Kiel**, general manager, creative operations, EMI Music Publishing Germany; and **Jody Gerson**, vice president, creative operations, East Coast, EMI Music Publishing. Pictured (front row, seated): **Gabby Winzig**, manager; and **21 Guns' Scott Gorham**.



POP SUPERSTAR PHIL COLLINS, who licensed his music through ASCAP in the U.S., performed recently at New York's Madison Square Garden as part of his tour supporting his chart-topping album, ...But, Seriously. Collins and officials of his ASCAP publishing company, Hit & Run Music, were greeted backstage at the Garden by ASCAP membership representative **Debbie Rose**. Pictured (l-r): Hit & Run's **Julie Lipsius**, **Rose**, Collins and Hit & Run members **Joey Gmerek** and **Rod Moskowitz**.

MUSIC PUBLISHING

POP (see page 30)

- All I'm Missing Is You (Tom Sturges Music / Chrysalis / Raydita Music, ASCAP)82
- And So It Goes (Joel Songs, BMI)78
- B.B.D. (I Thought It Was Me) (Ronesone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighty, BMI/Strong Island, BMI)52
- Because I Love You (Saja Music / Myart Publishing, BMI)44
- Black Cat (Black Ice, BMI)2
- Blaze Of Glory (Bon Jovi, ASCAP / PRI, ASCAP)27
- Breakdown (Cde-Civilles, ASCAP/RBG-Dome, ASCAP/Virgin, ASCAP)76
- Can't Get Enough (Virgin Songs, ASCAP / Varseau / Small Hope, BMI / Virgin / Blue-32 / Julian Kelly, ASCAP)91
- Can't Stop (Epic / Solar Songs Inc. / Klear Music, BMI)9
- Can't Stop Falling In Love (Screen Gems, EMI, BMI / Consenting Adult, BMI)61
- Cherry Pie (Virgin Songs / Dick Dragon, BMI)14
- Close To You (E.G., BMI / W.S., BMI / Chappell & Co., ASCAP / Level Vibes, ASCAP / Colegems, EMI, ASCAP)10
- Come Back To Me (Black Ice, ASCAP)84
- Could This Be Love (Robi Rob Music / Virgin Music Inc., ASCAP)95
- Crazy (Buff Man, BMI)68
- Days Like These (Zamboni Songs, BMI)55
- Dirty Cash (Money Talks) (Copyright Control)67
- Do Me (Willesdon, BMI / Low Key, BMI / Baledat, BMI / Silk Star, ASCAP / Unicity, ASCAP)38
- Each And Every Time (Jobete Music/Romanesque Music/Yugotta Music, BMI)73
- Empty Beach (David Gresham, BMI)98
- Epic (Big Thrilling, ASCAP / Vomit God, ASCAP)87
- Everybody Everbody (Lambardoni Edizioni, ASCAP / Intersong USA, ASCAP)7
- Fairweather Friend (Kear, BMI/EpicSolar, BMI/Greenskirt, BMI)80
- Feels Good (Tony Toni Tone, ASCAP / Pri, ASCAP)21
- Fly To The Angels (Topless, BMI / Chrysalis, BMI)18
- For You (Publisher Not Listed)90
- Freedom 90 (Morrison Leahy/Chappell & Co., ASCAP)50
- From A Distant (Julie Gold Music Pub. / Wing And Wheel Music Pub. Inc., BMI)33
- Georgia On My Mind (Perr, BMI)52
- Giving You The Benefit (Kear Music / Epic Solar Songs Inc., BMI)6
- Groove Is In The Heart (Delawey, ASCAP / Hancock, BMI)34
- Have You Seen Her (Unichappell, BMI / Bust-It, BMI)46
- Hear Like A Wheel (Copyright Control)41
- Heart Of Stone (Jesse Boy Music, ASCAP / Virgin Music / Elliot Wolf Music, ASCAP / Tripples Music, BMI)42
- High Enough (Randhock Music, BMI / Tranquility Base Songs / Broad Head Music, ASCAP)43
- Hippy Chick (Copyright Contr)36
- How Much Love (Plunk Rock Music, BMI)86
- Ice Ice Baby (Ice Baby / QPM, ASCAP)3
- I'd Rather Go Blind (Arc, BMI)72
- I Don't Have The Heart (Music Corp. Of America, BMI / Nelan, BMI / MCA, ASCAP / Music By Candle Light, ASCAP / PSO Ltd., ASCAP)1
- I Don't Love You Anymore Polygram Intl, ASCAP / Theobolds, ASCAP)69
- Impulse (EMI, April/Stephen A. Kipner/W.B. Music Corp./Magnified, ASCAP)35
- I'm Your Baby Tonight (Kear/EpicSolar, BMI)25
- If Whishes Came True (Magnetic Force Music / Derna Charles Music / Another Strong Song / Surface Music Inc., ASCAP)83
- Jealous (Momentum, BMI / Chappell, ASCAP)92
- Jocoy (International Velvet, BMI / Bug, BMI / I.R.S., BMI)28
- King Of Wishful Thinking (Walt Disney / Martin Page, ASCAP)100
- Knockin' Boots (Diabetic, ASCAP / Mile Miglia, ASCAP / Windswept Pacific, ASCAP / D / B / A / Longitude, BMI / Stone Agate, BMI)22
- L.A. Woman (Doors Music Co., ASCAP)77
- Let's Try It Again (Maurice Starr, ASCAP/EMI April, ASCAP)60
- Lies (2 Tuft-E-Nuff, BMI)57
- Live! In The Light (Orange Tree, BMI/Motherman, BMI)66
- Love And Affection (Matt-Black, ASCAP / Gunster, ASCAP / Otherwise, ASCAP / BMG, ASCAP / EMI, ASCAP)12
- Love And Emotion (Saja, BMI / Mya-T, BMI)93
- Love Is A Ritual (War Bride, BMI/Hampstead, ASCAP/Phink, ASCAP)88
- Love Is A Rock (Dude Tunes, ASCAP)71
- Love Takes Time (Vision Of Love / Been Jaminin, BMI)8
- Lyn! To Myself (Warner Bros. Music / Palancar Music / Intersong U.S.A. Inc., ASCAP)45
- Miles Away (Virgin Songs/Small Hope/Paul Taylor)63
- Miracle (Polygram)39
- Misunderstanding (EMI April, ASCAP/Across 110th Street, ASCAP/Franklity, ASCAP/Velle Intl, ASCAP/Ness, Nitty & Capone, ASCAP/Al B Sure, ASCAP)58
- More Than Words Can Say (Pasta, ASCAP / DeMar, ASCAP)15
- My Love Is A Fire (Warner-Tamerlane Pub./Bayun Beat Music/Green Lantern Music, BMI)49
- My My My (Kear, BMI / Epic / Solar, BMI / Tree, BMI / Greenskirt, BMI)31
- New Power Generation (Controversy Music, ASCAP)70
- Oh Girl (Unichappell, BMI)24
- On The Way Up (Gribbles Music / Chrysalis Music, ASCAP)50
- Oops Up (Taking Care Of Business, BMI / Hanseatic, ASCAP / Intersong U.S.A., ASCAP / Willesdon, BMI)48
- Policy Of Truth (Emile, ASCAP)23
- Pray (Busted Publishing, BMI / Controversy Music, ASCAP)13
- Praying For Time (Morrison Leahy / Warner Chappell, ASCAP)4
- Release Me (EMI Blackwood / Wilkhill, BMI)37
- Romeo (Island Music / Onid Music, BMI)16
- Say A Prayer (Virgin Music, ASCAP)20
- Second Chance (He Gave Me Music / Almo Music, ASCAP / Hip Hop Music, BMI)79
- So Close (Hot-Cha, BMI / Careers, BMI / Full Keel, BMI / EEG, ASCAP / Koltchmar, ASCAP / New Jersey Underground, ASCAP / Polygram, ASCAP)29
- So Hard (Virgin Songs, BMI)85
- Something Happened On The Way To Heaven (Phil Collins, PRS / Hit & Run, PRS / ASCAP)17
- Something To Believe In (Cyanide Publishing / Willesdon Music Inc., BMI)26
- Soul Inspiration (Myaxe / WB, ASCAP / Good Single Ltd., PRS / Irving, BMI)64
- Stand Up (Wren Songs Pub. Corp., ASCAP)30
- Suicide Blonde (Toc Muziek / MCA, ASCAP)5
- Tell Me Something (MCA, ASCAP)89
- The Boom'n System (L.L. Cool J., ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)51
- The Power (Intersong, ASCAP / Follow, BMI / Songs Of Logic, BMI / House Of Fun Music, BMI)99
- The Way You Do The Things You Do (Jobete, ASCAP)40
- Thieves In The Temple (Controversy Music / W.B., ASCAP)19
- Think (T-Boy Music / Inso Music, ASCAP)54
- This Is The Right Time (Big Life / BMG, ASCAP)32
- Tick Tock (R Mode Music/Tommy Jymii/Hamstein Music Co./Urge Music, BMI)65
- Time For Letting Go (Cdeision Music, BMI)81
- Tonight (Maurice Starr / EMI April / Al Lanolati, ASCAP)47
- Tom's Dinner (Waitersongs, ASCAP/AGF, ASCAP)53
- Unchained Melody (Frank, ASCAP)11
- Underable (Shakin' Baker, BMI / MCA, ASCAP / Matak, ASCAP / Mygag, ASCAP)97
- Unskippy Bop (Sweet Cyanide, BMI / Willesdon, BMI)74
- Violence Of Summer (Skintrade, ASCAP / Colegems-EMI, BMI)96
- Vision Of Love (Vision Of Love Songs / Been Jaminin, BMI)94
- Tom's Dinner (Waitersongs, ASCAP/AGF, ASCAP)90
- Touch me up (Aldo One Music / Unicity Music, ASCAP / Zubaat Music / Sabby winning, BMI, ASCAP)98
- Treat Them Like They Want To Be Treated (Second Generation Rooney, ASCAP / EMI April, ASCAP / Across 110th Street, ASCAP / Father M.C., BMI)50
- Try Me (Forehill Music Inc. / Willesdon Music, BMI)27
- Wait For Me (EMI Blackwood, BMI / ATV, BMI / Wiz Kid, BMI)98
- Wana Be The Man (CBS, ASCAP / Maurice White, ASCAP / Vershall, ASCAP / Reyshell, BMI / Bust-It, BMI / karanova, ASCAP)90
- We Can Make It Alright (Rockwood, BMI / Good Choice, BMI / C Dub, ASCAP)79
- We Like It (Bust It, BMI)97
- What Goes Around Comes Around (Jeff Reid, ASCAP/Across 110th Street, ASCAP)7EM
- Anti-ASCAP/Velle, ASCAP)64
- Why It Gotta Be Like That (Rayco, ASCAP)96
- The Ghetto/Willesdon/Zomba/Alco/Dan-Pow, BMI/ASCAP)66
- The Mission (Promuse / Special Ed / Howie Tee, BMI)52
- Thieves In The Temple (Controversy Music / Warner Bros., ASCAP)71
- Thing Called Love (Green Skirt/Kear, BMI)65
- This Is The Right Time (Big Life / BMG, ASCAP)46
- BMI/Beginner-ASCAP)34
- Put Some Drive In Your Country (Tree/Post Oak, BMI)32
- Put Your Heart In My Hands (WES-THAVEN)72
- Quietly Crazy (Cavesson-ASCAP/Tapadero-BMI)77
- Riding For The Fall (Wyoming Brand-BMI)45
- Rock 'n' Roll Angel (Practice House/PRI-ASCAP)43
- Seventh & Broadway (Bobby & Billy)68
- She's Number One (Deepam-ASCAP)69
- Someone Else's Trouble Now (Tree-BMI/Cross Keys-ASCAP)18
- Start A Little Fire Tonight (Loose Ends-ASCAP)65
- Stonewashed Jeans (Carvell Main Sail/Jerry McBe-ASCAP)93
- Story Of Love (Bar Nane)97
- The Night's Too Long (Lucy Jones-BMI)12
- The One You've Left Behind (Harmony Lane/Winchup)74
- The Pain Of Love (Benibob-BMI)79
- The Things You Left Undone (Warner-Tamerlane-BMI/WB-Samosnian-ASCAP)21
- Things Are Tough All Over (MCA-ASCAP)57
- This Ain't My First Rodeo (Hoakem-ASCAP/Co-Heart-BMI)2
- Ti A Tear Becomes A Rose (April/Swal-lowlark, ASCAP)88
- Tonight Your Yellow Rose Is Blue (Our Child's/Donnie Clark/Polygram-BMI)52
- Too Cool At Home (EMI April/K-Mark/Gr-Key-ASCAP)4
- Turn It On, Turn It Up, Turn It Loose (S of Polygram-BMI/PolyGram Intl/Amanda-ASCAP)49
- Western Girls (Songs Polygram/Irving/Littlemarch-BMI)8
- What A Way To Go (Polygram-ASCAP)40
- What We Really Want (Chetzait-BMI)29
- When It Rains It Pours (horbit-BMI)90
- When Love Comes Callin' (Zoo II/Warner-Tam-ASCAP/Soungs-BMI)35
- When Someone Loves You Song (Pantry/EEG-ASCAP)5
- Where Can Don't Grow (Tom Collins/Murray-BMI)44
- Woman's Intuition (WB/Rancho Bogardo/Kinetic/Edge Woods-ASCAP)55
- Yet With Any Luck (Sun Mare-BMI)11
- You Lie (Bobby Fischer/Five-Bar/Chris-wald/Hog-ASCAP)20
- You Made Life Good Again (L Big Town-ASCAP/Amer Madel, This Town-BMI)98
- You Really Had Me Going (Careers-BMI/Edge-Of-Midline/Wal/Kinetic-ASCAP)3
- You Win Again (EMI April/Getarealjob)51
- Zydeco Lady (WB/two Sons/Raven-song/ASCAP)26

