

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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indecent



obsession

Ernie Singleton Named President, Black Music, MCA Records

ERNE SINGLETON HAS BEEN APPOINTED to the position of president, black music division, MCA Records, according to an announcement released by Al Teller, chairman, MCA Music Entertainment Group.

Singleton—who was MCA's vice president of promotion, urban and jazz music through 1987—will be stepping into a position that was last held by Jheryl Busby, president and CEO, Motown Records. Singleton returns to MCA Records from Warner Brothers Records, where he was senior vice president of black music marketing and promotion.

In making the appointment, Al Teller remarked, "It is tremendously exciting to have Ernie Singleton return to MCA. Ernie is the consummate music business executive and his appointment to the presidency of the black music division ensures the preeminence of MCA Records in this area. With Ernie and Louil Silas, Jr. [executive vice president, A&R, black music], the nurturing and development of black music artists will continue to be a cornerstone of the company's success."

During his career in music, Singleton has worked with such noted artists as Quincy Jones, Prince, Bobby Brown, Jody Watley, Stephanie Mills, Cameo and Donna Summer, among numerous others.

Said Singleton, "The black music division of MCA Records has always set a standard of excellence in the industry. I am delighted to return to MCA as part of Al Teller's executive team, and I look forward to working with such a rich and diverse artist roster."

A native of New Orleans, Singleton's career in the music business began in radio, first as an on-air personality and then as both a music and program director. He moved on to open his own inde-



pendent promotion company before becoming a regional promotions manager for Fantasy, Mercury and Casablanca Records. He eventually held the post of national promotional director for both Casablanca Records and PolyGram Records, which he joined in 1978. He became national director of marketing for PolyGram Records before moving on to MCA in 1983.

Singleton originally joined MCA Records as national director of black music promotion, before earning a promotion to vice president of promotion, urban and jazz music. He left MCA Records to join Warner Brothers Records in November, 1987. In addition to his senior vice president duties there, Singleton also staffed and headed the Reprise Records promotion staff.

Singleton recently received the 1990 Executive of the Year Award from the Urban Network, *Impact* and *Black Radio Exclusive*. He is a founding member of the Young Black Programmer's Coalition (YBPC), and he received that organization's Award of Excellence in 1987. In addition, he was awarded the Bobby Poe Urban Executive of the Year Award in 1985.

DO THEY GET A FREE TORT WITH EACH TORT PURCHASED AT REGULAR CLUB PRICES?

A class action suit has been filed in the U.S. District Court for the Central District of California, in Los Angeles, by the law firm of Cohen and Luckenbacher, on behalf of Wixen Music Publishing, Inc., against the CBS Record Club, in which the plaintiffs (including "a substantial number of music publishers," according to the release) claim that CBS has failed to obtain mechanical copyright licenses and failed to pay the current 5.7 cents-per-song statutory mechanical royalties for the Record Club's mail-order catalogue, in violation of Section 115 of the Copyright Act of 1976. You realize, of course, what the settlement

EXECUTIVES ON THE MOVE

■ **Greg Thompson** has been promoted to vice president of pop promotion at **Chrysalis**, a move up from national director, pop promotion. He has been with the label for six years. ■ **BMI** has promoted **Charlie Feldman** assistant vice president, BMI writer/publisher relations. Feldman has been with the organization for a year and a half, as senior director, writer/publisher relations. Prior to that, he spent 14 years with EMI Music. ■ **Arista** has named **Scott Spanjich** senior director, video production and development. He has been with the label for two years, most recently as director of video production. ■ **Dean Weller** has been named creative director at **Atlantic**. He comes to the label from Dean Weller and Co., an advertising and product development company. ■ **Columbia** has named **Howard Wuelfing Jr.** associate director, alternative publicity. He comes to the label from Rock Video International, a karaoke production company where he was director of synchronization licensing for the publishing division. Prior to that, he was national media director for Jem/Passport Records for four years. **Columbia** has also appointed **Gary Fisher** manager, local video promotion, East Coast. He comes to the label from EMI, where he was coordinator, video promotion, since 1989. **CBS Records International** has appointed **Randy Brett** manager of information and communication. Brett returns to CBS Int'l after a stint as the national director of the American Guild of Variety Artists. ■ **EMI** has named **Duane Taylor** associate director, urban publicity. Taylor comes to EMI from Jive, where he was public relations manager for two and a half years. ■ **Virgin** has several new appointments this week. **Scott Leonard** has been named national manager, artist development/tours. He previously served as manager, international marketing at EMI. **Ko Kawashima** has been promoted to national coordinator, artist development/tours. She has been with the label for a year, as artist development assistant. And **Troi C. Torain** has been appointed national alternative R&B promotion director. Torain previously was a pop retail rep at Atlantic. And **Jayne Grodd** has been promoted to director, A&R administration, a move up from associate director. She has been with the label for five years.



Thompson



Feldman



Spanjich

will be—40,000,000 pennies taped to postcards that say "12 Albums For Just 1¢"...

TRENDING THE BUCKS: Total recorded music spending is expected to rise 5.3 percent on a compound annual basis between last year and 1994 to \$8.4 billion, \$1.9 billion above 1989's total, according to the fourth annual "Communications Industry Forecast" by investment bankers Veranois, Suhler & Associates. Predicts VS&A, by '94 we'll be dealing primarily with three formats—CDs, cassettes and cassette singles, with CDs slowing down and CD singles disappearing—at an average price of \$8.79, compared to '89's \$8.07. As for DAT, VS&A calls its future "unclear."

WHAT DO YOU MOST WANT TO DO AFTER ATTENDING THE NEW MUSIC SEMINAR?

Wrong. You want to think about going to other seminars. Good, we've got just the seminars for you: First there's the 1990 Midwest Music Conference, set for August 23-26 at Chicago's North Pier. The *Chicago Sun-Times*, Budweiser, Pioneer and BMI are ganging up to sponsor this one, and a call to (312) 876-1766 gets you more info than you'd ever thought possible... When you're through in the City of Big Shoulders (say, Carl, just what the hell does that mean, anyway?), hop a plane (or a car, or a bus, or a paddle-wheel riverboat) down to Newsouth Music Showcase '90, in Atlanta, October 3-7. For information on everything, including what bands have to do to be included at the

showcases (and where to get great barbecue), call (404) 892-2287.

NOW READ THIS: *Fire In the Rain... Singer in the Storm* is the name of the autobiography of folk singer **Holly Near** (\$19.95, Morrow)... *Ricky Nelson: Idol for a Generation* is the name of a new biography of **Ozzie's** boy, written by **Joel Selvin**, who's obviously a fan of the rockster (\$18.95, Contemporary Books)... More to our summer reading tastes is the *Directory of Record and CD Retailers: 1990-91 Edition*. It'll set you back \$14.95. Power Communication Group's the publisher. 1-800-331-6572's the number for orders.

MAYBE THEY CAN ROUTE THE FREEDOM TRAIL BY IT:

Aerosmith's fan club, Aeorforce One, has begun a letter-writing campaign to have the band's old Boston apartment, #2B at 1325 Commonwealth Ave., declared a landmark. Hey, what's another landmark or two in Boston, anyway?

HUGGING THE ROAD: Remember the Motortown Revue? No you don't. Well, Motown Records is revving up a 1990 version of its old road extravaganza. Pepsi's the sponsor, August is the month, and the **Boys, Today, Good Girls, Rich Nice, Milira** and **M.C. Trouble** are the acts following in the footsteps of Stevie, Marvin, Smokey, James, Robbie, et al... **Billy Idol**, he of the broken this and the broken that, is pasting himself together and hitting the road. The *Charmed Life* tour begins a couple of months of rocking and sneering at the end of the August.

—LEE JESKE

ACRONYM SOUP: I.R.S. Records and CEMA Distribution have just entered into a long-term manufacturing and distribution agreement, effective September 1, 1990, it was jointly announced by Russ Bach, president, CEMA, and Jay Boberg, president, I.R.S. Seems that CEMA will now handle the manufacturing and distribution of all future I.R.S. releases (including all titles released through the I.R.S./MCA deal, save those I.R.S. titles that remain for the duration of production agreements with MCA and A&M). I.R.S.'s national director of publicity "Rockin'" **Dave Millman**, upon hearing of the deal, was heard to exclaim, "Cool, dude!" (Uh, just kidding. Sorry, Dave.)

CASH BOX

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President and Publisher

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Operations**Marketing****JIM WARSINSKE (L.A.)****MIKE GORDON (L.A.)****KEITH GORMAN**

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Art Director

Circulation**NINA TREGUB, Manager****CYNTHIA BANTA****Publication Offices****NEW YORK**

157 W. 57th Street (Suite 1402)

New York, NY 10019

Phone: (212) 586-2640

Fax: (212) 582-2571

HOLLYWOOD

6464 Sunset Blvd. (Suite 605)

Hollywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

NASHVILLE

1300 Division St. Ste. 202,

Nashville TN 37203

Phone: (615) 244-2898

Fax: (615) 259-2913

CHICAGO

1442 S. 61st Ave., Cicero IL 60650

Phone: (708) 863-7440

BRAZIL**CHRISTOPHER PICKARD**

Av. Rio Branco, 123/2012

Rio de Janeiro—RJ

20.040—Brazil

Phone: (021) 222-4893/242-3315

Fax: (021) 222-7904

ITALY**MARIO DE LUIGI**

"Music e Dischi" Via De Amicis 47

201233 Milan, Italy

Phone: (902) 839-18-37/832-79-37

JAPANAdv. Mgr. **SACHIO SAITO**Editorial Mgr. **KOZO OTSUKA**

2-chome, 11-1, Shinbashi,

Minato-ku

Tokyo Japan, 105

Phone: 504-1651

UNITED KINGDOM**CHRISSEY ILEY**

Flat 3, 51 Cleveland Street

London W1P 5PQ England

Phone: 01-631-1626

On the Cover**Indecent Obsession****AUSTRALIAN TEENAGERS HAVE BEEN SHARING AN INDECENT OBSESSION**

since April of last year, when an unknown quartet from Brisbane released a debut single on a new label and watched it immediately ascend to #6 on the national charts. The next two singles followed a similar path, and the band saw its self-titled debut LP go gold.

Indecent Obsession are a genuine pop phenomenon in the land Down Under. Their concerts are scenes of teenage mass hysteria. Their private lives resemble something straight out of *A Hard Day's Night*. They've become very adept at escaping female fans during the past 12 months. They are Australia's equivalent to that ancient pop phenomenon often referred to as a "teen sensation."

At least, that's one way of looking at it. The guys, however, have got other ideas. "We're tired of being compared to groups like New Kids on the Block, because we're nothing like them," insists David Dixon, Indecent Obsession's 19-year-old lead singer. "We both just happen to have a lot of teenage fans."

The roots of Indecent Obsession were planted when Dixon and 20-year-old keyboardist Michael Szumowski were introduced to each other by their mutual

singing teacher in 1987. During their second meeting, the pair wrote their first song, "Say Goodbye," which would end up Australian top 10 less than two years later. They soon auditioned players, settling on 23-year-old guitarist Andrew Coyne and 22-year-old drummer Darryl Simms, and took their name from a novel by Carson McCollough, of *The Thorn Birds* fame. Faster than you can say "G'Day," the group was on a sold-out Australian tour with Debbie Gibson, and mobbed by screaming girls.

But the group—which writes, plays and produces its own music—insists the "Aussie NKOTB" tag is unfair. "The big difference," explains Szumowski, "is we walk onstage and we play..."

"Very loud," interjects Simms.

"Very loud," continues Szumowski. "And we can play in a pub or a stadium, because we've spent a lot of time playing in both."

"We actually have more rock energy than pop," concludes Coyne. "The pop side may be there in image, but there's more rock energy in the music. Especially onstage, we're a rock band." ○

(Please see page 28 for a review of Indecent Obsession's debut MCA album.)

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EAST COASTING

OKAY, IT'S OVER FOR ANOTHER YEAR. It, of course, being the New Music Seminar. Now it's time to take a day off, catch up on much-needed sleep, sort through all the free stuff you picked up in the exhibition booth, and to staple all those business cards you picked up into your rolodex (or to type up new cards if you're completely anal). I just shove mine in behind the correct letter.

Last week I made up fifteen rules on surviving the seminar, so this week, I'm going to pass along the four stages of seminar burnout, observed while walking aimlessly around between panels.

Stage 1: This one kicks in either the day before or the first day of the seminar. Everyone is basically euphoric. Conversations bubble along the lines of "have you seen...have you heard...did you know...did you get...yadayadayada." Everyone is comparing notes, schedules, contacts, appointments, rushing off to payphones, running from dinner to party to show. This stage lasts approximately 24 hours.

Stage 2: Second-day-of-the-seminar Syndrome. Attendees are still running into people they haven't seen since the last big industry get-together, still starting conversations with "did you, have you, et cetera," but the animation level has lessened somewhat. People are yawning (like I'm doing right now), and looking around as much for a vacant bench or chair as they are for that important person they *must* speak to, and have probably either forgotten about or blown off at least one meeting so far.

Stage 3: The word "nap" starts cropping up more and more often. Conversations are now more along the lines of "How are you?" "Fine. Tired. How are you?" "Fine. Tired. What did you see last night?/Where are you going?/Do you want to go get a drink?" Much more than that requires a great deal of energy or a strong desire to make a good impression. Seating being taken most of the time, one sees bodies strewn on all available floor space that isn't in the direct path of meeting rooms or escalators—in other words, just about everywhere.

Stage 4: The walking wounded. Conversation has now been reduced to the absolute minimum. Most greetings consist of a wave, a wan smile, maybe a "Hi, (your name here)." The most ambitious it usually gets is "Do you want a coffee?" or "Where did you get that soda?" Panels are the fullest they have been all week, because going to a panel means you get to sit down for an hour and a half. In other words, it's been great, but aren't we glad we don't have to do this for another year?

I also learned two very important lessons this time. The first, seminar-related lesson is that it's much more interesting to go to panels that are not directly related to your field, because going to press and publicity panels, for example, gets redundant beyond the fact that you get to put faces with names. Going to a distribution or marketing panel, on the other hand, means making a dent in your ignorance about how the industry works as a whole. The second lesson is that it is damn near impossible to get 12 people moving in the same direction at one time. We tried to arrange a record-shopping trip/lunch. It took two—count 'em—two hours to get out of the hotel. It finally worked, but after much "Where did so-and-so go?" "I don't know. He was here a second ago." and "If you move, I will kill you."

As far as shows go, asking me what was great and what wasn't is not a good idea, because my choice of shows this year was totally biased and prejudiced. I saw Nine Inch Nails, who are on their way to godhood; *Die Warzau*, who I could stand seeing nine or ten more times; *Consolidated*, *Meat Beat Manifesto* (both of whom are fascinating live for different reasons, the former being political and the latter performance art), *MC 900 Foot Jesus* and a little bit of *My Life With the Thrill Kill Kult*; a New York-area electro-grunge band called *Cop Shoot Cop*, who I have to see again; acoustic guys *Andy White* and *John Wesley Harding*; the *Aquanettas*, who get better every time I see them; the tragically overlooked the *Tragically Hip*; *Lava Hay*, who sounded better at the Canteen than anyone has a right to; a *Bel Canto* sort-of-showcase (check out this record, please); *Second Self*; and an ASCAP showcase. Of the three bands featured there, keep an eye out for the *Immortals*, from Boston. The two bands I'm bumming about not catching are the *Sidewinders* and the *Cave Dogs*. As usual, I missed more than I saw, but that's the New Music Seminar for you. This year's model, by the way, had a record-breaking 8,160 attendees. I'm not the least bit surprised. Next year, they perhaps ought to just rent out Manhattan.

Thanks, hugs and "Hi, honey"s to the "Love Posse" and to the Netzwerk crew for keeping me company, keeping me sane, reminding me to eat regularly and for making NMS 11 one hell of a lot of fun. See you next year—same Bat time, same Bat place.

Peace.

—KAREN WOODS

LONDON CALLING

for keeping me company, keeping me sane, reminding me to eat regularly and for making NMS 11 one hell of a lot of fun. See you next year—same Bat time, same Bat place.

Peace.

—KAREN WOODS

EYE CANDY: Ever since Elvis, they've tried to tell us that rock stars are not gods but mere puppets, tokens, pawns to be plundered and manipulated. Why bother to get real people to act like puppets when you can get the real thing?

"Thunderbirds Are Go" by *MC Parker* is a cutie of a video, "put together" by *Neil Palmer*, *Simon Carter* and *Gary Schoefield*. It's just like watching an old *Thunderbirds* episode, which *Telstar* now owns (silly *Gerry Anderson* auctioned them off along with the puppets). His own new creation, *Project 90*—also a puppet video—was released the same week, but isn't doing so well.

The *Parker* puppet has his own stylist, hairdresser and dressmaker. Let's just say friends call him *MC Parkerski*, as he twirls away at his very own mixing desk. He has new outfits made for his television appearances and he gives interviews to the press. He nips in and out from present day into the past when he zooms around with *Scott* and *Penelope*. *Penelope* in original pink '60s trouser suit was supposed to be modelled on *Anderson's* ex-wife *Sylvia*, but bears more of a resemblance to *Antonia Fraser* on a strict aerobics diet.

IT IS A GREAT ACCOLADE to be chosen by *Nick Rhodes* to do the *Duran Duran* video—they are *the* video band. They practically invented the format—remember "Girls on Film," "The Chauffeur," etc.?

"The Violence of Summer," their latest, has been directed by *Big TV*. It's a large stadium performance with a bike-gang narrative. There are girls on *Triumphs*, which might seem predictable, but it's a hard song with a hard-edged broken-heart, or broken-back, ending. The girl biker, who's going out with the leader of the pack, falls in love with someone else. He gets beaten up. Jealousy. Destruction. Passion. Violence. You can depend on *Duran* to be risqué. But it's not the sugary sexual risk—that would be predictable.

Nick Rhodes was attracted to *Big TV* after seeing their *Soul II Soul* videos. They also directed the *Beloved's* "Time After Time," a womblike performance in a car with a callous edge to the sexy bits. Bed bugs aside, "Time After Time" has some gasp-making moments. It's stunningly sensual—intimate almost to the point of claustrophobia—and it's sad; it brings you a taste of *Post Coital Tristesse*.

STICKS AND STONES: Those *Neville Brothers*—with their angelic voices and soulful growling, large biceps and hard faces—have been collecting fans: *Mel Gibson*, who asked them to be on the soundtrack of his latest movie; *Frank Warren*, who didn't; and the venerable *Bono*, who teamed up with *Cyrille*, the most rootsy *Neville*, to create a song of praise, "Jah Love."

If you're wondering what the *Nevilles* and *Bono* have in common, apart from producer *Daniel Lanois*, I'm afraid the answer is *God*. *Bono* is not only born again, "I get born again every day," he once told me with a glint in his eyes that heavily recommended it. Fairly God-fearing are those *Nevs*, too, who come out with, "It's a miracle we have survived as black men in America. There is only one source for the miracle—almighty God."

I would venture to say the reason they've survived is because they are wonderful musicians, inspired, delicious. I wish they wouldn't spoil their instinctive spirituality by talking about *God*. What is this strange modesty that makes them thank the *Big Man* and not themselves?

Why can't music be for dancing or getting maudlin? Why must it try and save us or, worse still, try and save the planet. I was very happy with *Goodbye Jumbo* by *World Party* until I realized it wasn't really about elephants, it was about how now green cow. I can remember when organic meant "dirty," not "let's rush out and buy it."

Guesch Patti is a French starlet whose salacious slithering in fishnet stockings up to her neck, and nipples masked off in masking tape, makes *Madonna's* hanky-panky-spanky look frumpy-dumpy. She is the perfect sleazy sex goddess to which all women should aspire. Listen to the award-winning passion-pounding single "Etienne" and realize that it's about time we quit complaining about women like *Madonna* and *Guesch Patti*, insisting that their corsetwear sets back the feminist movement by making them trussed up like victims. Their corsetwear is the feminist movement.

—CHRISSE ILEY

Nelson

BY ALEX HENDERSON

IN THE 1950S, RICK NELSON HELPED KEEP THE ROCK AND ROLL TORCH HOT with such classics as "Hello Mary Lou" and "Be Bop Baby." In the 1990s, the late Rick's sons Matthew and Gunnar are giving rock and roll a shot as part of Nelson, a six-member band whose debut album, *After the Rain*, was recently released on Geffen Records. Twins Matthew and Gunnar dedicate the album to their father, who was killed in a plane crash in 1985. Growing up in the same house as a rock veteran, they were exposed to more than their share of music.

"Anything artistic was encouraged," recalls Gunnar, who handles the album's lead vocals along with Matthew. "It was very bohemian."

Anyone expecting to hear any '50s nostalgia on *After the Rain* is in for a surprise—the album consists of AOR-friendly pop-rock that has more in common with the '70s and '80s than the '50s. Nelson's other members include keyboardist Paul Mirkovich—who has done session work for Cher,



Belinda Carlisle and Jeffrey Osborne—and drummer Bobby Rock, known for playing with the headbanging Vinnie Vincent Invasion.

"Stylistically, no one's doing what we're doing," Gunnar asserts. "Dynamic vocal guitar rock...a big sound. It's just us." ○

Kelly Willis

BY KIMMY WIX

IF PERSONAL OPINIONS COUNT IN MUSIC, Kelly Willis could perhaps be the next female country sensation to hit the airwaves. Off stage, she carries an extremely charming, yet relatively shy personality package. Then just give her the chance to open it up on stage and this 21-year-old erupts into a radical-country explosion.

After receiving acclaim for her first single, "I Don't Want to Love You, But I Do," Willis somehow managed to lock her eccentric vocal ability into the minds and hearts of all who heard it. To say that her vocal performance is somewhat "bizarre" for country music would be a bit much, but then Willis belts out much more than the average artist. Vocally speaking, Willis unleashes a boisterous and driving punch, laced with soul-stirring emotion and gut. But as this quavering and almost undirected sound hits the air, it doesn't stop there. It's almost as if this incredible voice escapes from her soul and takes on a life of its own—often creating an everlasting echo effect. Although the spicy charm she creates is somewhat wild and fiery, Willis goes on to tame the blaze with an innocent glamour and grace—and this on-the-edge, yet skillful quality is garnering her a vast following, including the average country music listener and even those who can't usually tolerate country music.

"I think it's country, I really do. I feel like it's the most natural thing for me to sing," Willis admits. "Sometimes I get pretty weird descriptions of my voice, so I don't know... I guess it must be sort-of different. But I do get some strange descriptions," she laughs.

In addition to Willis already latching onto a winning niche for herself, she explains that her Radio Ranch band makes a valuable contribution.



"It's always been that way, because it's really a partnership. Everyone has a say about the sound of the music and helps create. It just wouldn't sound like us without them. My whole band got to play on the album and I don't think that's very common, so that just causes a real good feeling."

Willis' MCA debut project, *Well Travelled Love*, produced by Tony Brown and John Guess, has already traveled to a prominent position on the *Cash Box* Top 75 Country Album Chart. Her second release from the new album is titled "River of Love," which also launches her second video performance.

"Yeah, we recorded the album here in Nashville and I brought my dog with me," she giggles. "We did it pretty quickly, actually, and just really tried not to overproduce it. We just wanted to sound like we do on stage and I think we pretty much did that, too."

It was only five years ago in her hometown of Annandale, Virginia, when Willis auditioned for a band for the first time. After singing a few bars of a Wanda Jackson number, Willis found her calling as the lead singer.

Since then, she and Radio Ranch have built a solid foundation, including areas such as Austin, Texas. Although Willis admits that the stints she took on in Austin were quite contrasting to the dates she plays now, there's much more excitement involved.

"Yeah, I love it down in Austin. It's a real music community, but it's different from Nashville," she explains. "There's not all that pressure. You just try to entertain the people instead of worrying about whether or not something that you say sounds funny or something like that. Now we're playing a different crowd each night, but it's something we're starting to get used to. I'm used to playing in front of

an audience that I'm familiar with. It's just really exciting to hit so many people with your music and know that it's the first time they've heard it."

For those people who have not yet heard Willis and Radio Ranch, they might be in for quite a surprise—that is, if they're expecting the usual sound of traditional country. By all means, Willis can dish out solid country, and she does. But just keep in mind that today's solid country carries much more weight than it used to and ventures in many more directions. Whether Willis rocks it up a bit, punches it with some folk or just lets it slide to no end, she aims to please—and so far she has. ○

"And Why Not?"

BY ERNEST HARDY

THERE ARE CERTAIN BANDS WHOSE NAMES just leave them wide open for derision. Wasn't the tag "Simple Minds" truth in advertising? Didn't Bow Wow Wow, with only a few exceptions, live up (down) to their handle? The British group "And Why Not?" have already been the target of snide music scribes with a penchant for easy prey. The British music weekly *Melody Maker* recently reviewed the group's current U.K. single, "The Cage," with one curt word: "Why?"

"We've always simply thought that doing music shouldn't have any rules," says Wayne Gidden, singer/guitarist for the Birmingham-based trio. "If you want to do a song a certain way, you should do it. People always say things don't work that way. Our answer was always 'And why not?'"

Though that answer will hardly shield them from future attacks, it does provide an idea of the group's approach to music. (In addition to Gidden, there's Michael Steer on drums and Hylton Hayles on bass.) Each group member cites a variety of influences that collectively range from the Beatles and Stevie Wonder to Jimi Hendrix and UB40. The feel of their Island Records album, *Move Your Skin*, varies from a rock-oriented one on "Something U Got" to a pop velvet-smoothness of "Correct Me If I'm Wrong," with a reggae foundation on



most of the songs. Most important to the band is the fact that they all really play their own instruments and write complete songs.

"Today, the majority of bands, including plenty who get a lot of respect, don't use real drums and guitars," says Gidden. "We do, and I think that's what gives us the feel we have. Feel is very important to us. We go into the studio intending to do an album with 10 good songs, not just three and some filler."

Maybe they'll even overcome that name. ○

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SPOTLIGHT—ROB MULLINS: As far as my musical tastes are concerned, keyboardist/arranger/writer/producer/performer Rob Mullins is #1, and in a class by himself. "Awesome" is an understatement.

My first introduction to Mullins was about five years ago, when ex-Denver radio jock Cheryl Steele, a then-weekend disc jockey on the Quiet Storm (the original Wave format station in L.A.) started playing her favorite Denver-based jazz musician, Rob Mullins. The album was titled *Red Shoes*. The public's response was so great that Mullins was soon appearing before SRO crowds in the L.A. area at Bon Appetite in Westwood and At My Place in Santa Monica.

I went down to these clubs to see if the live presentation would be true to the records I was hearing. To my pleasant surprise, Mullins live was the

best jazz keyboardist I had ever seen. That first weekend, I saw all four of his shows and left the clubs blown away both nights.

Since my life has been fairly active in other areas of the music business over the past few years, I hadn't been in touch with the jazz scene until about three weekends ago, when my friend Lauren Wood was going to perform with the Tim Weissberg Band in San Diego to celebrate the 15th anniversary of radio station KIFM (FM 98). I was thrilled when I saw Rob Mullins' name on the same bill.

What has happened to Mullins since I last saw him is hard to believe. He's gotten even better. His two sets left the crowds on their feet screaming for more. I'm

not kiddin'. I got back in touch with Mullins and went to see him last weekend (July 13) at Bon Appetite with his trio—consisting of Dave Carpenter on bass, Joel Taylor on drums and sit-in sax player Wilton Felder of Crusaders fame—and he blew the room away. I am very rarely at a loss for words. All I can tell you is that if you want to hear and see one of the most exciting musician/performer/arranger/writers anywhere, this is the man. Rob Mullins is what the word "virtuoso" means. Check him out—you won't be sorry...

Citing influences ranging from the Beatles and the Beach Boys to Chick Corea and Pat Metheny, Mullins, a 32-year-old Denver native, claims that it was Buddy Rich who inspired him to become a jazz drummer at 11. After playing drums for a while with a California-based big band, Mullins

switched to piano at age 14 after an ill-fated accident limited his ability to play drums. At this time, he began listening to piano greats like Errol Garner and Oscar Peterson and thus his career as a jazz keyboardist was born. Jazz was a guiding influence in high school, where Mullins received critical acclaim and musical guidance from recognized leaders such as Oliver Nelson, Clark Terry and Urbie Green.

In 1981, Mullins started his own label, RMC Records, and released three albums, which were successful enough in the Rocky Mountain area to lead to the national release of *Soulscape*, which sold over 40,000 copies and earned him a Grammy nomination for the song "Making Love." *Nite Street*, the follow-up release and his fifth album on RMC, became his second release to hit the jazz charts. In 1988, Mullins made his L.A.-based Nova Records debut with *5th Gear* (Nova 8810), one of the most popular jazz releases that year. After an extremely successful musical sojourn back to his mainstream roots with last year's *Jazz Jazz* (Nova 8919), he returns with his new album, *Tokyo Nights*, which features his previous aggressive contemporary fusion grooves and is his latest creative pursuit into new and innovative musical territories. As the name implies, *Tokyo Nights* is a tribute to the Japanese culture Mullins has been exposed to on numerous tours of Japan these past few years.

One of the elements that separates both Mullins' recordings and live shows (which he describes as "the most thrilling aspect of making music") from those of other keyboardists is his remarkable ability to fuse lush synthesizer grooves with some of the most sensitive acoustic piano playing you'll ever hear. He does it again here on upbeat tunes like "Memory Lane," which features the sweet soprano sax of Ernie Watts. Also

quite appealing are "B4 U Go," which is done in the flavor of his earlier hit, "Making Love," and the elegant solo piano piece "No Secrets."

Mullins' main objective with *Tokyo Nights* is to "continue to do music which goes beyond the limits of what you normally hear on the radio. I want to keep creating music that's exciting and interesting, offering a split between something that is listenable and music that will keep jazz connoisseurs and keyboard enthusiasts satisfied." Mr. Mullins, I am *more* than satisfied. Thanks for reminding me why I love music...

CRAZY HEARTS—L.A. COUNTRY IN NASHVILLE: Karen Tobin and Mark Fosson, L.A.'s hot performing and writing country duo Crazy Hearts, are currently in Nashville for pre-production meetings with Barry Beckett and Keith Stegall. These "chartburner" producers will be recording four sides with Crazy Hearts in November. Keep your ears open, it's gonna be hot...

CONGRATULATIONS to Denny Diamante (MCA) and Glen Medeiros on the collaboration of their #1 MCA hit single, "She Ain't Worth It" (featuring Bobby Brown). I first reported this project last year from Conway Recording Studios in L.A. Also, make note that the rest of this debut album is chock full o' hits. The co-producers, songs, etc., are top-flight across the board...

THE NEXT GREAT INVENTION DEPT.: Next week, I'll have an exclusive with Sydney Urshan, the musician/composer/inventor of the revolutionary new digital stereo/fax/transceiver/compact card/optical storage system URBS. This unit is going to change the way the world transmits and receives audio and music. Stay tuned...

To be continued...



THE ORIGIN: Warner Chappell Music has announced a new addition to its roster with the signing of a co-publishing agreement with Virgin recording artists the Origin. "Growing Old," the current single from the Origin's self-titled album, is exploding on the airwaves with such energy that the band will soon begin a tour of key cities. Pictured are: (rear, l to r) Rick Shoemaker, senior VP creative, Warner/Chappell; Judy Stakee, Warner/Chappell director of creative services; Michael Sandoval, VP creative services, Warner Chappell; Daniel Silverman and Michael Andrew of the Origin; Julie Gordon, BMI; Topper Rimel, the Origin; Sharona Sabbag, Tim Neece Management; Bill Green, president, Powertrax Entertainment; and (front, l to r) Rony Abada, the Origin and Andy Factor, A&R, Virgin Records.



COOL RUNNIN'S: Charles Koppelman and Martin Bandier stand by as reggae master Ziggy Marley signs his new administration and co-publishing agreement with EMI Music Publishing. Marley, a recording artist for Virgin Records, is on the road this summer with the B-52's, after which time he will head back into the studio to work on his new album, due out in early 1991. Pictured standing in the back row (l to r): Charles Koppelman, chairman and CEO, EMI Music Publishing; Addis Gessesse, Ziggy Marley's manager; and Martin Bandier, vice chairman, EMI Music Publishing. Pictured seated in the front row (l to r): Rita Marley, Ziggy Marley's mother; and Ziggy Marley.

POP

All I Wanna Do Is Make Love To You (Zomba,ASCAP)	83
Alright (Black Ice,BMI/Flyte Tyme,ASCAP)	66
Baby It's Tonight (Colesion,BMI/EMI Blackwood,BMI)	48
Bad Of The Heart (Mad-Lou,ASCAP/Andrea,ASCAP/Tosha,ASCAP/Barbosa,ASCAP/Hit & Hold,ASCAP)	32
Bang Bang/Chez Ravel (BMI/Wild Wild West,BMI/CRGI,BMI)	47
Bounce Back (Ensignh,BMI/Che,BMI/Carley Top,BMI)	92
Children Of The Night (Chi-Boy,ASCAP)	53
Club At The End Of The Street (Big Pig,ASCAP/Intersong-USA,ASCAP)	64
Could This Be Love/Robi Rob Music/Virgin Music Inc.,Ascop	27
Cradle Of Love (TCF,ASCAP/David Wemer,ASCAP/EMI April,ASCAP/Bonissid,ASCAP/Chrysalis,ASCAP)	4
Dare To Fall In Love (Akeee,ASCAP/Bourgeois Zee,ASCAP/Long Range,ASCAP/Dawhit,ASCAP)	93
Dead Beat Club (Man Woman Together Now,BMI/Inring,BMI)	21
Do You Remember (Philip Collins,PRS/Hit And Run,ASCAP/Hidden Pun,BMI)	15
Don't Go Away Mad (Sikki Nicks And Mick Mars,BMI)	90
Double Back (Hamstein,ASCAP/MCA,ASCAP)	2
Enjoy The Silence (Emile,ASCAP)	7
Girls Night Out (Beyerson,BMI/Rossaway,BMI/Island,BMI/Tuff Cookie,BMI/Virgin Songs,BMI)	3
Hold On (2 Tuff-E-Nuff,BMI)	40
Hold On (Wilphill,ASCAP/EMI April,ASCAP/MCA,ASCAP/Aerostation,ASCAP)	10
I'll Be Your Shelter (Realsongs,ASCAP)	89
I'll See You In My Dreams (Itsal,BMI/Inring,BMI/Screen Gems-EMI,BMI/Mark Spira,BMI)	16
If Wishes Came True/Magnetic Force Music/Denna Charles Music/Another Strong Song/Surface Music Inc.,Ascop	20
It Must Have Been Love (Jimmy Fun,BMI)	12
King Of Wishful Thinking (Walt Disney/Martin Page,ASCAP)	58
Kiss This Thing Goodbye (Theobalds,ASCAP)	79
Love Is (Bluebear Waltzes,CAPAC/EMI Blackwood (CANADA)/David Tyson,CAPAC)	19
Make You Sweat (WB/Keith Sweat/Rew/Verim/Whole Nine Yards/E/A,ASCAP)	24
Mentiroso (Vary White,ASCAP)	97
Nicely (Ruthless Attack,ASCAP)	94
Nothing Compares 2 U (Controversy,ASCAP/WB,ASCAP)	51
Notice Me (Sikki Ikk,ASCAP/Padovan,BMI)	87
Ooh La La (I Can't Get Over You) (EMI April,ASCAP/Maurice Starr,ASCAP)	25
Poison (Hi-Frost,BMI)	30
Possession/Wild Crusade/Chappell And Co./Frisco Kid Music/Ricky Lynn Phillips,Ascop/BMI)	31
Pure (Publisher Not Listed)	22
Ready Or Not (Epic/Solar,BMI/Kear,BMI)	5
Rub You The Right Way (Flyte Tyme,ASCAP)	69
Sending All My Love (Turkishman,BMI/Pennachio,BMI)	1
She Ain't Worth It (Tom Sturges,ASCAP/Chrysalis,ASCAP/Bobby Brown,ASCAP/Unicity,ASCAP/EMI April,ASCAP)	62
Sittin' In The Lap Of Luxury (Louie Louie,ASCAP/CRGI,BMI/Lona Lee,BMI)	11
Step By Step (M. Starr/EMI-April,ASCAP)	73
The Ballad Of Jane (Al Sung,BMI/PR1,ASCAP)	

R&B

A dreams a dream (Jazzie B,ASCAP/Virgin,ASCAP/Colgems-EMI,ASCAP)	23
A Friend Don't ASCAP/Zomba,ASCAP	68
All I Do Is Think Of You (Stone Diamond,BMI/Gold Forever,BMI)	
Any Love (April Music/Uncle Ronnie Music/MCA/Sunset Burgandy)	
Brother gonna work it out/Def American Songs Inc./Your Mothers Music,BMI)	67
Can You Give Me What I Want (Black Lion,ASCAP/Captain Z,ASCAP/Joyce,ASCAP)	94
Can't Get Enough Of U (Pejo,BMI/Scott,BMI/Helo,BMI)	25
Can't Stop (Hip Trip,BMI/Kear,BMI)	4
Come back to me/Black Ice Publishing,BMI/Flyte Tyme Tunes,ASCAP)	24
Come In (Wild Honey,ASCAP/Lunacy,ASCAP/Duncanne Hille,BMI)	
Crazy (Buff Man,BMI)	55
Do It (One More Time) (Epic/Solar,BMI/Saba 7,BMI)	15
Do Me/MCA Music/Zomba Music,Ascop	16
Do Right/Music Corp.- Syllen Music,BMI)	99
Don't Wanna Fall In Love (Radical Dichotomy,BMI)	43
Dowatchalike (GLG BMI music/Bub Howy/like,BMI)	72
Everybody Everybody (Lombardoni,ASCAP/Edizioni,ASCAP/Musicali,ASCAP/Intersong,ASCAP)	73
Feels Good (PRI,ASCAP)	18
For The Love Of You (CBS,ASCAP/Maurice White,ASCAP/MCA,ASCAP/Sac-Boy,ASCAP/Starlight,ASCAP/Bust-It,BMI)	53
Friends Advice (AMH Kid/Tunes-R-Us (Steal The Beat)	85
Ghetto Heaven (EMI Blackwood,BMI/Verbal,BMI/EMI April,ASCAP/Leosun,ASCAP/Maanami,ASCAP)	37
Girl danz with me/Strick lick/Mikal Moco/Nerose,ASCAP)	49
Glad to be alive/Foxfilm,BMI/Music Corp. of America,BMI/Bellamy,BMI/Martez,BMI/Wamble Tunes,BMI)	68
God Made Me Funkie (Wilsden Music,BMI)	79
Good Love (Gradington,ASCAP/Ronnie Onyx,ASCAP)	54
Gotta Good Thing (Tycap,BMI)	19
Heaven Knows (Virgin,ASCAP)	71
Hello Stranger (Collion,BMI/Braintree,BMI/Lovelane,BMI)	
Hold On (Two Tuff-E-Nuff,BMI)	94
How Deep Does It Go/Famous,ASCAP/Leon Ware,ASCAP)	29
I Don't Feel Much Like Cryin (Kerry,BMI/Hip Trip,BMI)	39
I Still Haven't Found (Blue Mountain,ASCAP)	70
I Want It Now/Better Nights (PRI,ASCAP/BMI)	5
I Wonder Who She's Loving (CBS,ASCAP/Sister Teresa,ASCAP/Nutsty,ASCAP/Bridgeport,BMI)	47
Id Like To Get To Know Ya (Colgems-EMI,ASCAP)	63
If I told u once/EMI/April music	26
Innocent/White Nine Yards/O'b/otseil & Mac Donald/Tabayrah/Haynestrom/Les Etioles de la musique/Must Be Marvellous,ASCAP)	42
Iresistible (Abana,BMI/Virgin Songs,BMI)	89
It's Time (Marvin L. Winans,ASCAP/For Our Children,ASCAP/Donrill,ASCAP/Zomba,ASCAP)	99
Itchin In My Pants/Beat Seekers/Mchi,ASCAP)	87
Jerk Out/Warner Bros./Tionna Music,ASCAP)	11
Lay Your Troubles Down (A. Winbush Productions Inc.)	8
Let me be your lover (Prohibited Music,BMI-adm./Fresh Force Music,BMI)	50
Let The Rhythm Hit'em (EMI Blackwood,BMI Eric B & Rakim,ASCAP)	56
Lit Every Voice AND SING (Edward B. Marks,BMI)	30

COUNTRY

7-28-ISSUE	
A Few More Rednecks/Cabin Fever/Miss Hazel/BMI)59	
Anything To Keep From Going Home (Buchhorn-BMI)65	
Baby, Walk On/Warner-Tam/Patrick Joseph/Samosonian-ASCAP)24	
Blame It On The Moonlight/Nautical-BMI)63	
Boogie And Beethoven/Kristosua-BMI)75	
Born And Raised In Black And White/Cross Keys-ASCAP/Plugged In-BMI)45	
Cadillac Kind Of A Girl/Southern Gold-ASCAP)99	
Como Se Dice (I Love You/MCA-ASCAP/Warner Tamb/Patrick Joseph-BMI)78	
Dallas Ft Worth Airport/Ensign White Road-BMI/Dixon/Famous-ASCAP)51	
Dancy's Dream/WB Tamerlane/WB/G Jennings/T DuBois-ASCAP)17	
Don't Go Out (BMG-ASCAP/Careers-BMI)26	
Early American Rock (Highland BMI/Almo-ASCAP)85	
Every Step Of The Way (Violet Brown/Blame-BMI)60	
Every Time You Leave/Acouf Rose-BMI)49	
Fourteen Minutes Old (WB/P Janus-ASCAP/W Tamerlane/P Joseph-BMI)27	
From Small Things (Bruce Springsteen-ASCAP)29	
Good With The Morning Sun (Canary-BMI)71	
Good Friends, Good Whiskey (Bocephus-BMI)5	
Good Times (Abko-BMI)7	
Hard Times Come Easy To Me (Lovey-BMI/Cowabonga-ASCAP)82	
He Talks To Me (Lodge Hall/Chappell/RMB-ASCAP)6	
He Walked On Water (Hayes Street/Almo-ASCAP)13	
Heartache Road (Milene/Warner/The New Co-ASCAP)57	
Heartaches Here To Stay (Dragon Tree-BMI)74	
Hey Mama (Brykas-BMI)84	
Hillbilly Rock (Living Litterheart-BMI)96	
Holdin' A Good Hand/Songs Of Grand Coalition-BMI/Marledge-ASCAP)39	
Honky Tonk Blues/Auff-Rose/Hiram-BMI)80	
How About Goodbye (Screen Gems/Bethlehem-BMI)61	
Hummingbird/WB/Ressless Heart/1 DuBois/G Jennings-ASCAP)21	
I Could Be Persuaded (Bellamy Brothers/Dan Schiltz-ASCAP)31	
I Don't Believe I've Had The Pleasure (Buck Creek-ASCAP/James Scott-BMI)77	
I Don't Hurt Anymore (Unichappell-BMI)36	
I Fall In Love (Cartoonye/He Dog/Twyfa/Gater-ASCAP)58	
I Meant Every Word He Said (Tree-BMI/Cross Keys/Chambers-ASCAP)30	
I'll Lie Myself To Sleep (Millhouse-BMI/Miss Dot/Cross Keys-ASCAP)42	
I'm Gonna Be Somebody (CRGI/Edisto-BMI/Golden Torch/Heart-ASCAP)8	
I'm Your Man/Acouf Rose/Maypop-BMI)37	
If You Could Only See Me Now (SBM/Kinetic Diamond/Edge O' Woods-BMI)97	
Island (WB-Two Songs/Raven Song-ASCAP)14	
Just Can't Let Him Go (CMI-BMI)89	
Letting All Her Memories Go (Little Bill-BMI)83	
Looks Aren't Everything (Ha Deb-ASCAP)22	
Love After You (Hit Kid-BMI)73	
Love Without End, Amen (O-Tex/Bill Butler-BMI)32	
Maybe That's All It Takes (Warner/Refuge/Macy Place-ASCAP)15	
Mexican Wind (Lilli Belle/Oce Moore-ASCAP/Butter Bean-BMI)94	
Michael Would Die (Al Gallico-BMI)46	

The Blues (Tony Tone,Ascop/PRI,Ascop)	81
The Humpty Dance (GLG Two,BMI/Pubhowy/like,BMI)	55
The Power (Intersong,ASCAP/Fellow,BMI/Songs Of Logic,BMI/House Of Fun Music Inc.,BMI)	9
This Old Heart Of Mine (Stone Agate,BMI/Jobete,ASCAP)	99
Turtle Power (EMI Blackwood,BMI/Kikit,BMI)	88
U Can't Touch This (Jobete,ASCAP/Stone City,ASCAP/Stone Diamond,BMI/Bust-It,BMI)	45
Up All Night (Topless,BMI/Chrysalis,BMI)	71
Vision Of Love (Vision Of Love Songs/Been Jammin',BMI)	6
Vogue (WB,ASCAP/Blue Disque,ASCAP/Webo Girl,ASCAP/Lexor,ASCAP)	41
Welcome To The Real World (WB/Tamerlane/Radical Dichotomy/Brett Peter Pub,BMI)	82
When I Dream Of You (Warner-Tamerlane,BMI/Doratio,BMI/Page Three,BMI)	76
When I'm Back On My Feet (Real Songs,ASCAP) 8	
You Can't Deny It (Big Life,PRS)	18
Let Me Be Your Lover (Prohibited,BMI/Freshforce,BMI)	95
What Are You Doing With A Fool Like Me (Realsongs,Ascop)	98
Follow My Heart Beat (Elliot Wolf/Virgin,Ascop)	86
My Kinda Girl (Epic/Solar Songs Inc./Kear Music,BMI)	34
Across The River (Zappo/Basically Gasp,Ascop)	35
The Emperors New Clothes/Promostaat B.V./EMI,BMI)	68
The Other Side (Prolving,BMI)	17
Hanky Panky (Bleu Disque/Webo Girl Pub./No Tomate Music,Ascop)	37
The Right Combination (Ensignh,BMI/Famous,Ascop)	33
Don't You Love Me (PRossini/G.Bortolotti/L.Leoni)100	
Chain Of Foods (Pronto,BMI/Fourteenth Hour,BMI/Warner-Tamerlane,BMI)96	
Release Me (EMI Blackwood/Wilphill,BMI)36	
Jerk Out/Warner Brothers/Tionna Music,Ascop)23	
Cuts Both Ways (Foreign Imported Productions,BMI)54	
The Girl I Used To Know (Baylun,BMI/Music Corp. Of America,BMI)43	
We're All In The Same Gang (The West Coast Rap All Stars,BMI)49	
Talk To Me (Al Baker's,BMI/Montague,BMI)44	
I Met With You (Momentum,BMI)85	
I Didn't Want To Need You (Realsongs,Ascop)33	
Epic (Big Thrilling,Ascop/Vomit God,Ascop)26	
Love And Emotion (Saja,BMI/Ma-T,BMI)38	
Do Me (Wilsden,BMI/Low Key,BMI/Baledat,BMI/Silk Star,Ascop/Unicity,Ascop)28	
Come Back To Me (Black Ice,Ascop)14	
I'm Never Gonna Give You Up (Red Instructional,Ascop)77	
A Dreams A Dream (Jazzie B,Ascop/Virgin,Ascop/Laws,PRS/EMI,Ascop)91	
Close To You (E.G.,BMI/W.S.,BMI/Chappell & Co.,Ascop/Level Vibes,Ascop/Colgems-EMI,Ascop)52	
Have You Seen Her (Unichappell,BMI/Bust-It,BMI)29	
Tonight (Maurice Starr/EMI April/Al Lancelotti,Ascop)42	
Oh Girl (Unichappell,BMI)63	
Don't You Come Cryin (Turkishman,BMI/Pennachio,BMI)72	
How Bad Do You Want It (Cass County,Ascop/Kortzhmar,Ascop)59	
Love And Affection (Matt Black,Ascop/Gunster,Ascop/Otherwise,Ascop/BMG,Ascop/EMI April,Ascop)57	
Stranger To Love (St.Paul,Ascop/EMI April,Ascop/Music Corp. Of America,BMI/Baylun Beat,BMI)50	
Unskunny Bop/Sweet Cyanide (BMI/Wilsden,BMI)17	

Love High (Johnnie Mae,Wilsden Music,BMI/Kikit,BMI)	14
Make You Sweat (WB/Keith Sweat/Rew/Verim/Whole Nine Yards/E/A,ASCAP)	2
Master Key (Colgems-EMI/CBS Music Inc./Multi-Outlet Music)	13
Mercy Mercy Me (Jobete,ASCAP)	62
Midnight Love (Hammer,BMI/Pure Delight (BMI/Foraise Feather,BMI/Thor,BMI/Ensignh,BMI)	44
Money (Epic/Solar Songs-Bama Sweet/Bigg Kidd Songs,BMI)	82
My Baby's House (Bee Germane)	78
My Hooplies Looked Up (ASCAP)	93
My My (Lalace Inc./Kear Music/Epic Solar Songs Inc./Green Skirt Music,BMI)	1
Nicely (Ruthless Attack,ASCAP)	34
Not On The Outside (Gambi,BMI)	88
Obsession (Virgin,Ascop/Command Performance,BMI)	77
One more chance (EMI April/Maurice Starr,ASCAP)	75
Ooh La La (Maurice Starr,ASCAP/EMI April,ASCAP)	97
Owrtise Euro/The Brothers Grimm/ASCAP)	60
Paradise (Zomba,ASCAP)	92
Real Love (SBK April Music Inc./100th St.Pub./Anita Inter. Inc.)	51
Save The Family (Farse Music-ASCAP)	66
Shake It Up (Thriller Mill,ASCAP/MCA,ASCAP/Barnard Wright,BMI/Screen Gems-EMI/BMI/Chinese,BMI)	46
She Ain't Worth It (MCA, Tom Sturges/Chrysalis Music, Bobby Brown Music Inc./Laom, By Unicity Music/EMI-April)	66
She's a crying shame/Zomba,ASCAP)	31
She's Mine (Cat-Gene/Said Publishing/Virgin Songs,BMI)	58
Sittin' In The Lap Of Luxury (Louie Louie,ASCAP/CRGI,BMI/Lona Lee,BMI)	100
Stay (Kaptain K,ASCAP/MCA,ASCAP/Tu Tu,ASCAP)	6
Step By Step (Maurice Starr,Ascop/EMI April,Ascop)	78
Take me now (Fids write/Eighty eight hundred Pth,BMI)	74
Talk To Me (Al Baker's/Montague/D Lyon,BMI)	6
Temptation (EMI,ASCAP/Maurice Starr,ASCAP)	100
The Blues (Tony Tone,Ascop/PRI,Ascop)	98
The Power (Intersong,ASCAP/Fellow,BMI/Songs Of Logic,BMI/House Of Fun Music Inc.,BMI)	10
This Is Love (Zomba,Ascop)	9
Touch me up (Abe One Music/Unicity Music,ASCAP/Zubaitat Music/Sabby winning,BMI Music)	51
Turtle Power (EMI Blackwood,BMI/Kikit,BMI)	95
U Can't Touch This (Jobete,ASCAP/Stone City,ASCAP/Stone Diamond,BMI/Bust-It,BMI)	27
Until U Come Back 2 Me (Jobete,ASCAP/Stone Agate,BMI)	5
Vision Of Love (BMI/Been Jammin',BMI)	3
Vogue (WB,ASCAP/Blue Disque,ASCAP/Webo Girl,ASCAP/Lexor,ASCAP)	92
Wait For Me (EMI Blackwood,BMI/ATV,BMI/Miz Kid,BMI)	45
Watching You (Collion,BMI/Warner-Tamerlane,BMI)	40
We Can Make It (Rockwood,BMI/Good Choices,BMI/C Dub,ASCAP)	41
When will I see you (Sever Songs,BMI/Ba-Da-Dee,BMI)	64
Why It Gotta Be Like That (Playdo,ASCAP)	96
You Can't Deny It (Big Life,PRS)	28
Don't Ask My Neighbor (WB,ASCAP/Unichappell,BMI)76	
Papa Was A Rolling Stone (Stone Diamond,BMI)80	

Mamma's Song (Little Bill-BMI)79	
My Past Is Present (Coolwell/Rat Shoes-ASCAP)43	
New Kind Of Love (Kinetic Diamond/Edge Woods/WB/Rancho-ASCAP)33	
Next To You, Next To Me (BMG/2Kids/David 'n Will-ASCAP)11	
Nobody's Talking (With Any Luck/Sun Mare-BMI)23	
Nothing's News/Howlin' Hits-ASCAP)20	
Off The Coast Of Oklahoma (JMV-ASCAP/Co-Heart-BMI)56	
Oh Lonesome Me (Auff-Rose-BMI)16	
On A Good Night (Bright Sky/Monk April/Stegall-ASCAP)92	
On Down The Line (Songs Of Polygram-BMI)1	
Oughta Be A (True/Cross Keys-ASCAP/Dan Penn-BMI)54	
Party Of One (Lareau/Larry King-BMI)70	
Pass It On Down (Maypop-BMI)44	
Please Let Me Love You (Buestone-BMI)91	
Precious Thing (Steve Warner-BMI/Beginner-ASCAP)40	
Ramsey's Monkey/Japonica-ASCAP/Via Teh-BMI)88	
Runnin' With The Wind (Eddie Rabbit/Englishman-BMI)47	
Searchin' For Some Kind Of Clue (Auff Rose-BMI/Lust 4 Fun-ASCAP)28	
Shadows Of My Mind (Hermitage-BMI)68	
She Came From Ft Worth (Bail & Beer/Forunner-ASCAP/Lucative-BMI)19	
Slow Dancin' (Blackwood/Wing Tip-BMI)86	
Small Sam World (G Scruggs/T Schuyler-BMI)35	
Soft Spoken Lies (Chigger Hill-SESAC)55	
Somebody PolyGram/Partnership/Almo/Bria/WB-Two-ASCAP)78	
Something Of A Dreamer (EMI April/Getare/job-ASCAP)25	
Southern Frame Of Mind (Carman-BMI)87	
Sunday Go-To-Cheatin' Clothes (ISP-ASCAP)72	
Take A Little Time (Creekbank-BMI)100	
Take Me As I Am (Fort Knox-BMI)81	
Tanquary (Tree-BMI/Hookem/JMV-ASCAP)41	
Tell Me Why (Zomba-ASCAP)62	
The Apple Of Daddy's Eye (Holton-BMI)76	
The Battle Hymn Of Love (MCA/Schiltz-BMI/Screen Gems-Scarlet-ASCAP)52	
The Dance (Morganactive/Pookie Bear-ASCAP)2	
The Hardest Thing I'll Ever Do (Big Ron-BMI)53	
The Richest Man On Earth (Scarlet Moon-BMI/Don Schiltz-ASCAP)3	
This Side Of Goodbye (M Nobel/J Pennig/C Moser-ASCAP)10	
Til A Tear Becomes A Rose (April/Swallow/ASCAP)50	
Till I See You Again (ASCAP)95	
Touch...Don't Look (Cowabonga-ASCAP)93	
Two Hearts/Wooden Wonder-SESAC/Chappell/RMB-ASCAP)38	
Walk On (Tom Collins-BMI)18	
Wanted (Matte Ruth/Seventh Son-ASCAP/Blackwood-BMI)12	
When I Call Your Name (Beniet-BMI/WB-ASCAP)4	
When She Turns Me On (Playm/Liedy-BMI)64	
Where Would I Be Without You (Songs Myers-ASCAP)90	
White Limozeeen (Freddy Apple/Songpainter-BMI)48	
Who's Gonna Tell Her Goodbye (Rice & Rice/Ha Deb-ASCAP)34	
Wrong (Love Town/Endless Frogs/Bo-A-Low-ASCAP)9	
Yellow Pages (ATV-BMI)69	
You Gotta Love (EMI/United Artist-ASCAP)66	
You Showed Me Somethin' 'bout Lovin' (Kaytee Kay/Redwo-ASCAP)67	

Rappin' With the Retailer

BY C.J. AND JEFF KARP

RECORD THEATRE, Cincinnati, Ohio

Reporting: Sarah Fitzpatrick

"Anita Baker is doing very well. Keith Sweat is doing very well also. He's made a real decent crossover. M.C. Hammer and Ice Cube continue to sell well. Tony Toni Toné is moving well. Country-wise, we're doing well with the Kentucky Headhunters. Travis Tritt, Clint Black and George Strait are all doing well. Another indie that we are still doing well with is Steve Vai."