R&B (see page 25)

- A Friend (Donni, ASCAP / Zomba, ASCAP)87
- Are You Really Real (T Boy Music / Natural Born Music, ASCAP)100
- Art of Love (Mississippi Mode / Warner-Tamerlane Publishing Corp. / BMI)83
- Black Cat (Black Ice, BMI)16
- Can We Try Again (Luella, ASCAP / WB, ASCAP / Zomba, ASCAP)44
- Cigarette In The Rain (Enson Music Corp, BMI)81
- Close to You (E.G., BMI / W.S., BMI / chappell & Co., ASCAP)10
- Close Quarters (Better Knights, ASCAP / Pri, ASCAP / Better Days, BMI / PRI, BMI)87
- Cruise Control (Najee Music Publishing, ASCAP/Alexander Bug-non, ASCAP/Pure Art Music, ASCAP/Buppie Music, ASCAP)
- Come Home To Me (Chicago Bros., BMI)47
- Come On Lets do this (Troyce, BMI / Willesde, BMI)96
- Crazy (Buff Man, BMI)79
- Dance With Me (Mi Bro, ASCAP / Raw As Hell, ASCAP / Yah Ya Sykes, ASCAP / Major Mo, ASCAP / Def Jam, ASCAP)63
- Do Right (Music Corp.- Syfen Music, BMI)99
- Do You Really Want My Love (Pic n Choose, ASCAP / Colegems-EMI, ASCAP)99
- Don't Turn Your Back On Me (Color Free, BMI/Judy Falls, BMI)59
- Don't Wanna Fall In Love (Radical Dichotomy, BMI)99
- Everybody Everybody (Lombardoni, ASCAP / Edizioni, ASCAP / Musical, ASCAP / Intersong, ASCAP)43
- Fare weather Friend (Kear Music / Epic / Solar Songs Inc. / Green Skirt Music, BMI)5
- Feels Good (PRI, ASCAP)91
- Friends (Wooden Cubs, BMI)58
- Giving You The Benefit (Kear Music / epic, Solar Songs Inc. / BMI)3
- Glad to be alive (Foxlim, BMI / Music Corp. of America, BMI / Bellamy, BMI / Martez, BMI / Wormbe Tunes, BMI)95
- Go Outside In The Rain (Su/ack, ASCAP / Donesha's, ASCAP / Nalo / Visions USA, ASCAP)49
- Heal Our Land (Zomba Enterprises, ASCAP / Empire Music Ltd., adm. by Windswept Pacific Music)89
- Heaven Knows (Virgin, ASCAP)23
- Here's Looking At You (EMI April Music / Midnight Magnet Music Publishing, ASCAP)18
- Hold On (Two Tuft-Enuff, BMI)94
- I Confess (Alamo, ASCAP)28
- I Don't Feel Much Like Cryin' (Kermy, BMI / Hip Trip, BMI)73
- I Don't Go For That (EMI songs Ltd., adm. by EMI April Music, Inc. ASCAP)14
- I Got The Feeling (Hi-Frost, BMI)24
- I Just Can't Handle It (Zomba / Mom and Dad, ASCAP)22
- I Look Good (Paritai / Solar, ASCAP / Slap Me One!, ASCAP)33
- I Love You (Asylum Music Inc. / Mervyn Warren Music / Winston Kue Music, BMI)40
- B.B.D. (I thought it was me) (Ronesone Music, Your Mother Music, Nia Music, Alehamighty Music, Strong Island Music / BMI / ASCAP)6
- I'd Like To Get To Know You (Colegems-EMI, ASCAP)93
- I'd Rather Go Blind (Arc, BMI)41
- It'll Be Good To You (Spurill, ASCAP)98
- I'm Your Baby Tonight (Kear Music/EpicSolar Songs Inc., BMI)36
- Ice Ice Baby (Ice Baby, ASCAP / OPM, ASCAP)34
- If I Could Only Have That Day Back (Geffen, ASCAP / Street Wise, ASCAP / Warner Bros., ASCAP)48
- In Summer I Fall (loesun, ASCAP)94
- Keep Our Love Alive (Stevland Morris Music, ASCAP)74
- Knockin' Boots (Diabetic, ASCAP / Mile Miglia, ASCAP / Windswept Pacific, ASCAP / D / B / A / Longitude, BMI / Stone Agate, BMI)25
- Listen Up (A Baker / A. Martin / S. Garrett / Charisma / J. Titus, BMI / ASCAP)30
- Live! In The Night (Orange Tree / Mother Man, ASCAP)7
- Love Me Down (Zomba Enterprises Inc./Barry Eastman Music Co./Jo Skin Music Inc., ASCAP)67
- Love Takes Time (Vision Of Love / Been Jaminin, BMI)4
- Mercy Mercy Me (Jobete, ASCAP)95
- Merry Go Round (Keith Sweat, ASCAP / Robbie D., ASCAP / WB, ASCAP / E / A / ASCAP)1
- Midnight Love (Harinder, BMI / Pure Delight, BMI / Tortoise Feather, BMI / Thor, BMI / Ensign, BMI)94
- Misunderstanding (EMI April Music / Across 110th Street / Frank Nitty / Velle Music, ASCAP)73
- It Won't Be Me (Edge O'Woods/K Diamond/Moine Valley-ASCAP)56
- Jukebox In My Mind (Wayco-BMI)38
- Let Me Be The One (Boggy Depot-BMI)50
- Lonely Out Tonite (Rabbit/Englishtown-BMI)87
- Love Is Strange (Ben-ghazi-BMI)36
- Man To Man (Bocephus-BMI/T Barnes/G Humphreys-ASCAP)42
- Me Without You (Lodestar-SESAC)67
- Missing Mississippi (Little Bill/Jay Hal-lyrose-BMI)85
- Missing You (P-Gem-BMI)71
- Mississippi's Burin' (Tonight/High Road/Great Galen-BMI/Jamsak-ASCAP)46
- Moonshadow Road (EMI-April/Cross Keys-ASCAP)14
- Mother's Other Man (Fretboard-BMI)61
- My Heart Is Set On You (Silverline/Long Run-BMI)83
- My Past Is Present (Coolwell/Rat Shoes-ASCAP)89
- Never Knew Lonely (Benefit-BMI)25
- No Homecoming (Puggy/Ensign/Bull's-BMI)79
- Nothing's News (Howlin' Hits-ASCAP)95
- Now That We're Alone (Coolwell-ASCAP)48
- Paradise (Knife And Gun Club/Chappell/Bundin-ASCAP)92
- Praying For Rain (Cross Keys-ASCAP)60
- Precious Thing (Steve Wariner-

COUNTRY (see page 34)

- A Few Ole Country Boys (WB/Two Sons/Brunswick/Mentor-ASCAP)1
- A Ring Where A Ring Used To Be (Great Shakes/Hidden Harbor/Coxboro/WT-BMI)28
- A Rose And A Kiss (Hickory Valley-ASCAP)94
- Ain't Necessarily So (Warner Refuge/Macy Place-ASCAP)37
- All The Magic's Gone (Warner Tamerlane)64
- American Boy (Eddie Rabbit-BMI)27
- At Least You Have A Memory (Spinout/KG-BMI)84
- Back In My Younger Days (Danny Flowers-ASCAP)15
- Be There (High Roller-BMI/Ensign-BMI/Famous M-ASCAP)78
- Between Pleasure And Pain (Little Bill-BMI)96
- Bordertown (Pink Pig/Polygram-BMI/Ranger Bob-ASCAP)33
- Born To Be Blue (Almo/Brio Blues/April-ASCAP)6
- Cadillac Grill (Cross Keys-ASCAP)70
- Can I Come Back To You (Door Knob-BMI)54
- Chasin' That Neon Rainbow (Mattie Ruth/Son/SBK April-ASCAP)31
- Come Next Monday (Tri-Chappell-SESAC/Chappell/Serenity-ASCAP)17
- Cowboy Logic (Cross Keys/Terrace-ASCAP)24
- Crazy In Love (Seren-Gems-EMI-BMI)10
- Dreamin' That Dream Again (K Baz/Lew Bob-BMI)39
- Dressed To Kill (Sir Bluestone-BMI)47
- Drinking Champagne (Acuf-Rose-BMI)23
- Empty Seat Beside Me (Rhythm W/angler/Groper-BMI)66
- Everybody's Alter (A Happy Ever After/Katch A Rising Star-ASCAP)81
- Everything He Touches (Silver Line-BMI)62
- Family Tree (Mount Pilot/Kty-ASCAP)59
- Feed This Fire (Layers Daughter/Careers-BMI)13
- Feed Such As (MCA-ASCAP)22
- Foolish Pride (Boggy Depot-BMI)75
- For Cryin' Out Loud (Door Knob-BMI)76
- Fourteen Minutes Old (WB/P Janus-ASCAP/W Tamerlane/P Joseph-BMI)41
- Friends In Low Places (Careers-BMI/Music Ridge-ASCAP)16
- Ghost In This House (Careers-BMI)19
- Hardin County Line (Songs Polygram/Partner-BMI/Partnership-ASCAP)30
- He Was On To Something (Tree-BMI)9
- Heart Beyond Repair (Fancy Pants/Al-goma Block-BMI)91
- Home (Texas Wedge-ASCAP)7
- Honky Tonk Blues (Auff-Rose/Hiram-BMI)100
- Honky-Tonk Sunshine (Band/Playme/Circle South-BMI)63
- Handed Proof Woman (Loverly/Brighter Side-BMI)80
- I Fell In Love (Carlooney/He Dog/Twyla/Gater-ASCAP)96
- I Meant Every Word He Said (Tree-BMI/Cross Keys/J Chambers-ASCAP)82
- I'm Getting Better At Forgetting (Axe Handle-ASCAP)53
- I'm Too Used To Loving You (Little Richie Johnson-BMI)58
- I'm Up For Gettin' Down Tonight (Alabama Band/Milene-

Written, Published & Performed—And The Winners Are...

BY KIMMY WIX

1990 BMI COUNTRY AWARDS—Underneath the luster of the lights, cameras flash, fans cheer from across the street, and the next arrival of what appears to be a parade of limousines makes its stop just in front of the BMI/Nashville of-



Paul Overstreet, Frances Preston, and Don Everly. (photo by: Don Putnam)

fices. A flock of black tied gentlemen and the most elegant of elegantly attired ladies, including many of country music's top-notch artists and industry professionals, create an extremely long line down Music City's famed 16th Avenue, as the 1990 BMI Country Awards Banquet is about to take place

One might think such glamour resembles the festivities of a Broadway premiere, but for those who have dedicated their time and talents to the country music industry throughout the past year, the evening promises to be just as special—especially for those BMI writers and publishers.

Don Everly, Paul Overstreet and EMI Music Publishing received top honors on October ninth as BMI President & CEO Frances Preston and BMI Vice President Roger Sovine saluted the songwriters and publishers of BMI's most performed country songs of the past year at the 38th Annual BMI Country Awards. The ceremonies reflected the performing rights organization's 50th Anniversary year theme, *The Explosion Of American Music*.

"Cathy's Clown" was winner of the 22nd Robert J. Burton Award as the *Most Performed Country Song Of The Year* for writer Don Everly and publisher Acuff-Rose Music, Inc. This year's award, named for the late BMI President, is an engraved marble obelisk. Don and Phil Everly originally recorded "Cathy's Clown" in 1960, reaching #1 on the pop charts. Last year's version by Reba McEntire was also a #1 hit on the country charts.



Pictured (l to r) are: Gary Overton, W.B.M. Music Corp.; Susan Longacre, C. Dianne Petty and Tim Wipperman, W.B.M. Music Corp. (photo by: Alan L. Mayor).

Songwriter and recording artist Paul Overstreet led all writers with five awards to be named *Songwriter Of The Year*. His songs "All The Fun," "Houston Solution," "Love Helps Those," "My Arms Stay Open All Night," and "Sowin' Love" assured him the title for the fourth consecutive year.

Paul Kennerly (who shared the 1989 Songwriter Of The Year honors) and MCA recording artist Steve Wariner each placed four songs on the most performed list. Other multiple winners were Hank Cochran, Tony Haselden, Kostas, John McFee, Roger Murrah, Gene Nelson, Paul Nelson and Kent Robbins, with two awards each.

Publisher Of The Year honors went to EMI Music Publishing, whose publishing concerns Combine Music Corp. and Screen Gems-EMI Music, Inc. received a total of ten awards. The Warner Music Group followed with nine citations; Irving Music, Inc. and Tree Publishing Co., Inc. received seven each.