TOWER RECORDS, Philadelphia, Pennsylvania

Reporting: Kathy Woods

"John Doe is doing real well. The Bowie stuff is selling well, I guess because he's in town. Sonic Youth's new album is doing well from all of the college air-play around town. John Haitt is kind of up and down. With R&B, Oleta Adams is starting to pick up. We do a lot with in-store play on that. Mariah Carey is selling well. With rap, it's Ice Cube and M.C. Hammer. 2 Live Crew is doing well from all of the controversy. There is a local record that is doing pretty well, Baby Flameheads. We're still selling the Foster & Lloyd and the Spanic Boys. In the blues, we're selling a lot of the Holmes Brothers. The new Harry Connick Jr. stuff is doing well. The Sundays are real popular right now."

WESTERN MERCHANDISERS, Denver, Colorado

Reporting: Gene Norman

"Bell Biv Devoe is doing really well. M.C. Hammer is still blowing out the door. Madonna's *I'm Breathless* is doing really well. Eric B & Rakim, Keith Sweat and Johnny Gill are all selling well, R&B-wise. The Time is really doing well. As far as the indies go, Steve Vai is doing them up. We do real well with country. George Strait and Garth Brooks have been selling well. Clint Black has been doing well, too."

RECORD ARCHIVES, Rochester, New York

Reporting: Micheal Paz

"Mariah Carey is out of sight. Keith Sweat is gone. 2 Live Crew is obviously very strong. Snap is out of here and so are Eric B & Rakim. Bell Biv Devoe is strong. Johnny Gill is hot."



Michael Paz, Record Archives

CML ONE STOP, Maryland Heights, Missouri

Reporting: Phil Dunscombe

"Anita Baker is doing the crossover thing. Poison seems to have gone out of the box real well. I think that it's going to be mega-hot for a while. Motley Crüe has picked back up because of their new single. The New Kids are holding their own. Aerosmith's 'The Other Side' has really 'pumped' their sales back up. Babyface's new single is doing o.k. and it has picked that [album] back up. Bell Biv Devoe seem to be holding their own. Mariah Carey is doing very well. Johnny Gill is holding his own. M.C. Hammer is still hanging. The Heart sales are consistent. George Strait has done very well. A lot of people ask about Kathy Mattea. The new Clint Black single should keep that album going. Alabama is doing real well. With the indies, it's pretty much the standards and the hot rap stuff. 2 Live Crew and Steve Vai are doing real well. We just got the new Was (Not Was) single and 'Blaze of Glory' by Jon Bon Jovi. We expect them to move real well. Something else to keep an eye out for is Jimmy Ryser."

SCOTTS, Indianapolis, Indiana

Reporting: Cheryl Gregory

"Faith No More is real hot. Suicidal Tendencies are looking real good. Jimmy Ryser is doing o.k. The Allman Brothers and the new Santana had a good first week. Danzig is looking real good. Slaughter still continues to sell. Anita Baker and Keith Sweat are our top R&B sellers. Johnny Gill is still looking real good. After

7 is coming back. We sell a lot of rap here. Ice Cube, Eric B & Rakim and M.C. Hammer are doing well. 2 Live Crew just won't stop. West Coast Rap All Stars just gets bigger and bigger each week. Digital Underground is coming back from that new single. Country has been picking up lately. This Vince Gill album is selling better than a lot of the pop records that we have. Marty Stuart, Nitty Gritty Dirt Band and Waylon Jennings are selling well. Garth Brooks is coming back. Poison looked real good this week. People are wanting the 2 Live Crew bad. We got in this Ozzy Osbourne greatest hits limited edition today that looks to be real good. Intelligent Hoodlum, a rap guy on A&M, also looks like it's going to be good."

TRACKS RECORDS, Norfolk, Virginia

Reporting: Michael Curry

"Keith Sweat is selling the most. Public Enemy and Johnny Gill are also doing very well. The Faith No More is running real well. It's selling like crazy. The new Poison album is taking off quickly. Our top country sellers are Kentucky Headhunters and George Strait. We have a local act that is selling well called Left Wing Facists. We do real well with rap here. Digital Underground are selling rather well. Ice Cube is doing well."

CENTRAL SOUTH MUSIC SALES, Nashville, Tennessee

Reporting: Tony Ross

"M.C. Hammer, Keith Sweat and Bell Biv Devoe are all doing well. Anita Baker is doing pretty well. Mariah Carey is going to bust wide open. Wilson Phillips is really hanging in there. Motley Crüe and L.A. Guns are really hanging in there, as well. Poison just came on the charts and that will be up there next week. Garth Brooks is really doing well and Clint Black just keeps hanging in there. Ice Cube and Digital Underground, too."

NORWALK, Anaheim, California

Reporting: Eva Arbusa

"Wilson Phillips and Bell Biv Devoe are moving really well. The new Nelson and the new Time are doing very, very well. M.C. Hammer and Digital Underground, of course, are still very steady. Keith Sweat and the West Coast Rap All Stars are doing very well. Aerosmith's *Pump* is still doing it here. Social Distortion is doing well. The new Poison is doing very well. The Brat Pack is doing o.k. Joey Kid, Kyper, Maxi Priest

and Iggy Pop are all doing well out of the starting gate. Devo is also doing well. Richard Elliot is doing well on the jazz side of things. Our top sellers in country are Clint Black and Marty Stuart. On the indies, Steve Vai is doing well. There is a new guy on the Rhino label, Steve Wynn, that is doing quite well. The 2 Live Crew just keeps getting bigger since people can't get the new one yet."

ANGOTT, Detroit, Michigan

Reporting: Steve Roberts

"As expected, the Poison is doing extremely well. The Jon Bon Jovi single is doing real well out of the box. Madonna is actually starting to slow down, which is surprising. Mariah Carey is selling extremely well, on both pop and R&B. With R&B, of course, it's Anita Baker. Close behind that is Johnny Gill. He is still extremely strong. The Time is out this week and doing extremely well. The Keith Sweat is doing well. Capitol's M.C. Hammer has been consistent. The Kentucky Headhunters and Clint Black are still selling strongly. As far as alternative, we're doing real well with the Revolting Cocks on Wax Trax. There is an EP by a group called Hilt on Nettwerk Canada that is basically Skinny Puppy without the lead singer that is doing well. The Luther Campbell/2 Live Crew single is almost sold out and it's only been out since Tuesday. I expect that when the full release comes out it will be busting down the doors."

MUSIC PEOPLE, Oakland, California

Reporting: Nancy Lewis

"Zachary Richard's new release, *Women in the Room*, on A&M, has seen great sales since he played his recent concert. With the release of his video, *Who Stole My Monkey*, we expect to see continued sales. Ever since MTV has started banging Johnny Gill and En Vogue, we've seen great sales on both LPs and singles. Kid Frost seems to have found an untapped market in Spanish rap. Also in pop, doing extremely well are M.C. Hammer, the Time, Bell Biv Devoe and Aerosmith. On the country side of life, Hank Williams Jr., George Strait, Garth Brooks, Kentucky Headhunters and Randy Travis are all doing well. In indies, it's Kid Sensation, Ice Cube and Magic Mike and the Poor Righteous Teachers who are doing it here for us. Of course, 2 Live Crew are just booming."

BY ALEX HENDERSON

INDIE PROFILE

MUSE

IN THE 1970S, TWO OF JAZZ' MOST IMPORTANT LABELS, Blue Note and Impulse, went under, only to be revived by majors in the mid-'80s—a time when jazz saw an increase in popularity in the U.S. Marketing jazz, an art form that usually doesn't sell nearly as well as rock or R&B, can be difficult. But the New York-based Muse Records, which label president Joe Fields founded in 1973, survived the '70s and continues to fare well in the '90s with a roster that includes Houston Person, Wallace Roney, Jay



Wallace Roney

WALLACE RONEY The Standard Bearer
Gary Thomas Charnett Moffett
Mulgrew Miller Cindy Blackman



Hoggard, Mark Murphy, Gloria Lynne and Etta Jones.

"There's a much greater awareness of jazz now," Fields notes. "The jazz business is a little easier in good times. But even in the poorest of times, you'll survive if you're running the right



Jay Hoggard



Gloria Lynn

kind of ship. You won't necessarily thrive, but you'll survive. In any era, you make out if you run a good business. If you run a lousy business and don't understand your business, you'll fall flat on your face—even in the best of times."

When asked how many units Muse generally needs to sell to break even on an album, Fields responds, "You can't equate units sold and breaking even. It has to do with how much you spend on the product, what your promotional budget is, how many people you have, what kind of office you have. All those things have to be considered to know at what point you break even. Let me say this: if a major record company sells 30,000 pieces, they drop the artist. If I sell 30,000 pieces on a jazz artist, I'll be jumping up and down. What made those 30,000 pieces bad for them and good for me? In any business, you have to take a look at what the hard costs are. And so often, people don't until it's too late."

Since its inception, Muse has recorded more than 400 albums. A partial list of artists who've recorded for Muse includes Sonny Stitt, Woody Shaw, Charles Earland, Pat Martino, Phil Woods, Shirley Scott, Pepper Adams and Richie Cole. Fields asserts that diversity is one of the things that has kept Muse healthy. "Muse, for argument's sake, has always been known as a New York bop label," Fields explains. "But we've tried to run the spectrum. The general thought is not like ECM, which makes one type of music for one audience. My attitude has always been that jazz means a lot of different things to different people. We've done Brazilian things. We've done organ-tenor things."

In 1984, Muse purchased the Savoy Jazz label—which Charlie Parker, Dexter Gordon, Sonny Stitt, Stan Getz, J.J. Johnson, Ray Brown and quite a

few other be-bop greats recorded for during the '40s and '50s. Fields says that while CD reissues of classic Savoy titles have been good for business, Muse didn't jump on the CD-reissue bandwagon as quickly as other labels—the reason being he wanted to take the time to make sure the CDs' digital remastering was done properly.

"I didn't want someone to buy a CD on Savoy and be disappointed with the sound," Fields emphasizes. "We've gone back to the original acetates and used the very best of people to try and get the very best of sound that's buried in those grooves by getting them on new digital recordings, so to speak. On the Charlie Parker material, you heard Max Roach's foot pedal for the first time. You heard the high-hat. You heard definition on the bass. On the old '78s, the rhythm section had a thumping sound."

INDIE NEWS

LUKE: Atlantic took a strong stand in favor of the First Amendment by entering a long-term distribution deal with Luke Records, home of the victimized 2 Live Crew. "Banned in the U.S.A.," the new single by Luke featuring the 2 Live Crew, hit the streets on the 4th of July. The song was recorded with the permission of Bruce Springsteen, whose "Born in the U.S.A." it draws from. The *Banned in the U.S.A.* album is scheduled for late-July release. Atlantic president/CEO Doug Morris is quoted as saying, "We take pride in announcing our association with [2 Live Crew leader and Luke Records president] Luther Campbell. Like many Americans, I was shocked to see in the news media those disturbing scenes of a black musical artist being arrested and placed in the back seat of a police car for the 'crime' of performing before an adult audience. Our government should not be censoring what adults can hear, read or watch... As an industry, we have taken too long to take decisive action on this issue." Cynics argue that Atlantic isn't distributing Luke out of altruism—its motives are strictly financial. But whatever the case, the fact is that if Big Brother can censor the Crew, it's only a matter of time until a Ratt, a D.O.C. or a Stevie Nicks can be banned...

CLAPPERS: In late August or early September, Clappers/In-Effect is releasing hardcore New York rap posse 2 Black 2 Strong & the MMG's *Burn Baby Burn* EP. The title track speaks out in favor of Americans' Constitutional right to burn the flag. MMG, by the way, stands for Militant Manhattan Gangsters, and the homies come from a section of Manhattan known as Harlem. Know what I'm sayin'?

INDIE MISCELLANEOUS: Priority has signed hardcore L.A.-based female rapper Rockin' Roz... On August 21, Roadracer is scheduled to release Token Entry's *The Weight of the World*. Also due out on Emergo/Roadracer, in September, is eclectic Washington, D.C. rockers Senator Flux's debut album, *The Criminal Special*... DCC Compact Classics has acquired the Shelter catalogue, which includes titles by Leon Russell, Phoebe Snow and Dwight Twilley...

INDIE REVIEWS

ALBUMS

☐ **KOKO TAYLOR:** *Jump for Joy* (Alligator 64022)



Koko "Wang Dang Doodle" Taylor is rightly exalted as the Queen of the Chicago Blues, but she also knows a thing or two about R&B. Although primarily a blues album, *Jump for Joy* boasts such gritty Southern-style soul as "Time Will Tell," a ballad that would work well in Denise LaSalle's or Etta James' repertoires, and the more uptempo pieces "Can't Let Go" and "Stop Watching the Watcher." Otherwise, Taylor gives listeners a heavy dose of gritty Chi-Town blues, making one yearn for a night on State Street, and proving that her singing is as passionate and spirited as ever.

☐ **AGONY COLUMN:** *Brave Words & Bloody Knuckles* (Big Chief BLS 1005)

There was a time when punk and metal were about as friendly as Israel and the PLO. But these days, Anthrax, Megadeth and other speed-metal-heads are brilliantly blending the styles. Although Agony Column isn't a thrash posse per se, the band has big fun with punk-influenced metal on *Brave Words & Bloody Knuckles*, taking a tongue-in-cheek approach to such headbanger fare as "Angel of Def," "No Time to Kill" and "Crime & Punishment." Meanwhile, "Supertime" and "Hole to Hell" be some punked-out blues-rock. The album's only disappointing cut is a cover of "Mississippi Queen," which surprisingly, isn't as heavy or as hard as Mountain's original.

HEAVY METAL

BY ALEX HENDERSON

MOTHER LOVE BONE: There are some tragic ironies in the history of Mother Love Bone. The band's individualistic metal/hard rock, which seems to be influenced by everyone from Led Zeppelin to Creedence Clearwater Revival, created a strong buzz in its native Seattle—leading to a deal with PolyGram



Mother Love Bone

Records that resulted in its debut EP, *Shine*. Investing some serious promotional dollars in the band, PolyGram anticipated big things for its first full-length album, *Apple*, which is scheduled for late-August release. But the band's lead singer, Andy Wood, won't be around to share in its predicted success—he died a drug-related death in March.

At this juncture, MLB's future is uncertain. The band hasn't officially broken up, but it's doubtful that MLB will record another album under that name. What may result is a band with a different name continuing to take an eclectic approach to metal. During a recent interview in PolyGram's West Coast offices, band members Jeff Ament (bass) and Stone Gossard (guitar) discussed their hopes for the future, their Seattle roots and their reasons for remaining in the Emerald City.

CASH BOX: *At this point, what is in the band's future?*

JEFF AMENT: At this point, our future's up in the air. We're just taking it day by day.

STONE GOSSARD: Well, we know that we're not gonna continue under the name Mother Love Bone. Whatever incarnation the band will take is still undecided. It's still undecided as far as who's gonna be playing together. For sure, Jeff and I are gonna be playing together. I don't know about Greg [Gillmore, drums] and Bruce [Fairweather, guitar]. Andy was the glue that was holding us together, and I think we have to reevaluate the whole situation now.

CB: *So you feel that calling yourself Mother Love Bone without Andy would be like Led Zeppelin without Robert Plant?*

JA: We wouldn't feel right. Not only did Andy come up with the name Mother Love Bone, but everything we did was based around Andy's personality. Everything was based on Andy's personality. Finding a new singer and calling ourselves Mother Love Bone wouldn't be a natural thing. The natural thing to do is...

SG: Find a new singer and figure out what his lyrics are, what his whole approach is, and take that wherever it may go.

JA: It's kind of exciting to us to be starting fresh. It'll be interesting to see whomever we end up with. I think we'll know when it's right.

CB: *Listening to Apple, there seems to be a wide variety of influences.*

JA: I don't think there's any direct influences. We all listened to a lot of different things.

SG: There's not a specific song where you can say, "This is a Led Zeppelin-type song" or "This is an Aerosmith-type song."

JA: My interpretation of what Stone was doing may have been different from Bruce's or Greg's or Andy's interpretation, and it ended up being something mutated—a really crazy interpretation of something. I think that's the only way you can be at least semi-original. Stone may write a song and have a vision for it, and I may be thinking of something different.

CB: *What impact has being based in Seattle had on your music?*

SG: The fact that it's so isolated more than anything. It didn't seem like there were a lot of major influences, so our music kind of had a chance to brew and develop for a while. Being away from L.A. and New York, we didn't get caught up in the game.

CB: *A lot of bands end up moving to L.A. or New York. What has kept you in Seattle?*

JA: Seattle is part of what made the band unique. Every time I've come to L.A., I've had a hard time being creative in any respect. I feel really boxed in, confined when I'm here. It's kind of this fantasyland where everyone's got a nice car and no one's being themselves.

SG: We can be bums in Seattle and not feel self-conscious. Down here, you start feeling self-conscious. Am I very tanned? Is my car nice enough? You find yourself thinking those things. In Seattle, if you have a shitty car, it's not that big of a deal. You don't feel self-conscious if you don't have a brand new BMW.

CB: *Besides rock, what type of music do you listen to?*

JA: We're both into Ice Cube and N.W.A. I think we've listened to rap more than anything else in the last four years. To me, that's the most exciting thing out as far as attitudes and sounds. There's a lot of elements to rap—it's kind of funny, kind of sad. Musically, rap is the coolest thing happening. But we're not gonna jump on the rap bandwagon. I don't think that would do well for us.

SHOCK OF THE NEW



LET 'EM EAT CAKE: It has been all of one full year since the release of Faith No More's last album, *The Real Thing*, on Slash/Reprise Records. What better way to celebrate the occasion than to whip up a cake in a Easy Bake oven? Unfortunately, it's a white cake, with white frosting and white decorations, so it doesn't come out too clearly in the photo. But hey—it's the thought that counts. Pictured (l to r): Faith No More's Bill Gould, Mike Patton, Roddy Bottom, Jim Martin and Mike Bordin. (photo: Gail Flug)



JUST WHEN YOU THOUGHT IT WAS SAFE TO GO BACK HOME: He's baaaack... Iggy Pop recently shot the video for "Home," the first single from his new album, *Brick By Brick*. The video was directed by David Fincher (Paula Abdul, Madonna, Aerosmith) and features appearances by those Guns N'Roses nasty boys, Slash and Duff McKagan. Pictured on the set are (l to r): the ubiquitously photogenic Virgin co-managing director Jeff Ayeroff and Iggy Pop.



IN BLACK AND WHITE: Just before smashing up the censorship panel at this year's New Music Seminar (more on that next week—watch this space), Epic recording artists Living Colour and producer Ed Stasium put the finishing touches on a new album, *Time's Up*, at Right Track Studios in New York. *Time's Up* is slated for a late summer release. Pictured (l to r): Will Calhoun, Living Colour; Michael Caplan, Epic vice president of A&R; Vernon Reid, Living Colour; Ed Stasium; and Muzz Skillings and Corey Glover, Living Colour.



DARE TO BE BOURGEOIS: Charisma's premiere signing, Brent Bourgeois, chats with director Erick Ifergan, best known for his videos with the Innocence Mission, on the set of Bourgeois' new video for "Dare to Fall in Love." Shot in Paris, France, the video is getting airplay on the VH-1 "Top 20 Countdown" show, and can also be seen on *Nightracks* and *Hit Video USA*—while the single itself is bulleting up the pop and A/C charts. Pictured (l to r): Erick Ifergan and Brent Bourgeois. (photo: Ian Patrick)

ON JAZZ

BY LEE JESKE



LAUGH IT UP, WYNTON: Wynton Marsalis (center) and his dad, pianist Ellis (second from left), recently played a smidgeon of their new standards album at New York's Blue Note, just before a set by organist Joey DeFrancesco (second from right). You know the rest of these CBS honchos (l to r): George Butler, Don Ienner and Tommy Mottola.

ON THE HILL: Harry Connick Jr. is falling into a classic overnight sensation pattern—he's beginning to believe he can do no wrong. Judging by the initial sales of his two new Columbia releases, *Lofty's Roach Souffle* and *We Are in Love*, maybe he's right.

See, when you all of a sudden shoot to a form of stardom doing more or less what you want to do, you believe that you can just continue to do what you want to do, even if what you want to do has nothing to do with what made you successful in the first place. You also start believing your reviews. ("Hey, maybe I am hot stuff.")

People love hearing Connick play and sing standards, right? So what does he do on these albums? With two exceptions, he avoids playing and singing standards. *Lofty* is an instrumental trio album that shows Connick's pianistics augmenting his Erroll Garner-type swing with Thelonious Monk-type crags and cranies and Bill Evans-type romanticism—he's a solid mainstream pianist no matter how you slice it. *We Are in Love* has Connick, for the most part, playing and singing his own songs with a big band. They're not bad songs—in fact they're pretty good songs—but they're not Gershwin. But why should they be? If those *When Harry Met Sally...* baby-boomers have accepted him as their Sinatra, why not make room for him as their Gershwin. In fact, Connick's songs are to Gershwin's what his singing is to Sinatra's.

It'll be interesting to see how his fans react to all of this on the long big-band tour that he recently started (and that might just land him on Broadway later this year). It'll also be interesting to see whether his new home video, *Singin' & Swingin'* (CMV)—a 45-minute collection of his previous videos, some interview stuff, some live concert footage, etc.—goes flying out of the stores. I suspect that with Connick's sweet face attached to it, it will.

Another thing that happens to some cocky overnight success stories (like that happy fella in the above picture) is that they start to think that what they have to say is important, so they start shooting off at the mouth. Now I sort of wish that in the new issue of *Tower Pulse!* Connick hadn't bad-mouthed Ornette Coleman's music (Connick will have to play that piano for many, many years before he comes near to matching Coleman's contribution to jazz) or rap (okay, he doesn't like it, but why belittle it?), but when he calls Max Roach "over the hill"...well, that's going too far. Connick calls him that in reference to Roach's working with Fab Five Freddy, saying he's doing it to stay hip. There are a lot of jazz musicians from Roach's era who are over the hill, but Maxwell Roach isn't one of them, young Connick Jr., and to say it becomes not a matter of expressing your opinion, but one of exposing your ignorance.

Knowing Connick a little bit, I think he knows better. Maybe he was misquoted. Or maybe he should think a little more before he flaps his yap.

BOPPING AROUND: Is it my imagination, or did the New Music Seminar ignore jazz again? Nah, must be my imagination... Miles Davis is scheduled to make a guest appearance on the upcoming Shirley Horn album, the first time Davis has played with one of his contemporaries in I-don't-know-how-many years. Also guesting with the great singer/pianist on this in-the-works Verve project are Wynton Marsalis, Branford Marsalis, Buck Hill and Stan Getz... Speaking of Getz and Verve, the former has a new album, *Billy Highstreet Samba*, due on the latter this fall... And Cassandra Wilson, who just can't decide whether or not she wants to sing standards (critical opinion is that she should; her opinion is that she should write her own songs) is giving in to the standards cry for her next album, a tribute to Sarah Vaughan, Billie Holiday, Dinah Washington and Abbey Lincoln... Keep an eye peeled for the wonderful Charlie Parker documentary that PBS' *American Masters* is going to rerun next month, and then keep that bloody eye set for *John Hammond: From Bessie Smith to Bruce Springsteen*, a documentary about that very great mover-and-shaker (record producer, critic, artist manager, talent scout...) that will air on or around August 20. Count Basie, Bob Dylan and Bruce Springsteen are among those interviewed for the show... Philip Morris sponsors an all-star big band every year for a world tour, under the name the Philip Morris Superband. This year's tour starts in Taiwan on September 29 and ends at New York's Apollo Theatre on November 10. What makes it notable is not only the spectacular big band (leader Gene Harris and Ray Brown, Kenny Burrell, Harold Jones, Jerry Dodgion, Plas Johnson, Ralph Moore, Frank Wess or Jeff Clayton, Gary

CONTEMPORARY JAZZ

July 28, 1990 The square bullet indicates strong upward chart movement. Total Weeks Last Week

1	TOKYO BLUE (EMI 92248)	NAJEE	1	11
2	FAST FORWARD (GRP 9603)	PYRO GYRA FEATURING JAY BECKENSTEIN	7	3
3	CORNUCOPIA (Blue Note/Capitol 92356)	STANLEY JORDAN	2	13
4	LONDON WARSAW NEW YORK (Epic E 45472)	BASIA	3	19
5	DELIVERANCE (Jive/RCA 1329)	JONATHAN BUTLER	8	7
6	COLLECTION (GRP 9611)	LARRY CARLTON	10	3
7	EDGE OF THE WORLD (Verve Forecast/Polygram 843 011)	TOM GRANT	11	7
8	BELA FLECK & THE FLECKTONES (Warner Bros. 26124)	BELA FLECK & THE FLECKTONES	4	7
9	BLUE PACIFIC (Reprise 26183)	Micheal Franks	DEBUT	
10	LIVE AT THE ROYAL FESTIVAL HALL (JMT/Polygram 834 436)	JOHN McCLAUGHLIN	16	3
11	HEAD OVER HEALS (Orpheus/EMI 75615)	ALEX BUGNON	5	5
12	LOVE GODDESS (Startrak/Ichiban 4021)	LONNIE LISTON SMITH	6	9
13	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	9	13
14	TOKYO NIGHTS (Nova 9026)	Rob Mullins	DEBUT	
15	TOE TO TOE (MCA 6334)	RANDY BRECKER	12	9
16	A TIME FOR LOVE (Muse 5381)	GLORIA LYNNE	19	5
17	OTHER PLACES (Nova 9025)	BRANDON FIELDS	21	3
18	TAKE ANOTHER LOOK (Mesa/Blue Moon 79152)	Grant Geissman	DEBUT	
19	THEM CHANGES (GRP 9613)	Tom Scott	DEBUT	
20	RECKLESS PRECISION (Winham Hill 0124)	Tuck Andress	DEBUT	
21	JUST LIKE MAGIC (GRP 9609)	SPECIAL EFX	15	5
22	OUT OF THE SHADOWS (Atlantic 82065)	PAUL JACKSON JR.	13	5
23	NO BORDERS (MCA 6380)	KEIKO MATSUI	14	5
24	INSIDEOUT (GRP 9601)	CHICK COREA	17	17
25	NEW PANTS (Warner Bros. 26152)	FLIMM AND THE BB'S	18	11
26	A LADY WITH A SONG (Columbia C 45378)	NANCY WILSON	20	13
27	AT LAST (Spindletop 129)	SAM RINEY	24	19
28	PERSONAL (MCA 6335)	GEORGE HOWARD	22	15
29	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	23	19
30	PENSYL SKETCHES #2 (Optimism 3223)	KIM PENSYL	27	25
31	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	QUINCY JONES	26	27
32	RAVEN (GRP 9602)	DON GRUSIN	25	15
33	LIVE (Arista 8613)	KENNY G	28	27
34	MIL AMORES (Narada 63010)	DOUG CAMERON	29	17
35	BEAUTY WITHIN (Blue Note/Capitol 91650)	CHARNETT MOFFETT	31	25
36	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	30	30
37	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	33	38
38	PUBLIC ACCESS (GRP 9598)	STEVE KAHN	32	17
39	ZIL (Verve Forecast/Polygram 841 929)	ZIL	35	11
40	SWEET AND SAXY (Warlock 2713)	KIM WATERS	34	21

Smulyan, Urbie Green, George Bohannon, Robin Eubanks, Paul Faulise, James Morrison, Harry "Sweets" Edison, Joe Mosello, Glenn Drews), but the fact that Ray Charles and B.B. King have signed on as vocalists (and of course as, respectively, pianist and guitarist). Ray Charles and B.B. King with a jazz big band? Yipes! It's like a dream come true. I don't know what pried those two "I only play with my own band" guys away from their bands, but I suspect money had something to do with it. Ray Charles and B.B. King!... New York's popular Jazz Lite station, WQCD-FM (CD 101.9) has exported its Sunday night program, "Cool Cuts," to Japan, where it can be heard, in its entirety, on Tokyo's BAYFM 78. "Contemporary jazz has become as significant for the '90s as early rock and roll was for the '60s," says host Russ Davis. I'm not sure what that means, and I'm not sure that it's good, but there it is... A couple of weeks ago, I talked about Muhal Richard Abrams' winning Denmark's \$30,000 the Jazzpar Prize. Well, that was last year's winner. Taking home the big bucks this year is David Murray. Good for both of them, and shame on us—why don't we have a Pulitzer Prize for jazz?... New on the bookshelves: *Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond* by Will Friedwald, the right guy to write such an opus (\$29.95, Charles Scribner's Sons)... Artist Richard Wyatt should be putting the finishing touches on his monumental larger-than-life jazz mural honoring "Hollywood Jazz: 1945-72." It's in Hollywood, of course, at 1750 No. Vine St., all 88 by 26 feet of it. It's quite a thing, they tell me, and, hey, if it ain't a Pulitzer Prize, it's a step in the right direction.

RAP

BY ERNEST HARDY

NEW BEATS SINGLES

LUKE FEATURING THE 2 LIVE CREW: "Banned in the U.S.A." (Luke Records PR3484)

In order for this record to have had even half a chance at stinging or provocative commentary on the forces that led to its existence, the 2 Live Crew would have to have been a major con job in the first place, some (misunderstood) bit of performance art aimed at critiquing a sexist and consumerist society. Uh-huh. Yeah. Sure. Since that's not the case by a loong shot, what springs from these minds used to oozing puerile, adolescent, male fantasies is a rather tame, kinda lame bit of standing tall in the face of adversity. They touch on the issues of racism and political careerism that have fueled the misguided attacks on them, but only in the most facile ways, making it seem more as if they're repeating what their various (often reluctant) defenders have said on their behalf than that they have actually assumed any political depth after their public trial by fire.

THE 2 LIVE CREW



ALBUMS

ERIC B & RAKIM: *Let the Rhythm Hit 'Em* (MCA 6416)

Trance-inducing grooves knock down your resistance and pull you into seamlessly weaved rhymes. I first put this on when I was cleaning my apartment and soon found myself stretched in front of my stereo's speakers, eyes closed, just taking it all in. Though the primary thrust of the lyrics is, no surprise, the duo's superiority (a bit of ego-stroking that is basically *very* tired—and that in other hands could be disastrous), they do it with style, and drop in just enough references to the world at large to keep it from getting monotonous.



TAIRRIE B.: *The Power of a Woman* (MCA 6409)



If all you needed was attitude and a brilliant producer (and contrary to what the charts may reflect, that is not enough), this would be a brilliant album. As it is, Tairrie B.'s "gangster's moll" schtick wears thin real quickly. Queen Latifah, Neneh Cherry, MC Lyte, and Salt N Pepa have all demonstrated the real power of women rappers. For Ms. B. to come along and merely ape the fellas is a step backwards. Amusing for any randomly sampled ten minutes (or less), this bleached cartoon is less than word of mouth had promised. I'd rather listen to Teena Marie's rap from "Square Biz," which was funny, witty, and

wise—and established Lady Tee as a woman to be reckoned with. Still, an instrumental version of this LP/CD would really kick some ass.

COMPTON'S MOST WANTED: *It's a Compton Thang* (Orpheus Records CDP-7-75633-2)



Street attitude and humor in heavy doses ("Punk fool you must be dazin' / I make more sequels than my man, Jason") don't quite rescue this effort from the depths of genericdom. Not that everything has to have the full-blown dynamics of a PE album, but following in the footsteps of more adventurous acts, this sounds rather flat and, lyrically, feels like a third generation of what has been said a million times before. A solid, *unique* identity is what fails to emerge and is what's most needed here. *It's a Compton Thang* could well have come from an N.W.A. fan in Iowa.

RAP ALBUMS

July 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

1	PLEASE DON'T HURT 'EM (Capitol 92857)	M.C. Hammer	1	17
2	AMERIKKA'S MOST WANTED (Priority 57210)	Ice Cube	2	7
3	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	Public Enemy	4	11
4	BLACKS MAGIC (Next Plateau 1019)	Salt -N- Pepa	3	7
5	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	West Coast Rap All Stars	11	3
6	PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RYTHEM (Jive 1331)	A Tribe Called Quest	6	11
7	WORLD POWER (Arista 8536)	Snap	13	3
8	LET THE RHYTHM HIT 'EM (MCA 6416)	Eric B. & Rakim	18	3
9	LIVIN' LIKE HUSTLERS (Ruthless 4604)	Above The Law	9	5
10	MASTER PEICE (Fresh/Sleeping Bag 82016)	Just Ice	15	3
11	SEX PACKETS (Tommy Boy TBC 1026)	Digital Underground	5	13
12	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros.	7	25
13	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	17	50
14	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT (Geffen 24289)	Silk Tymes Leather	21	3
15	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	8	34
16	BASS IS THE NAME OF THE GAME (Cheetah 9403)	D.J. Majic Mike	DEBUT	
17	NEW FUNKY TRIBE (4th & B'Way 4017)	Boo-Yaa T.R.I.B.E.	10	13
18	TO THE EAST, BLACKWARDS (4th & B'Way/Island 444 019)	X-Clan	12	9
19	PLAY IT AGAIN, SHAN (Cold Chillin/Warner Bros. 26155)	M.C. Shan	14	11
20	TELL THE WORLD MY NAME (Atlantic 82108)	K-Solo	DEBUT	
21	HOLY INTELLECT (Profile 1289)	Poor Righteous Teachers	16	9
22	PAWNS IN THE GAME (Skywalker XR111)	Professer Griff And The Asiatic Disciples	19	17
23	FUN HOUSE (Select 21638)	Kid 'N Play	20	15
24	A SHADE OF RED (Virgin 91269-4)	Redhead Kingpin & the F.B.I.	22	25
25	PETERS POSSE (Peters 1001)	Various Artists	24	13
26	IT'S A COMPTON THING (Orpheus/EMI 75627)	Compton's Most Wanted	DEBUT	
27	THE INCREDIBLE BASE (Profile 1285)	Rob Base	23	25
28	DON'T SWEAT ME (On Top 9003)	M.C. Shy D	26	15
29	THE DOGS (On Top 2003)	The Dogs	25	15
30	LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)	Tony M.F. Rock	27	19
31	4 (Reprise 26049)	Def Con 4	29	15
32	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Base	28	32
33	2-4 THE BASS (Sedona 7521)	Def Dames	31	19
34	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	30	36
35	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	32	37
36	BIG TYME (MCA 42302)	Heavy D. & The Boyz	34	54
37	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grand Master Slice & Izzy Chill	33	37
38	FUNKT TECHNICIAN (Wild Pitch 2003)	Lord Finesse & D.J. Mike Smooth	36	13
39	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	35	41
40	TO HELL AND BACK (Profile 1283)	Nemesis	37	27

COCINANDO

BY TONY SABOURNIN

FOR 21 YEARS, HE'S GONE ABOUT HIS BUSINESS in a low-key manner, quietly accessible, with bullish determination, withstanding adverse changes in the economy and friendly overtures from the multinationals. On Tenth Avenue, New York's revolving record distribution strip (worth tens of millions of dollars annually), Ralph Cartagena's word is as good as one of his precious El Gran Combo albums, and, in the strictest business sense, just as swinging and impactful.



El Gran Comb De Puerto Rico

turn it into Neliz Records, a successful operation based on the artistic talents of José Miguel Glass, a k a. *El Gallito de Manatí*, an exponent of tawdry *jibaro* tunes whose popularity permeated through various audiences, strongly assisted by his also popular TV show.

"Being brought up in New York, I wanted to get involved in dance music really bad," reminisced Cartagena in his efficient, tastefully decorated Tenth Avenue office. "But I knew almost nothing about the top sellers in the Spanish market, and Fania had everything sewn up then."

Young trumpet player Tony Pabón, who also doubled as musical director for the most popular boogaloo star of the era, Pete Rodríguez, proposed that Cartagena produce him. The result was Tony Pabón y La Protesta, salsa's first cooperative band. Cartagena recorded some of the lesser-known New York bands, until 1973, when he was approached for distribution business first by Rafael Ithier—leader of El Gran Combo, continuers of Puerto Rico's dancing orchestra legacy initiated by Rafael Cortijo y su Combo—and then by Johnny Ventura, *El Caballo*, leader of his own exciting merengue pack.

"That was the first time I realized what the multinationals were all about," Cartagena stated, "and that we were the Triple A of the major leagues."

In spite of this perception, for over one solid decade all the dancing world had to acknowledge that Cartagena and Combo Records boasted the top performers in the salsa and merengue fields, with El Combo and Ventura churning out one classic production after another. In New York's best and brutal *barrio* parlance, Cartagena had eaten everyone's candies.

But that success brought about a less felicitous reaction. Now everyone wanted a part of the Combo gold, and they started to chip away at the dorado mountain. The first to go was Andy Montañez, initially lured by the contract offered by then top Venezuelan salsa group Dimensión Latina, to eventually become leader of his own group with TH/Rodven. Next to go was Johnny Ventura, to the CBS Discos ranks. The most recent departure was island *sonero* Gilberto Santarrosa, also to CBS. How much does this bother Cartagena?

"Combo Records has always managed to replace those who leave us. When Ventura left, Bonny Cepeda came on board. Now that *Gilberto's* gone we'll spend more time developing Mario Ortiz. We had four happy years with Santarrosa. I respect him and like him very much. But I hope they [CBS] don't do the same to him that they did to Johnny Ventura, Sergio Vargas, and Milly, Jocelyn y Los Vecinos, who only got a fragment of the promotional attention they deserved."

Cartagena further explained: "Multinationals only promote an album a month and a half before its release and a month and a half thereafter. At Combo Records we don't ever forget about the artist. In this manner we can guarantee a six-month upward sales mobility."

To hear him say it, he fell into the business *por carambola*, opening a record store to give employment to a brother. Within a couple of years the *hermanos* were running three record shops in the Bronx. Ralph then moved to the distribution ranks in 1969, opening Rico Records Distributors in partnership with Israel Orta. Later, with another partner, Nelson Velazquez, Cartagena purchased the BMC line and



Pictured (l-r) Andy Montnez, of El Gran Cambo, Ralph Cartagen, President of Rico Records with his son Derek, Tony Pabon , Musical Director of Rico Records and Rafael Ithier, Director of El Gran Combo.

CHICAGO LATIN LPs

July 28, 1990 The square bullet indicates strong upward chart movement.

- 1 LOS TEMERARIOS(TH/Rodven) LOS TEMERARIOS
- 2 A TODO GALOPE(Fonovisa) BRONCO
- 3 MI BUENA SUERTE(Fonovisa) LOS TIGRES DEL NORTE
- 4 QUIEN COMO TU(CBS Discos) ANA GABRIEL
- 5 EL CARIÑO ES COMO UNA FLOR(Sonotone) R. LA SCALA
- 6 Y PARA SIEMPRE(Fonovisa) LOS BUKIS
- 7 A TU RECUERDO(Fonovisa) LOS YONICS
- 8 VEINTE AÑOS(WEA Latina) LUIS MIGUEL
- 9 MI ACORDEON Y YO(Freddy Records) RAMON AYALA
- 10 TE RECORDARE(Guía Records) GRUPO LLUVIA
- 11 CON EL MARIACHI VARGAS(CBS Discos) J.L. RODRIGUEZ
- 12 CON BANDA(Musart) ANTONIO AGUILAR
- 13 CON TAMBORA, VOL. II(Musart) JOAN SEBASTIAN
- 14 NI ME VIENE NI ME VA(Fonovisa) LOS HUMILDES
- 15 POR TU MALDITO AMOR(CBS Discos) VICENTE FERNANDEZ
- 16 GRACIAS MUCHAS GRACIAS(Fonovisa) BARON DE APODACA
- 17 UN ANGEL NO DEBE LLORAR(Fonovisa) LOS BONDADOSOS
- 18 AL NORTE DEL SUR(CBS Discos) FRANCO DE VITA
- 19 ETAPAS DE MI VIDA(TH/Mex) GRUPO TOPAZ
- 20 15 GRANDES(Globo Records) JOSE JOSE



El Gran Combo De Puerto Rico and Ralph Cartagena

Cartagena also wasn't shy about discussing his openly dedicated devotion to El Gran Combo, a sentiment used as an accusation by departed Combo bands.

"It's true that I have a big commitment to *El Combo*. But Ithier and the group as a whole have been very loyal to me, particularly when they've had plenty of offers and opportunities to go elsewhere. That's why I continue to be their

road manager and booking agent, just like I used to do with Johnny Ventura." Strangely enough, Cartagena, who has been praised for being the frontrunner of the record production and booking business double-play, is currently shying away from the twofold responsibilities.

"I recently made up my mind not to get involved any longer in bookings other than El Combo's because there were other sides of the business getting neglected."

Cartagena is just as pragmatic when viewing the business in the '90s: "The next decade will be determined according to how the radio deals with the market. We've lost our young generation because they haven't had exposure to the music. I don't know if we can afford to wait until the adults return because of the grave in their blood. More important is the fact that years ago in New York we had bilingual radio jocks in commercial stations to reach the bilingual community. This is what's sorely missing."

Ironically, Combo Records—a business wholly owned by the Cartagena family, in spite of rumors to the contrary—seems to be investing heavily in the merengue market. According to Cartagena, Bonny Cepeda is currently in the studio with his former singer Carlos David. Elvis Cabrera, one of the arrangers for the popular La Coco Band, is also in the studio, with one of LCB's singers, Silvio Sosa, writer of some of the band's most popular hits.

Another one whom Cartagena included in the artists who have approached Combo was former Grupo Niche vocalist Moncho Santana, who is scheduled to release an album in August along with Garcia's second release. As if to reassure the world that he hadn't neglected the salsa front or his heart's affections, he reminded me about the new El Gran Combo release, *Latin Up!*, whose title cut is half English, half Spanish. He was quick to laughingly rebuke reports of EGC's Jerry Rivas' being the next departee and the imminent retirement of EGC's musical director and master hooker Rafael Ithier.

"The funny thing about this is that the only thing I have with El Gran Combo is a one-album deal. El Combo has been free to do what they pleased. A contract doesn't bind an artist. Then again, a contract should be honored."

Cartagena leaned back in his chair and flashed now the candy-eater grin. "Unless someone is not comfortable with it."

RHYTHM & BLUES

BY ERNEST HARDY

R&B PICKS

ALBUMS

□ ANITA BAKER: *Compositions* (Elektra 9 60922-2)

Anita Baker has carved a groove for herself that is so comfortable, that rocks you so softly, that lulls you so gently...*yawn*...it's the next best thing to percodan. Well, not quite. That Ms. Baker is one of the most talented vocalists to emerge in a dozen years is inarguable, as is the fact that she's been one of the most influential forces in the R&B/jazz lite field. But a sated stomach and a shelf full of Grammys have rendered her talent an almost impotent tool for expression. Her voice still soars and pulls emotion from the most banal of lyrics and the most arid of situations, and the production on this LP/CD almost jingles—it practically shrieks "FIRST CLASS PRODUCTION." But three or four songs into it, and you're still waiting for the second song to begin. By the end of the last track, you're still waiting for a change of mood or tempo. You'll settle for a memorable lyric, even. This effort is Baker with one hand behind her back and both eyes closed. For most, that would be enough. In Baker's case, you want the eyes wide open and arms flailing. To quote Spike Lee, "Wake up, wake up!"

□ SINBAD: *Brain Damaged* (Wing Records/PolyGram 841 901-4)

Sinbad, of *A Different World* and *Showtime at the Apollo* fame, aims his G-rated comedic approach at everything from 50-year-old rappers, Mike Tyson as a speech development teacher, deranged parents (sure, that's redundant), hair weaves, to what it's like to grow up in a black household, and more. It's basically a hipper, de-Vegasized Bill Cosby routine. Not revolutionary or political in the least, and that's not its purpose. Lite entertainment at its frothy best.



IT'S HIS THANG: Atlantic recording artist Paul Jackson, Jr. recently played a showcase performance at Los Angeles' Roxy nightclub for label staffers and members of the music media. The showcase coincided with the success of his second Atlantic album, *Out of the Shadows*, a top-20 contemporary jazz album, and its current single, "My Thang." Shown after Jackson's performance are, from left: (back row) producer Ollie Brown; Los Angeles radio station KACE air personality Lisa Lipps; KACE production manager Mike Mann; WEA field merchandising rep Kimu Kelley; and (front row) KACE music director/air personality Antoinette Russell; Paul Jackson, Jr.; and Atlantic West Coast promotion manager, black music, Rick Nuhn.



JAZZ IS GOOD FOR THE SOUL: EMI Records has just released the latest album by rap artist The Jaz. Scen with The Jaz as he visited EMI's New York offices are (from left): Harry Fobbs, rap consultant, EMI; Glynice Coleman, national director, urban promotion, EMI; The Jaz; and Duane Oliver Taylor, associate director, urban publicity, EMI.

R&B ALBUMS

July 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P3)	M.C. Hammer	1	23
2	BORN TO SING (Atlantic 82084)	En Vogue	2	14
3	I'LL GIVE ALL MY LOVE TO YOU (Elektra 60891)	Keith Sweat	5	5
4	THE REVIVAL (Wing/Polygram 841 902)	Tony Toni Tone	3	10
5	AMERIKKA'S MOST WANTED (Priority 57120)	Ice Cube	4	8
6	AFTER 7 (Virgin 91061)(G)	After 7	6	43
7	JOHNNY GILL (Motown 6283)	Johnny Gill	7	13
8	POISON (MCA 6387)(P)	Bell Biv DeVoe	8	16
9	VOL. II 1990 A NEW DECADE (Virgin 91367)	Soul II Soul	9	6
10	TO THE EAST, BLACKWARDS (4th & B'way 444019)	X Clan	10	11
11	LET THE RHYTHM HIT 'EM' (MCA 6416)	Eric B. & Rakim	14	4
12	WORLD POWER (Arista 8536)	Snap	15	6
13	FEAR OF A BLACK PLANET (Def Jam/Columbia C45413)	Public Enemy	11	14
14	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	West Coast Rap All Stars	20	4
15	HOLY INTELLECT (Profile 1289)	Poor Righteous	18	9
16	AFFECTION (Arista 8554)(P)	Lisa Stansfield	12	19
17	SEX PACKETS (Tommy Boy 1026)	Digital Underground	13	16
18	RETURN (Owest/Warner Bros. 26161)	The Winans	16	11
19	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)(P)	2 Live Crew	19	53
20	HOWARD HEWETT (Elektra 60904)	Howard Hewett	17	16
21	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	21	42
22	ATTITUDE (Atlantic 82035)	Troop	22	36
23	THE REAL THING (Mercury/Polygram 838 366)	Angela Winbush	59	39
24	BACK ON THE BLOCK (Owest/Warner Bros. 26020)(P)	Quincy Jones	23	33
25	REAL MEN WEAR BLACK (Mercury/Polygram 846 297)	Cameo	DEBUT	
26	MARIAH CAREY (Columbia 54202)	Mariah Carey	51	2
27	THE MAN IS BACK (A&M 5256)	Barry White	24	34
28	TENDER LOVER (Solar/Epic FZ45288)(P)	Babyface	25	52
29	ALL FOR YOU (Jive/RCA 1181)	Glen Johns	DEBUT	
30	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	27	44
31	TOKYO BLUE (EMI 92248)	Najee	26	14
32	WORK IT OUT (Solar/Epic 75316)	Midnight Star	DEBUT	
33	MICHEL'LE (Ruthless 91282)(G)	Michel'le	29	28
34	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	28	15
35	J BOYS (Reprise 26076)	The Jamaica Boys	31	13
36	A DAY IN THE LIFE (Atlantic 82100)	Kwame & A New Beginning	53	5
37	COMPOSITIONS (Elektra 60922)	Anita Baker	45	2
38	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM (Jive/RCA 1331)	A Tribe Called Quest	30	14
39	THE MAXX IS BACK (MCA 6376)	Klymaxx	32	7
40	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	34	18
41	HEAD OVER HEALS (Orpheus 75615)	Alex Bugnon	33	9
42	LOVE GODDESS (Startrak/Ichiban 4021)	Lonnie Liston Smith	42	15
43	KID N'PLAY'S FUN HOUSE (Select 21638)	Kid N'Play	36	18
44	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	35	18
45	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	38	37
46	BLACK'S MAGIC (Next Plateau 1019)	Salt-N-Pepa	39	16
47	HOUSE PARTY (Mowtown 6269)	Soundtrack	37	17
48	JUST WHAT I LIKE (Reprise 25923)	Michael Cooper	43	12
49	IT'S A COMPTON THING (Orpheus/EMI 75633)	Compton's Most Wanted	56	2
50	NEVER TO FAR (EMI 92401)	Dianne Reeves	40	22
51	NICE & SMOOTH (Sleeping Bag 82013)	Nice & Smooth	41	10
52	PLAY IT AGAIN SHAN (Cold Chillin'/Reprise)	M.C. Shan	44	11
53	THE CACTUS ALBUM (Columbia FC 45415)(G)	3rd Base	46	34
54	JANE CHILD (Warner Bros. 26858)	Jane Child	48	7
55	MILIRA (Apollo Theatre/Motown 6297)	Milira	47	6
56	TELL THE WORLD MY NAME (Atlantic 82108)	K-Solo	66	2
57	STEP BY STEP (Columbia 45129)	New Kids On The Block	62	5
58	PAWNS IN THE GAME (Skyywalker 1111)	Profeser Griff And The Asiatic Disciples	50	17
59	RATED PG (Columbia 46070)	Perfect Gentlemen	49	8
60	NEW FUNKY NATION (4th & B'way 4017)	Boo Ya Tribe	52	15
61	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	54	38
62	MIKI HOWARD (Atlantic 82024)	Miki Howard	55	36
63	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	Soundtrack	58	10
64	THE DOGS (JR 2003)	The Dogs	57	13
65	BURNING AT 20 DEGREES BELOW (Next Plateau 1021)	Antoinette	DEBUT	
66	PIECES OF MY HEART (GRP 9612)	Carl Anderson	71	2
67	MASTER PEICE (Fresh/Sleeping Bag 82016)	Just Ice	67	4
68	GLEN MEDEIROS (MCA 6399)	Glen Medeiros	68	4
69	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	60	28
70	LAYIN' IN WAIT (Crush 230)	Lenny Williams	61	17
71	SOMETHING SPECIAL (Associated/Epic 45302)	Something Special	DEBUT	
72	LOVE, SMOKEY (Motown 6288)	Smokey Robinson	64	20
73	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT (Geffen 24289)	Silk Tymes Leather	DEBUT	
74	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Cristopher Williams	63	19
75	SOUL EXPOSED (Capitol 92355)	Melba Moore	65	11