Other multiple recipients were Acuff-Rose Music, Inc. with six; Scarlet Moon Music, with five; Steve Wariner Music, with four; and Careers Music, Inc. and the PolyGram Group, each with three. Two awards each were presented to Believeus or Not Music, Colter Bay Music, Debarris Music, Long Tooth Music and Millhouse Music. Ninety-one writers and seventy publishers of seventy-seven songs received BMI's Citation of Achievement Award in recognition of popularity in the field of country music, as measured by broadcast performances for the period of April 1, 1989 to March 31, 1990.

ASCAP SOUTHERN ELEGANCE AT COUNTRY GALA—A multitude of country music's brightest stars gathered Wednesday, October ninth, as the American Society of Composers, Authors and Publishers (ASCAP) presented its 28th Annual Country Music Awards at Opryland Hotel's Presidential Ballroom in Nashville, Tennessee. The theme was *Southern Elegance* and more than 800 music industry notables, not only from Nashville but also from New York, Los Angeles, England and Canada mingled while spectators lined the mezzanine railings and waited on the outside steps of the hotel, hoping for a glimpse of their favorite country artist.

ASCAP President Morton Gould, ASCAP Managing Director Gloria Messinger and ASCAP Southern Executive Director Connie Bradley hosted the evening. Bradley was joined by ASCAP's Merlin Littlefield in presenting awards honoring the writers and publishers whose seventy-three songs were ASCAP's most performed country songs in 1989.

ASCAP Songwriter Of

The Year honors went to Don Schlitz for the third consecutive year with seven individual awards: "Deeper Than The Holler," "Houston Solution," "Long Shot," "Say What's In Your Heart," "She Deserves You," "Sowin' Love," and "You'll Never Be Sorry."

Singled out as the ASCAP *Publisher Of The Year* was EMI Music Publishing, whose ten award-winning songs earned the most performance credits: "Come From The Heart," "Fair Shake," "(Wish I Had A) Heart Of Stone," "Never Had It So Good," "She Deserves You," "She's Got A Single Thing In Mind," "Two Dozen Roses," "Up And Gone," "What I'd Say," and "You Got It."

"What's Going On In Your World," written by ASCAP members David Chamberlain and Royce Porter, and published by Ha-Deb Music and Milene Music, Inc., was named *Country Song Of The Year*. Such an honor is determined by the greatest number of performance credits accrued over the calendar year. *Writer Of The Year* is determined by the individual writer receiving the highest number of awards. In honoring the most performed country songs of the past decade, the songs, "Don't It Make My Brown Eyes Blue," "Lookin' For Love," "There's No Getting Over Me," "You And I," and "You Needed Me," were also cited.

Multiple songwriter award winners at the ASCAP ceremonies included: Walt Aldridge, David Bellamy, Clint Black, Steve Bogard, Larry Boone, Garth Brooks, Robert Byrne, Beth Nielson Chapman, Don Cook, Rick Giles, Vern Gosdin, Richard Leigh, Bob McDill, Frank Myers, Hayden Nicholas, Patti Ryan, Don Schlitz, Troy Seals and Tom Shapiro.

Multiple publisher award winners were: Almo Music Corporation; BMG Songs, Inc.; Bellamy Brothers Music; Cross Keys Publishing Co.; EMI Music Publishing; Evergreen Entertainment Group, Inc.; Ha-Deb Music; Hookem Music; Howlin' Hits Music, Inc.; Ides of March Music; Major Bob Music; Milene Music, Inc.; Morganactive Songs, Inc.; PolyGram International Publishing, Inc.; Ranger Bob Music; Don Schlitz Music; Terrace Entertainment Corp.; Two-Sons Music; Warner/Chappell Music Group; Warner/Refuge Music, Inc.; You and I Music; and Zomba Enterprises, Inc.

Each year, ASCAP honors its country writers and publishers whose songs have been most performed during the past year. Award recipients were determined by the number of performance credits accrued from January 1, 1989 to December 31, 1989.

SESAC CELEBRATES 60TH ANNIVERSARY AT ITS 26TH ANNUAL AWARDS BANQUET IN MUSIC CITY—SESAC combined the celebration of its 60th Anniversary with its 26th Annual Music Awards ceremonies on Thursday evening, October eleventh at Vanderbilt Plaza Hotel in Nashville. More than 300 artists, writers, publishers and other music industry professionals joined in the licensing firm's salute to its writers and publishers.

The highlight of the evening's ceremony came when Susan Longacre received her first *Songwriter Of The Year Award*. She garnered the top honor, along with National Performance Activity awards, for her singles, "Sooner

Or Later" and "If You Could Only See Me Now." Warner/Chappell's Tim Wipperman accepted the *Publisher Of The Year Award* for both songs on behalf of W.B.M. Music Corp.

Kendal Franceschi and Quetin Powers each received a National Performance Activity award for MCA recording artist Reba McEntire's hit single "Little Girl," from the RIAA-certified gold album, *Reba Live* and the RIAA-certified gold video-cassette, *Reba*. The publisher awards went to W.B.M. Music Corp. and Songs On Hold.

SESAC's Chip Davis, founder of Mannheim Steamroller, received National Performance Activity recognition for his album *Yellowstone*—*The Music Of Nature*. Davis and members of Mannheim Steamroller presented a series of live orchestral concerts called *The Music Of Nature—A Concert for Yellowstone*, primarily to raise money for rehabilitation and repair work in Yellowstone. Recognition was also given to the writers and publishers of the diverse



Morton Gould, Connie Bradley, and Don Schlitz.

musical styles ranging from New Adult Contemporary and Jazz to motion picture music.

Hosts for the evening were SESAC chairman, Alice H. Prager, and C. Dianne Petty, vice president and director-affiliate relations. Thomas Casey, director-repertory administration, assisted Petty in the presentation of the awards.

Other songs recognized and writers/publishers honored during the SESAC ceremonies include: "Didn't Expect It To Go Down This Way"—K.T. Oslin, writer, Wooden Wonder Music, publisher; "What Goes Up Do Come Down"—Jim Martin, writer, Song of Sixpence, publisher; "Soft Spoken Lies"—Michael John Claughton, writer, Chigger Hill Music, publisher; "Days Like These"—Tommy Rocco, writer, PolyGram International Tunes, Inc., publisher; "Whoever's In New England"—Kendal Franceschi/Quentin Powers, writers, W.B.M. Music Corp./Songs On Hold, publishers; "Some Morning Soon"—Larry Lynch, writer, Party Favor Music, publisher; "Dixie Flyer"—Susan Longacre, writer, Long Acre Music/W.B.M. Music Corp., publishers; "Goin' Down With My Pride"—Susan Longacre, writer, W.B.M. Music Corp., publisher; *Yellowstone—The Music Of Nature*—Chip Davis, writer, Dots and Lines Ink., publisher; "Aview From The Edge"—John Archer/Ron Satterfield/Douglas Allen, writers, Dots and Lines Ink./Checkfield Music, publishers; "Any Two Can Play"—Ron Satterfield, writer, Satty Music, publisher; "Passing"—Billy Higgins, writer, Ingia Music, publisher; "Se Me Enamore El Alma"—Hadem Music Corp., publisher; and "This Time It's Personal"—Michael Winans, writer, Norman Clayton Publishing Co./Clevetown Music, publishers.