TOP R&B SINGLES

July 28, 1990



#1 Single: Johnny Gill



High Debut: Nancy Wilson #76



To Watch: Whispers #42

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	MY MY MY (Motown MOT6283)	1	9			52				33	11
2	MAKE YOU SWEAT (Elektra 60861)	2	9			53				39	12
3	VISION OF LOVE (Columbia 38-73348)	7	8			54				42	15
4	CAN'T STOP (Virgin 96470)	4	9			55				72	2
6	I WANT IT NOW (Atlanta Artists/Mercury 877-588-4)	12	9			56				67	5
6	TALK TO ME (Elektra 64964)	13	6			67				66	5
7	MY KINDA GIRL (Solar/Epic 35-74515)	8	7			58				70	4
8	LAY YOUR TROUBLES DOWN (Mercury/Polygram 8754304)	19	10			59				56	6
9	THIS IS LOVE (Columbia 73346)	3	11			60				60	6
10	THE POWER (Arista 2013)	10	11			61				54	10
11	JERK OUT (Paisley Park/Reprise 19750)	21	5			62				46	14
12	UNTIL U COME BACK 2 ME (Atlantic 4-87934)(C)(T)	5	12			63				49	13
13	MASTER KEY (Reprise 26166)	16	9			64				78	2
14	LOVE HIGH (MCA 42299)	11	11			65				62	6
15	DO IT (Epic 74602)	9	12			66				61	10
16	DO ME (MCA L3318381)	17	8			67				77	4
17	STAY (RCA/Jive 1344-4J5)	6	13			68				87	2
18	FEELS GOOD (Wing/Polydor 877 437-1)	40	5			69				82	2
19	GOTTA GOOD THING (Arista AS-2022)	29	6			70				69	13
20	MY GIRL (Capitol V-15587)	20	8			71				86	2
21	WE'RE ALL IN THE SAME (Warner Bros. 19819)	24	7			72				71	4
22	SONGS OF LOVE (Warner Bros. 19833)	32	7			73				73	4
23	A DREAMS A DREAM (Virgin 98955)	23	8			74				74	8
24	COME BACK TO ME (A&M 1475)	43	5			75				90	2
25	CAN'T GET ENOUGH OF YOU (Alpha Int'l 73004)	25	18			76				DEBUT	
26	IF I TOLD U ONCE (SBK KI-05337)	35	8			77				79	7
27	U CAN'T TOUCH THIS (Capitol 44552)	37	16							75	7
28	YOU CAN'T DENY IT (Arista 2024)	18	12			78				76	11
29	HOW DEEP DOES IT GO (GRP 3033)	30	6			79				DEBUT	
30	LIFT EVERY VOICE AND SING (Capitol 4450)	45	16			80				DEBUT	
31	SHE'S MINE (Motown MOT57925)	51	5			81				80	10
32	LIES (Atlantic)	52	4			82				DEBUT	
33	ALL I DO IS THINK OF U (Atlantic 87952)	27	13			83				81	7
34	NICETY (Atco 7-98980)	14	14			84				41	10
35	I'LL BE GOOD (EMI 92248)	53	5			85				47	18
36	COULD THIS BE LOVE (Vendetta/A&M 7502)	48	7			86				57	10
37	GHETTO HEAVEN (Atlantic4-87997)	26	17			87				59	9
36	WHAT YOU DESERVE (EMI 56170)	50	6			88				63	18
39	DON'T FEEL MUCH LIKE CRYING (Warner Bros. 4-19840)	15	12			89				DEBUT	
40	WATCHING YOU (Columbia/OBR 44-7317)	22	12			90				91	11
41	WE CAN MAKE IT ALRIGHT (Capitol 44531)	36	13			91				83	6
42	INNOCENT (Capitol V-15598)	65	2			92				84	11
43	DON'T WANNA FALL IN LOVE (Warner Bros. 7-19933)	28	15			93				85	11
44	MID-NIGHT LOVE (Elektra 64956)	31	10			94				88	17
45	WAIT FOR ME (MCA 6385)	34	11			95				89	15
46	SHAKE IT UP (Reprise 4-19963)	44	18			96				93	16
47	I WONDER WHO SHE'S LOVIN' (Epic ZST73306)	38	15							95	14
48	GIRL DANZ WITH ME (Orpheus 4JM-72299)	64	4							96	12
48	ROCK THIS FUNKY JOINT (Profile 7302)	58	6			97					
50	LET ME BE YOUR LOVER (Enigma/Capitol 73524)	55	8			98					
51	TOUCH ME UP (MCA 79056)	68	4			99					
						100					

TOP 200 ALBUMS

July 28, 1990

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



High Debut: Poison #60

		Total Weeks ▼	Last Week ▼
1	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	2 20
2	STEP BY STEP (Columbia C45129)	NEW KIDS ON THE BLOCK	1 6
3	WILSON PHILLIPS (SBK 93745)	WILSON PHILLIPS	5 15
4	I'M BREATHLESS (Sire/Warner Bros. 26209)	MADONNA	4 8
5	JOHNNY GILL (Motown 6283)	JOHNNY GILL	7 13
6	I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainmaent 60861)	KEITH SWEAT	8 6
7	POISON (MCA 6387)	BELL BIV DeVOE	3 16
8	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	6 16
9	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)	SINEAD O'CONNOR	9 17
10	MARIAH CAREY (Columbia 45202)	MARIAH CAREY	22 6
11	PASSION AND WARFARE (Relativity 1037)	STEVE VAI	10 8
12	AMERIKKA'S MOST WANTED (Priority CDL-4XL-SL57120)	ICE CUBE	11 9
13	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	FAITH NO MORE	23 22
14	VOL.II 1990 A NEW DECADE (Virgin 91367)	SOUL II SOUL	12 7
15	VIOLATER (Sire/Reprise 26081)	DEPECHE MODE	13 17
16	CHARMED LIFE (Capitol 21735)	BILLY IDOL	14 11
17	BRIGADE (Capitol 91820)	HEART	15 15
18	BORN TO SING (Atlantic C82084)	EN VOGUE	18 14
19	A NIGHT ON THE TOWN (RCA 2041)	BRUCE HORNSBY	20 4
20	COMPOSITIONS (Elektra 60922)	ANITA BAKER	109 2
21	PUMP (Geffen GHS 24254)WEA 8.98(P2)	AEROSMITH	21 44
22	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)IND 8.98 2 LIVE CREW	28 54	
23	LET THE RHYTHM HIT EM' (MCA 6416)	ERIC B. & RAKIM	27 4
24	SHUT UP AND DANCE (Virgin 91326)	PAULA ABDUL	16 10
25	STICK IT TO YA(Chrysalis 21702)CEMA 9.98	SLAUGHTER	17 23
26	HELL TO PAY (Arista 8632)	JEFF HEALY	19 7
27	SOUL PROVIDER (Columbia 45012)CBS(P)	MICHAEL BOLTON	24 53
28	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	JANET JACKSON	25 43
29	SEX PACKET (Tommy Boy 1026)	DIGITAL UNDERGROUND	26 16
30	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	PUBLIC ENEMY	29 14
31	THE REVIVAL (Wing/Polygram 841902)	TONY, TONI, TONE	31 10
32	HOLY WATER (Atlantic 91371)	BAD COMPANY	43 5
33	AFTER 7 (Virgin 91061)	AFTER 7	36 36
34	DAYS OF THUNDER (Geffen/DGC 24294)	SOUNDTRACK	79 2
35	COCKED & LOADED (Vertigo/Polygram 5921)	L.A. GUNS	47 13
36	WORLD PARTY (Arista 8563)	SNAP	44 6
37	READING, WRITING AND ARITHMATIC (Geffen/DGC 24277)	THE SUNDAYS	42 9
38	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	PHIL COLLINS	30 35
39	QUICK MOVES (Arista 8622)	MILLI VANILLI	32 8
40	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	BONNIE RAITT	33 69
41	BEST OF (Polygram 841970)	VAN MORRISON	35 10
42	LIVIN' IT UP (MCA 6415)	GEORGE STRAIT	34 8
43	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	DON HENLEY	37 55
44	AFFECTION (Arista 8554)	LISA STANSFIELD	38 20
45	CLOUDCUCKOOLAND (MCA 6404)	THE LIGHTNING SEEDS	45 12
46	PACKED (Sire/Warner Bros. 26219)	PRETENDERS	39 8
47	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	56 45
48	LIVE IT UP (Atlantic 82107)	CROSBY, STILLS & NASH	74 2
49	TEENAGE MUTANT NINJA TURTLES (SBK 91066)	SOUNDTRACK	40 14
50	WE'RE ALL IN THE SAME GANG (Warner Bros. 26241)	WEST COAST RAP ALL STARS	57 4
51	GARTH BROOKS (Capitol 90897)	GARTH BROOKS	61 11
52	STILETTO (RCA 2090-1-R)	LITA FORD	41 8
53	DAMN YANKEES (Warner Bros. 26159)	DAMN YANKEES	49 18
54	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G)	TAYLOR DAYNE	46 37
55	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26156)	ROD STEWART	48 18
56	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	PAULA ABDUL	50 87
57	KILLIN' TIME (RCA 9668)BMG 8.98(P)	CLINT BLACK	52 61
58	BEHIND THE MASK (Warner Bros. 26111)	FLEETWOOD MAC	51 14
59	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	SOUNDTRACK	53 32
60	FLESH AND BLOOD (Enigma/Capitol 91813)	POISON DEBUT	
61	JUMBO GOODBYE (Capitol 21654)	WORLD PARTY	60 9
62	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	54 22
63	PASS IT ON DOWN (RCA 2108)	ALABAMA	55 8
64	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)	LINDA RONDSTADT (Featuring Aaron Neville)	58 40
65	STOLEN MOMENTS (A&M 5310)	JOHN HIATT	82 4
66	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCKY HEADHUNTERS	66 32
67	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	59 27
68	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	62 19
69	COSMIC THING (Reprise 25854)WEA 8.98(P)	B-52'S	63 55
70	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	81 53
71	DANZIG II-LUCIFUGE (Def America/Geffen 2-24281)	DANZIG	94 2
72	MANIC NIRVANA (Atlantic 91336)	ROBERT PLANT	64 17
73	FLOATING INTO THE NIGHT (Curb/Warner Bros. 25859)	JULEE CRUISE	65 8
74	CHANGESBOWIE (Rykodisc RALP 0171)	DAVID BOWIE	67 16
75	WE ARE IN LOVE (Columbia 46146)	HARRY CONNICK JR. DEBUT	
76	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	68 53
77	REAL MEN WEAR BLACK (Mercury/Polygram 846 297)	CAMEO DEBUT	
78	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	TECHNOTRONIC	69 32
79	BACK ON THE BLOCK (Qwest/Warner Bros 26020)WEA 8.98(P)	QUINCY JONES	73 34
80	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	80 18
81	THE DAY THE LAUGHTER DIED (Geffen 24287)	ANDREW DICE CLAY	70 15
82	LOCK UP THE WOLVES (Reprise 4-26212)	DIO	72 9
83	WAKE ME WHEN ITS OVER (Elektra 60883)	FASTER PUSSYCAT	71 16
84	TEN (Warner Bros. 24283)	Y&T	75 9
85	FUNK -O- METAL CARPET RIDE (Atco 91337)	ELECTRIC BOYS	91 8
86	HOME (London/Polygram 88197)	HOT HOUSE FLOWERS	76 4
87	GIRLS NIGHT OUT (RCA 9642)	TYLER COLLINS	87 9
88	SEVEN TURNS (Epic 46144)	THE ALLMAN BROTHERS BAND DEBUT	
89	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	MILLI VANILLI	77 71
90	BLUE PACIFIC (Reprise 26183)	MICHAEL FRANKS	99 2
91	TO THE EAST, BLACKWARDS (4th & B'Way 444019)	X CLAN	78 11
92	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	83 16
93	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	85 36
94	GOO (Geffen/DGC 24297)	SONIC YOUTH	169 2
95	LOVE & EMOTION (LMR/RCA 2307-1-R)	STEVIE B DEBUT	
96	LINEAR (Atlantic 82090)	LINEAR	84 13
97	REPRESENTING THE MAMBO (Warner Bros. 26163)	LITTLE FEAT	86 14
98	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	98 100
99	LIGHTS...CAMERA...REVOLUTION (Epic 45389)	SUICIDAL TENDENCIES	114 2
100	THE ADVENTURES OF FORD FAIRLANE (Elektra 60952)	SOUNDTRACK	144 2
101	A BIT OF WHAT YOU FANCY (Capitol 93177)	THE LONDON QUIRE BOYS	88 12
102	ESCAPE FROM HAVANA (Capitol 91295)	MELLOWMAN ACE	89 8
103	GLEN MEDEIROS (MCA 6399)	GLEN MEDEIROS	90 5
104	DAYS OF OPEN HAND (A&M 15293)	SUZANNE VEGA	92 13
105	ZIGGY STARDUST (Rhyodisc 10134)	DAVID BOWIE	93 5
106	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	95 36
107	RATED PG (Columbia 46070)	PERFECT GENTLEMEN	96 9
108	FAST FORWARD (GRP 9609)	SPYRO GYRA FEATURING JAY BEKENSTEIN	108 5
109	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	97 39
110	AFTER THE RAIN (DGC/Geffen 24290)	NELSON DEBUT	

111	LAST OF THE RUNAWAYS (A&M SP5272)	GIANT	100	13
112	FULL FRONTAL ATTACK (RCA 9889-1-R)	KINGS OF THE SUN	101	7
113	FULL MOON FEVER (MCA 6253)/MCA 9.98(P2)	TOM PETTY	113	64
114	MY ROMANCE (Arista 8582)	CARLY SIMON	102	17
115	SPIRITS DANCING IN THE FLESH (Columbia 46065)	SANTANA	129	2
116	ARMCHAIR THEATRE (Warner Bros. 26184)	JEFF LYNNE	104	5
117	BLACK'S MAGIC (Next Plateau PL1019)	SALT-N-PEPA	103	16
118	LITTLE CAESAR (Geffen/DGC 24239)	LITTLE CAESAR	118	4
119	TATTOOED MILLIONAIRE (Columbia 46139)	BRUCE DICKINSON	105	9
120	PAINTING IN MY MIND (Sire/Warner Bros 26148)/WEA 9.98	TOMMY PAGE	106	18
121	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	107	28
122	TAKE IT TO HEART (Warner Bros./Reprise 25979)	MICHAEL McDONALD	110	9
123	KENNY G LIVE (Arista 8613)/BMG 8.98(G)	KENNY G	111	34
124	TOKYO BLUE (EMI CAP90096)	NAJEE	112	14
125	PANDEMONIUM (Paisley Park/Reprise 27490)	THE TIME	DEBUT	
126	WAKING HOURS (A&M 5287)	DEL AMITRI	115	16
127	MANNERS & PHYSIQUE (MCA 6315)	ADAM ANT	116	21
128	THE BEST OF LUTHER(Epic 45320-EK45423)/CBS(P)	LUTHER VANDROSS	128	39
129	LIVIN' LIKE HUSTLERS (Ruthless 46041)	ABOVE THE LAW	117	16
130	BLOODLETTING (I.R.S./MCA 82037)	CONCRETE BLONDE	135	7
131	MARCH (RCA 9692-1-R)/BMG 8.98	MICHAEL PENN	120	32
132	JOE COCKER LIVE (Capitol 93416)	JOE COCKER	119	5
133	A DAY IN THE LIFE (Atlantic 82100)	KWAME	121	6
134	DEEP (Beggars Banquet 9877-1-H)/BMG 9.98	PETER MURPHY	123	25
135	BRICK BY BRICK (Virgin 91381)	IGGY POP	DEBUT	
136	PILLOWS UP (TVT 2810)	MODERN ENGLISH	122	4
137	STONE COLD RHYMIN' (Delicious/Island 91309)/WEA 8.98(P)	YOUNG M.C.	124	45
138	DICK TRACY (Warner Bros. 26236)	SOUNDTRACK	134	5
139	LOOK SHARP! (EMI 91098)/CEMA 9.98(P)	ROXETTE	125	67
140	WILLOW IN THE WIND (Mercury 836 9501)	KATHY MATTEA	126	21
141	JANE CHILD (Warner Bros. 25858)/WEA 9.98	JANE CHILD	127	21
142	A ROUND AND ABOUT (I.R.S./Deptford Fun City 1)	SQUEEZE	130	9
143	BEACHES (G) (Atlantic 81933)/WEA 9.98(P2)	ORIGINAL MOTION PICTURE SOUNDTRACK	131	80
144	THE CAUTION HORSES (RCA 2058)	COWBOY JUNKIES	132	18
145	STILL GOT THE BLUES (Charisma 4-91369)	GARY MOORE	145	5
146	THE CHIMES (Columbia 46008)	THE CHIMES	136	10
147	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)	THE NOTTING HILLBILLIES	133	19
148	GOLDEN AFTERNOON FIX (Arista 8579)	THE CHURCH	137	18
149	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	149	37
150	LABOUR OF LOVE II (Virgin 91324)	UB40	150	27
151	HEARTS & FLOWERS (A&M 5298)	JOAN ARMATRADING	152	4
152	COLLECTION (Warner Bros. 26242)	BONNIE RAITT	DEBUT	
153	YOUNG LIONS (Atlantic 82099)	ADRIAN BELEW	138	8
154	GREATEST HITS (Columbia 46125)	BANGLES	141	9
155	LOFTY'S ROACH SOUFFLE (Columbia 46223)	HARRY CONNICK JR.	DEBUT	
156	COUNTRY CLUB (Warner Bros. 126094)	TRAVIS TRITT	156	17
157	SON OF ALBERT (Columbia 46188)	ANDREW RIDGELEY	140	6
158	LOVE CHILD (Atco 91307)	SWEET SENSATION	139	13
159	HEAD OVER HEALS (Orpheus/EMI 75615)	ALEX BUGNON	142	9
160	DOUG STONE (Epic 45303)	DOUG STONE	143	10
161	SCREWED, BLUED'N TATTOOED (Atlantic 82069)	SLEEZE BEEZ	146	10
162	HERE IN THE REAL WORLD (Elektra 8623)	ALAN JACKSON	147	17
163	NO HOLDIN' BACK (Warner Bros. 25988)/WEA 8.98(P)	RANDY TRAVIS	163	40
164	RETURN (Owest/Warner Bros. 26161)	THE WINANS	148	11
165	ORIGINAL LONDON CAST (Polydor 8315631)	PHANTOM OF THE OPERA HIGHLIGHTS	151	19
166	SLEEPING WITH THE PAST (MCA 6321)/MCA 8.98(G)	ELTON JOHN	166	46
167	SONGS FOR DRELLA (Sire 26140)	LOU REED/JOHN CALE	153	12
168	HERE COMES TROUBLE (In-E-Fect/Relativity 3012)	SCATTER BRAIN	168	6
169	ECLIPSE (Polygram 843361)	YNGWIE MALMSTEEN	154	10
170	HEART OF STONE (Geffen 24239)/WEA 8.98(P)	CHER	157	54
171	SKID ROW (Atlantic 81936)/WEA 8.98(P3)	SKID ROW	155	77
172	SHAKE YOURSELF (Atlantic 82073)	BATON ROUGE	158	8

173	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)/IND 8.98(P)	N.W.A.	159	74
174	REPEAT OFFENDER (EMI 90380)/CEMA 9.98(P3)	RICHARD MARX	174	63
175	SOMETHING TO GET YOU HYPED (Pandisc 8809)	YOUNG & RESTLESS	160	12
176	LIKE A PRAYER (Sire 25844)/WEA 9.98(P3)	MADONNA	162	69
177	THE LANGUAGE OF LIFE (Atlantic 82057)	EVERYTHING BUT THE GIRL	161	19
178	SOCIAL DESTORTION (Epic/CBS 46055)	SOCIAL DESTORTION	178	12
179	WALK ON WATER (Fly/Sire/Warner Bros. 25943)	JERRY HARRISON: CASUAL GODS	164	9
180	THE STATE I'M IN (WTG/Epic 45285)	LOUIE LOUIE	165	8
181	BODY LANGUAGE (Parc/Epic 2 45355)	ANA	167	5
182	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)/BMG 8.98	SEDUCTION	182	39
183	PRETTY HATE MACHINE (TVT 2610)/IND	NINE INCH NAILS	170	24
184	SMITHEREENS 11 (Capitol 91194)/CEMA 8.98	THE SMITHEREENS	171	38
185	HOLY INTELLECT (Profile 1289)	POOR RIGHTOUS TEACHERS	172	7
186	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	186	15
187	THE STONE ROSES (Silvertone/RCA 1184-1-J)/BMG 8.98	STONE ROSES	173	27
188	AH VIA MUSICOM (Capitol 90517)	ERIC JOHNSON	175	14
189	WORLD BEAT (Epic 46010)/CBS(G)	KAOMA	177	27
190	KEEP ON MOVIN' (Virgin 91267)/WEA 9.98(P)	SOUL II SOUL	176	56
191	KID 'N PLAY'S FUN HOUSE (Select 21638)	KID 'N PLAY	179	17
192	DANCE!...YA KNOW IT (MCA 6342)/MCA 8.98(P)	BOBBY BROWN	180	35
193	A VIEW FROM 3RD STREET (Reprise 26164)	JUDE COLE	181	12
194	THE MAN IS BACK (A&M 5256)	BARRY WHITE	184	10
195	SLIP OF THE TONGUE (Geffen 24249)/WEA 8.98(P)	WHITESNAKE	183	36
196	LEAVE THE LIGHT ON (RCA 9594-1-R)/BMG 8.98	LORRIE MORGAN	185	26
197	ABSOLUTE TORCH & TWANG (Sire 25877)/WEA 8.98	k.d.lang	187	60
198	ALL THE WAY (Solar/Epic 75310)	CALLOWAY	188	17
199	GRIP IT ON THE OTHER LEVEL (Rap-A-Lot 103)	GHETTO BOYS	189	11
200	MEET JOHN DOE (Geffen DGC 24276)	JOHN DOE	190	5

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 22	Cowboy Junkies / 144	hunters / 66	Petty, Tom / 113	UB40 / 150
Abdul, Paula(1st) / 56	Crosby, Stills & Nash / 48	Kid 'N Play / 191	Plant, Robert / 72	Vai, Steve / 11
Abdul, Paula(new) / 24	Kings Of The Sun / 112	Poison / 60	Poison / 60	Vandross, Luther / 128
Above The Law / 129	Cruise, Julee / 73	Kwame / 133	Poor Rightous Teachers / 185	Vega, Suzanne / 104
Adam Ant / 127	Damian Michael / 200	L.A. Guns / 35	Pop, Iggy / 135	West Coast Rap All-Stars / 50
Aerosmith / 21	Damn Yankees / 53	Lang K.D. / 197	Pretenders / 46	White, Barry / 194
After 7 / 33	Danzig / 71	Dayne, Taylor / 54	Public Enemy / 30	Whitesnake / 195
Alabama / 63	Del Amitri / 126	Depeche Mode / 15	Raitt, Bonnie / 40	Wilson Phillips / 3
Allman Brothers / 88	Dickinson, Bruce / 119	Digital Underground / 29	Raitt, Bonnie / 152	Winans / 164
Ana / 181	Doa, John / 200	Dio / 82	Reed/Cale / 167	World Party / 61
Armatrading, Joan / 151	Electric Boys / 85	Doe, John / 200	Ridgley, Andrew / 157	X Clan / 91
Austin Patti / 186	En Vogue / 18	Eric B. & Rakim / 23	Rondstadt, Linda / 64	Y & T / 84
B 52's / 69	Bangles / 154	Estefan, Gloria / 70	Roxette / 139	Young M.C. / 137
Babyface / 76	Basia / 62	Everything But The Girl / 177	Salt N Pepa / 117	Young & Restless / 175
Bad Company / 32	Baton Rouge / 172	Faith No More / 13	Santana / 115	Soundtracks:
Baker, Anita / 20	Belew, Adrian / 153	Faster Pussycat / 83	Scatter Brain / 168	Adventures of Ford Fairlane / 100
Bangles / 154	Bolton, Michael / 27	Fleetwood Mac / 58	Seduction / 182	Beaches / 143
Basia / 62	Brooks, Garth / 51	Ford, Lita / 52	Silencers / 199	Days Of Thunder / 34
Baton Rouge / 172	Bowie, David(Changes) / 74	Franks, Michael / 90	Simon, Carly / 114	Dick Tracy / 138
Belew, Adrian / 153	Bowie, David(Ziggy) / 105	Ghetto Boys / 199	Sir Mix A Lot / 149	Little Mermaid / 59
Bell Biv DeVoe / 7	Brown, Bobby / 192	Giant / 111	Skid Row / 171	Phantom of Opera(Highlights) / 165
Black, Clint / 57	Bugnon, Alex / 159	Gill, Johnny / 5	Slaughter / 25	Pretty Woman / 8
Black Crowes / 80	Calloway / 198	Harrison, Jerry / 179	Sleez Beez / 161	Teenage Mutant Ninja Turtles / 49
Bolton, Michael / 27	Cameo / 77	Healey, Jeff / 26	Smithereens / 184	
Brooks, Garth / 51	Carey, Maniah / 10	Hear / 17	Snap / 36	
Bowie, David(Changes) / 74	Cher / 170	Henley, Don / 43	Social Distortion / 178	
Bowie, David(Ziggy) / 105	Child, Jane / 141	Hewitt, Howard / 92	Sonic Youth / 94	
Brown, Bobby / 192	Chimes / 146	Hiatt, John / 65	Soul II Soul / 190	
Bugnon, Alex / 159	Church / 148	Hombsy, Bruce / 19	Soul II Soul(Vol.2) / 14	
Calloway / 198	Clapton, Eric / 93	Hot House Flowers / 86	Spyro Gyra / 108	
Cameo / 77	Clay, Andrew Dce / 81	Ice Cube / 12	Squeeze / 142	
Carey, Maniah / 10	Cocker, Joe / 132	Idol, Billy / 16	Stansfield, Lisa / 44	
Cher / 170	Cole, Jude / 193	Jackson, Alan / 162	Stevie B. / 95	
Child, Jane / 141	Collins, Phil / 38	Jackson, Janet / 28	Stewart, Rod / 55	
Chimes / 146	Collins, Tyler / 87	Joel, Billy / 109	Stone, Doug / 160	
Church / 148	Concrete Blonde / 130	John, Elton / 166	Stone Roses / 187	
Clapton, Eric / 93	Connick, Harry Jr. / 75	Johnson, Eric / 188	Strait, George / 42	
Clay, Andrew Dce / 81	Connick, Harry Jr. / 75	Jones, Quincy / 79	Suicidal Tendencies / 99	
Cocker, Joe / 132	Conny, Harry Jr. / 155	Kaoma / 189	Sundays / 37	
Cole, Jude / 193		Kenny - G / 123	Sweat, Keith / 6	
Collins, Phil / 38		Kentucky Head-	Sweet Sensation / 158	
Collins, Tyler / 87			Technotronic / 78	
Concrete Blonde / 130			Time / 125	
Connick, Harry Jr. / 75			Tony Toni Tone / 31	
Conny, Harry Jr. / 155			Travis, Randy / 163	
			Tritt, Travis / 156	
			Troop / 106	

TOP 100 SINGLES

July 28, 1990



#1 Single: Glenn Medeiros



High Debut: Winger #56



To Watch: Bell Biv DeVoe #28

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	SHE AIN'T WORTH IT (MCA 53831)(C)	11		52	CLOSE TO YOU (Charisma 4-98951)	68	4
2	ENJOY THE SILENCE (Sire/Warner Bros. 0-21490)(T)(C)(M)(CD)	16		53	CHILDREN OF THE NIGHT (Capitol 72283)(C)	35	14
3	HOLD ON (Atlantic 7-87984)(C)(T)	12		54	CUTS BOTH WAYS (Epic 34T-73395)	59	5
4	CRADLE OF LOVE (Chrysalis B-23509)(C)	13		55	THE HUMPTY DANCE (Tommy Boy 7944)(T)(C)(M)	39	19
5	RUB YOU THE RIGHT WAY (Motown 2045)(C)(T)	12		56	CAN'T GET ENOUGH (Atlantic 4-87886)	DEBUT	
5	VISION OF LOVE (Columbia 73348)(C)	9		57	LOVE AND AFFECTION (DGC 4-19689)	70	2
7	GIRLS NIGHT OUT (RCA 9174)(C)(T)	13		58	KISS THIS THING GOODBYE (A&M 1485)(C)	44	11
8	WHEN I'M BACK ON MY FEET (Columbia 38-73342)	10		59	HOW BAD DO YOU WANT IT (Geffen 4-19699)	65	2
9	THE POWER (Arista 2013)(C)(T)	13		50	TIC-TAC-TOE (Atlantic 4-87910)	DEBUT	
10	I'LL BE YOUR SHELTER (Arista AS-2005)(C)	5		61	THATS NOT HER STYLE (Columbia 73442)	DEBUT	
11	STEP BY STEP (Columbia 38-73343)(C)(CD)(M)(T)	10		62	SITTIN' IN THE LAP OF LUXURY (WTG/Epic 31-45285)(C)(T)	51	13
12	KING OF WISFUL THINKING (EMI 50307)(C)(T)	10		63	OH GIRL (Columbia 38-73377)	79	2
13	HANKY PANKY (Sire/Warner Bros. 19789)	6		64	CLUB AT THE END OF THE STREET (MCA 53818)(C)	53	13
14	COME BACK TO ME (A&M 1475)	4		65	HEARTS IN TROUBLE (DGC/Warner Bros. 4-19679)	DEBUT	
15	DON'T GO AWAY MAD (Elektra 64962)	10		66	ALRIGHT (A&M SP-18021)(T)(C)	56	17
15	IF WISHES CAME TRUE (Atco PRCD 3361-2)	8		67	BANNED IN THE USA (Luke/Atlantic 4-98915)	DEBUT	
17	UNSKINNY BOP (Enigma/Capitol 79133)	6		68	THE EMPEROR'S NEW CLOTHES (Ensign/Chrysalis 4JM-23528)		
18	YOU CAN'T DENY IT (Arista 2038)(C)	10				57	6
19	MAKE YOU SWEAT (Elektra 7-64961)	9		69	SENDING ALL MY LOVE (Atlantic 4-87961)(T)(C)	58	22
20	IT MUST HAVE BEEN LOVE (EMI 4JM-50283)(C)	7		70	SAME OLD LOOK (Arista 2039)	DEBUT	
21	DO YOU REMEMBER (Atlantic 87955)(C)	14		71	UP ALL NIGHT (Chrysalis 23486)(C)	61	12
22	READY OR NOT (Virgin 7-98995)(C)	17		72	DON'T YOU COME CRYIN' (Atlantic 4-87877)	82	2
23	JERK OUT (Reprise 19750)	5		73	THE BALLAD OF JANE (Vertigo/Polygram 876 984-4)(C)	66	16
24	MENTIROSA (Capitol 44533)(C)(T)	11		74	TIME FOR LETTING GO (Reprise 19743)	DEBUT	
25	POISON (MCA 53772)(T)(C)	16		75	DARE TO FALL IN LOVE (Charisma 4-98971)(C)	62	13
26	EPIC (Warner Bros. 19813)	8		76	WHEN I DREAM OF YOU (Warner Bros. 19839)(C)	63	12
27	COULD THIS BE LOVE (Vendetta/A&M 7502)	8		77	I'M NEVER GONNA GIVE YOU UP (Vendetta/A&M 1502)	77	4
26	DO ME (MCA 53848)	4		78	ALL THE WAY (Solar/Epic 35-74516)	DEBUT	
29	HAVE YOU SEEN HER (Capitol 44573)	5		79	LOVE IS (Atlantic 87945)(C)	64	13
30	POSSESSION (Epic ECK-73398)	8		80	DIRTY CASH (MONEY TALKS) (Mercury 875 802-7)	DEBUT	
31	PURE (MCA 53816)(C)(T)	10		81	THE BLUES (Wing/Polydor 873 994-7)(C)(T)	67	8
32	BAD OF THE HEART (Columbia 38-73377)(C)(T)	11		82	WELCOME TO THE REAL WORLD (Warner Bros. 19834)	69	9
33	I DIDN'T WANT TO NEED YOU (Capitol 79073)	6		83	ALL I WANNA DO IS MAKE LOVE TO YOU (Capitol 44507)(C)		
34	MY KINDA GIRL (Solar/Epic 35-74515)	7				71	18
35	ACROSS THE RIVER (RCA 2621)	6		84	THE RIGHT COMBINATION (Columbia 38-73417)	72	6
36	RELEASE ME (SBK 4JM-07327)	5		85	I MELT WITH YOU (TVT 2812)	75	5
37	THE OTHER SIDE (Geffen 4-19927)	6		86	FOLLOW MY HEARTBEAT (RCA 2620-7-R)	73	7
38	LOVE AND EMOTION (RCA 2645)	4		87	OOH LA LA(I CAN'T GET OVER YOU) (Columbia 38-73211)(C)		
39	BLAZE OF GLORY (Mercury/Polygram 875896-4)	2				74	15
40	HOLD ON (SBK 07322)(C)	19		88	TURTLE POWER (SBK 07325)(T)(C)	76	14
41	VOGUE (Sire/Warner Bros. 0-21513)(T)(C)(M)(CD)	16		89	I'LL SEE YOU IN MY DREAMS (A&M 1495)(C)	78	18
42	TONIGHT (Columbia 38-73461)	2		90	DOUBLE BACK (Warner Bros. 19812)(C)	80	11
43	THE GIRL I USED TO KNOW (EMI 50287)	5		91	A DREAMS A DREAM (Virgin 4-98955)	81	4
44	TALK TO ME (Elektra 7-64964)	5		92	BOUNCE BACK (MCA 53802)(C)(T)	83	9
45	U CAN'T TOUCH THIS (Capitol 15571)(T)	17		93	DEAD BEAT CLUB (Reprise 19938)(C)	86	15
46	CAN'T STOP FALLING IN LOVE (Epic 73444)	2		94	NOTHING COMPARES 2 U (Chrysalis 23488)(C)	85	19
47	BANG BANG (Epic 34-73380)(C)	8		95	LET ME BE YOUR LOVER (Enigma 75069)	84	7
48	BABY, IT'S TONIGHT (Warner Bros. 4-19869)(C)	16		96	CHAIN OF FOOLS (DGC/Geffen 4-19693)	89	6
49	WE'RE ALL IN THE SAME GANG (Warner Bros. 4-19819)	5		97	NICETY (Atco 7-98980)(T)(C)	87	15
		5		98	WHAT ARE YOU DOING WITH A FOOL LIKE ME (Capitol 79025)	88	7
50	STRANGER TO LOVE (Atlantic 4-87899)	2		99	THIS OLD HEART OF MINE (Warner Bros. 4-19983)	90	19
51	NOTICE ME (Geffen 4-19946)(C)	13		100	DON'T YOU LOVE ME (4th & B'Way 440506)	91	6

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.

CBS Records/Nashville Sets Expansion, Promotions

ROY WUNSCH, NEWLY APPOINTED PRESIDENT OF CBS RECORDS/NASHVILLE has revealed plans to expand CBS Records' Nashville operations. The company will now operate under a dual-label promotion and A&R structure.

"By expanding the Nashville division in this way we are solidifying our commitment to acquire, produce and develop the absolute best in artists and music," states Wunsch. "Each label will have its own artistic philosophy and texture which will become defined in the months ahead."

Effective August 1, the following CBS Records/Nashville executives will be promoted to head their respective label department staffs:



Jack Lameier (photo: Beth Gwinn)

second-largest country publisher. In 1985, the company was sold and Montgomery joined Tree International, Nashville's #1 publishing company. In late 1988, Montgomery joined CBS Records as vice president, Nashville A&R, following his tenure as director, creativeservices, Tree International.

Jack Lameier will be appointed vice president, national country promotion, Epic Records. He was formerly director, national promotion, CBS Records/Nashville. Lameier first came to Nashville in 1981 when he assumed the role of director, national Columbia promotion, CBS Records/Nashville. From 1978-1981 he was based in

Los Angeles and worked for CBS Records/Nashville as Western regional country marketing manager. Lameier first joined CBS Records in 1962 in Cincinnati. His history with CBS Records spans 28 years.

Steve Buckingham becomes vice president, Nashville A&R, Columbia Records. He previously held the position of director, A&R/executive producer, CBS Records/Nashville. In 1985, Buckingham joined CBS Records, Nashville as director, A&R. Prior to coming to CBS Records, Buckingham's

winning *Follow That Bird*, (*Sesame Street* RCA soundtrack) with Alabama, Waylon Jennings and Ronnie Milsap.

Joe Casey has been named vice president, national country promotion, Columbia Records. Casey by-passed his initial interest in pharmacy to begin a career with the CBS Records group in 1966. Launching his career as a local promotion manager for Columbia Records in his hometown of Atlanta, Casey was tapped in 1974 as the first regional country promotion manager for the Southeastern region before moving to Nashville to assume the post of director, sales and promotion, Columbia Records. From this position, he was appointed, in 1978, to director, national promotion, CBS Records/Nashville. In 1982, he was upped to vice president, national promotion, CBS Records/Nashville, a post he held until his current position.

Concludes Wunsch, "It is a privilege to announce the alignment of such a qualified team in key positions of this new dual-label structure. Lameier, Buckingham, Casey and Montgomery each have exceptional expertise and industry-wide respect, and were all key participants in CBS Records/Nashville's past and present successes."



Joe Casey (photo: Don Putnam)

production background includes work with such greats as Dionne Warwick and Melissa Manchester, as well as the Grammy Award-

participants in CBS Records/Nashville's past and present successes."



Bob Montgomery (photo: Alan Mayor)

Bob Montgomery will assume the post of vice president, Nashville A&R, Epic Records. Montgomery's success in the music business extends into every creative area—performing, writing, producing and publishing. He began his career at age 14, when he and childhood friend Buddy Holly started writing songs and developing the unique style that would make Holly a legend. In 1967, Montgomery was named head of A&R for the Nashville office of United Artists Records. There he produced Bobby Goldsboro's "Honey," which sold 8,000,000 singles. He and Goldsboro formed House of Gold Music, which quickly became Nashville's



Steve Buckingham (photo: Beth Gwinn)

Second Annual Country Gold Concert

THE JIM HALSEY COMPANY AND JAPANESE COUNTRY MUSIC PROMOTER "GOOD TIME CHARLIE" NAGATANI have announced the second annual all-star "Country Gold" concert to be held in Kumamoto, Japan.

Headlining this year's event, scheduled for October 21, will be the Country Music Association's 1985 Entertainer of the Year, Ricky Skaggs. Joining Skaggs for the concert is an equally impressive lineup of country talent that includes the Osborne Brothers, the Nitty Gritty Dirt Band, Asleep at the Wheel, Jana Jae, J. D. Hart and Nagatani's own act, Charlie and the Cannonballs.

The Country Gold concert will be held at Aspecta, the world's largest and most advanced outdoor theater, and will run from noon until 8:00 p.m. A crowd of over 50,000 is expected. This year's

concert, one of the most ambitious of all country events in Japan, includes some of the biggest names in country music and certainly some of the Japanese fans' most beloved superstars.

This year's concert comes after 1989's initial event, which included performances by country greats Roger Miller and Bill Monroe, as well as Hank Thompson, Wanda Jackson, Michael Johnson and the Wagoners. The 1989 extravaganza was a big success with both the Japanese audience and music critics that attended.

Nagatani, a successful club owner, concert promoter and performer in his own right, remains one of Japan's most dedicated country music fans. He has, almost single-handedly, helped establish country as one of the fastest-growing musical styles now listened to by Japanese customers.

COUNTRY SINGLES

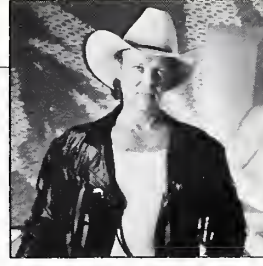
July 28, 1990

#1 Single: Patty Loveless

High Debut: Steve Wariner #40

To Watch: Ricky Van Shelton #30

#1 Indie: Lori Ann #46



		Total Weeks Last Week		Total Weeks Last Week
1	ON DOWN THE LINE (MCA 790004)		Patty Loveless	2 11
2	THE DANCE (Capitol 79024)		Garth Brooks	1 12
3	THE RICHEST MAN ON EARTH (RCA2505)		Paul Overstreet	5 10
4	WHEN I CALL YOUR NAME (MCA 79011)		Vince Gill	8 10
5	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Warner Bros 19872)		Hank Williams Jr.	7 10
6	HE TALKS TO ME (RCA 2508)		Lorrie Morgan	6 9
7	GOOD TIMES (Capitol 79120)		Dan Seals	11 7
8	I'M GONNA BE SOMEBODY (Warner Bros 7-19797)		Travis Tritt	16 6
9	WRONG (Epic 34 73352)		Waylon Jennings	9 9
10	THIS SIDE OF GOODBYE (Warner Bros 4068)		Highway 101	10 9
11	NEXT TO YOU, NEXT TO ME (Columbia 38 73373)		Shenandoah	14 6
12	WANTED (Arista AS-2032)		Alan Jackson	17 6
13	HE WALKED ON WATER (Warner Bros 7-19878)		Randy Travis	3 11
14	ISLAND (Capitol 79987)		Eddy Raven	4 15
15	MAYBE THAT'S ALL IT TAKES (Capitol 2507)		Don Williams	20 7
16	OH LONESOME ME (Mercury 246)		The Kentucky HeadHunters	15 8
17	DANCY'S DREAM (RCA 2503)		Restless Heart	12 14
18	WALK ON (MCA 79009)		Reba McEntire	13 14
19	SHE CAME FROM FT. WORTH (Mercury 199)		Kathy Mattea	18 16
20	NOTHING'S NEWS (RCA 2596)		Clint Black	30 3
21	HUMMINGBIRD (Epic 34 73312)		Ricky Skaggs	19 14
22	LOOKS AREN'T EVERYTHING (MCA 79023)		Mark Collie	21 11
23	NOBODY'S TALKING (Arista AS-2009)		Exile	23 21
24	BABY, WALK ON (RCA 2504)		Matraca Berg	26 9
25	SOMETHING OF A DREAMER (Columbia 38 73361)		Mary-Chapin Carpenter	33 6
26	DON'T GO OUT (Capitol 79149)		Tanya Tucker & T. Graham Brown	37 5
27	FOURTEEN MINUTES OLD (Epic 34 73525)		Doug Stone	34 3
28	SEARCHIN' FOR SOME KIND OF CLUE (Atlantic 3265)		Billy Joe Royal	28 12
29	FROM SMALL THINGS (MCA 79013)		Nitty Gritty Dirt Band	31 7
30	I MEANT EVERY WORD HE SAID (Columbia 38 73413)		Ricky Van Shelton	45 3
31	I COULD BE PERSUADED (MCA 79019)		The Bellamy Brothers	41 4
32	LOVE WITHOUT END, AMEN (MCA 79015)		George Strait	24 13
33	NEW KIND OF LOVE (Arista AS-2002)		Michelle Wright	36 9
34	WHO'S GONNA TELL HER GOODBYE (RCA 2511)		Earl Thomas Conley	44 4
35	SMALL SMALL WORLD (Mercury 247)		The Statler Brothers	40 5
36	I DON'T HURT ANYMORE (RCA 2510)		Prairie Oyster	38 7
37	I'M YOUR MAN (MCA 79050)		Skip Ewing	46 3
38	TWO HEARTS (RCA 2567)		K. T. Oslin	42 5
39	HOLDIN' A GOOD HAND (Capitol79106)		Lee Greenwood	48 3
40	PRECIOUS THING (MCA 79051)		Steve Wariner	DEBUT
41	TANQUERAY (Columbia 38 73350)		Vern Gosdin	39 6
42	I'LL LIE MYSELF TO SLEEP (Epic 34 73319)		Shelby Lynne	47 7
43	MY PAST IS PRESENT (Columbia 38 73423)		Rodney Crowell	50 3
44	PASS IT ON DOWN (RCA 2519)		Alabama	25 13
45	BORN AND RAISED IN BLACK AND WHITE (Columbia 38 73381)		Waylon, Wille, Johnny & Krls	52 4
46	MICHAEL WOULD DIE (Sing Me SM-45-50)		Lorie Ann	51 7
47	RUNNIN' WITH THE WIND (Capitol 18329)		Eddie Rabbitt	29 17
48	WHITE LIMOZEEN (Columbia 38-73341)		Dolly Parton	27 11
49	EVERY TIME YOU LEAVE (Hal Kat Kountry HKK-357)		Charlie Louvin	55 8
50	TIL A TEAR BECOMES A ROSE (RCA 2619)		Keith Whitley/Lorrie Morgan	DEBUT
51	DALLAS FT. WORTH AIRPORT (Curb 76813)		Josh Logan	58 4
52	THE BATTLE HYMN OF LOVE (Mercury 268)		Kathy Mattea & Tim O'Brien	DEBUT
53	THE HARDEST THING I'LL EVER DO (Fraternity F-3559)		VETTZ	56 6
54	OUGHTA BE A LAW (Arista AS-2028)		Lee Roy Parnell	59 4
55	SOFT SPOKEN LIES (MSR MSR-1990)		Suzi Deveraux	60 4
56	OFF THE COAST OF OKLAHOMA (Hal Kat Kountry 43068)		Kent Crawford	61 8
57	HEARTACHE ROAD (Oak 1088)		Burbank Station	62 7
58	I FELL IN LOVE (Reprise 7-19915)		Carlene Carter	65 4
59	A FEW MORE REDNECKS (Epic 34 73426)		The Charlie Daniels Band	DEBUT
60	EVERY STEP OF THE WAY (MCA 79038)		McBride & The Ride	63 4
61	HOW ABOUT GOODBYE (Atlantic 3378)		Robin Lee	DEBUT
62	TELL ME WHY (Capitol 79181)		Joe Barnhill	DEBUT
63	BLAME IT ON THE MOONLIGHT (Orbit OR-5853)		Da-Kota	66 6
64	WHEN SHE TURNS ME OFF (Playme PM-713)		Leon Womack	69 6
65	ANYTHING TO KEEP FROM GOING HOME (Badger BG 2005)		Billy Joe Burnette	75 4
66	YOU GOTTA LOVE (Saddiestone SS012)		Barbara Farrell	72 5
67	YOU SHOWED ME SOMETHIN' 'BOUT LOVIN' (Playback P-1337)		Borderline	70 5
68	SHADOWS OF MY MIND (Stop Hunger SHR-1101)		Dixie Harrison	74 5
69	YELLOW PAGES (NSD NSD-271)		Todd Dunford	80 4
70	PARTY OF ONE (Sundial SR-173)		Hal Gibson	78 5
71	GONE WITH THE MORNING SUN (Soundwaves SW-4837)		Larry Dalton Band	79 5
72	SUNDAY GO-TO-CHEATIN' CLOTHES (Ridgewood R-3012)		Gina James	77 5
73	LOVE AFTER YOU (NSD NSD-268)		Faded Blue	76 6
74	HEARTACHES HERE TO STAY (K-ArkK-1051)		Rod Hooper	81 4
75	BOOGIE AND BEETHOVEN (Capitol 79053)		The Gatlin Brothers	DEBUT
76	THE APPLE OF DADDY'S EYE (Holton HR 522)		Jack Nelson	90 3
77	I DON'T BELIEVE I'VE HAD THE PLEASURE (Buck Creek U-26624)		George Roberson	84 3
78	SOME SOMEBODY (Warner Bros 3927)		Rhonda Gunn	82 3
79	MOMMA'S SONG (Gospel Tone GT-102)		Tommy Chase	85 3
80	HONKY TONK BLUES (Capitol 79090)		Pirates Of The Mississippi	DEBUT
81	TAKE ME AS I AM (Caprice 157861)		Charlie Quintal	93 3
82	HARD TIMES COME EASY TO ME (Ridgewood R-3013)		Terry Smith	94 3
83	LETTING ALL HER MEMORIES GO (Music City USA MC 120)		Danny Little	87 3
84	HEY MAMA (Brykas BRY-1201)		Chere Fuller	DEBUT
85	EARLY AMERICAN ROCK (Lamon LR-10217)		Gary Ray	DEBUT
86	SLOW DANCIN' (Step One SOR-417)		Dawnett Faucett	92 3
87	SOUTHERN FRAME OF MIND (Southern Desoto SD 517)		Heath Locklear	DEBUT
88	RAMSEY'S MONKEY (Safari SR 119)		Ramsey Kearney	89 3
89	JUST CAN'T LET HIM GO (CMI CMI-0016)		Steve Rhoades	DEBUT
90	WHERE WOULD I BE WITHOUT YOU (Caprice CIR-2362)		Joey Welz	DEBUT
91	PLEASE LET ME LOVE YOU (First American 900430)		Jon Dennis Smith	DEBUT
92	ON A GOOD NIGHT (Capitol 79107)		Glen Campbell	83 4
93	TOUCH...DON'T LOOK (Playback P-1343)		Sylvie	DEBUT
94	MEXICAN WIND (Curb NR-76815)		Jann Browne	22 9
95	TILL I SEE YOU AGAIN (Reprise 3945)		Kevin Welch	35 11
96	HILLBILLY ROCK (MCA 79001)		Marty Stuart	95 3
97	IF YOU COULD ONLY SEE ME NOW (Capitol 44534)		T. Graham Brown	53 16
98	COMO SE DICE (I LOVE YOU) (Columbia 38 73360)		Sweethearts Of The Rodeo	43 6
99	CADILAC KIND OF A GIRL (Table Rock TRR 1001)		Lezlee Ann	49 9
100	TAKE A LITTLE TIME (Legacy LR-1006)		South Point	54 7