COUNTRY SINGLES

October 27, 1990



High Debut: Rodney Crowell #48

#1 Indie: Andi & The Browns #39

#1 Single: Randy Travis/George Jones

To Watch: Alan Jackson #31

			Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	A FEW OLE COUNTRY BOYS (Warner Bros. 7-19586)	Randy Travis & George Jones	4	6	51	YOU WIN AGAIN (Columbia 38 73567)	Mary-Chapin Carpenter	DEBUT
2	THIS AIN'T MY FIRST RODEO (Columbia 38 73491)	Vern Gosdin	3	9	52	TONIGHT YOUR YELLOW ROSE IS BLUE (T&M 101)	Audrey Huneycutt	58 4
3	YOU REALLY HAD ME GOING (Warner Bros. 7-19756)	Holly Dunn	5	10	53	I'M GETTING BETTER AT FORGETTING (Axbar AX-6065)	Kenny Dale	62 4
4	TOO COLD AT HOME (MCA 79054)	Mark Chesnutt	1	12	54	CAN I COME BACK TO YOU (Door Knob DK90-351)	Perry LaPointe	56 8
5	WHEN SOMEBODY LOVES YOU (RCA 2663)	Restless Heart	6	9	55	WOMAN'S INTUITION (Arista 2090)	Michelle Wright	57 3
6	BORN TO BE BLUE (Curb/RCA 2597)	The Judds	2	11	56	IT WON'T BE ME (Capital 79338)	Tanya Tucker	DEBUT
7	HOME (Epic 34 73447)	Joe Diffie	10	9	57	THINGS ARE TOUGH ALL OVER (Epic 34 73521)	Shelby Lynne	63 2
8	WESTERN GIRLS (MCA 79068)	Marty Stuart	11	8	58	I'M TOO USED TO LOVING YOU (LRJ 2023)	Jerry Jaramillo	59 7
9	HE WAS ON TO SOMETHING (Epic 34 73496)	Ricky Skaggs	9	9	59	FAMILY TREE (Arista AS-2093)	Lee Roy Parnell	61 2
10	CRAZY IN LOVE (MCA 79067)	Conway Twitty	14	7	60	PRAYING FOR RAIN (Reprise 7-19585)	Kevin Welch	60 4
11	YET (Arista AS-2075)	Exile	12	8	61	MOTHER'S OTHER MAN (Mosrite 504-90)	Mark Moseley	67 3
12	THE NIGHT'S TOO LONG (MCA 53859)	Patty Loveless	15	5	62	EVERYTHING HE TOUCHES (Capitol 79192)	Wild Rose	64 2
13	FEED THIS FIRE (Capitol 79189)	Anne Murray	16	10	63	HONKY-TONK SUNSHINE BAND (Playme PM 715)	Leon Womack	68 4
14	MOONSHADOW ROAD (Capitol 79269)	T. Graham Brown	18	7	64	ALL THE MAGIC'S GONE (Blair 001)	Jimmy Snyder	DEBUT
15	BACK IN MY YOUNGER DAYS (RCA 2677)	Don Williams	17	6	65	START A LITTLE FIRE TONIGHT (615 1019)	Gary Dale Parker	70 4
16	FRIENDS IN LOW PLACES (Capitol 79239)	Garth Brooks	13	10	66	EMPTY SEAT BESIDE ME (Tried & True TT 2226)	Chris Wall	74 4
17	COME NEXT MONDAY (RCA 2667)	K.T. Oslin	22	4	67	ME WITHOUT YOU (Door Knob DK89-335)	Debbie Rich	73 4
18	SOMEONE ELSE'S TROUBLE NOW (Warner Bros. 7-19593)	Highway 101	23	5	68	SEVENTH & BROADWAY (Stop Hunger SHR-1101)	Ethan Allen King	69 5
19	GHOST IN THIS HOUSE (Columbia 38 73520)	Shenandoah	25	4	69	SHE'S NUMBER ONE (Destiny DRI-001)	Erick Backlund	75 4
20	YOU LIE (MCA 79071)	Reba McEntire	8	10	70	CADILLAC GRILL (Hal Kat Kountry HKK43068)	Kent Crawford	76 2
21	THE THINGS YOU LEFT UNDONE (RCA 2644)	Matraca Berg	21	7	71	MISSING YOU (Badger BG-2007)	B.T. Kern	71 5
22	FOOL SUCH AS I (RCA 2641)	Baillie & The Boys	7	13	72	PUT YOUR HEART IN MY HANDS (Ben 81390)	Richard Allen Nix	79 2
23	DRINKING CHAMPAGNE (MCA 79070)	George Strait	19	11	73	I'M UP FOR GETTIN' DOWN TONIGHT (Eclipse ER-1022)	Harry Deal	78 2
24	COWBOY LOGIC (Warner Bros. 7-19724)	Michael Martin Murphey	26	7	74	THE PAIN OF LOVE (Canassee 27937)	Anita Cox	80 3
25	NEVER KNEW LONELY (MCA 53892)	Vince Gill	33	4	75	FOOLISH PRIDE (Overton Lee 145)	Marcy Carr	DEBUT
26	ZYDECO LADY (Capital 79191)	Eddy Raven	28	5	76	FOR CRYIN' OUT LOUD (Door Knob DK90-355)	Bobby G. Rice	83 2
27	AMERICAN BOY (Capitol 79398)	Eddie Rabbitt	35	4	77	QUIETLY CRAZY (Sundial 178)	Hal Gibson	84 3
28	A RING WHERE A RING USED TO BE (Atlantic 3431)	Billy Joe Royal	32	6	78	BE THERE (MRP MRP-90)	Mellanie Ryan	DEBUT
29	WHAT WE REALLY WANT (Columbia 38 73517)	Rosanne Cash	37	4	79	NO HOMECOMING (Townson O-101)	Kimball Win	82 2
30	HARDIN COUNTY LINE (MCA 79078)	Mark Collie	34	6	80	HUNDRED PROOF WOMAN (Gallery II 2043)	Whiskey Creek	DEBUT
31	CHASIN' THAT NEON RAINBOW (Arista AS-2095)	Alan Jackson	41	2	81	EVERYBODY'S AFTER (A HAPPY EVER AFTER) (Farternity 3560)	Angela Christie	DEBUT
32	PUT SOME DRIVE IN YOUR COUNTRY (Warner Bros. 7-19715)	Travis Tritt	36	2	82	I MEANT EVERY WORD HE SAID (Columbia 38 73413)	Ricky Van Shelton	31 16
33	BORDERTOWN (Capitol 79320)	Dan Seals	40	3	83	MY HEART IS SET ON YOU (MCA 79046)	Lionel Cartwright	38 13
34	PRECIOUS THING (MCA 79051)	Steve Wariner	20	14	84	AT LEAST YOU HAVE A MEMORY (Music City USA 123)	Ronnie Wilkes	85 2
35	WHEN LOVE COMES CALLIN' (Curb/Capitol 79231)	Sawyer Brown	39	3	85	MISSING MISSISSIPPI (Lil' Bill LB-113)	Ronnie Klein	88 2
36	LOVE IS STRANGE (Reprise 4338)	Kenny Rogers and Dolly Parton	24	9	86	BETWEEN PLEASURE AND PAIN (Killer K-130)	Pat Minter	89 2
37	AIN'T NECESSARILY SO (Columbia 38 73518)	Willie Nelson	42	4	87	LONELY OUT TONITE (Capitol 79183)	Eddie Rabbitt	43 13
38	JUKEBOX IN MY MIND (RCA 2643)	Alabama	27	13	88	TIL A TEAR BECOMES A ROSE (RCA 2619)	Keith Whitley & Lorrle Morgan	49 14
39	DREAMIN' THAT DREAM AGAIN (Door Knob DK90 354)	Andi & The Browns	44	6	89	MY PAST IS PRESENT (Columbia 38 73423)	Rodney Crowell	51 16
40	WHAT A WAY TO GO (Atlantic 7-87960)	Ray Kennedy	45	3	90	WHEN IT RAINS IT POURS (Curb 8161)	Merle Haggard	52 11
41	FOURTEEN MINUTES OLD (Epic 34 73525)	Doug Stone	29	16	91	HEART BEYOND REPAIR (Sovereign 001-WW)	Wing To Wing	55 7
42	MAN TO MAN (Warner/Curb 7-19818)	Hank Williams Jr	30	8	92	PARADISE KNIFE AND GUN CLUB (Step One SOR-420)	Jerry Lansdowne	65 11
43	ROCK 'N' ROLL ANGEL (Mercury 878214)	Kentucky HeadHunters	50	3	93	STONEWASHED JEANS (Table Rock TRR 1003)	Lezlee Ann	66 6
44	WHERE CORN DON'T GROW (Epic 34 73519)	Waylon Jennings	46	3	94	A ROSE AND A KISS (Yellow Jacket 10309)	April	72 6
45	RIDING FOR THE FALL (American Cowboy 25002)	Chris LeDoux	48	6	95	NOTHING'S NEWS (RCA 2596)	Clint Black	77 16
46	MISSISSIPPI'S BURNIN' TONIGHT (Evergreen EV-1125)	Sammy Sadler	47	7	96	I FELL IN LOVE (Reprise 7-19915)	Carlene Carter	81 17
47	DRESSED TO KILL (First American 900730)	Matt Robbins	53	5	97	STORY OF LOVE (MCA/Curb 79052)	Desert Rose Band	86 13
48	NOW THAT WE'RE ALONE (Columbia 38 73569)	Rodney Crowell	DEBUT		98	YOU MADE LIFE GOOD AGAIN (MCA 79075)	Nitty Gritty Dirt Band	87 8
49	TURN IT ON, TURN IT UP, TURN IT LOOSE (Reprise 19543)	Dwight Yokem	DEBUT		99	THE ONE YOU'VE LEFT BEHIND (Harmony Street HSR-6901)	Sylvia Winters	90 9
50	LET ME BE THE ONE (Overton Lee OLR-143)	Touch Of Country	54	5	100	HONKY TONK BLUES (Capitol 79090)	Pirates Of The Mississippi	91 14

COUNTRY MUSIC

Retailing Column

BY KIMMY WIX



Shown here from (L to R) are: Jim Murrell, Franklin, Kentucky Wal-Mart Store Mgr; Vince Gill; and Barbara Ann Brown, Selavision, Inc. president

SELAVISION LAUNCHES NEW IN-STORE MARKETING APPROACH: For quite some time, we've been able to walk into a store, approach its music department and hear the latest in recorded music. Although listening to music while shopping is often recognized as being geared strictly for the consumer's entertainment, there is, however, much more initiative built underneath such an operation. Just as radio airplay and music videos actually advertise product, so does such a process work effectively throughout music stores, record shops and department stores. Perhaps the newest in-store marketing approach is one called *Selavision*.