COUNTRY ALBUMS

July 28, 1990 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

#1 ALBUM:
George Strait



TO WATCH:
Merle
Haggard #54

1	LIVIN' IT UP (MCA 6415)	George Strait	2	9
2	PICKIN' ON NASHVILLE (Mercury 838 744)	Kentucky Headhunters	3	35
3	KILLIN' TIME (RCA 9668)	Clint Black	1	62
4	GARTH BROOKS (Capitol 90897)	Garth Brooks	4	50
5	PASS IT ON (RCA 2108)	Alabama	6	7
6	HERE IN THE REAL WORLD (Arista 8623)	Alan Jackson	5	20
7	COUNTRY CLUB (Warner Bros 26094)	Travis Tritt	9	17
8	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	7	25
9	NO HOLDIN' BACK (Warner Bros 25988)	Randy Travis	8	40
10	ON DOWN THE LINE (MCA 6401)	Patty Loveless	11	8
11	LONE WOLF (Warner Bros/Curb 26090)	Hank Williams Jr.	10	23
12	EXTRA MILE (Columbia 45490)	Shenandoah	15	7
13	DOUG STONE (Epic 45303)	Doug Stone	12	14
14	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	14	51
15	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	19	13
16	WILLOW IN THE WIND (Mercury 836 950)	Kathy Mattea	13	63
17	FAST MOVIN' TRAIN (RCA 9961)	Restless Heart	16	25
18	ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877)	k.d.lang	18	24
19	TENNESSEE WOMEN (Capitol 91821)	Tanya Tucker	21	12
20	LOVE ON ARRIVAL (Capitol 91782)	Dan Seals	23	14
21	SIMPLE MAN (Epic 45316)	Charlie Daniels Band	20	35
22	HIGHWAYMAN 2 (Columbia 45240)	Waylon, Willie, Johnny & Kris	17	21
23	I WATCHED IT ON THE RADIO (MCA 42336)	Lionel Cartwright	27	8
24	VERSION OF THE TRUTH (RCA 2113)	Foster & Lloyd	22	9
25	THE EAGLE (Epic 46104)	Waylon Jennings	DEBUT	
26	HILL BILLY ROCK (MCA 42312)	Marty Stuart	28	13
27	SOWIN' LOVE (RCA 9717)	Paul Overstreet	24	24
28	I WONDER DO YOU THINK OF ME (RCA 9889)	Keith Whitley	25	47
29	BLACK VELVET (Atlantic 82085)	Robin Lee	30	17
30	LACY J (Capitol 93912)	Lacy J. Dalton	32	11
31	KEYS TO THE HIGHWAY (Columbia 45242)	Rodney Crowell	26	35
32	THE BOYS ARE BACK (Capitol/Curb 92358)	Sawyer Brown	33	33
33	THE LIGHTS OF HOME (RCA 2114)	Baillie & The Boys	40	6
34	JERSEY BOY (Capitol 93882)	Eddie Rabbitt	35	13
35	TELL ME WHY (Curb 77251)	Jann Browne	31	13
36	ALONE (Columbia 45104)	Vern Gosdin	29	14
37	HEART FULL OF LOVE (Warner Bros 9-26173)	Holly Dunn	38	7
38	LAREDO (MCA 42335)	Steve Warnier	34	14
39	BREAKIN' NEW GROUND (Capitol 93885)	Wild Rose	36	13
40	BUMPER TO BUMPER (Capitol 91780)	T. Graham Brown	56	8
41	ALWAYS AND FOREVER (Warner Bros 25568)	Randy Travis	42	13
42	12 GREATEST HITS (MCA MCA-12)	Patsy Cline	39	14
43	REBA LIVE (MCA 8034)	Reba McEntire	45	42
44	LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	44	13
45	DIFFERENT KIND OF FIRE (RCA 2049)	Prairie Oyster	46	9
46	OUT OF THE SHADOWS (Atlantic 782104-2)	Billy Joe Royal	61	3
47	GREATEST HITS (RCA/Curb 8318)	The Judds	48	13
48	HARDIN COUNTY LINE (MCA 42333)	Mark Collie	49	5
49	PAINT THE TOWN (Warner Bros 25992)	Highway 101	50	14
50	WELL TRAVELLED LOVE (MCA 6390)	Kelly Willis	73	3
51	THE HARD WAY (MCA 6430)	Steve Earle	DEBUT	
52	PAGES OF LIFE (MCA/Curb 9479)	Desert Rose Band	37	26
53	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	43	33
54	BLUE JUNGLE (Curb 77313)	Merle Haggard	63	3
55	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	41	57
56	GREATEST HITS III (Warner Bros/Curb 25834)	Hank Williams Jr.	52	73
57	SHADOWLAND (Warner Bros/Sire 25724)	k.d.lang	57	13
58	LOOKIN' FOR A HIT (Reprise 25939)	Dwight Yoakam	47	40
59	BEYOND THE BLUE NEON (MCA 42266)	George Strait	54	73
60	IMAGINE THAT (Columbia 45131)	The O'Kanes	59	13
61	KEEPIN' ME UP NIGHTS (Arista 8550)	Asleep at the Wheel	DEBUT	
62	MARSHA THORNTON (MCA 42319)	Marsha Thornton	60	13
63	GREATEST HITS (RCA 7170)	Alabama	64	13
64	THE REST OF THE DREAM (MCA 6407)	Nitty Gritty Dirt Band	DEBUT	
65	DON'T CLOSE YOUR EYES (RCA 6494)	Keith Whitley	65	13
66	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	51	91
67	RIVER OF TIME (RCA/Curb 9595)	The Judds	58	16
68	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	67	13
69	WILL THE CIRCLE BE UNBROKEN (Warner Bros 12500)	Nitty Gritty Dirt Band	70	60
70	COUNTY LINE (Warner Bros 25895)	Southern Pacific	62	13
71	WOOD, WIND AND STONE (Mercury 836951)	David Lynn Jones	53	11
72	GREATEST HITS VOLUME II (RCA2043)	Earl Thomas Conley	72	14
73	BUFFALO ZONE (Columbia 45373)	Sweethearts Of The Rodeo	66	13
74	STILL STANDING (Arista 8624)	Exile	75	12
75	THE ROAD NOT TAKEN (Columbia 44468)	Shenandoah	55	71

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INDIE INSIGHT

A NEW SINGLE BY FAST-RISING country singer Maripat has just been released nationwide. The single, "No One to Talk to But the Blues," is an old Lefty Frizzell song. Maripat will also be very busy on the road this summer. She traveled to Indiana earlier this year to perform on Willie Nelson's Farm Aid IV. Maripat has also been signed by the William Morris Agency for exclusive representation. She will be completing her first album this summer.



Maripat and Willie

ROCK AND ROLL LEGEND Joey Welz has discovered a talented newcomer in Charlie Quintal. Quintal's debut single is "Take Me as I Am." Welz's latest single, "Where Would I Be Without You," is also doing very well on the charts. Welz was in Nashville recently recording an album, which will include a country version of "Rock Around the Clock" and a tune called "Headin' for Armageddon."

GRAND OLE OPRY STAR Del Reeves served as Grand Marshall of this year's annual July 4 parade in Gatlinburg, Tennessee. The event is billed as the oldest Independence Day parade in America. The parade has consistently drawn national attention, and was viewed this year by an estimated 80,000 people.

JIMMY SNYDER'S NEW SINGLE, "All the Magic Is Gone," on Blair Records, is rapidly moving toward the national country singles chart. Snyder is no newcomer to country music. He came to Nashville from California where he fronted the house band at the world famous Palamino Club in Los Angeles. He is currently performing six nights a week at Skull's Rainbow Room in Printer's Alley in Nashville. Gene Davis, who is known as the "Father of the West Coast Country Sound," and who helped establish the Academy of Country Music, produced the single.



Shown checking the charts for Snyder's single are (l to r): Blair Records president George Blair, Snyder and producer Gene Davis.

INDIE SINGLE REVIEWS

INDIE FEATURE PICK

□ JIMMY SNYDER: "All The Magic's Gone" (Blair BR-001)

With all the right ingredients, plus an obviously skilled and polished vocal performance, "All the Magic's Gone" definitely creates a musical magic. Snyder sings from the heart with his enriched and on-the-edge, gutsy voice, in a ballad that sparks clever lyrics and commanding production by Gene Davis. Snyder flaunts true talent that deserves "major" recognition.

□ MICHELLE LYNN: "My Eyes Are Red (Because My Heart Is Blue)" (Solid Gold SG-1177AA)

□ BUBBA BARTOSH: "Who's He to You" (BGM 32590)

□ DON ARTHUR: "Good Ain't Good Enough" (ARK 1338-GAH)

□ RUSS JEFFERS: "Proud to Wave Old Glory" (NSD SW-4838-NSD)

□ DOYLE NELSON: "Livin' for the Weekend" (Door Knob DK90-352)

□ STEPHEN TAKEWELL: "Falling in Love Again" (Comstock COM 1967)

□ EDDIE FRENCH: "I Sure Heard Her Say Good-Bye" (Sundial SR-177)

□ RANDY RHOADS: "Teardrops on Tap" (Blue Ridge 002)

□ GARY LEE KIRKPATRICK: "Tell Me Why" (Comstock COM 1979-A)

□ WORLD FAMOUS BLUE JAYS: "Good Morning Mr. Trucker" (Diesel Only DO8398)

UP AND COMING

July 28, 1990 Independent product most likely to reach the Top 100 Country Chart

1. ROUGH AROUND THE EDGES (Stargem) Barbara Richardson
2. IF THEY AIN'T GOT A FIDDLE (SCI) Benny Dean
3. WALKIN' IN MY SHOES (Door Knob) Sandy Ellwanger
4. HIGH SCHOOL DAYS (TNT) Vern Brown
5. ALABAMA CLAY (19th Avenue) Joey Reed
6. SHE DON'T LOVE ME ALL THE TIME (Player) Ed Gary
7. GETTING OVER YOU (Oak) Teddy Spencer
8. EVERY BREATH YOU TAKE (Oak) White Lace
9. WITH EVERY BEAT OF MY HEART (Door Knob) Ricky Lee Jackson
10. MILE MARKER TEN (Stargem) Shucks
11. NO ONE TO TALK TO BUT THE BLUES (Oak) Maripat
12. ALABAMA SUNSHINE (Door Knob) Susan Thompson
13. BE STILL MY BREAKING HEART (Starway) Susi Beatty
14. HE'LL HAVE TO GO (Player) Rollin Michaels
15. LOCAL SWIMMER DISRUPTS BAPTISM (NSD) Dick Richard
16. SANTA BARBARA (Blue Moon) Vince Hatfield
17. LOOK OUT LORETTA (Door Knob) Perry LaPointe
18. ANYTHING BUT YOU (Oak) Trisha Lynn
19. JEZEBEL (Soundwaves) Ben Sanders
20. FINAL TOUCHES (Stargem) Dale Schare

INDIE ALBUM REVIEW

□ LYNNE & THE REBELS: *rebel-u-tion* (Roto Noto RCD20092)



This group of Canadians has a sound that's red-hot right now, and their music is sure to catch fire in the States soon. This album includes some excellent cuts—"Boy Next Door," "Make a Fool of Me" and "Don't Come Knocking," just to touch the surface. Lead singer Lynne Wilson has a voice that's a combination of Tanya Tucker and Lacy J. Dalton, but a style that's all her own, and one that brings chills to the skin with a ballad like "He's There." Lynne & the Rebels should definitely attract some "major" attention with this latest release.

GEORGE "GOOBER" LINDSEY drops his pants in appreciation of his new management company and booking agency. Eager to cater to their every need, Lindsey is shown on signing day with Judy Seale of the Jim Halsey Company for management and Bob Younts (seated) and Bobby Roberts of the Bobby Roberts Agency for bookings. Lindsey recently hosted "An Afternoon With Goober" party in Nashville where he was presented a "tire gauge" to the city by big *Andy Griffith Show* fans the Bellamy Brothers.



NEW RELEASE



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BADGER RECORDS SIGNS LARRY NAPIER



Seated left to right are Billy Joe Burnette, President of Badger Records and producer of the session and new artist, Larry Napier. Standing are Billy Deaton of Billy Deaton Talent, Bobby Dyson, Co-producer of the project and Napier's manager, Dan Hudson.

NEW
SINGLE

“What Good Is Dying”

Badger Records

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CALENDAR OF EVENTS

COMING UP

GRAND OPENING CEREMONIES FOR THE ALABAMA MUSIC HALL OF FAME have been set for July 26, 1990 at 2 p.m. at the new museum facility on U.S. 72 West in Tusculumbia, Alabama. The event will feature music by a variety of talented Alabamians, a fireworks display and refreshments.

The Alabama Music Hall of Fame is dedicated to honoring Alabama's "Music Achievers" and as such holds memorabilia from the careers of Alabamians such as Tammy Wynette, Emmylou Harris, the group Alabama, the Commodores, Tommy Shaw, W.C. Handy, Hank Williams and Hank Williams Jr., to name a few.

The outdoor grand opening ceremonies will be free to the public. Admission to the museum will be \$6 for adults, \$3 for children and \$5 for senior citizens.

BACK IN TIME

JULY 22—Marty Robbins holds the #1 chart position for the first of two weeks with "Tonight Carmen" (1967)

JULY 23—Alabama sees their chart debut with "I Wanna Be With You Tonight" (1977)

JULY 24—Chet Atkins lands his first radio job on WRBL in Columbus, Ohio (1941)

JULY 25—*Don't Close Your Eyes*, by the late Keith Whitley, reaches gold (1989)

COUNTRY HOT CUTS

1. DOUG STONE: "We Always Agree on Love" *Doug Stone* (Epic)
2. SHENANDOAH: "Daddy's Little Man" *Extra Mile* (Columbia)
3. HOLLY DUNN: "You Really Had Me Going" *Heart Full of Love* (Warner Brothers)
4. ROBIN LEE: "Love Letter" *Black Velvet* (Atlantic)
5. KEVIN WELCH: "Long Way Home" *Kevin Welch* (MCA)

TOP 10 SINGLES—10 YEARS AGO

1. MERLE HAGGARD/CLINT EASTWOOD: "Bar Room Buddies" (Elektra)
2. MICKEY GILLEY: "True Love Ways" (Epic)
3. CONWAY TWITTY AND LORETTA LYNN: "It's True Love" (MCA)
4. ALABAMA: "Tennessee River" (RCA)
5. MICKEY GILLEY: "Stand by Me" (Epic)
6. BELLAMY BROTHERS: "Dancin' Cowboys" (Warner Brothers/Curb)
7. WAYLON JENNINGS: "Clyde" (RCA)
8. JOHN CONLEE: "Friday Night Blues" (MCA)
9. CRYSTAL GAYLE: "The Blue Side" (Columbia)
10. EDDIE RABBITT: "Drivin' My Life Away" (Elektra)



SEVERAL BOARD MEMBERS of Country Radio Broadcasters Inc. are shown with nationally known radio personality Charlie Douglas (third from right) following a recent roast in honor of the broadcaster. Pictured are (l to r): Jack Lameier, CBS Records; Frank Mull, CRB; Mike Oatman, Great Empire Broadcasting; Douglas and his wife Martha; and Bobby Kraig, KPLX-Dallas. The event, held at Nashville's Vanderbilt Plaza Hotel, benefitted the Country Radio Seminar scholarship fund. (photo: Alan Mayor)

COUNTRY RADIO

MOST ADDED SINGLES

(Singles receiving the most new adds this week)

1. STEVE WARINER—"Precious Thing"—MCA
2. LORRIE MORGAN/KEITH WHITLEY—"Til a Tear Becomes a Rose"—RCA
3. KATHY MATTEA/TIM O'BRIEN—"The Battle Hymn of Love"—Mercury/PolyGram

MOST ACTIVE SINGLES

(Singles receiving the most reports this week)

1. TRAVIS TRITT—"I'm Gonna Be Somebody"—Warner Brothers
2. VINCE GILL—"When I Call Your Name"—MCA
3. SHENANDOAH—"Next to You, Next to Me"—Columbia

MOST CONVERSIONS

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

1. DOUG STONE—"Fourteen Minutes Old"—Epic
2. STEVE WARINER—"Precious Thing"—MCA
3. EARL THOMAS CONLEY—"Who's Gonna Tell Her Goodbye"—RCA

HOT PHONES

(Singles receiving the most requests)

1. VINCE GILL—"When I Call Your Name"—MCA
2. SHENANDOAH—"Next to You, Next to Me"—Columbia

J.D.'s Corner

CMA BROADCAST PERSONALITY NOMINEES NAMED: The 1990 Broadcast Personality of the Year finalists have been announced by the Country Music Association. For the first time in the history of the award, the judging was open to entries by all interested full-time country stations in the U.S. and Canada, and any full-time country air personality was eligible to enter.

Following are the finalists listed alphabetically within each market category:

Large Market: Ichabod Caine, KMPS/Seattle, Washington; Stu Evans, KMLE/Phoenix, Arizona; Steve Harmon and Scott Evans, KPLX/Dallas, Texas; Bill Taylor and Barry Michaels, KMLE/Phoenix, Arizona; Jim West, KMLE/Phoenix, Arizona.

Medium Market: Cliff Dumas, CHAM/Hamilton, Ontario; Gary Lee Love, KAYD/Beaumont, Texas; Gary Mack and Don Moore, WBTV/Ft. Wayne, Indiana; Dale Mitchell and Aunt Eloise, WTQR/Winston-Salem, North Carolina; Doug Shane, KFMS/Las Vegas, Nevada.

Small Market: Bobby Cook, WKYQ/Paducah, Kentucky; Jim Lehn, KYKZ/Lake Charles, Louisiana; Joe Lombardi, KOOV/Copperas Cove, Texas; Rick Mize & Eddie Gale, WKNN/Biloxi, Mississippi; Nick Thomas, KHAK/Cedar Rapids, Iowa.

RADIO PERSONALITY GARRISON KEILLOR and Nashville guitar legend Chet Atkins have teamed up for a tour that is taking them across the U.S. during the month of July. The *Sweet Corn Show* opened July 5 in Cohasset, Massachusetts and will play 18 cities before closing in Santa Fe, New Mexico on July 29. The two-hour review will feature a homespun mixture of music and monologue. Along the way, Keillor and Atkins will be joined by various folk artists, including Leo Kottke, Kate MacKenzie and Robin and Linda Williams. Keillor is host of *American Radio Company of the Air* and was the creator and host of *A Prairie Home Companion*.

THUMBS UP TO OUR TOP REPORTING STATIONS THIS WEEK: Gavin Boyd, KITO, Vinita, Oklahoma; Don Meadows, WOZI, Presque Isle, Maine; Elaine Arnold, WVIM, Hernando, Mississippi; Carl Brown, KSAN, Oakland, California; Steve McDonald, KWKH, Shreveport, Louisiana.

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

THANKS RADIO

STEVE RHOADES

Debut Single

"You Just Can't Let Him Go"



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Marlboro Music on the Move

MARLBORO MUSIC IS ADDING to its list of musical events this year with the emergence of two month-long festivals.

The festivals, which will highlight a musical style that is uniquely American, will be held in Houston, Texas and Atlanta, Georgia. They will feature outstanding country music performers in intimate club settings, interactive workshops and music-video party nights in Houston throughout the month of July, and in Atlanta throughout October.

The events will allow audiences to sample a broad spectrum of country music styles, such as the contemporary country/rock sounds of Kathy Mattea, the cajun beats of accordionist Jo-El Sonnier, the legendary guitar picking of Chet Atkins and the rockabilly twang of Carl Perkins.

The festival cities will also host a free songwriters workshop featuring such greats as Guy Clark, Joe Ely and John Hiatt, and a free guitar workshop starring Chet Atkins, Albert Lee, Larry Carlton and Earl Klugh.

Other artists scheduled to perform during the Houston and Atlanta festivals include Rodney Crowell, Mary-Chapin Carpenter, Merle Haggard, Webb Wilder,

Foster & Lloyd, Zachary Richard, Flaco Jimenez, Emilio Navaira, Darden Smith, Waylon Jennings, Delbert McClinton, the Texas Tornados, Lyle Lovett and John Prine.

For the fourth year, Marlboro Music events benefit Second Harvest, America's only national food bank. One dollar from every ticket sold for the festival performances will be earmarked for this charity. The amount raised will be split equally between Second Harvest and the affiliate food banks in each festival city.

The month-long festivals will take place at various venues throughout Houston and Atlanta. For further information regarding all of the festival performances, call the Marlboro Music Hotline at 1-800-637-6560.

Throughout the year, Marlboro Music will continue to present a variety of innovative musical events. In addition to the festivals and the Talent Roundups, Marlboro Music will also salute U.S. servicemen and women on 10 bases throughout the country, presenting a summer tour with popular country/rock bands .38 Special and Poco, along with 1989's Marlboro Music Talent Roundup national winners, Angel Train.

Comedy Is Still King

WITH HIS 20TH ANNIVERSARY ALBUM JUST RELEASED, MCA recording artist Jerry Clower is not doing badly—especially for a fellow who, as he calls it, "backed into" a career as a humorist.

Clower was a successful fertilizer salesman in Yazoo City, Mississippi, and often found himself being called upon to speak publicly. He found that his tales about growing up and living in rural Mississippi were more popular than serious talk about the virtues of his company's fertilizer. Clower was talked into recording an album (for MCA Records), his performances escalated, and in no time he had to give up his job as a fertilizer salesman to make over 200 public appearances a year. He has been on the road ever since, and the rest is history.

Clower's latest release, *The Mouth of the Mighty Mississippi*, is just as funny as the 19 before it, and is in true Jerry Clower form. According to sources close to Clower, this funny man has been with MCA Records longer than any humorist has ever been with a major record label since the beginning of time. Clower has also written every single album and cut every single cut before a live audience.



This album was recorded on location in Tennessee and South Carolina and contains hilarious stories by Clower about "John, Jonah and the Whale," "Last Rites," and "Twenty Years," a synopsis of Clower's career. Ivana and Donald Trump, General Noreiga and George Washington Carver also get a "going over" by Marcel Ledbetter (Clower's alter-ego) in this last effort.

This album is vintage Clower and a classic example of why his recording career, like the Mississippi River, just keeps "rolling along" as one of country's best-selling acts of all time.

Country Column

BY KAY KNIGHT

WAYLON PLAYS DJ IN THE AIR:

Waylon Jennings has set a precedent by being the first artist to host a two-hour in-flight special for American Airlines. Generally, the host is joined by guests who are interviewed on the program. Half the music on Jennings' show is his own songs and half is by other artists. Herelives his early years as a discjockey by introducing the music, telling stories about the singers, which include his wife, Jessi Colter, and the Highwaymen. The program will be available on most domestic and foreign American flights throughout September and October.



Waylon Jennings (photo: Jill Humphrey)

NGDB INDUCTED INTO STARWALK:

The Nashville chapter of NARAS recently inducted the Nitty Gritty Dirt Band into Starwalk at Fountain Square in Nashville. Band members Jimmy Ibbotson, Jeff Hanna, Jimmie Fadden and Bob Carpenter were honored for their two Grammy awards received this year for work from their *Will the Circle Be Unbroken: Volume Two* album. They cast their impressions in cement at Starwalk, which traditionally honors Grammy winners and pays tribute to their contributions to country music.

STAR SEARCH FINALISTS INK DEVELOPMENTAL DEAL WITH WARNER BROTHERS:

Little Texas, *Star Search '90* finalists, have signed a developmental deal with Warner Brothers/Nashville. The Texas natives appeared on four weekly episodes of the program and on the finals, which aired in May. Little Texas will go into the studio to record some demos under the production guidance of Christy DiNapoli and Warner's Doug Grau.

DOUG STONE RECENTLY APPEARED ON NASHVILLE NOW

and performed his second Epic single, "Fourteen Minutes Old," from his self-titled debut album. Stone also joined co-stars Crystal Gayle and Les Taylor for some impromptu harmonizing on the country standard "Help Me Make It Through the Night" for the show's delighted host, Ralph Emery.



Doug Stone, Crystal Gayle and Les Taylor (photo: Beth Gwinn)



WHO IS THAT GUY?: TV personality and prankster Charlie Chase (left) isn't talking... During Patty Loveless' (center) usual introduction of each band member at a recent Opry performance, it became apparent that a little "funny business" had been plotted for country music's reigning sweetheart when her steel guitar player was swapped for an unfamiliar picker, Jay Barron (right). It was all a part of Chase's *Funny Business*, which will air July 27 on the Nashville Network. (photo: Beth Gwinn)

■ SINGLE RELEASES

OUT OF THE BOX

□ **ALABAMA:** "Jukebox in My Mind" (RCA 2643-7)

Once again, our Artist of the Decade delivers much more than just a song. From the group's current *Pass It on Down* LP, Alabama passes on a harmonious tribute to the century-old jukebox. "Jukebox in My Mind," produced by Josh Leo, Larry Michael Lee and Alabama, gives us sentimental lyrics laced with a light-touch country ensemble. As usual, a charming melody linked with pure vocal amazement and that touch of Alabama magic creates another treasure of a tune.

FEATURE PICKS

□ **THE FORESTER SISTERS:** "Nothing's Gonna Bother Me Tonight" (Warner Brothers 7-19744)

Whew! What's kindled the Forester engine? Along with emotion-stirring lyrics and the elite harmonies that have brought their sound and charisma to fame, is an extra boost of spunk and spice. There's fire trailing the tempo and the Foresters expertly lead the way with a refined, sassy approach. Produced by Wendy Waldman and written by Bernie Nelson and Allen Shamblin, "Nothing's Gonna Bother Me Tonight," assures us that nothing's gonna slow down the Forester Sisters when it comes to musical challenge.

□ **KELLY WILLIS:** "River of Love" (MCA 79053)

She just *could* be the next female country sensation of all time. With the second release from her debut, *Well Traveled Love*, Willis puts only positive vibes in this assumption—plus a quavering voice that's utterly phenomenal. "River of Love," produced by Tony Brown and John Guess, pumps out punching energy and sultry guitar licks with a rockin' country flavor.

□ **SWEETHEARTS OF THE RODEO:** "What It Does to Me" (Columbia 38 73475)

With every new release, the Sweethearts somehow add another dimension to what's now a vogue of incomparability. From their successful *Buffalo Zone* LP comes the heart-touching mellowness of "What It Does to Me," produced by Steve Buckingham. Stimulating lyrics penned by Janis Gill, crisp vocals and a contemporary freshness create an all-around grade-A performance.

□ **MARK CHESNUTT:** "Too Cold at Home" (MCA 79054)

Get ready to witness the swift success of this hot-off-the-roster MCA artist. Combined with a sheer natural voice steeped in crooning tradition are vivid lyrics, superb production credited to Mark Wright, and an overall charisma that states #1 potential. Chesnutt's sensual delivery of "Too Cold at Home" sparks an ultimate country dazzle, and we can't wait to hear more.

□ **TAMMY WYNETTE:** "Let's Call It a Day Today" (Epic 34 73427)

The first lady of country continues to pump out amazing performances, and this ballad proves her long-time superstardom to be strengthened even more now than ever. "Let's Call It a Day Today," produced by Bob Montgomery, flaunts heart and soul-erupting lyrics and Wynette's vigorous, yet tender vocal perfection. Without a doubt, this cut should instantly blossom into a radio favorite.

□ **SOUTHERN PACIFIC:** "Reckless Heart" (Warner Brothers 7-19871)

□ **JONATHAN EDWARDS:** "Guitar Talk" (Curb NR-76829)

□ **GEORGE FOX:** "No Trespassing" (Warner Brothers 7-19764)

□ **TIM MENSY:** "Too Close to Tulsa" (Columbia 38 73446)

□ **BAILLIE AND THE BOYS:** "Fool Such as I" (RCA 2641-7)

□ **EDDIE RABBITT:** "Lonely Out Tonight" (Capitol 79183)

□ **ANNE MURRAY:** "Feed This Fire" (Capitol 79189)

■ ALBUM RELEASE

□ **KEVIN WELCH:** *Kevin Welch* (Reprise 26171-2)



Kevin Welch is quickly establishing himself as somewhat of a maverick—a maverick with a most passionate and intelligent voice. He sings his style of music from the heart, and it goes straight to the listener's. This debut project includes top-notch tunes like "When I See You Again," "Hello, I'm Gone," and "Long Way Home," as well as the heart-touching love song "I'd Be Missing You." Stellarly produced by Paul Worley and Ed Seay, this album is straightforward country that gives us a personal look at Welch, and the desire to hear more from this multi-talented newcomer.

BY KIMMY WIX

THE WINANS' RETURN A CROSSOVER SMASH: The Winans' *Return* LP has shattered the recent industry doldrums. Combining elements of pop, jazz, rap and classic Motown results in a very unique Christian recording. Within 60 days of its release from Warner Brothers, the project surpassed sales of 300,000 units. In addition to garnering immediate recognition from the Christian industry, the Winans' *Return* project has also crossed over into the realm of secular praise. In addition to the unprecedented radio success, the Winans have been highly visible on national television, with recent appearances on *The Arsenio Hall Show*, *The Today Show*, and *Scott Ross' Straight Talk*.

WORD, INC. TO DISTRIBUTE ACAPPELLA PRODUCT: Word, Inc. will now distribute *Acappella* and *Acappella Vocal Band (AVB)* product. The agreement, announced last month, is a multi-record agreement encompassing release of the groups' new product on the Nashville-based Word label. The contract also includes periodic re-releases of popular *Acappella* and *AVB* catalog recordings. Founded by Keith Lancaster, *Acappella* emerged eight years ago as a renaissance in contemporary Christian music.

TEXAS ALIVE '90, Texas' largest Christian music and teaching festival, will feature three days of the hottest in contemporary Christian music at Six Flags Over Texas, August 16, 17 and 18. Artists appearing include Carman, White Heart, DeGarmo & Key, Wayne Watson, Kim Boyce, Renee Garcia, P.I.D., the Choir and more. For additional information, call (817) 640-9705 or write Texas Alive, P.O. Box 191, Arlington, TX 76010.

REVIVAL IN THE LAND VIDEO DEBUTED IN NASHVILLE'S LARGEST THEATER COMPLEX: Carman's latest video project, *Revival in the Land*, debuted in a movie-style screening at Nashville's AMC Fountain Square 14, with over 200 guests attending. Representatives from national Christian and secular publications, Christian radio, Nashville media, Christian and secular retail stores, and other music industry VIPs viewed, for the first time, the full-length 50-minute project. A few Carman fans were privileged to win passes from WNAZ, Nashville's Christian music station.

ON THE MOVE: Formally from WCFY and a recent telecommunications graduate of Oral Roberts University, Shannon Sloane recently filled the position of radio relations coordinator at Nancy A. Reece Promotions. Sloane replaces Gail Lesperance, who leaves NARP to pursue management interests with Kentucky metal band Aslan... Si Simonson has been named the Benson Company's new director of publishing. Simonson comes to Benson from American Inspirational Productions where he served as executive vice president. Previously, Simonson was an assistant publisher and artist representative at Christian Artists Inc., where he was employed for five years.



Michael W. Smith signed a long-term print product agreement with Word Music. The contract extends Word's relationship with Smith beyond his recording with Word-distributed Reunion Records. Under the agreement, Smith will work closely with Word Music to write songs and develop print music product for the church. Smith is a prominent contemporary Christian music songwriter, known for penning church standards such

as "Great Is the Lord," "How Majestic Is Your Name" and "Thy Word." Pictured: (seated, l-r) Don Cason, vice president, Word music; Michael W. Smith; Mike Blanton, Blanton/Harrell; Dan Harrell, Blanton/Harrell; Dennis Worley, Word Music; and Terry Hemmings, Reunion Records president.



Herman Harper had an idea a few years back. Because of that idea, there are some people much better off today. The idea was the Gospel Music Trust Fund. In its short existence, it has already distributed some \$17,000 to people who have suffered some catastrophe. The policy of the fund is that, "In order to qualify for assistance, an individual must derive his or her livelihood from gospel music...presently active or retired" and "must have suffered a catastrophe in his or her life such as an extended illness, accident or death that would cause them to have a financial need over and above what their insurance, savings or income would cover." Pictured (l to r) are the Gospel Music Trust Fund board of directors. Seated are Rex Nelson of the Nelsons, secretary/treasurer; and Herman Harper of Harper & Associates, president. Standing are Les Beasley of the Florida Boys, Brock Speer of the Speer Family, Don Butler of the Gospel Music Association, and Ken Harding of New Haven Records.

CONTEMPORARY TOP SLOT



#1 Single: the Imperials



#1 Debut: Twila Paris #16

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

July 28, 1990 The square bullet indicates strong upward chart movement.

		Total Weeks
	Last Week	
1	I WILL FOLLOW YOU (Star Song SSC8144)	Imperials 1 7
2	WHERE THERE IS FAITH (Benson CO2624)	4 HIM 2 8
3	FATHER (Reunion 7010056528)	Morgan Cryar 5 5
4	I'M YOURS (River 7901300000)	Greg X. Volz 4 7
5	TO THE GLORY OF GOD (Star Song SSC8137)	David Meece 7 6
6	MARVELOUS (Word 719136508)	Scott Wesley Brown 3 11
7	YOUR LOVE (Alleluia AM992)	Lenny LeBlanc & Kelly Willard 28 4
8	EVERYDAY THE SAME (Warner Bros WBC4100)	The Winans 10 5
9	WHO WILL BE JESUS (Word 7019986536)	Bruce Carroll 29 2
10	WHEN I SEE YOUR SMILE (Alleluia AM002)	Matthew Ward 6 7
11	WHO WILL (Benson PWCO 1096)	DeGarmo & Key 13 4
12	A FEW GOOD MEN (Star Song SSC 8148)	Gaither Vocal Band 16 4
13	SOMEDAY (Myrrh 7016889386)	First Call 26 3
14	SOMETHING CHRIST DID (Frontline 9088)	Crystal Lewis 9 8
15	SOMEBODY LOVES YOU (Sparrow SPC 1174)	Denelce Williams 24 4
16	I SEE YOU STANDING (Star Song SSC 8155)	Twila Paris DEBUT
17	DOWN TO BUSINESS (Good News 9016473157)	Roby Duke 19 6
18	PRAYER (DaySpring 1014)	Petra DEBUT
19	IN THE QUIET (Benson CO2548)	Michele Wagner 20 5
20	SET IT INTO MOTION (ForeFront CO2685)	Jeffrey Benward 22 5
21	HONESTY (Sparrow SPC1202)	Margaret Becker 35 2
22	GIVE IT AWAY (Star Song SSC 8145)	Mylon & Broken Heart DEBUT
23	REJOICE (Star Song SCC 8129)	Jerome Olds 25 3
24	LIFT UP THE SUFFERING SYMBOL (Sparrow SPC 1219)	Michael Card 8 11
25	OH (HOW COULD I LIVE WITHOUT YOU) (Dayspring 9010652572)	Cynthia Clawson 31 3
26	ALL THINGS (Live Oak 7010019703)	Rick Crawford DEBUT
27	EVERYONE NEEDS THE LORD (Frontline CO9051)	Jon Gibson 12 10
28	WHILE THE NATIONS RAGE (Reunion 7010053)	Rich Mullins 11 12
29	RECKLESS HEART (Benson CDO2573)	Al Denson 32 2
30	TABLE IN THE WILDERNESS (Myrrh 7016880389)	Russ Taff 14 10
31	LOVE YOU WITH MY LIFE (Sparrow SPC1201)	Steven Curtis Chapman 17 13
32	LOVE CARRIER (Urgent 1373188)	Billy Crockett 15 10
33	WHILE YOU WAIT (Benson CO2617)	Billy & Sarah Gaines 18 13
34	GOODBYES AREN'T FOREVER (Star Song SSC 8135)	The Williamsons 34 3
35	UP FROM THE DEAD (ForeFront CO2638)	Dana Key 21 14
36	THE WORLD'S LAST NIGHT (Image 77017839439)	Connie Scott 23 6
37	YOURS ALONE (Urgent)	Bob Bennett 27 13
38	DEAR FRIEND (Sparrow SPC 1217)	Charlie Peacock 30 8
39	NO GREATER LOVE (Word 7019112609)	Helen Baylor 33 9
40	THE GREAT EXCHANGE (Word 901-648628)	Bruce Carroll 36 16

UP & COMING

Product most likely to reach the Top 40 Contemporary Christian Chart

1. PHIL KEAGGY (Myrrh) "Be in My Heart"
2. JULIE MILLER (Myrrh) "What Won't Jesus Do"
3. CARMAN (Benson) "Saved, Delivered and Healed"

POP REVIEWS

SINGLES

□ **MADONNA:** "Hanky Panky" (Sire/Warner Brothers 9 21577-0)



When the woman protagonist in Pedro Almodovar's misfired black comedy *Tie Me Up, Tie Me Down* asks her kidnapper-cum-heroin supplier to tie her to the bed while he goes out to take care of some loose ends (you know how those days go), the "comedy" flies out the window and the "black" swells to unmanageable proportions. Women, sex, bondage, domination, comedy...if your navigational skills aren't just so, stay out of those turbulent waters. The choppy remix of "Hanky Panky" (imagine a slowed-down version of Adam Ant's "Goody Two Shoes" married to the brass sounds of the LP version of Madonna's ditty) smacks and bruises in all the right places. Though it's not really a *dance* song—there's nothing to really latch onto from the dancefloor, here—it's a fun bit of would-be naughtiness. Ms. Ciccone handles the tricky area of sex, bondage, etc. by *demanding*, not asking, to be tied up—she's in control of the moment. It's not just a matter of semantics. (Ernest Hardy)



□ **THE TIME:** "Jerk Out" (Paisley Park/Reprise 9 21701-0)

After the sorry mess that was their last album, *Ice Cream Castles*, the Time disbanded so band members could reshape R&B (mega-producers Jimmy Jam and Terry Lewis), show extreme promise as Prince clones, then burn out (Jesse Johnson), squander talent

on bad sitcoms and even worse records (Morris Day), share a painful film experience with Prince (Jerome in *Under the Cherry Moon*) and fade into oblivion (whatshisname and the other one). This first reunion single, "Jerk Out," may sound just like any one of the group's Minneapolis funk/dance greats ("Wild and Loose," "Cool," "777-9311") but that's perfectly alright. Though much imitated, they've never been duplicated, and their brand of arrogant humor, sizzling funk, silly lyrics and ace showmanship can never be dated or out of style. The rest of the album might not live up to the expectations set by this track, but "Jerk" shows the boys are back and taking no prisoners. (EH)

ALBUMS

□ **THE BLUE HEARTS:** *The Blue Hearts* (Juggler JTD-1)



Thank God for the Blue Hearts. Japan's loopy pop/punk band, the Blue Hearts have finally released their much-awaited (by me anyway) six-song debut EP in the States. (The group has released at least three full LPs back home.) Ever think rock and roll is turning into an old man's game, that it's growing stale and *no fun*? Heh, heh, heh. Trace a line from the Coasters to the Trashmen to the Ohio Express to the Ramones and on into eternity, and you'll find the Blue Hearts right there, sawing away at their guitars, whacking at their drums, and generally jumping around the place like all this is supposed to be one hell of a lot of fun, or something. Whassamatta? Don't like "bubblegum music," you say? Well, like the band says on "Dance Number," "Anybody who laughs at you / Just say fall into tofu and drop dead." Thank God for rock and roll. (Juggler Co. Ltd., 1101 SW Washington #134, Portland, OR 97206.) (Keith Gorman)

□ **INDECENT OBSESSION:** *Indecent Obsession* (MCA 6426)

Indecent Obsession has hit big with



the teen audience in its native Australia, and this self-titled pop and pop-rock album indicates that the group has the potential to do the same with American adolescents and young adults. "Tell Me Something," "Say Goodbye," "Survive the Heat" and other highly commercial album cuts have the potential for exposure on top-40/CHR formats. Other songs like "Going Down" should appeal to the dance crowd as well as the pop crowd. (Alex Henderson)

□ **CAMEO:** *Real Men Wear Black* (Atlanta Artists/PolyGram 846-297-4)

While Slave, the Ohio Players and other '70s funk poses aren't the chartbusters they were in the '70s, Cameo has managed to remain successful in this high-tech era without sacrificing its integrity. As high-tech as thanz get on *Real Men Wear Black*, Cameo's producer and lead vocalist Larry Blackmon keeps the funk hard, gritty and uncompromising. Blackmon does some dope rapping on "Nan-Yea" and "Get Paid," the latter a tune examining the way money can corrupt. Cameo chills on "Time, Fire & Space," a reminder of just how powerful straight-up soul ballads can be. (AH)

□ **ROBERT OWENS:** *Rhythms in Me* (4th & Broadway 444 022-2)



Owens, along with Frankie Knuckles and Satoshi Tomie, is responsible for some of the true classics of House. Whether as a trio or as one half a duo with one of the two mentioned above, Owens has captured longing, desire and heartbreak in moody, dizzyingly beautiful grooves. It's somewhat disappointing then that his solo debut, even after repeated listenings, fails to ignite. The same elements that have worked so well in the past, namely Knuckles and Tomie, are present. Owens demonstrates a workable, though not groundbreaking, voice that is more than capable of conveying great feeling. Yet, *Rhythms* disappoints. The fault lies with bland songs and uninspired grooves. You can have one or the other and still get by, but to have them simultaneously is fatal. Despite the sure hands of producers Frankie Knuckles and David Morales, the songwriting of Knuckles, Tomie, Owens and Morales was done in the absence of their respective muses, and no studio wizardry can mask a lackluster base. (EH)

□ **GARY MOORE:** *Still Got the Blues* (Charisma/Virgin 4-91369)



Hard rockin' singer/guitarist Gary Moore takes us back to hard rock/metal's roots with an album consisting primarily of blues-rock. While it may fall short of the splendor of Jimi Hendrix, the Yardbirds, Ten Years After, Cream and others who greatly influenced metal/hard rock with their '60s blues-rock, *Still Got the Blues* is a ballsy, passionate work underscoring the debt headbangers owe to those '60s rockers, as well as to their influences such as Muddy Waters, Willie Dixon, Howlin' Wolf and Albert King. (AH)

AROUND THE ROUTE

BY CAMILLE COMPASIO

ENJOYED ATTENDING THE RECENT

Data East distribs showing in Chicago where I was able to break bread and converse a little with two trade people I hadn't seen in quite some time—prexy Joe Keenan and senior veepee Gene Lipkin. I bumped into Gene initially in the lobby of the Westin O'Hare as he was rushing to his room to freshen up after his flight in from Japan. All of the Data East Pinball people were there, of course, including Gary Stern, Joe Kaminkow, Shelly Sax, Arnie Aarstad, et al, to give *Back To The Future, The Pinball* a good send-off. The new pin got a terrific reception. You'll see further details and photos elsewhere in this issue.

SPEAKING OF SHOWINGS,

Sega will be hosting a Product Introduction, Aug. 9-10 at the Silverado in Napa Valley, California, where distribs will see two new games—including *Moonwalker* (the Michael Jackson piece)...And then, during the period of Sept. 13-16, Rowe will be hosting its international distributors meeting at the La Quinta Resort in La Quinta (Palm Springs), California.

SPOKE WITH TAITO AMERICA'S

marketing manager Natalie Kulig, who is awaiting the arrival of her first baby, due around Sept. 11. She told us she intends to continue working throughout the month of August and has no plans for motherhood retirement, so she'll be back at her post, in due time, after the baby's birth. Right now, Taito America is concentrating on shipment and delivery of its recently released pieces such as the *Top Landing* cockpit machine, along with the *American Horseshoes* and *Thunder Fox* kits. They're also continuing to ship the *Cadash* and *Champion Wrestling* kits. And you can bet there is something else in the offing for release around AMOA Expo '90 time! Keep tuned.

WITH THE NEW BUILDING just about completed, the target date for

the opening of Cleveland Coin's new facilities in Indianapolis is Aug. 1. From what we hear, the place is really beautiful. It is located at 8735 Boehning Lane, Indianapolis, IN 46219—so be sure to stop by! As to other happenings at Cleveland Coin Machine Exchange, Inc., expansion has been a key word this summer. The distrib has leased an additional 20,000 sq. ft. of warehousing in its Cleveland headquarters, to make for a total of 54,000 sq. ft. out there; and preparations are underway to move the Orlando branch to more spacious facilities in the outskirts of the city. Art Zurawski has joined the CCME staff in Detroit to head up the game sales division; Jim Brandt has also been transferred from Southern Ohio to the Michigan area; and Vance Venesky has been promoted to plant manager in Cleveland. There's been no summer slowdown at this company! CCME prexy Ron Gold, besides overseeing all of these developments, has been involved in a lot of other activities these past weeks. He was guest speaker in Pittsburgh at the groundbreaking for the new Strip development on the bank of the Allegheny River. "It was quite a thrill for me to speak immediately after the mayor of Pittsburgh, Ms. Masloff," he told us. "This is a tremendous project, covering 12 acres and I am pleased to be a general partner in the Wetco Corporation which is developing this 12 acre area." Ron added that, in his spare time, he's been spending a few days each month in Costa Rica, "with an investment group that is studying the feasibility of expanding one of the only parks in the country, Fantasy Park, located a few miles north of San Jose. It is an exciting project that has been endorsed by the government of Costa Rica."

HAD A QUICKIE CONVERSATION with Rock-Ola's Frank Schulz who advised that the factory's *Laser 2000* CD juke has been earning very well and bringing in a lot of good feedback from distribs.

Atari Games Buys Back Stock From Namco

CHICAGO—Atari Games Corp. has signed an agreement to repurchase its stock that is presently held by Namco America Inc., the wholly-owned subsidiary of Namco Ltd., Japan.

While complete details are confidential, part of the agreement calls for Namco Ltd., one of Japan's largest manufacturers of video games and a major shareholder in Atari Games, to sell all of the shares it owns back to Atari Games, along with cash and other considerations. In turn, Namco will receive ownership in Atari

Operations, Inc. which operates approximately 40 video game arcades in the western and southeastern United States.

According to Atari Games, the company will benefit greatly from this transaction. The repurchase of the stock and subsequent sale of Atari Operations will provide Atari Games with new opportunities to conduct business in Japan and the Far East.

Closure of the transaction is subject to the approval of both parties' board of directors.

Dillon Returns To Williams

CHICAGO—Ken Fedesna, vice president and general manager of Williams Electronics Games, Inc., announced the appointment of Joe Dillon as vice president-sales for the Williams/Bally Midway product line. In making the announcement Fedesna stated, "Joe certainly is no stranger to Williams/Bally Midway and we are happy to have him back to help reorganize our sales efforts to meet the challenges of the 90's."

Joe Dillon has an impressive background in the coin-op industry. Prior

to rejoining Williams/Bally Midway he served as president of Taito America Corp.

"It's great to be home," Dillon commented. "I am looking forward to working with the greatest creative team and distributing organization in the industry today!"

Steve Blattspieler, who was vice president of sales and marketing at Bally Midway; and Marty Glazman, who served in a similar capacity at Williams, have departed the company to pursue personal interests.

Over 450 Attend Northeast Regional Trade Show

CHICAGO—The recently held second annual Northeast Regional state convention, at the Trump Regency in Atlantic City, New Jersey, attracted over 450 operators, technicians, distributors and manufacturers from New York, New Jersey and the surrounding area. There were 29 exhibitors displaying their products/services in a block of 51 booths.

Among convention highlights were various awards presentations, the annual Jack LaHart Memorial Golf Tournament, the popular Saturday afternoon drawing for a variety of contributed prizes, an educational seminar titled "Games of Chance Legislation" conducted by Phil Benson of Montana Music Rentals and Bill Treger of Betson Enterprises and

a "Pinball Session" which featured Premier's Gil Pollock, Williams' Lesley Ross, Data East Pinball's Gary Stern and Bally/Midway's Bob Lentz. Additionally, there was a heated pinball tournament which saw many attendees participating.

Seven exhibitors, including Betson Enterprises, Brandt Inc., Don Brechner & Co., Don Records Corp., JSales Co. Inc., Syracuse Coin Machine and Valley Recreation Products Inc., received commemorative plaques for "five successive years of support of the northeastern coin machine industry."

During the annual banquet, Tony Yula Sr. of Mondial Dist. was honored as "Man of the Year" and Pat Baker was presented with the AMOA and AMOA-NY scholarship.



This group of trade luminaries includes (l-r) Ralph Ceraldi (NYSCMA prexy); Frank Seninsky (AMOA-NJ prexy); Curt Matterson (exec. dir.-NYSCMA, AMOA-NJ and AMOA-NY); Phil Benson (Montana Music Rentals); Bob Herman (AMOA-NY prexy); and Bill Treger (Betson Enterprises).



Pictured with executive director Curt Matterson (r) are three of the exhibitor award recipients (l-r) namely, Emil Marcet (Valley Recreation Products); Bill Treger (Betson Enterprises); and Don Liberatore (Don Records).



Among the special guests at this event was AMOA president Jack Kerner who is pictured with Pat Baker following her acceptance of the AMOA and AMOA-NY scholarship.

At The Data East Gala

Distributors along with luminaries from Data East USA and Data East Pinball came out to the Westin O'Hare in Chicago (6/21) for the regional showing of the factory's hot, new *Back To The Future, The Pinball*, which went into delivery accompanied by extensive promotional back-up and outstanding grades on test. In his opening remarks, company president Joe Keenan reaffirmed Data East's commitment to the coin-op market. "We have 160 engineers working on product, in three different labs, and more than half of this product is geared to the coin machine industry," he said, noting that there's evidence of an impending softness in the consumer market, which should "spell out good times for coin-op." He also advised distributors that in addition to Data East's ongoing activities in Japan, the company will be starting two engineering labs in California. Newly appointed senior vice president Gene Lipkin (who got off of a plane from Japan less than an hour before the start of this event) told of the "initiation of a development staff in California" and praised the "pinball guys" for their efforts in the creation and design of BTTF. He told distributors they can expect a continuous flow of pins, videos and redemption equipment from Data East. "Hopefully, by AMOA Expo '90 you will see some new redemption

products from us" he added. Data East's *Game Of Doom* was among the co-stars at this showing and it represents a total departure from the punching, fighting, kicking format. Sales and marketing veepee Steve Walton described it as a two-player, interactive, "very different kind of game" which is luring those players who are interested in something other than what they've been seeing on location. "We saw the need to move out of the mode we've been in," he said. *Game Of Doom* has been drawing consistent earnings on test and attracting a wide range player base, he added. The new model is currently in delivery in both upright and kit versions. Jolly Backer talked about the factory's concentration on the redemption market, with emphasis on their current *Whacky Gator*, and the appeal redemption has to players of all ages. Data East Pinball's general manager Gary Stern focused on the terrific earnings *Back To The Future, The Pinball* has been garnering on test. He also outlined the factory's goals with respect to future models. "We don't want our games to be too complicated," he said. "We are concentrating on licensing and our main objective is recognition in the marketplace and the broadening of the player base for our games." (Accompanying photos by Pam Caposieno)



As you can see, Data East Pinball's director of design Joe Kaminkow is mighty proud of this latest creation—*Back To The Future, The Pinball!* And he dressed for the occasion, we might add!



Here's a trio of prominent coin-op distribs who attended the big unveiling—namely (l-r) Jay Waldman (Kentucky Coin), Jerry Marcus (Atlas Dist.) and Terry Moss (Moss Dist.).



Data East prexy Joe Keenan (l-r) couldn't resist lending a hand as Brady Dist. prexy Jon Brady took his turn at the new pin.



As we said, director of design Joe Kaminkow (r) got all suited up for this special evening. See! He is pictured with Data East Pinball's general manager Gary Stern and CB's Camille Compasio.



Took this shot of World Wide Dist. prexy Fred Skor as he was making his way to the bank of BTTF machines that were installed throughout the room.



Must admit we got this group off guard as they were shouting BTTF instead of "cheese!" Pictured (l-r) are Ed Pellegrini (Atlas Dist.), Jon and Joel Kleiman (Pioneer Sales) and Data East veepee Gene Lipkin.

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**Classified Ads Close
TUESDAY**

COIN MACHINES

FOR SALE: Escape From The Planet; Arch Rival U/R; Cyberball; Skull 'N Crossbones; Robocop; Showdown (Button & Gun Model); Crime Fighter (2 Pl); Crime Fighter (4 Pl); All Am. Football; Super Off Road; Gain Ground (3 Pl); Thunder Blade; Crackdown; Tetris C/T; Mechanized Attack; Tecmo Bowl (4 Pl Football). **FLIPPERS:** Playboy; Bone Buster; Jokerz. **COIN CHANGERS:** Standard Changers. **USED KITS:** Arch Rivals H; Bloody Wolf H; Bottom of Ninth H; Cabal H; Castle of Dragon H; Championship Bowling V; Cyberball H; Heavy Barrel V; Ikari Warrior V; Kung Fu Masters H; Leader Board Golf S; Ninja Gaiden H; Omega Fighter V; P 47 H; Plotting H; Rally Bike

V; Ring King V; Robo Cop H; Showdown H; Sly Spy H; Twin Cobra H; V Ball H; Wrestle War V; 88 Games H. Dual VS (Two-Screen) Cabinets Perfect Shape, Very Cheap. Call Celie or Naomi for lowest prices on best used games anywhere and Darren in parts for used kits, old and new P.C. boards. **New Orleans Novelty Co.**, 3030 No. Arnoult Road, Metairie, LA 70002. Tel: (504) 888-3500. Fax: (504) 888-3506. @CLASS 1 =
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. . . .
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CHIGGER HILL MUSIC (SESAC)
(Written by Michael John Clausen)

For Booking Contact:

... Joe Taylor Artist Agent



2401 12th Avenue, So.
Nashville, TN 37204
615/385-0035

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