A year in the designing and planning stages, *Selavision* creates music video clips for airing on monitors in rack locations and retail stores as point-of-purchase sales stimulators. The new marketing approach is one created by Barbara Ann Brown, *Selavision*, Inc. president.

Already a number of record labels have purchased "air-time" on the system, in the form of five-minute segments with which they can promote to consumers selected titles from their current releases. Segments from different labels are clustered back-to-back as "programs" for the outlets, and the programs are then run on monitors in two-hour loops.

"As well as being involved in the music industry, I have a background in TV and marketing, explains Brown. "I just wanted to do something that nobody else was doing and I wanted to do something where I could incorporate all of those things. So I started looking around, trying to find a place to just

make a niche for myself. I just had this idea and ran it by Jim Powers of the Handleman Company and he said 'Wow, that'll work!' On the first project we were only going to do a test market of 800 stores, and not even expect to go into any Wal-Marts at all with that project. But when Handleman presented it to Wal-Mart's corporate office, they said 'Yes—only it goes in all stores.'"

The first program, consisting of segments highlighting country product from MCA, RCA and Curb Records, kicked off on August 10th in approximately 2,500 racked locations simultaneously, including 1,500 Wal-Mart stores and 800 K-Marts. The remainder being made up of Roses, Woolworth, Hill's, Pamida and Biggs stores. Specially customized versions of the programs are being made for the K-Mart and Wal-Mart stores, with the artist hosting segments that are actually shot in-store.

Targeted in the first program was product by Vince Gill, Lorrie Morgan, Clint Black, Mark Collie, the Nitty Gritty Dirt Band, Ronnie McDowell, Paul Overstreet and Wayne Newton. The target product in each of the programs is pre-sold to the participating locations as part of *Selavision's* agreement with the racks. A second country program was delivered this month. "We do a marketing survey, a follow-up to the stores, where we call the stores just as the record companies call the radio stations," Brown says. "How is the project working for you? How many hours a day are you playing it? But the number-one thing we want to know is 'Does it sell product?'"

Brown says that various store managers think it's beneficial to the customer to stand and watch the artists, learn some personal things about the artists and then be much more prone to buy the cassettes or CD.

According to Brown, the October project will enter 1,036 K-Marts, 1,600 Wal-Marts, 269 Roses, and a couple of hundred generic outlets. These figures reveal a significant increase in the number of serviced outlets since the program's beginning project. The third program, slated for January will expand into retail outlets, and from there the company plans to expand into "virtually all forms of music."



During a recent visit to Central South Music Sales, which is one of *Cash Box's* country reporting accounts, Waylon Jennings was on hand to promote his latest album, *The Eagle*. Also making the visit were staff members from *Cash Box/Nashville* and *CBS/Nashville*. Pictured from (L to R) are: Allen Trippe, CBS national retail relations assistant; Vicki Rowland, CBS associate director of national retail relations; Jennings; Teresa Chance, *Cash Box/Nashville* product tracking & album research; and Jim Sharp, *Cash Box/Nashville* director of operations.

COUNTRY ALBUMS

Oct. 27, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

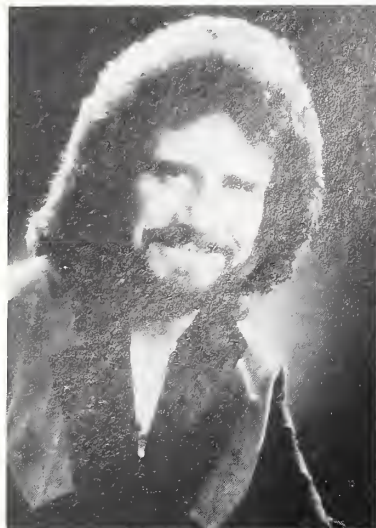
#1 ALBUM:
Garth Brooks



TO WATCH:
Mark
Chesnut #39

1	NO FENCES (Capitol 93866)	Garth Brooks	1	6
2	KILLIN' TIME (RCA 9668)	Clint Black	2	74
3	GREATEST HITS (RCA 2277)	Keith Whitley	3	9
4	RUMOR HAS IT (MCA 10016)	Reba McEntire	5	6
5	HEROES & FRIENDS (Warner Bros. 26310)	Randy Travis	8	4
6	PICKIN' ON NASHVILLE (Mercury 838744)	Kentucky HeadHunters	6	47
7	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	4	25
8	A COLLECTION OF HITS (Mercury 842330)	Kathy Mattea	10	8
9	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	7	37
10	LIVIN' IT UP (MCA 6415)	George Strait	12	21
11	GARTH BROOKS (Capitol 90897)	Garth Brooks	9	62
12	HERE IN THE REAL WORLD (Arista 8623)	Alan Jackson	11	32
13	PASS IT ON (RCA 2108)	Alabama	13	19
14	LOVE CAN BUILD A BRIDGE (Curb/RCA 2070)	The Judds	16	5
15	COUNTRY CLUB (Warner Bros. 26094)	Travis Tritt	14	29
16	I FELL IN LOVE (Reprise 26139)	Carlene Carter	20	7
17	EXTRA MILE (Columbia 45490)	Shenandoah	17	19
18	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	18	63
19	DOUG STONE (Epic 45303)	Doug Stone	19	26
20	THE EAGLE (Epic 46104)	Waylon Jennings	15	13
21	LOVE IS STRANGE (Reprise 26289)	Kenny Rogers	24	4
22	TEXAS TORNADOS (Reprise 9-26251)	Texas Tornadoes	21	10
23	10 YEARS OF GREATEST HITS (Columbia 45409)	Vern Gosdin	23	9
24	ON DOWN THE LINE (MCA 6401)	Patty Loveless	22	21
25	HILLBILLY ROCK (MCA 42312)	Marty Stuart	25	25
26	YOU OUGHTA BE HERE WITH ME (Epic 46028)	George Jones	31	7
27	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	26	52
28	SIMPLE MAN (Epic 45316)	Charlie Daniels Band	27	47
29	HIGHWAYMAN 2 (Columbia 45240)	Waylon, Willie, Johnny & Kris	32	33
30	TOUGH ALL OVER (Epic 46066)	Shelby Lynne	28	11
31	GREATEST HITS (Warner Bros. 26253)	Highway 101	46	4
32	ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877)	k.d.lang	30	36
33	LONE WOLF (Warner Bros/Curb 26090)	Hank Williams Jr.	29	35
34	THE LIGHTS OF HOME (RCA 2114)	Baillie & The Boys	34	18
35	COWBOY SONGS (Warner Bros. 26308)	Michael Martin Murphey	35	7
36	12 GREATEST HITS (MCA 12)	Patsy Cline	36	26
37	OUT OF THE SHADOWS (Atlantic 7-82104)	Billy Joe Royal	39	15
38	FAST MOVIN' TRAIN (RCA 9961)	Restless Heart	38	37
39	TOO COLD AT HOME (MCA 10032)	Mark Chesnut	DEBUT	
40	DUET (Reprise 25791)	Emmy Lou Harris	33	10
41	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	43	25
42	BLUE JUNGLE (Curb 77313)	Merle Haggard	40	15
43	TENNESSEE WOMAN (Capitol 91821)	Tanya Tucker	37	24
44	YOU WILL (Capitol 94102)	Anne Murray	42	7
45	PIRATES OF THE MISSISSIPPI (Capitol 94389)	Pirates Of The Mississippi	41	10
46	GREATEST HITS (Capitol 94259)	Sawyer Brown	47	4
47	WILLOW IN THE WIND (Mercury 836950)	Kathy Mattea	45	75
48	A THOUSAND WINDING ROADS (Epic ET 46047)	Joe Diffie	57	2
49	GREATEST HITS (Curb/RCA 8318)	The Judds	44	25
50	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	49	45
51	CRAZY IN LOVE (MCA 10027)	Conway Twitty	52	3
52	NO NONSENSE (Capitol C494426)	Barbara Mandrell	53	3
53	GREATEST HITS III (Warner Bros/Curb 25834)	Hank Williams Jr.	48	86
54	KEYS TO THE HIGHWAY (Columbia 45242)	Rodney Crowell	50	47
55	HEART FULL OF LOVE (Warner Bros. 26173)	Holly Dunn	63	19
56	PAGES OF LIFE (MCA/Curb 9479)	Desert Rose Band	51	38
57	GREATEST HITS (RCA 7170)	Alabama	60	25
58	TIM RYAN (Epic 45270)	Tim Ryan	DEBUT	
59	GREATEST HITS, VOL II (MCA 42035)	George Strait	61	11
60	MUSIC, MEMORIES AND YOU (Mercury 842518)	The Statler Brothers	59	11
61	LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	55	25
62	SOWIN' LOVE (RCA 9717)	Paul Overstreet	54	36
63	TELL ME WHY (Curb 77251)	Jann Browne	58	25
64	WILD EYED DREAM (Columbia 40602)	Ricky Van Shelton	64	11
65	KEEPIN' ME UP NIGHTS (Arista 8550)	Asleep At The Wheel	56	13
66	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	67	69
67	STORMS OF LIFE (Warner Bros. 25435)	Randy Travis	72	3
68	THE ROAD NOT TAKEN (Columbia 44468)	Shenandoah	68	79
69	THE REST OF THE DREAM (MCA 6407)	Nitty Gritty Dirt Band	66	13
70	LOVING PROOF (Columbia 44221)	Ricky Van Shelton	69	21
71	MOMENT OF TRUTH (Capitol C4 92653)	Suzy Bogguss	71	2
72	GEORGE STRAIT'S GREATEST HITS (MCA 5567)	George Strait	62	3
73	ALONE (Columbia 45104)	Vern Gosdin	65	26
74	I WATCHED IT ON THE RADIO (MCA 42336)	Lionel Cartwright	75	20
75	HARDIN COUNTY LINE (MCA 42333)	Mark Collie	70	17

INDIE INSIGHT



COUNTRY SINGER/SONGWRITERS DAVID FRIZZELL AND ROGER ALAN WADE recently played to an enthusiastic packed house at Nashville's Douglas Corner Cafe. Both Frizzell and Wade incorporated their respective bands into the performance, which was sponsored by their publisher, Crown Music Group.

Frizzell charmed the audience with some of his newest material, along with a variety of his all-time classics such as "You're The Reason God Made Oklahoma, a duet recorded with Shelly West, and "I'm Gonna Hire A Wino."

Wade's set was as equally pleasing to the Music City crowd, as he performed his number-one hit recorded by Hank Williams, Jr., "Country State Of Mind." In addition to wailing out a selection of his most recently penned tunes, Wade also managed to bring chills to the audience with an acappella rendition of

"Amazing Grace," which eventually resulted in an entire-house sing-along.

INDIE SINGLE RELEASES

□ **BRICK ALAN: "Southern Ways" (Hallmark HR7-0010A)**

Producer: Joe Bob Barnhill Writer: Buck Moore

Such wavering and raw-edged vocals not only create an authentic trademark for this North Carolina native, but the lyrics which dispel from his debut Hallmark Records single give Alan a clear runway to sing from the soul. He does just that through "Southern Ways," a tune which explains in detail just how one's roots build the person. "Southern Ways" succeeds in flaunting heart-felt lyrics as well as a solid traditional focus on country music.

□ **SANDY ELLWANGER: "Change Of Heart" (Door Knob DK90-358)**

□ **PAULA FRASIER: "If This Bed Could Talk" (Blue Ridge BR-003)**

□ **TAMI NOVAK: "You Know Me" (Gallery II G-2046-A)**

□ **PEGGY OSMAN: "High Standard Of Lovin'" (Playback P-1347-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)**

Thanks Country Radio

"Start A Little Fire Tonight"

65

Cash Box

GARY DALE PARKER



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"EVERYBODY'S AFTER"

(A HAPPY EVER AFTER)

Produced By Angela Christie and Ted Karas

THANKS TO THE RADIO PROGRAMERS & AIR PERSONALITIES FOR THEIR SUPPORT!

Cash Box Debut

81



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Cincinnati, OH 45211
(513)661-8810

UP AND COMING

October 27, 1990 Independent product most likely to reach the Top 100 Country Chart

1. THERE YOU GO (Music City U.S.A.) Ann Marie
2. I THINK MY MOMMA LOVES YOU (Door Knob) Ricky Lee Jackson
3. BAD TIMES (Killer) Ronnie Russell
4. WE'RE NOT MARRIED TO EACH OTHER (United Country) Karen Howard
5. HANG TOUGH (Player) Angela Gayle
6. GAME CALLED LOVE (Soundwaves) Jim Martin
7. YESTERDAY JUST PASSED MY WAY AGAIN (Sagegrass) Ken Prewitt
8. LOOKING FOR ME (Holtton) Jack Adams
9. SHAKA RANG DANG DOO (Ridgewood) Lynn Thomas
10. MOUNTAIN RIGHT (DPI) Hoyt Axton
11. CHANCE OF A HEART (Door Knob) Sandy Ellwanger
12. EVERY NOW AND THEN (Door Knob) Dane Detty
13. HAPPY SONG (Hornet) Skip Graves
14. MY HEART GOES RUNNING (New Act) Vince Murphy
15. HOME IS WHERE THE HEART IS (Killer) James Fransen
16. THERE'S A PHONE ON EVERY CORNER (Starway) Susi Beatty
17. TAKE A LITTLE TIME (Player) Steve Goodchild
18. JENNY (Grand Three) Dale Conners
19. I WANT YOU, I NEED YOU, I LOVE YOU (Stargem) Orion
20. SEEING YOU (Broken) Mark Lucas

■ COUNTRY RADIO

Most Added Singles

(Singles receiving the most new adds this week)

1. RODNEY CROWELL—"Now That We're Alone"—Columbia
2. DWIGHT YOAKAM—"Turn It On, Turn It Up, Turn Me Loose"—Reprise
3. MARY-CHAPIN CARPENTER—"You Win Again"—Columbia

Most Active Singles

(Singles receiving the most reports this week)

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

Most Conversions

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

1. ALAN JACKSON—"Chasin' That Neon Rainbow"—Arista
2. SHENANDOAH—"Ghost In This House"—Columbia
3. ROSANNE CASH—"What We Really Want"—Columbia

Hot Phones (Singles receiving the most requests)

1. RANDY TRAVIS & GEORGE JONES—"A Few Ole Country Boys Around"—Warner Bros.
2. K.T. OSLIN—"Come Next Monday"—RCA
3. VINCE GILL—"Never Knew Lonely"—MCA



Robert Callahan, ABC Radio Networks president; Kingsley; and Corinne Baldassano, ABC vp of programming (photo credit: Lesley Halpers)

ABC RADIO'S KINGSLEY RENEWS CONTRACT AND WILL CONTINUE HOSTING AMERICAN COUNTRY COUNTDOWN:

Bob Kingsley, the producer-host of *American Country Countdown*, has signed a new multi-year contract with ABC Radio Networks. Kingsley has been the producer of *American Country Countdown with Bob Kingsley*, the most listened to weekly country music show in America, since 1974 and its host since 1978.

"*American Country Countdown* is synonymous with Bob Kingsley," says Corinne Baldassano, vice president of programming for ABC Radio Networks. "It's Bob's unique on-air style and the tireless hours he puts into ACC as its producer and guiding light that make him and the show consistent award winners. We're very happy to continue our relationship."

The program, which is a four-hour weekly show produced in ABC's Watermark studios, is heard in all fifty states and around the world on Armed Forces Radio. *American Country Countdown with Bob Kingsley* is the only country music show available on CD (it is also available on vinyl).

"I'm thrilled that we're going to continue the relationship," Kingsley comments. "ACC came of age in the 1980's with the power of ABC Radio Networks behind it. And for the 1990's, with the new leadership of the network and the continued dedication of our ACC staff, we'll be able to go on supporting country radio well into the twenty-first century." Kingsley is also the producer-host of ABC Watermark's daily two-minute feature, *America's Musicmaker with Bob Kingsley*.

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

Mike Dyer, WHUB, Cookeville, Tennessee; Steve McDonald, KWKH, Shreveport, Louisiana; Larry Denning, WHPY, Clayton, North Carolina; Mike Thomas, KWRE, Warrenton, Missouri; Charlie Huddle, WHIM, Providence, Rhode Island

(We would love to publish information about events happening at your station. Please send us any press releases, pictures, etc. for use in upcoming issues.)

■ CALENDAR OF EVENTS

COMING UP:

GEORGE STRAIT AND K.D. LANG AMONG STARS TO PERFORM FROM CANADA'S LARGEST OUTDOOR MUSIC FESTIVAL: Country Music Association's Entertainer of The Year George Strait and k.d. lang are among the artists slated to perform on *Songs of the Big Valley*, a TNN concert special from Canada's largest outdoor music festival, the Big Valley Jamboree. Also performing on the special are Highway 101, the Bellamy Brothers, Riders In The Sky, Skip Ewing and Canadian country singers Colleen Peterson and George Fox.

The Big Valley Jamboree takes place in Big Valley Saskatchewan. Last year more than 50,000 fans from around the world converged on the small town of 200 to attend the annual four-day festival. *Songs of the Big Valley* will be telecast on Tuesday, Nov. 6, at 8:00 PM (repeats at 11:00 PM; all times Eastern).

BACK IN TIME:

OCTOBER 22—Elected to the Country Music Hall of Fame: Ernest Tubb (1965) and Eddy Arnold, Jim Denny, George D. Hay and Uncle Dave Macon (1966).

OCTOBER 23—Happy Birthday Dwight Yoakam (1956), Maybelle Carter died (1978), Hoyt Hawkins of the Jordinaires died (1982) and Merle Watson died (1985).

OCTOBER 24—Kirk McGee died (1983).

OCTOBER 25—Happy Birthday Minnie Pearl (1912).

OCTOBER 26—Neal Mathews of the Jordanaires born (1929) and Roy Acuff's first recording session took place (1936).

OCTOBER 27—Ernest Tubbs' first recording session (1936) and Floyd Cramer born (1937), Happy Birthday Lee Greenwood (1942).

OCTOBER 28—Bill Bolick of the Blue Sky Boys born (1917), Happy Birthday Charlie Daniels (1936), Bill Monroe joined the Opry (1939) and Jimmy Skinner died (1979)

■ COUNTRY HOT CUTS

1. REBA McENTIRE: "Waiting For The Deal To Go Down" *Rumor Has It* (MCA)
2. GARTH BROOKS: "Mr. Blue" *No Fences* (Capitol)
3. DOUG STONE: "We Always Agree On Love" *Doug Stone* (Epic)
4. RANDY TRAVIS & CLINT EASTWOOD: "Smokin' The Hive" *Heroes & Friends, Duets* (Warner Bros.)
5. ALABAMA: "Moonlight Lounge" *Pass It On Down* (RCA)

■ 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: "On The Road Again" (Columbia)
4. GEORGE JONES: "I'm Not Ready Yet" (Epic)
5. ANNE MURRAY: "Could I Have This Dance" (Capitol)
6. WILLIE NELSON & RAY PRICE: "Faded Love" (Columbia)
7. HANK WILLIAMS, JR.: "Old Habits" (Elektra/Curb)
8. TANYA TUCKER: "Pecos Promenade" (MCA)
9. MEL TILLIS & THE STATE SIDERS: "Steppin' Out" (Elektra)
10. CRISTY LANE: "Sweet Sexy Eyes" (United Artists)



During a concert stop in Los Angeles for two Southern California shows, members of Highway 101 and McBride & The Ride dropped by for a visit with very busy Barbara Barri, on-air live at KZLA-FM. Pictured in the studio (l-r) are: Barri, KZLA; Paulette Carson, Highway 101; Curtis Stone, Highway 101; Terry McBride, McBride & The Ride; Ray Herndon, McBride & The Ride;

■ SINGLE RELEASES

OUT OF THE BOX

□ **STEVE WARINER:** "There For Awhile" (MCA 53936)

Producer: Tony Brown Writers: Curtis Wright/Anna Lisa Graham

While looking back at the good times, Wariner compares the happiness of the past to a current loneliness. What better way to make such a comparison, than with a heart-tugging ballad, and nothing better than Wariner's vocal sincerity makes such an emotional impact. Of course, "There For Awhile" also includes Wariner's celebrated picking as well as some beautiful strokes of the ivory.

FEATURE PICKS

□ **GENE WATSON:** "This Country's Bigger Than Texas" (Warner Bros. 7-19540)

Producer: Gregg Brown

Writer: Hugh Prestwood

By describing the size of the world around us, Watson brings home reality by suggesting the possibility of two strangers becoming quite intimate. In addition to lyrics geared toward the common man, Watson's rugged, yet tender vocals and just a trace of Mexican music, "This Country's Bigger Than Texas" has great potential of becoming big on radio.

□ **CLINTON GREGORY:** "Couldn't Love Have Picked A Better Place To Die" (Step One SOR-422 A)

Producer: Ray Pennington

Writers: Curly Putman/Bucky Jones

Sparking another ballad of excellence in this week's line-up of new releases is this emotional, moving number about love's heart-breaking departure. Step One recording artist, Clinton Gregory, sets the appropriate mood with smooth-flowing baritone vocals and a heap of sincerity pushing the delivery.

□ **CHARLEY PRIDE:** "Whole Lotta Love On The Line" (Curb/16th Avenue 008588)

Producer: Ray Baker

Writers: Aaron Tippin/Donny Kees

His country-soul attack continues to hit music with a positive drive, and with his latest release, Pride hits as hard as ever. Enhanced with a commanding horn ensemble and a bluesy melody, this tune about holding onto that lovin' feeling, should feel quite comfortable in a bulleting radio slot.

□ **JOHNNY LEE:** "Money In My Pocket" (Curb NR-76841)

□ **KATHY MATTEA:** "A Few Good Things Remain"

(Mercury/PolyGram 842 330-2/4)

□ **HANK WILLIAMS, JR. AND THE BAMA BAND:** "All My Rowdy Friends Are Coming Over For Monday Night Football" (Warner Bros./Curb 4484)

□ **PIRATES OF THE MISSISSIPPI:** "Rollin' Home" (Capitol 79368)

□ **VEGA BROTHERS:** "Take Me Back" (Curb NR-76831)

■ ALBUM RELEASE



□ **HANK WILLIAMS, JR.:** *America (The Way I See It)* (Warner Bros./Curb 26453-4)

While being surrounded by a host of country music sustainers and newcomers, Hank Williams, Jr. continues to hold his own niche—an ultimate contrast to any other country artist who writes, records and performs today. His latest Warner Bros./Curb LP entitled *America (The Way I See It)* shines still another reflection of this famed country boy and his first-person style of delivering songs. Produced by Williams, Barry Beckett, Jim Ed Norman and Jimmy Bowen, *America (The Way I See It)* is obviously geared toward the United States, yet Hank manages to dig a bit deeper, revealing both America's strengths and weaknesses. And of course, Hank places much more value on those lyrics which relate to the average everyday American—the rancher in Montana, the contractor

in California, the developer in New York and the farmer in Georgia. We have already tasted a small portion of the *America* project, but by no means does his recent cut, "Don't Give Us A Reason" represent the entire package. In whipping out wild-n-rowdy numbers with a humorous edge, such as "The Coalition To Ban Coalitions" and "The American Way," lyrics support America's general ideas concerning politics and the so-called "system." However, Hank's better performances come through those tunes which display his sincerity and emotion such as "Mr. Lincoln," "Practice What I Preach" and "U.S.A. Today." Remember "A Country Boy Can Survive?" Well this cut is definitely a survivor and it, too, is included in this package of "good-for-the-soul/good-for-a-smile" music.

CHRISTIAN MUSIC

The National Quartet Convention— 4 Times The Fun

PERHAPS IT'S RANDY PERRY of the highly acclaimed gospel recording group, The Perrys, who summed up the 35th Annual National Quartet Convention the best, "You take every southern gospel group that you could imagine, put them in one building under one roof and have all the time to talk and to sit down with them, listen to them sing, all for one price, for one week and you've got it—The National Quartet Convention." Or maybe Rex Nelon of The Nelons has a better definition. "Total confusion, but this is the place where you will see every major gospel group before the week is over."

Well, you get the idea. If it's southern gospel you like, it's southern gospel you get! For six days and nights people were treated to handshakes and harmonies from more than 90 of the top southern gospel acts at the 1990 NQC. A record number of fans made the annual pilgrimage to Nashville for songwriting seminars, publishing, managing and sound system seminars and bible studies. But the highlight of each day's activities were the inspired evening performances. Nearly 20 groups took the stage for 17 minutes of an all-out inspiration, and the so-called gospel "stars" came out to perform from 6:00 p.m. until well past midnight every evening.

The final two performances, which were held on Friday and Saturday, resulted in an extraordinary turn-out. The 9,000-seat Municipal Auditorium was sold out completely. The total attendance of the first four days of the 1990 convention was double the previous year. At 35 the NQC and Gospel Music have come of age.

Tim Riley from Gold City was the honoree at this year's Celebrity Roast, held earlier in the week. He's been a part of the convention for the past 20 years. "The first time I was ever at the NQC was singing and that was back in 1970," ponders Riley. Elvis Presley was here and he came down to hear J.D. Summer sing and I'll never forget it." It is unlikely Tim will forget this year's event either. During Thursday night's 20th Annual Singing News Fan Awards, Gold City captured seven of the twenty awards including Favorite Southern Gospel Group for the fourth consecutive year.

The real winners, however, are the fans who meet and greet each and every performer possible. With artists having their own personalized booths, the fans are privileged with signed autographs, snapshots and just a chance to chat. And one doesn't have to walk too far to see familiar faces from the Cathedrals to The Kingsmen to the Spencers. In addition to witnessing a flea-market of artists and performers, the convention hall was filled with albums, videos, merchandise and memorabilia available for purchase by those folks who do not have access to them in their hometown. Everyone in attendance had something to take home, whether it was an armful of albums or a smile and a handshake from an artist. Geneva Begeman came all the way from Michigan for the second year in a row. "It's such a big meal of music. You get to see all the groups that you read about and it's just a terrific experience," says Begeman. Her friend Jean Lane could only compare it to one thing. "It's kind of like... next to heaven."

Once a year the gospel music industry brings together the best of the best for a full week of fellowship with their dedicated fans for what is known as the "Granddaddy of them all." It is something everyone should experience. "If there's anything in gospel music you ever wanted to hear," says Roger Talley of The Talleys, "it will be here sometime this week and if you haven't heard it, just hang around about ten minutes and you will."

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